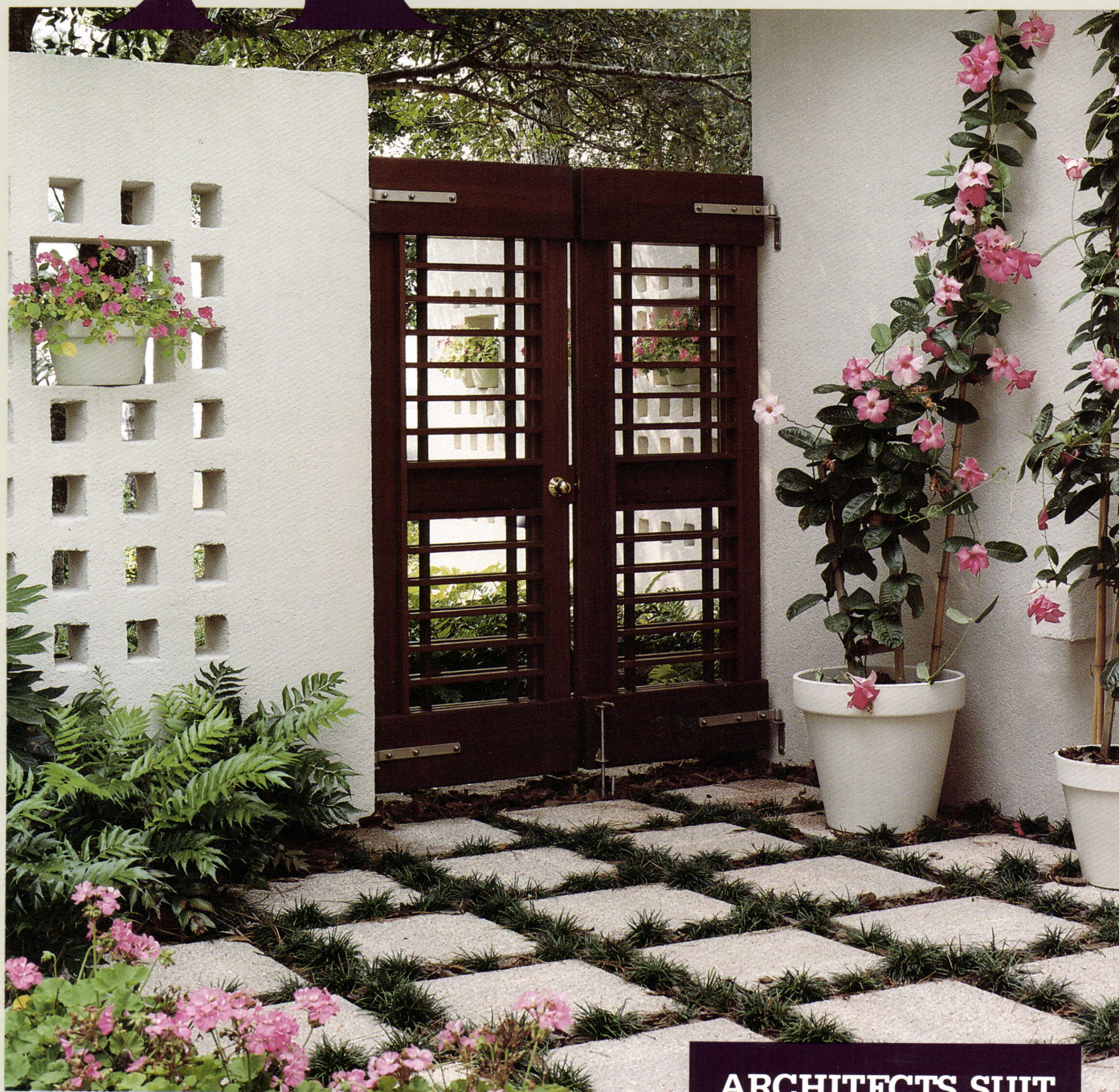


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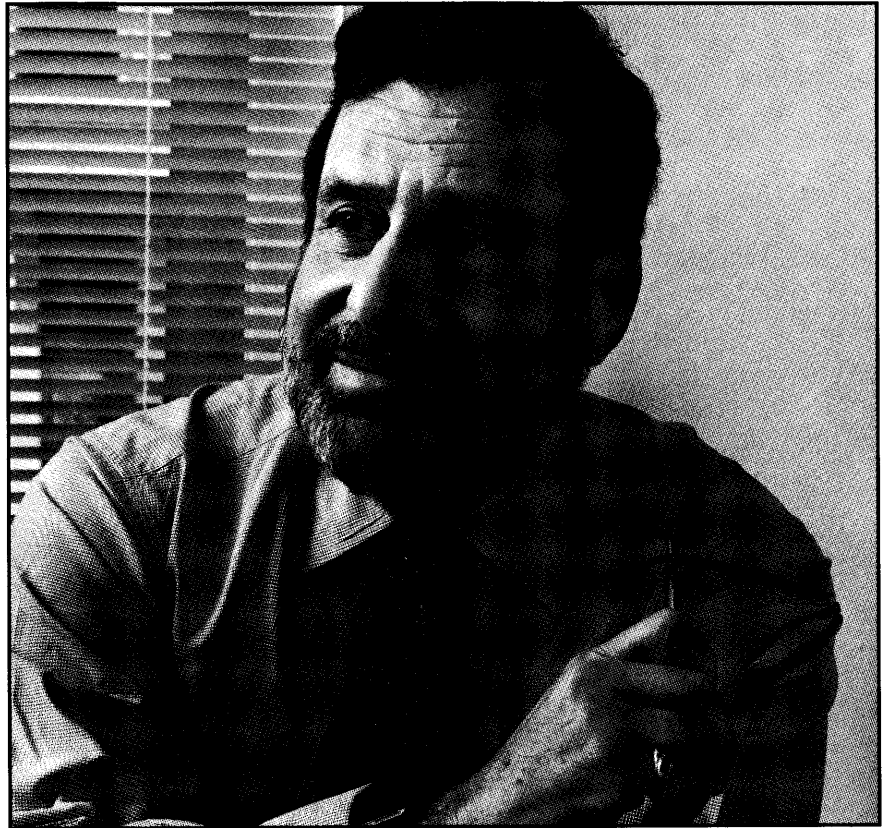


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“None of us studied architecture expecting to be defendants in a lawsuit. Most architects are creative people—they may or may not be businessmen, although the better they are in business the better it is—but few expected to be defendants in this changing profession. It’s something that has affected me personally, and, I expect, the growth of many architectural firms. It’s caused me concerns, maybe burned me out, in spite of the fact that we’ve won every one of our suits.

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I feel very good about them.”



Martin David Dubin

Dave Dubin is a principal in Dubin, Dubin and Moutoussamy, a 75-year-old architectural firm based in Chicago. He is past president of both the Chicago and Illinois AIA. We value our relationship with his firm and thank him for his willingness to talk to you about us.

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*Johnny Harris,
President of The Bissell Companies*

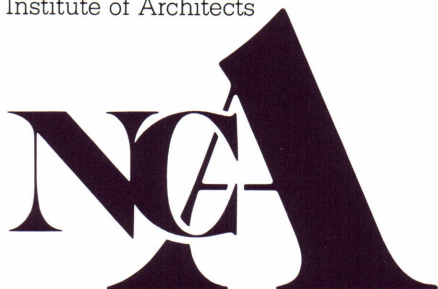
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North Carolina Architecture is published six times a year by the North Carolina Chapter of the American Institute of Architects. Advertising and editorial offices are located at 115 W. Morgan St., Raleigh, N.C. 27601. Address editorial, advertising and circulation correspondence to *North Carolina Architecture*, 115 W. Morgan St., Raleigh, N.C. 27601. Telephone (919) 833-6656. Subscription rate: \$30 a year for non-NCAIA members. Third class postage (permit number 455) paid at Raleigh, N.C. Copyright 1989 by NCAIA. POSTMASTER: Send Form 3579 to *North Carolina Architecture*, 115 W. Morgan St., Raleigh, NC 27601.

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The mountain retreat of architect C.L. Helt hugs the ground in front for a low profile but opens up to private two-story vistas in the rear. Photo by C.L. Helt

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New ideas, new solutions, new equipment and new twists on old angles for designers and builders.

Left: A glass wall both separates and ties together the reception area and conference room in the offices of John Knight Architecture, Charlotte.

Photo by Diane Davis

Cover: The Wilmington home that architect Henry M. Johnston designed for himself embraces the outdoors. A louvered door to the courtyard and masonry walls with cutouts offer privacy while retaining a connection with the outside world.

