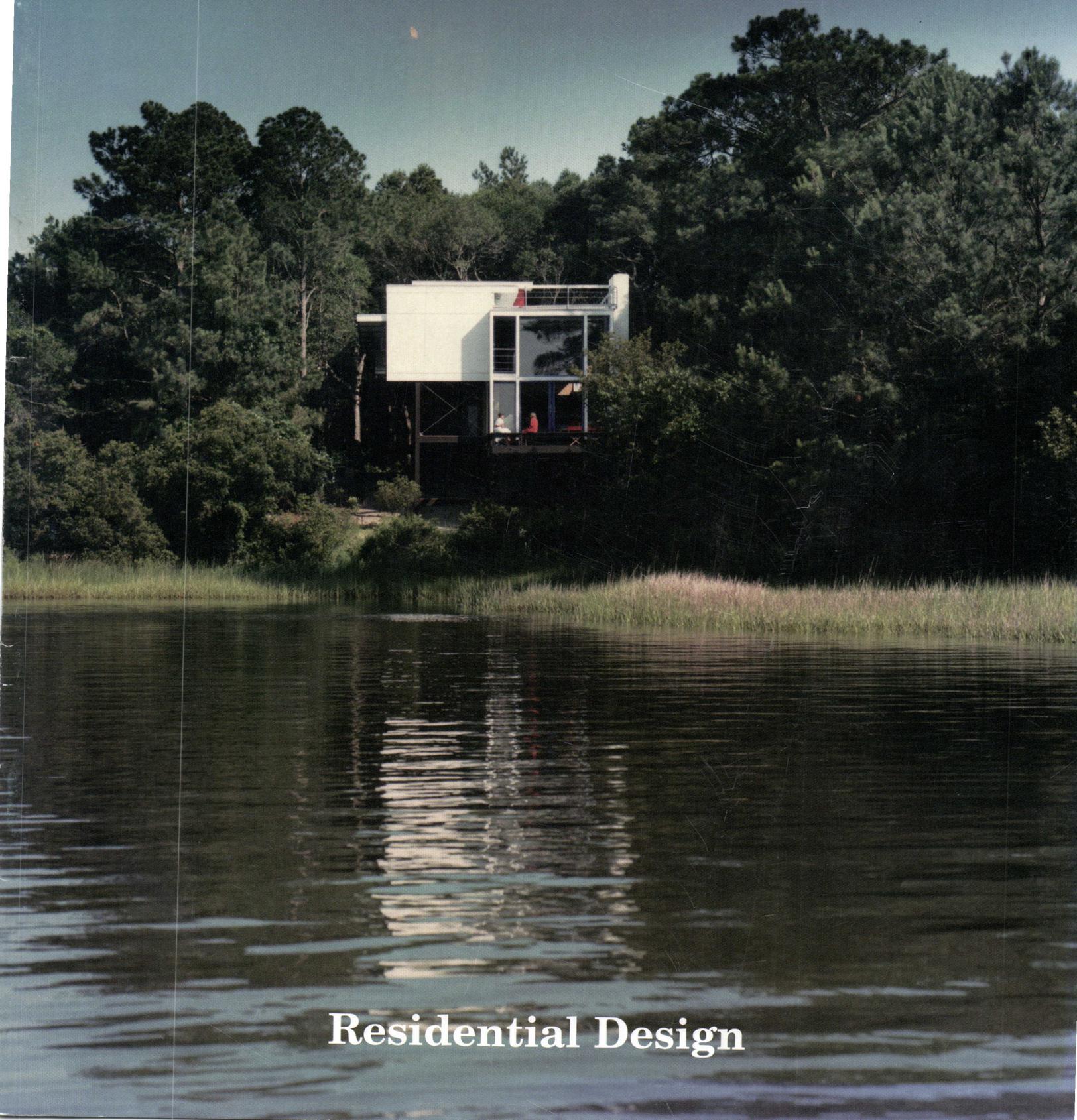
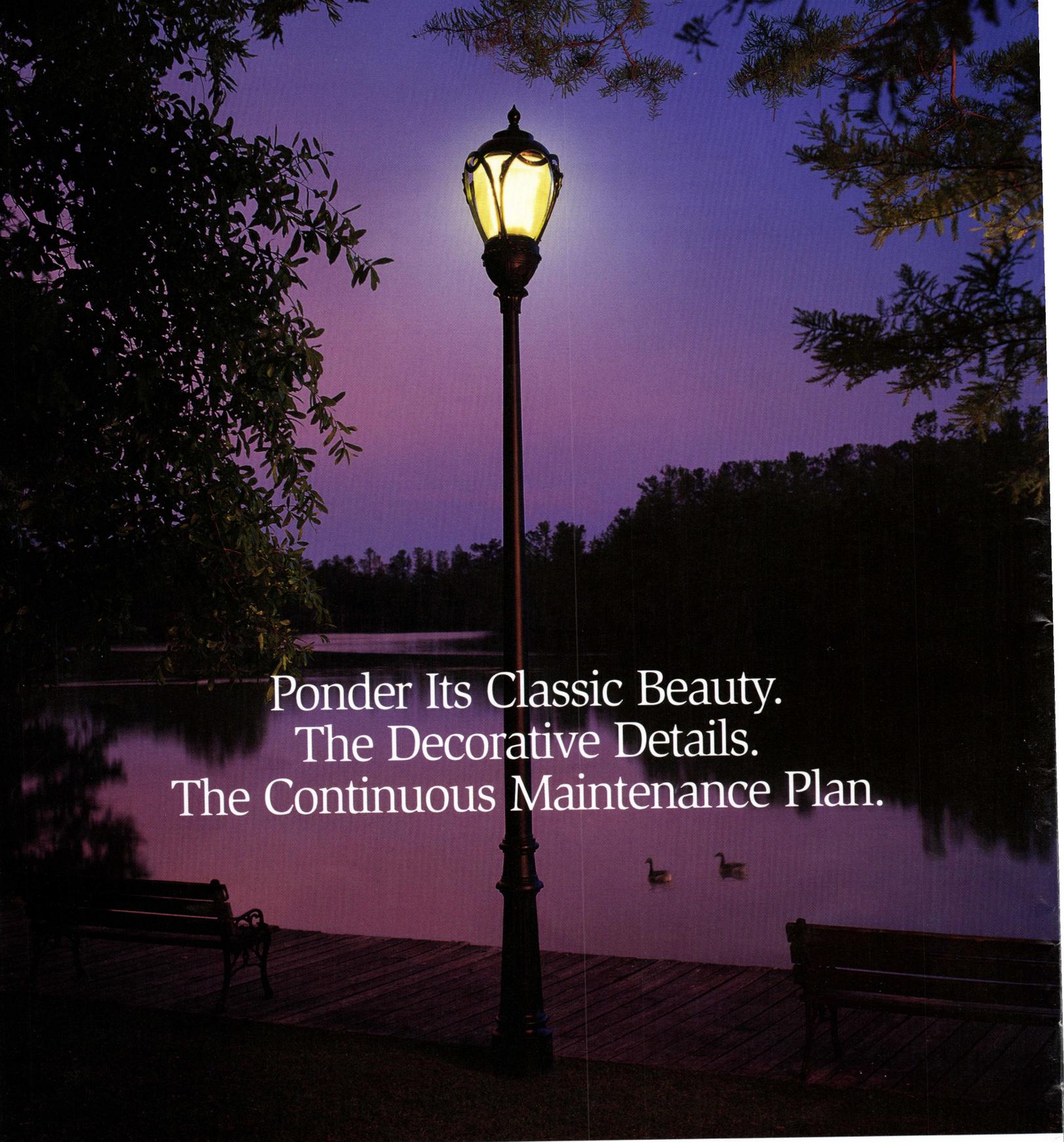


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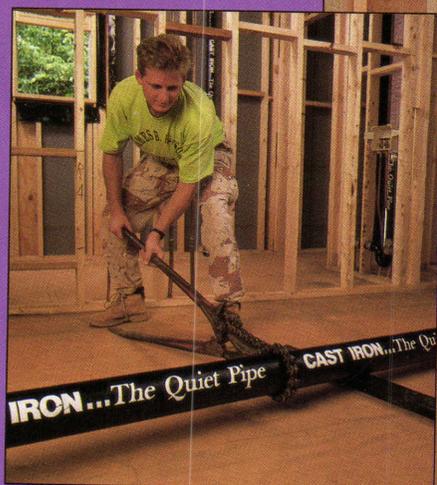
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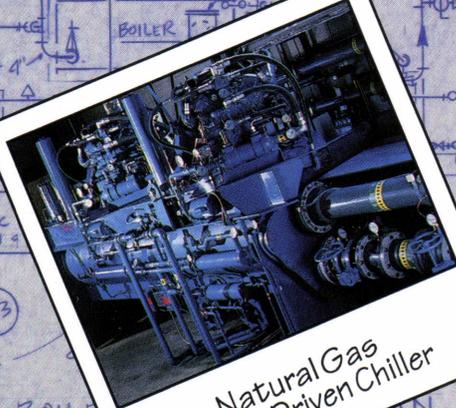
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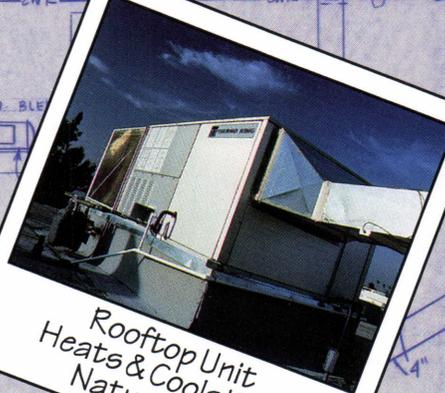


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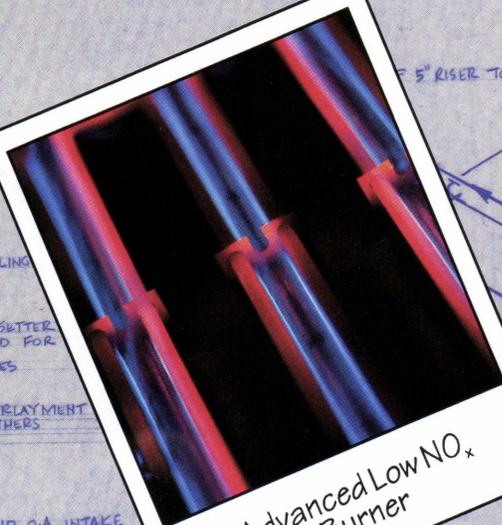
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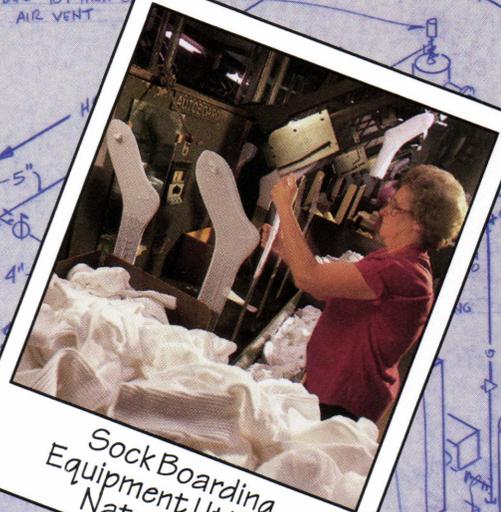
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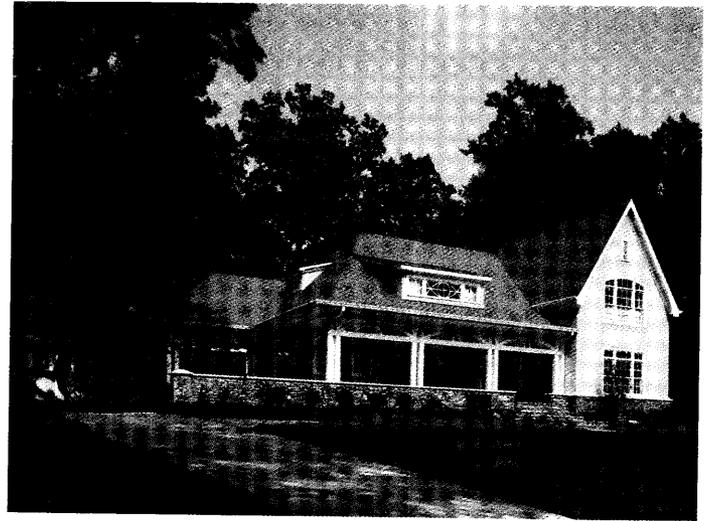
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TIM BUCHMAN

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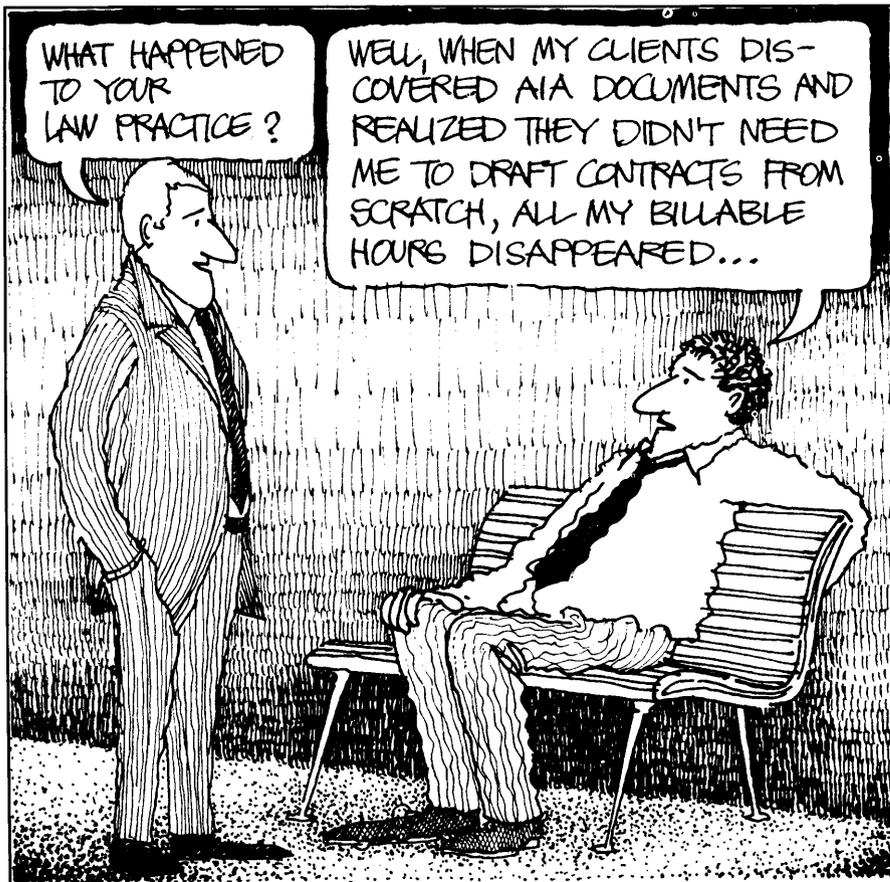
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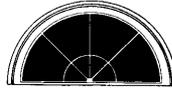
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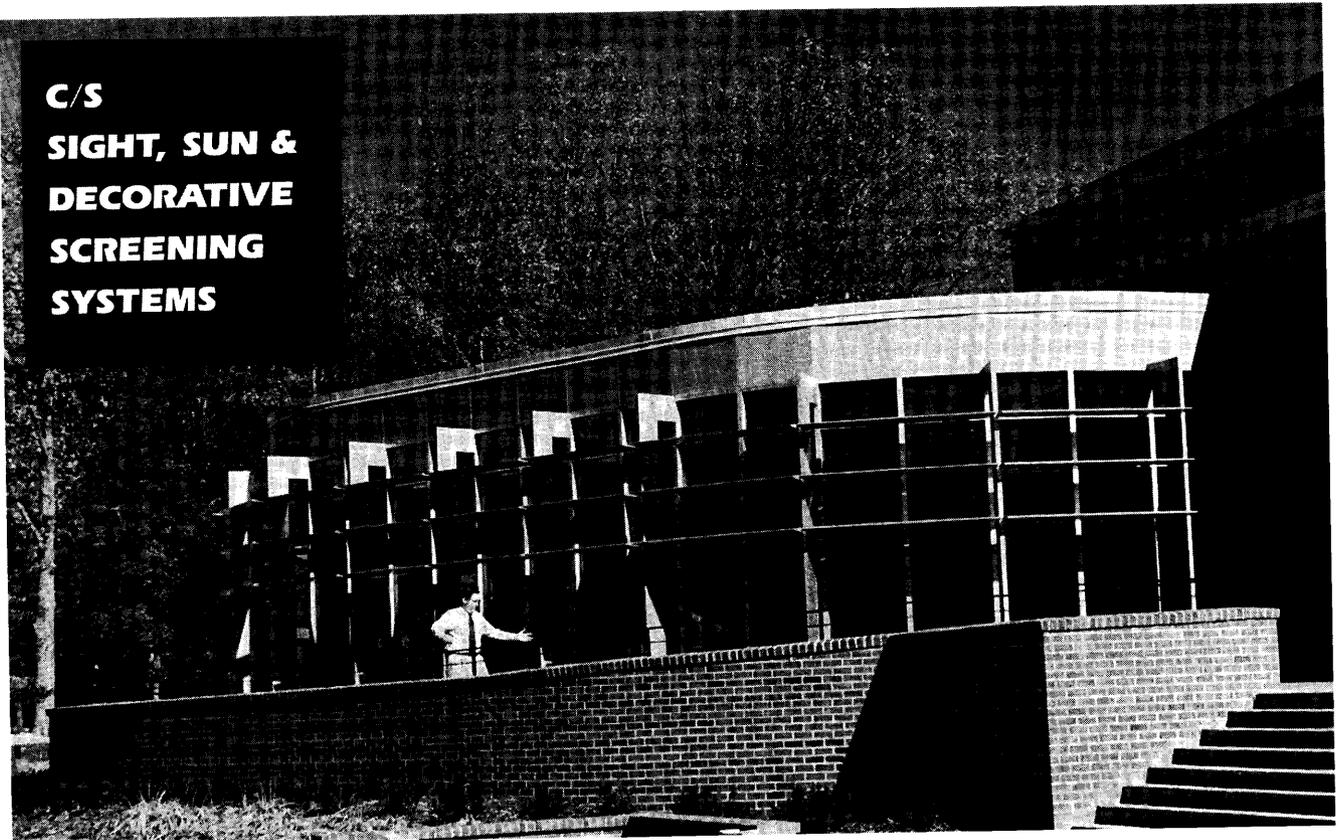
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Residential ARCHITECTURE