Photo by Melva Calder Photography

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Suiting Yourself

What a treat, huh? Designing the perfect house, the perfect office for yourself. Just suiting yourself—not a client with his own ideas about beauty, form and function. No need to compromise, please or persuade. No need to scrap a brilliant idea because the client wouldn't buy it. No need to be conservative when you feel like being radical.

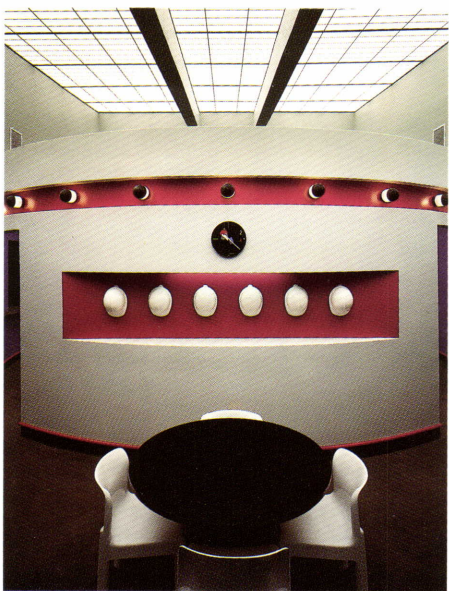
Right?

Wrong. Yes, it's a treat, say architects who work in offices that speak their own language or in houses they designed to nourish their own souls. But it's not a free ride.

The office, house or vacation getaway the architect designs for his own use generally presents the same restrictions of size, site and budget that affect his work for other clients. What's more, the family has its say on the home front. At work, partners, associates and secretaries have some demands of their own.

And the stakes are high. What the architect does for himself shows clients what he can do for them. So it had better be good.

"In a way, it's more difficult," said Norma DeCamp Burns, who designed the offices for Burnstudio in Raleigh. "The field is completely open in terms of options, and to be faced with any



Form and function meet in the offices of Burnstudio in Raleigh where necessary hard hats are used as a sculptural design element.

Photo by Allen Weiss



An inviting, skylighted lobby is a selling point for Rogers/Dameron Associates of Asheville.

Photo by J. Weiland

option you want is almost mind-blowing.

"There's also a kind of burden in that you are representing yourself in a way you don't do when you are representing a client. You have no excuse. It is what it is. You fall back on time and money and those familiar restraints."

But Burns relished the opportunity to please herself. "I had done a series of buildings in pastel tones that were, in the public mind, associated with being post-modern," Burns said. "I was anxious to do something that was more hard-edged, more my personal preference."

Broun Conway Dameron Jr. of Rogers/Dameron Associates in Asheville said the "exuberant design" of his firm's new office is the first thing everyone talks about when they arrive. "It's been a great asset," he said. In fact, the firm's new reception area has turned out to be an inviting place to set up bar and entertain clients.

John Knight of Charlotte left a firm whose offices did not reflect his personal style and opened his own in spaces he designed himself.

"I just wanted to make a statement about myself and my firm," Knight said, "that I'm willing to take a chance. This is a conservative town in terms of office upfitting. I just wanted to do some crazy things. And the response has been great."

When it's a house, the architect gets plenty of response—from the people he lives with, day after day. He needs to hear them out at the very beginning, just like any other client.

Ricardo Gonzalez of Raleigh listened to his three sons' desire for an inside clubhouse and designed a loft they could reach by a firefighter's ladder.

Chet Helt of Charlotte said, "I found myself really listening to my wife, what all her needs are and making sure I really understood what she is trying to picture for me."

What he hears now from his wife about their new mountain retreat is enthusiastic praise for the highly functional kitchen and some mild regret that the bedrooms are not larger. Personally, he wishes the budget would have allowed for cantilevered decks instead of vertically supported decks.

"But I'm not a perfectionist," Helt said. "I'm a pragmatist. I'm very satisfied with what we did with the budget we had."

That's how it goes. Nothing's perfect. But designing to suit yourself comes pretty close.



Architect Ricardo Gonzalez designed open living areas and spaces for being alone in his family's Raleigh home.

Photo by Ricardo Gonzalez

Living Spaces



Architect Henry Johnston and his wife Lorene, an interior designer, wanted a "distilled interior"—informal living spaces that relied on a few, simple materials for their effect.