Designers Strive To Enrich The Lives Of Home Owners

By Elizabeth Cozart

Seems like the whole shelter issue used to be a lot easier. Sure, our ancestors had to clear the land where they wanted to live. And yes, they had to chop down the trees to use in construction. And they had to actually build the house themselves.

But the matter of who designed it, that was much easier. Like everything else in the process, they did it themselves.

Today, those considering a home have a much more difficult choice when it comes to who will design the building where their family will spend most of their time. Residential designers and contractors do the vast majority of work, but discriminating homeowners are realizing that a residential architect will give them just what they want.

According to the 1997 Firm Survey by the American Institute of Architects, single-family residential work accounts for only 10 percent of architects' total billings, with small firms responsible for most of those designs. But to those who work in residential architecture, the practice is a joy.

"We enjoy the scale of houses," said Dail Dixon, FAIA. His firm, Dixon Weinstein Architects in Chapel Hill, does about half of its work in residential design.

"It's something you can really get your arms around and work hard on," Dixon said. "We enjoy working for the folks who occupy the buildings we design. It's not like doing a spec office building or a shopping center. This is a

much more personal process.

"I think the architectural process is one that produces houses that should enrich the experience of living in them. Everybody who comes to us has a different set of priorities. Some are interested in energy, some are interested in how the house meets the landscape, and a lot of people who come to us can't find a stock plan that suits them. Those plans are typically done for generic families and our clients aren't generic."

Dixon's partner, Ellen Weinstein, AIA, said that she enjoys building a personal relationship with the firm's clients.

"It's very rewarding, those relationships you develop," she said. "We exchange New Year's cards and birthday cards, and I really like the level of interaction that the work provides.

"In many cases," Weinstein continued, "people have thought about and worked on their houses for a long time. They bring you a lot of dreams and it's really a balancing act between what they want, what you can provide, and what they can afford."

Weinstein explained that architects need to do a better job in educating the public about their function.

"People know that they need an accountant when it's tax time," she said. "And they know when they need a lawyer. But we haven't done a very good job of letting people know that they need us. We have to do away with the myth that architects make things more expensive, because we don't."

Dean Hatjioannou, AIA, of Dean Hatjioannou Residential Architecture in

Charlotte, agreed that making the public aware of his value is a challenge. He writes a monthly column for the Charlotte lifestyle magazine CITI in which he tries to get the word out.

"The biggest problem we, as residential architects, face is that most of the general public doesn't appreciate what we do," he said. "It's frustrating to me that someone with a \$300,000 budget for a house would go and buy someone else's spec house thinking that this was the best they could do. That's a lot of money to spend for someone else's dream."

"We have to do away with the myth that architects make things more expensive, because we don't."

Ellen Weinstein, AIA

Hatjioannou said that the way a house looks is only part of his challenge. Making it work for its owners is even more important.

"Some houses have great curb appeal," he explained, "but you go inside and it's awful. In the living room you have this view straight into the powder room or the kitchen is 65 feet from the garage and who's going to lug all those groceries? To me, it's more important that it function well, because



***The Importance of Context.** This residential studio addition in Raleigh, by Norma Burns, FAIA, of Burns Keifer Associates, provides expanded working and living space for a commercial artist. The original building, a garage apartment, was renovated to continue as the private living core while the addition contains the studio and entertainment spaces. The addition is contemporary, but its forms and proportions reflect the traditional surroundings of the older neighborhood in which it is located.*

you're going to live on the inside."

Hatjioannou said that the services of an architect are necessary any time someone is contemplating a house with a construction budget of \$250,000 or more or if the owners plan to live there for more than ten years. He said that he asks prospective homeowners extensive questions in helping plan their new home.

"Are they planning more kids? Are they right- or left-handed and which side of the kitchen sink should the dishwasher be on? How close do you want to be to the kids? Those things are all important," he said. "And when you visit clients in their own homes, how they live now is interesting. When a house is filled with children's toys, maybe we need a playroom. Or if a client brings out fantastic food at a meeting, the kitchen is obviously a focal point."

Frank R. Cheney, AIA, has been described as the "hot" architect in Greensboro residential design right now. He says he's flattered by the designation, inasmuch as he did large scale commercial work for the first 15 years of his practice. And yes, he said that it took some adjustment in going from \$150 million projects to designing homes.

"I hung my own shingle and the people who asked me to do things for them were homeowners," he explained. "I think there's an old adage where if you

do one, you'll be asked to do more of the same, but anyone who's well-trained should be capable of dealing with a wide spectrum of building types."

Cheney designed a home for his own family in Greensboro's Irving Park neighborhood which, he said, "achieved a certain degree of notoriety," and from then on, his residential practice has continued to grow.

Like others in the field, Cheney said that the relationships he develops with his clients are among the most rewarding aspects of his work.

"If you do your job well," he explained, "you become close to your clients because you've worked very intensely with them to meet their needs. When I work on a house for you, I'm trying to get to a point where you can say 'This is our house, and this is what we want to say about ourselves. It's a fulfillment of our dreams.' That's terribly important."

And in working to meet the needs of his clients, Cheney said that it's vital that he put his own ego in the background.

"There are some architects who are geniuses," he explained, "and there are those who want to imitate that and it ends up looking pretty silly after awhile. Then there's a group who wants to do something subtle and durable, stylistically, and want it to hold up to the rigors of 20th century life. I fit into that cat-

egory."

Cheney is deeply interested in context, in making the homes he designs fit into their neighborhood or setting. The regional quality of residential architecture is vital to his practice.

"I'm mystified and horrified," he said, "that more architects don't take their regional quality more seriously. In many parts of North Carolina, we're running a 100-yard dash to become just like Los Angeles. I don't understand why I have to come here from the Northeast, where you'd be run out of town if you didn't respect the character and history of the region. I'm just so doggoned anxious to put something out there with some character and see if anyone notices," he explained.

It's a tricky business, designing the structures where we sleep, where we eat, laugh, argue, rejoice, plan, grieve; the buildings we come home to. But the architects who specialize in homes say the practice has many rewards. Having their work truly appreciated means a lot to them.

"Seeing the finished product excites everybody," Dixon said. "It's wonderful to have clients call you three days after they've moved in and three months after they've moved in and 12 years after they've moved in and tell you how excited they are to live in a house that's truly theirs."

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Vacation House Emerald Isle

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Frank Harmon Architect, Raleigh

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Jerry Lawrence, Beaufort

STRUCTURAL ENGINEER
T.C. Howard, Raleigh

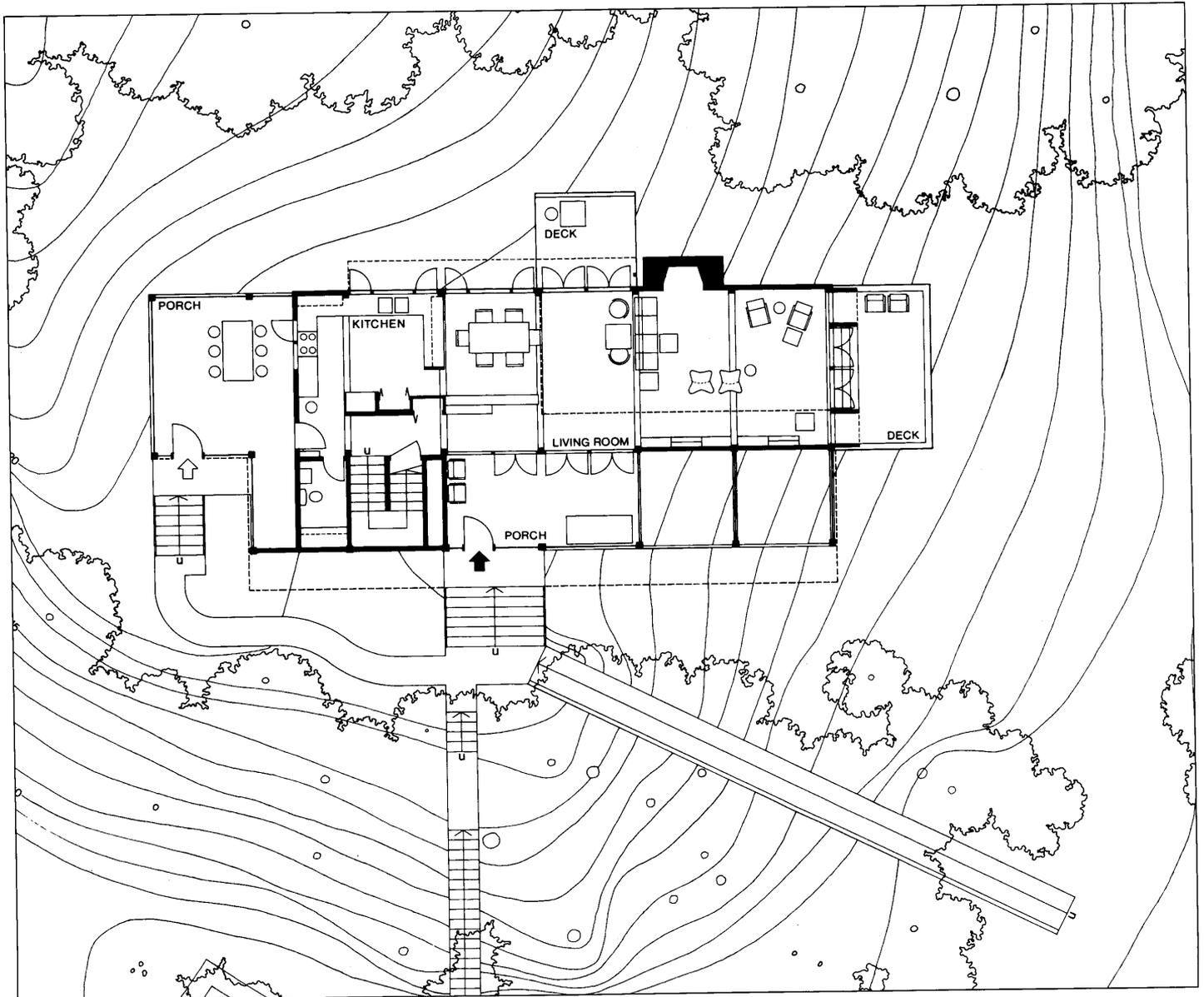
MECHANICAL ENGINEER
Ernest Myatt, Greensboro

PHOTOGRAPHER
Gordon Schenck

This is a vacation house for a marine biologist and his family of five. The site is a 5,000-year-old sand dune overlooking Bogue Sound. The goal was to make the house open to the surrounding forest, water and sky, yet able to resist hurricanes.

The rooms were planned for cross ventilation and view. Summer winds bring the sounds and scent of the ocean into the house. The two-story living room window gives infinite views of water and sky. The bedrooms are compact like the cabins of a ship. The roof terrace is used for sunbathing and watching the night sky.

The built-up frame of southern yellow pine with galvanized steel tension rods and connections, and all other elements of the structure, are designed to resist winds of 120 miles per hour.





Private Residence Charlotte

ARCHITECT
Watts Leaf Architects, PA, Charlotte

GENERAL CONTRACTOR
Sherwood Lapping, Inc.

INTERIORS DESIGN
Candy Ellis

PHOTOGRAPHER
Tim Buchman

The driving concern behind this design was to accommodate the owners' needs while respecting the traditional architectural patterns within the historic Dilworth neighborhood. The owners' desire to have a front porch determined how the street elevation would work. The gentle curve at the base of the roof allows for a second story while maintaining a one-story scale.



Tector Residence Fuquay-Varina

ARCHITECT
Clearscapes, Raleigh

LANDSCAPE DESIGN
Sears Design Group

LANDSCAPERS
Bland Landscaping

PHOTOGRAPHER
Steven D. Schuster, AIA

The house is organized along a central spline which runs the length of the site, terminating with a large stone sculpture at one end and a view of the sunset across the lake at the other end. The four pods are organized around public, family, private and service programs. A significant feature of the house are two special spaces that link the pods around a feature wall, which provides an opportunity for one of the clients who is an artist to create a fabric sculpture. The main public spaces provide an opportunity to display the family's significant art glass collection.