Photo by Melva Calder Photography

A House To Themselves

When architect Henry W. Johnston of Wilmington began designing an empty nest for himself and his wife after their son left home, he had his neighbors already picked out. He discovered its location while visiting an adjacent site for a client and a friend.

"We decided to purchase the site immediately, so as the (client's) home was designed, I was able to plan ahead for privacy for both homes," Johnston said.

Johnston designed both houses so that neither neighbor has a view of the other's house from windows, entries or courtyards. Johnston and his neighbor also used the same landscape architect to develop a single plan for both houses that would relate them to one another and obscure the lot lines.

Johnston and his wife, Lorene, an interior designer, wanted an informal living-dining-kitchen arrangement, two bedrooms, a convertible study, a

large two-car garage/workshop and a pool. The couple wanted a "distilled interior," Johnston said, using as few materials as possible.

The site is one of eight lots on the tip of a peninsula bounded by a tidal creek and the Intracoastal Waterway. The lots surround a cul-de-sac. The major physical constraint was a narrow contact to the cul-de-sac, the result of government setback requirements for the septic system.

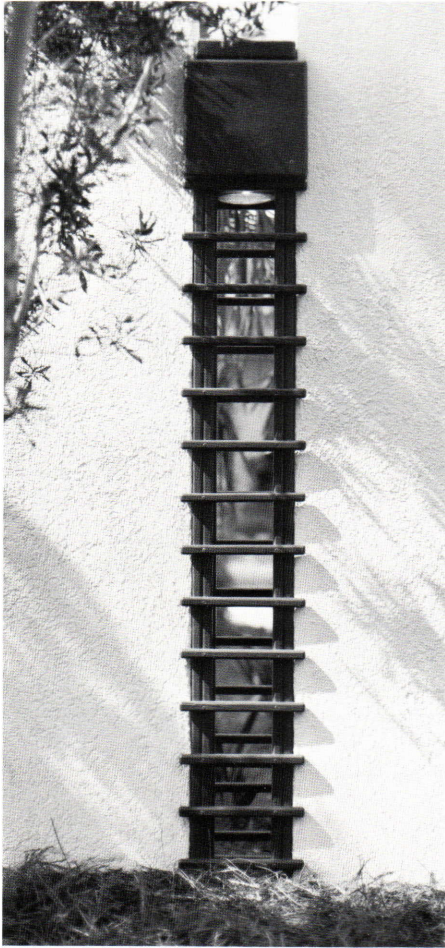
To solve that problem while taking full advantage of views of the waterway, Johnston adopted a broken L-scheme whereby the house formed two walls of a courtyard defined by a long lap pool. All the living areas were located in the long leg of the L which lies parallel to the Intracoastal Waterway. In the other leg is the garage/workshop, the end of which faces the cul-de-sac. Because the living areas are at the rear of the house, the front door is at the end of a 100-foot-long covered walkway.

The enclosed courtyard expands the living areas to the outdoors, where there is a covered terrace for dining and conversation and an open patio for sunning. On the courtyard side of the house an open deck overlooks the waterway.

The house and the courtyard walls are a stucco finish in cream, set off by a brown-tiled roof. The arrangement of walls, terraces and walkways establishes a rhythm that gives this view-oriented house the grace and balance well-suited to the couple's more carefree phase of life.

Johnston Residence

Eagle Point, Wilmington
 Architect: Henry W. Johnston Architect AIA
 General Contractor: Murray Construction Co., Inc., Wilmington
 Landscape Architect: H. Burkert & Co., Wilmington
 Interior Designer: Lorene Johnston, ASID, IBD, Wilmington



Above: In the courtyard of the Johnston home an open and a covered patio offer cozy outdoor living around a cool rectangular pool. Left: Vertical strips of red-wood lighting, designed by the architect, double as expansion joints in the masonry courtyard walls.

Photos by Melva Calder Photography

Below: The home of architect Ricardo Gonzalez sits on the side of a hill by an old farm pond. Its horizontal design, with varying heights, suggests the rolling countryside. The contemporary interior is designed with children and energy efficiency in mind.

Photos by Ricardo Gonzalez



Gonzalez Residence
Southern Wake County
Architect: Ricardo Gonzalez, AIA
Builder: Gregory Wallace, Southern Pines
HVAC Design: Nick Kisler, PE, Cary

Where Children Take Wing

The nest of Ricardo Gonzalez, AIA, of Raleigh is far from empty. The house the family occupied in 1988 was designed with three lively young boys in mind—and a female dachshund. The boys wanted an indoor clubhouse. Gonzalez, an architect with the Wake County School System, wanted a home studio. His wife, Patricia, wanted light and views.