Levinson Residence Orange County

ARCHITECT
Dixon Weinstein Architects, PA
Chapel Hill

GENERAL CONTRACTOR
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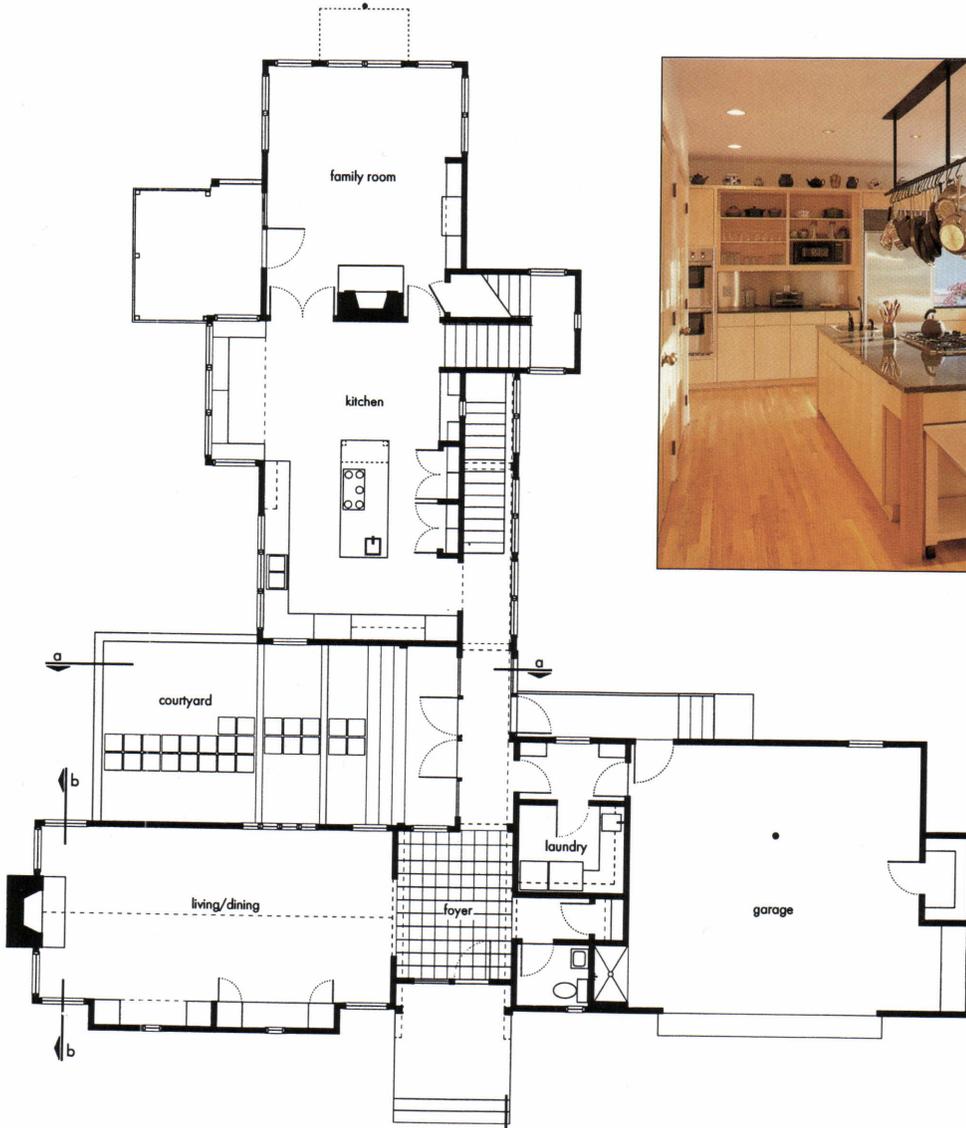
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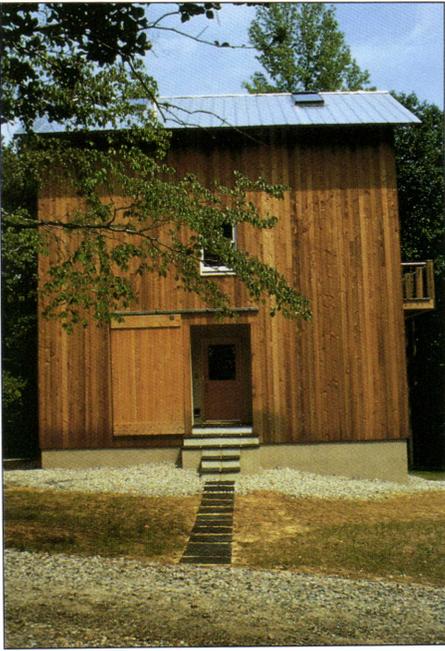
LANDSCAPE ARCHITECTS
Swanson & Associates

CASEWORK
Aventine

PHOTOGRAPHER
Jerry Markatos

The owners intended that their wooded home site would become a refuge from the demands of their intense professional lives. Thus, the approach to the house is a gravel drive that crosses an open field, descends into the woods, then climbs and turns amid rocky outcroppings, allowing public pressures to recede in the distance upon arrival. A low, flat-roofed entry adjoins a high-ceilinged, single-story volume that accommodates occasional formal dinner parties. A narrow entry hall serves as the transition into the private living quarters. At the heart of the house are the kitchen and informal dining area, an open expanse with broad views to the site. The owners' bedroom suite with its private, treetop balcony, occupies the third floor. Rooms for grandchildren and other visitors are on the lower level.





Cox-Lindsey Residence Wake Forest

ARCHITECT
Design Harmony, Inc., Raleigh

GENERAL CONTRACTOR
Greg Paul, Raleigh

PHOTOGRAPHER
Michael W. Cox

Architect Gail Lindsey's focus on the relationship between health and a healthy environment is evident at the home she and her husband built in a forest clearing near Wake Forest. It took two years to come together, but Lindsey calls it her dream house and says she feels like a kid in the perfect tree house. Described in a newspaper review as resembling a handsome tobacco barn or an Amish meeting hall, the house has several distinguishing characteristics. Two of the more notable features are the open, 20-by-40-foot living-dining-kitchen area on the first floor, and the wide three-story stacked staircase in the front tower that allows the air current to sweep from the ground floor up to the skylights.





The Architectural Standards Of Governors Club

*An Enlightened View Of The
Architect's Role Distinguishes
This Aesthetically Distinctive
Community*

By Jim Hughes

Five miles outside Chapel Hill, in the rolling foothills of Chatham County, lies Governors Club, the Southeast's top-selling private golf community.

Since opening a little over eight years ago, the 1,600-acre development has sold more than 1,000 homesites, generating more than \$100 million in sales.

Governors Club's success is usually attributed to three main factors: a high-end amenity package, featuring an acclaimed Jack Nicklaus-designed golf course; a superb



Private Residence Governors Club

ARCHITECT
CPAA, Chapel Hill

GENERAL CONTRACTOR
Kennedy Building Company,
Hillsborough

LANDSCAPE ARCHITECTURE
CPAA, Chapel Hill

DESIGNER
Robert Whittingham,
New York

STONEMASONRY
Joseph Kenlan Stone Masonry,
Pittsboro

PHOTOGRAPHER
Jerry D. Blow

Pictured above



Anderson Residence Governors Club

ARCHITECT
Travis Architecture, Charlotte

GENERAL CONTRACTOR
Daniel Construction Company,
Chapel Hill

STRUCTURAL ENGINEERING
BIC Engineering, Davidson

LANDSCAPE ARCHITECTURE
Blakely Design Group, Raleigh

PHOTOGRAPHER
Rick Alexander & Associates

*Pictured at left and
on previous page*

location in one of America's hottest real estate markets; and an innovative national marketing campaign aimed at the surging migration from the Northeast and Midwest.

But that's only part of the story. What really sets Governors Club apart is its enlightened view of the architect's role in building an aesthetically distinctive community. Governors Club is one of only a handful of developments in North Carolina that requires an architect's seal on every home within its gates. If you want to build your dream home here, it must be designed by an architect and approved by the community's Architectural Review Board (ARB).

That policy has guided development from the day Governors Club opened in March 1989, and it's played a decisive role in the community's success, said Kirk J. Bradley, president of Governors Club Limited Partnership, the community's developer.

"Building at Governors Club requires the skills of a licensed architect," Bradley said. "The beauty of this place comes from its unique topography. There are lots of steep hills and sharp elevation changes. But the things that make Governors Club so beautiful also create some special design challenges.

"You can't just come out here with a plan book and chop off the top of a knoll and shoehorn the house on the lot. Homes have to be designed to fit the site, not the other way around. We felt from the beginning that we needed architects to do the job right.

"We were delighted to hear that Governors Club required an architect. It's one of the things that make this community special."

Taimi Anderson, Home Owner

"Today, when you look at the homes that have been built at Governors Club, it's obvious we made the right decision eight years ago," he said. "There's clearly a higher standard of design at work out here."

Just as inspired, Bradley said, was the decision to create the ARB. It's a nine-member organization with absolute authority to approve home and landscaping plans. Its members include two architects, two landscape architects and two property owners, along with Bradley, Joe Brinn and Kevin Hine of Governors Club Limited Partnership. The architects and property owners volunteer their time and serve for 18 to 36 months.

The ARB guidelines were drafted with the help of CPAA, the Chapel Hill-based architectural and community planning firm. CPAA has designed more than 130 homes at Governors Club since the community's founding.

"We can attest to the value of the ARB," said CPAA principal Donald E. Stewart, AIA. "Every site out there has its own special set of challenges. Many are very steep, even mountainous, with large boulders, massive trees and critical storm water management requirements.



PHOTO BY CARL G. SAVORITI, INC.

Governors Club clubhouse by The FWA Group, Charlotte

It's a stimulating design environment that brings out your best work."

Chuck Travis, AIA, principal of Travis Architecture in Charlotte, calls Governors Club an ideal environment for architects. Travis has designed more than 70 homes at Governors Club.

"The beauty of the Governors Club approach is the client drives the design decisions," Travis said. "Whether it's traditional or transitional or Frank Lloyd Wright, each home is custom-designed to the homeowner's needs and lifestyle — subject to ARB approval, of course. The result is, Governors Club has a depth of character that's missing from the majority of other North Carolina communities, where stock plans are adjusted and then used and re-used over and over again."

Governors Club homeowners are also sold on the policy. Take, for example, Robert and Taimi Anderson, who moved to Governors Club three years ago from Chicago when Robert was named chairman of the Department of Surgery at Duke University Medical Center. Designed by Chuck Travis and built by Chapel Hill home builder Dave Daniel, their home at the 16th tee box is one of the most striking designs in the community.

"We were delighted to hear that Governors Club required an architect," Taimi Anderson said. "It's one of the things that make this community special.

"The architectural standards at Governors Club strike a nice balance. They don't seek uniformity. There's plenty of room for individual expression within the overall design framework. I think it adds quite a bit to the quality of life in this community."

At its introduction in 1989, the policy was not so warmly received, Bradley recalled. "I remember one of our original builders was vehemently opposed to the whole idea, fought us tooth and nail on it," Bradley said. "He called us dictators, said we were taking money out of his pocket.

"Now he's one of our biggest supporters. At a meeting the other day he stood up and said, 'I just want to tell you that you guys were right and I was wrong and I'm glad you stuck to your guns, because when I build out here, I know my clients are going to get their money's worth.'

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Deitrick Medal For Service

Danie Johnson's Community And Professional Leadership Honored By AIA

Architects today seem to spend a great deal of time worrying about the image of their profession. If there were more architects like Danie A. Johnson, AIA, that issue would take care of itself.

"I think architects, because of the training instilled in them, have an obligation to their community," said Johnson. "But the more I got into the community work, the more I saw there was someone before me who had put in just as much time and effort to do things that helped me and others. Everyone has the obligation to help improve their community. What we do now is to carry on the community work done previously by hundreds of other people."

For his work, Johnson, principal of Danie A. Johnson, AIA/Architect in Asheville, received the 1997 AIA North Carolina-William Henley Deitrick Medal for Service, the highest honor presented by the American Institute of Architects, North Carolina Chapter.

The Medal for Service is presented annually to an AIA North Carolina member who has performed extraordinary service on behalf of the profession, the AIA or the community.

"Danie Johnson clearly fulfills those criteria," said Timothy D. Kent, executive vice president of the state chapter. "Not only has he been a tireless worker on behalf of the profession, he's also been actively involved to make his community a better place to live."

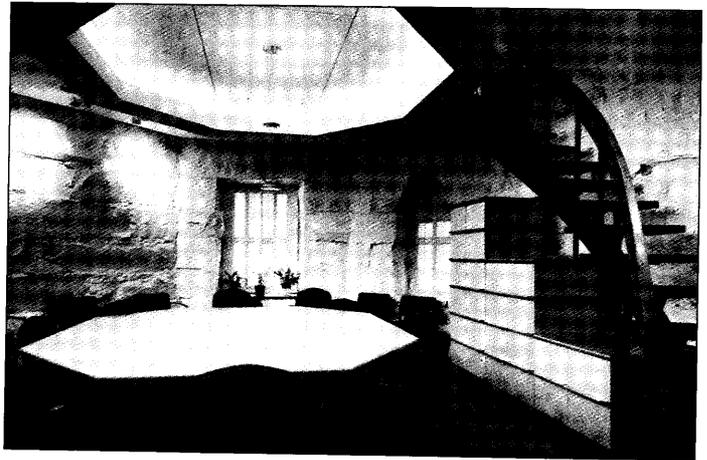
Johnson, who currently represents North Carolina, South Carolina and Georgia on the AIA National Board of Directors, has generously dedicated his volunteer time, leadership and talents to AIA North Carolina for more than a decade.

As Chapter president in 1992, Johnson marshaled an ambitious yet successful effort to renovate the interiors of the AIA Tower in downtown Raleigh. The Tower renovation was accomplished through a combination of volunteer effort and corporate sponsorships. The Tower, built in 1887 as the Raleigh Water Tower, is included on the National Register of Historic Places and is one of Raleigh's most notable landmarks.

"The last ten years working within the state organization has been a tremendously rewarding experience for me," commented Johnson. "Despite the time factor involved, I have gained a great deal from the people I met and worked with and the projects we were all involved in."

Johnson is a nationally-recognized expert on governmental issues affecting the construction industry. In his capacity as an AIA regional director, Johnson has served on several national and state committees promoting improved liaison among architects, general contractors and consulting engineers.

AIA North Carolina's status as one of the most financially sound and respected AIA components nationally is in large part due to Johnson's involvement as treasurer in 1990. In that position, he monitored expenses and investments during a time of transition for executive management and established safeguards for prudent investments and financial practices.



ARTCH, INC.



Danie A. Johnson, AIA, receives William Henley Deitrick Medal for Service from Herbert P. McKim, FAIA, the president-elect of AIA North Carolina. Johnson was instrumental in the successful interior renovation of the AIA Tower in Raleigh (above).

A 1970 graduate of Clemson University, Johnson has owned his own architectural firm in Asheville since 1974. Among the many projects he has been involved with are the Sonopress, Inc., manufacturing facility in Weaverville; the ITT-Teves plant in Asheville; and the Bourne Park condominiums in Biltmore Forest.

"Architects are uniquely qualified to work within their community and be involved," explained Johnson. "You never know where opportunities will happen that will make a difference in your community. Sometimes they can be very insignificant tasks that mean a great deal in the future. Architects must try to grasp whatever opportunity they have."

He has also served on the Asheville Planning and Zoning Commission, the Asheville Area Chamber of Commerce and won numerous awards from the Preservation Society for his projects at 39 Patton Ave. And Tops for Shoes.

Johnson is only the third individual to receive this honor. The previous two recipients were S. Scott Ferebee, Jr., FAIA, of Charlotte (1995) and Leslie N. Boney, Jr., FAIA, of Wilmington (1996).

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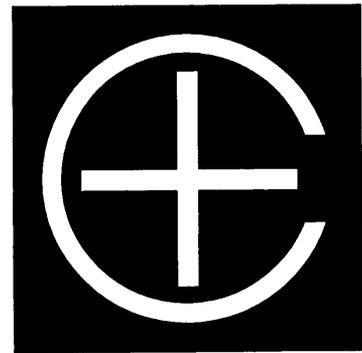
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Off The Drawing Board

Hobgood Receives 1997 Kamphoefner Prize; Design Awards Presented

Kenneth Hobgood, AIA, the principal of Kenneth E. Hobgood, Architect in Raleigh, is the recipient of the 1997 Kamphoefner Prize, the most prestigious architecture award in North Carolina.

Hobgood was presented the Prize, including a \$10,000 check, during an awards banquet at the AIA North Carolina Chapter Summer Design Conference held at Hilton Head Island, S.C.

The Kamphoefner Prize is presented annually to a North Carolina architect or firm for sustained contribution to the modern movement of architecture.

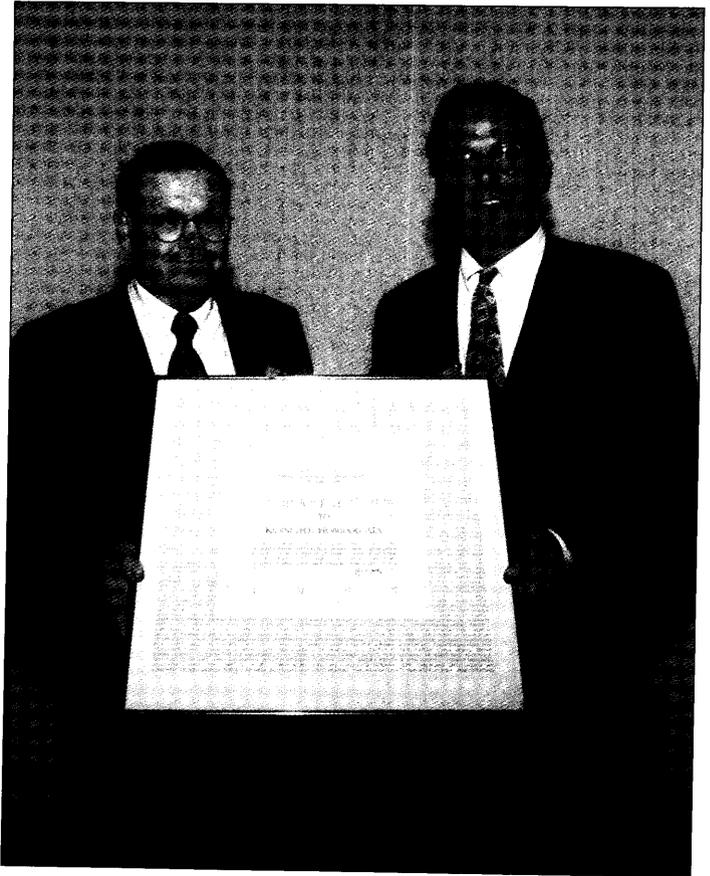
Hobgood received his undergraduate degree from the University of Kentucky in 1977 and a graduate degree from Yale University in 1980. A native of Johnston County, Hobgood moved to the Triangle in 1985 following several years with an Atlanta-based architecture firm. He spent several years as a senior designer with the Research Triangle Park-based firm of O'Brien/Atkins Associates prior to opening his own firm in Raleigh.

Over the last 12 years, Hobgood has been directly involved with five projects that received AIA North Carolina Design Awards. In addition, three of those projects won AIA South Atlantic Region Awards. While at O'Brien/Atkins, Hobgood was senior designer on the South Building for Glaxo Wellcome, the Winston-Salem State University Student Center and the master plan for the American Tobacco Company property.

As principal of his own firm, Hobgood's award-winning projects have been strikingly diverse, ranging from an interior upfit of his architectural office to the design of a football press box facility at a small private academy in eastern North Carolina.

The Prize was created in 1988 through an endowment from the late Henry and Mabel Kamphoefner. Henry Kamphoefner was the founder and dean of the North Carolina State University School of Design and an ardent advocate of Modernism.

Henry Kamphoefner was precise in dictating the terms for individuals or firms deserving of the Prize. According to the late Dean, the requirements are that "The chosen architect has demonstrated a consistent integrity and devotion over an acceptable period of time to further the modern movement of architecture without yielding to any of the undesirable current cliches, neo-modernistic mannerisms or artless historicism that have flawed the building culture of today."



Donald R. Lee, FAIA, presents the 1997 Kamphoefner Prize to Kenneth E. Hobgood, AIA. The Charlotte firm of Lee Nichols Hepler Architecture won the 1996 Kamphoefner Prize.

1997 AIA NORTH CAROLINA DESIGN AWARDS

A total of seven architectural projects designed by six North Carolina firms received awards in the 1997 AIA North Carolina Design Awards competition. The awards were presented July 26 at the AIA North Carolina Summer Design Conference awards banquet.

The AIA North Carolina Design Awards, presented annually for more than 40 years, encourage and recognize excellence in architecture and are intended to illustrate the variety, scope and value of architectural services. The 1997 Design Award winners represent a wide variety of building types and styles. The listing of the winners appears on the following page.

OFF THE DRAWING BOARD

HONOR AWARDS

Project: Durham County Justice Center Detention Facility, Durham
Architect: O'Brien/Atkins Associates, PA, Research Triangle Park

Project: Engineering Graduate Research Center, N.C. State University, Raleigh
Architect: Odell Associates, Inc., Charlotte

MERIT AWARDS

Project: SALICE America, Inc., headquarters, Charlotte
Architect: ARCHITECTVS MCM-LXXXVIII, Charlotte

Project: Harris Teeter at Sage Hill, Atlanta
Architect: Little & Associates Architects, Charlotte

Project: Observation Park at Raleigh-Durham Airport
Architect: Cherry Huffman Architects, PA, Raleigh

Project: Artist's studio and apartment, rural Piedmont, NC
Architect: Frank Harmon Architect, Raleigh

Project: Sprint/Mid-Atlantic Telecom administrative headquarters, Wake Forest
Architect: O'Brien/Atkins Associates, Research Triangle Park

The award-winning projects will be featured in the next edition of *North Carolina Architecture* magazine.

Chairing the jury and presenting the awards was Eugene Kohn, FAIA, RIBA, principal of the much-acclaimed firm of Kohn Pederson Fox in New York City. The jury considered more than 70 entries in the competition.

For the Research Triangle Park firm of O'Brien/Atkins Associates, PA, this marks the fifth straight year the firm has won at least one AIA

North Carolina Design Award. The Charlotte firm of ARCHITECTVS MCM-LXXXVIII has now received state design awards in three of the last four years.

NEELEY WINS AIA AWARD

Former Durham architect Scott Neeley, AIA, has been honored by the American Institute of Architects for his design of a single-family house at 1300 Alabama Avenue in Durham.

Neeley's project, along with 24 others, were displayed at the annual convention of the National Association of Home Builders. The 25 projects were selected by the AIA's Housing Committee as a way of informing the public and home builders of the issues which have an impact on good design, social needs and technological advancements.

Neeley, who lived in the Alabama Avenue house, was designed to be a small, low-cost home for a tight-wooded site in an existing neighborhood. The 1,352-square foot home is compatible with the forms and scale of nearby homes in the neighborhood. Since the home was built in 1995, Neeley has received considerable attention for the design. With his permission, the home is being replicated in at least ten different locations including Texas, Wisconsin, Arizona, Massachusetts and Oregon.

"Designing a small house and doing it well is a challenge I really enjoy," says Neeley. "I believe quality is a better way for a homeowner to spend his or her money than simply on square footage."

Neeley worked at Clearscapes in Raleigh until his recent move to Nebraska.

Neeley has long had a strong interest in affordable housing. After receiving his bachelor's degree from Brown University, he worked for seven years as a design-build contractor in Kansas City, specializing in rehabilitation and renovation of existing homes.

Neeley received his graduate degree in architecture from the

University of Texas and then worked for the world-renowned firm of William Turnbull Associates in San Francisco before moving to the Triangle in 1994. The cost of housing in San Francisco is among the highest in the United States.

SENATE BILL 842 WINS APPROVAL

In the final days of the 1997 legislative session, Senate Bill 842 was ratified by the General Assembly and signed by Governor Hunt.

Senate Bill 842 tightens one of the existing exemptions in the Architectural Practice Act; specifically, the exemption dealing with alterations and renovations. The new language provides that a licensed design professional must be utilized if alterations are made which affect the building's exit or access pattern or affect the building's live load or dead load.

The language only affects existing commercial buildings with more than 2,500 square feet or a value greater than \$90,000.

A significant portion (nearly 45 percent) of the construction market is now in renovations. By 2005, it's expected that figure will reach 55 percent. By comparison, in 1980, only about 30 percent of the market was in renovations.

FIRM HAPPENINGS

- Hood Herring Architecture of Wilson has been named the Outstanding New Small Business by the Wilson Chamber of Commerce.

- On July 21, the firm of Boney Architects celebrated its 75th anniversary. The firm has a long legacy of designing schools, hospitals, churches, banks and university buildings. Three firm principals -- Leslie Boney, Jr., FAIA, Charles H. Boney, FAIA and Paul Davis Boney, AIA, have served as presidents of AIA North Carolina.

Currently the firm has offices in Wilmington, Raleigh and Charlotte.

- Alan T. Baldwin, Jr., AIA of FreemanWhite in Charlotte, has been

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re-elected president of the N.C. Board of Architecture. Norma D. Burns, FAIA, of Burns Kiefer Associates in Raleigh, is vice president and Jeffrey D. Huberman, FAIA, of Gantt Huberman Architects in Charlotte, is treasurer. Kevin G. Montgomery, AIA, of O'Brien/Atkins Associates in Research Triangle Park, has been appointed by Governor James B. Hunt, Jr. to serve a five-year term on the Board.

- Four Chapter members nominated by AIA North Carolina have received invitations to attend the Young Executives Forum, a quarterly series of meetings sponsored by the N.C. Citizens for Business & Industry. The members include James E. Rains, Jr., AIA, and Katherine N. Russ, AIA, both of Boney Architects in Wilmington and Raleigh; John K. Farkas, AIA, of Applegate Architects in New Bern; and Jeffrey D. Gibbons, AIA, of Architectural Design Associates in Winston-Salem.

- Gray Stout, AIA, and intern architect Heather St. Aubin-Stout were featured in the "At Home" section of the Sunday August 17, 1997

edition of the Salisbury Post for the design of their new home in Salisbury.

The article featured photographs and description of how the house was designed by the husband/wife team to meet the needs of their growing family and concurrently respond to the site constraints and aesthetic concerns of the architect owner.

N.C. STATE TO HOST PRACTICE EDUCATION SUMMIT

In cooperation with the N.C. State School of Design and AIA North Carolina, the AIA Educators and Practitioners Net PIA is hosting a Practice Education Summit on Halloween weekend at N.C. State University.

The purpose of the event is to provide a constructive forum to advance the working relationship between practitioners and the academic community. A similar session in April at the University of Kansas brought together more than 100 individuals for a session of positive interaction.

One of the main areas the participants will cover is to learn what educators, practitioners and current students perceive to be the gaps

between education and practice.

Participants can earn 18 AIA-CES Learning Units for attending the full two-day Summit.

The registration cost for AIA North Carolina members is \$125. Registration packets were mailed to members. If you have misplaced yours, call (800) 242-3837.

NEW AIA CONTRACTS

Effective in October, the American Institute of Architects is expected to publish new editions of two of its most important contract documents — A201, its most widely-used General Conditions, and B141, the standard Owner-Architect Agreement.

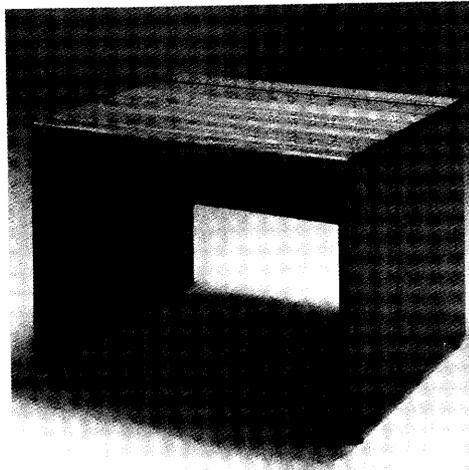
The new documents are the result of ten years' experience with the existing documents. Comments and input were received from throughout the construction industry.

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A Pall On The American Dream

The Average New House Is Devoid Of Soul And Meaning

By John B. Hawkins, AIA

Reprinted from The Chapel Hill News

I never thought I would appreciate the simple virtues of a brick ranch. Not until a few weekends ago when, setting out for an autumn drive in the country, I ended up instead taking a look at some of the new residential subdivisions creeping in around the Triangle. There was nothing in these neighborhoods that I nor anyone else had not seen a hundred times before, in this area and across the nation. But an old nagging, disturbing thought reappeared to me with fresh urgency: How has it come to this, that the average new house in this country — the object of the American Dream, no less — is so devoid of soul and meaning, so uninformed by its place and time?

Whether in Sacramento, Saint Paul, or southern Orange County, North Carolina, the gratuitous details are the same; arbitrary groupings of gabled roofs, often extraneous and defining no particular room or space under them, narrow verandas that never get used, shutters that don't shut, thin stone facing veneer on exterior walls that transition inexplicably at corners to masonite clapboards, flimsy snap-in window mullions. It is not, though, the predictability or spuriousness of these structures that are troubling to me so much as their lack of meaning. Meaningful building, humble or great, simple or complex, emulative or innovative, is a form of expression in which a coherent idea is conveyed.

Even the contorted but deliberate references to specific historical precedents that have characterized basic builder home design in the past have become so oblique and diluted as to be almost unrecognizable. In the jargon of real estate sales, the label "transitional" has begun to increasingly supplant the old standbys of colonial, ranch and victorian, not because of new skill being employed in the synthesis of existing building styles or the development of new ones, but because of the lack of any clues or features that would characterize these houses one way or the other.

Curiously, to read the marketing copy, one would think that a renaissance has blossomed in suburbia. Most new neighborhoods can claim to have "award-winning" offerings, with the "best of the best" on open display Sunday afternoon. Oblivious to the irony of the situation, American couples still like to think of their new home as a castle unto

itself, and model home designations like "the Norfolk" or "the Wellington" or "the Premiere Collection" serve to perpetuate this delusion of grandeur.

The affliction of grandiosity in new homes inhabits all levels of the social scale. For many folks at higher income levels who can afford it, a larger home and more space is not enough. It is incumbent upon them to want a house with the kind of architectural details, often out of proportion to its main massing, that say "near-royalty inside."

Friends that hear me carp about the general state of housing design in America chide: "Why doesn't the architectural profession do something about it?" Unfortunately, the only organization that might initiate such a cause — the American Institute of Architects — cannot muster the kind of influence or power that could challenge the system. Studies at colleges and universities and programs such as design competitions and community design charrettes that offer up new ideas for middle income housing produce provocative results that, if utilized, might be influential.

But in almost every instance, the real decisions about the kind of single-family housing that is constructed are made by business interests — the developers and builders who buy the land, subdivide it and build upon it. The extent to which local governmental regulation of the land development process contributes to quality residential environments is minimal. So it is left to the entrepreneur, with no real incentive, to voluntarily elevate his role beyond the basic mission of erecting houses and turning a profit, to the higher cause of championing quality design in the built environment, a job for which he typically has little training or passion.

In spite of this increasingly dreary picture, I'm keeping the faith. I believe that the American public can recognize and choose to take a more enlightened path if only offered thoughtful, affordable alternatives. Architects will have to inject themselves into this process and provide grass-roots level leadership. Then, with luck, the market will follow.

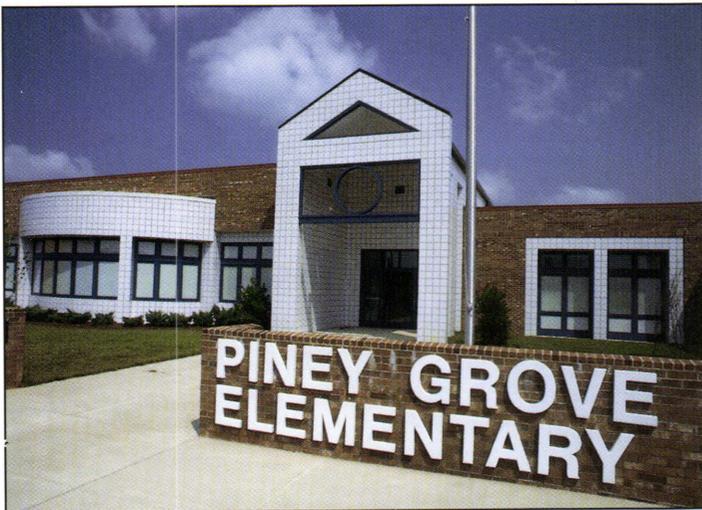
(John B. Hawkins, AIA, is a regular contributor on design and development issues for The Chapel Hill News.)



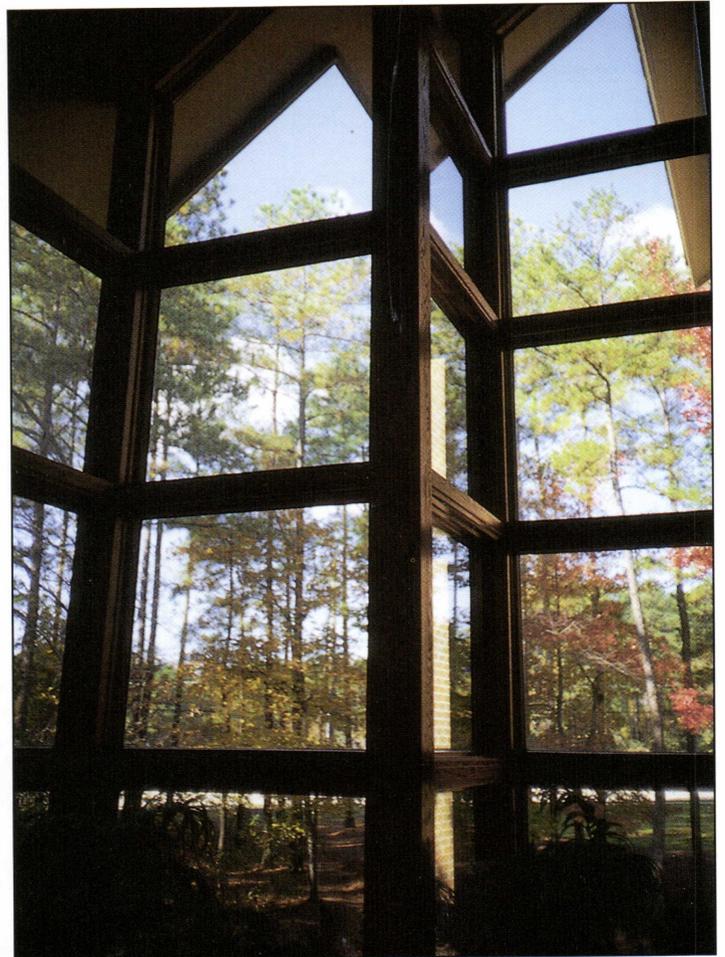
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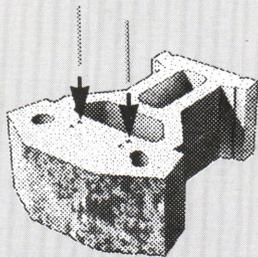
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