Gonzalez gave his boys a separate wing, with its own outside entrance, a bathroom and three bedrooms. A fireman's ladder takes the children to an upstairs loft "clubhouse." The wing has its own heating and air conditioning system. The plan accommodates the parents' need for privacy now and anticipates the children's growing independence and eventual departure from the home, when the wing's energy system can be shut down except when needed.

Energy conservation was an important consideration throughout the house. It has 3,230 square feet of heated space (4,300 square feet under the roof), and Gonzalez wanted to keep energy bills as low as possible. Gonzalez put the main living areas on the south side for maximum passive solar gain and located the garage, hallways and closets on the north side. Deep overhangs and setbacks help protect the south side in the summer months, as do large deciduous shade trees that shed their leaves in the winter to let light in. A wood-burning stove/fireplace heats most of the open living area.

The family, which had been living in a traditional spec house, was ready to leave Williamsburg behind. "We also wanted to relate to the surroundings," Gonzalez said.

The architect pursued those goals by laying out the house horizontally, rather than vertically, but using different heights to suggest the rolling countryside. The house was placed on the side, rather than the top, of a hill, giving it a single-story profile from the street side and a larger volume facing an old farm pond, toward which the views are oriented.

The house uses elements commonly found in farmhouses—clapboard siding, metal roofing, a front porch



The vacation home of architect Alan Turner of Raleigh is braced with triangular sections that are set into the faces of a cube to become an integral part of the design. The living areas are on one floor, where light flows down from a cupola that offers views up the Intracoastal Waterway.

Photos by Alan Turner

with rocking chairs. But, said Gonzalez, "it's still a contemporary house."

Two Retreats—Mountain and Beach

When Alan Turner of Weeks Turner Architecture in Raleigh bought land on the Intracoastal Waterway in Hamstead, 50 miles north of Wilmington, he and his wife, Kate, spent nearly a year walking around the space—deciding where the house should be.

"We wanted to be next to the water, so we could get in the boat, go to the beach and fish," Turner said. "We wanted low maintenance—some place where we could spend our time playing instead of fixing. We were surrounded by huge live oak trees, and we wanted to feel like we were a part of those."

The design of the house is basically square with a triangular section in the middle of each face in the square. These triangles provide the bracing for the house, which was built to withstand hurricane-force winds. They were Turner's way of avoiding the diagonal cross-bracing used with most



homes built on pilings, but they also serve to connect the house visually, as well as physically, with the ground. Inside they work as spaces for the bathroom and storage cabinets.

The living quarters are placed entirely on one floor. A coupola at the top, where the bugs are not so bad, offers a view all the way up the Intracoastal Waterway to Topsail Beach.

Turner Vacation Home

Hamstead
Architect: Alan Turner, AIA, Raleigh
Builder: Mark Turner

C.L. Helt, a Charlotte architect, had relaxation, entertainment and views in mind when he designed his mountain retreat near Linville.

Although the size was 680 square feet each on the first and second floor, the house appears larger. The interior

is separated from large decks on three sides of the house by glass walls. Helt had the deck boards laid in the same direction as the interior floor boards to create a continuous sight line.

"The design incorporated total use of the cubic areas of the structure,"

Helt said, "much like a ship or an airplane." Little space is used for hallways, and storage and mechanical units are stacked according to frequency of use. The heating unit, for instance, is accessible through a closet.

Helt pivoted the house on the site so that the front corners face the neighbors. That provided complete privacy for the glassed areas, allowing the family to enjoy the views unencumbered by draperies or blinds.

The house is set on a steep slope away from the roadway. It was kept close to the road to require minimal grading for access to the site but the roof angles low in the front to provide visual privacy.



Helt Mountain Retreat

Near Linville

Architect: C.L. Helt, Charlotte

Builder: Burton Construction Co.

Integrated By Design

Jo Ramsay Leimenstoll, AIA, used to be the architect for the state's Main Street program to revitalize downtown structures. That helps explain why she and her architect husband, Jerry Leimenstoll, decided to turn a two-story commercial building in a run-down section of downtown Greensboro into their home and studio.

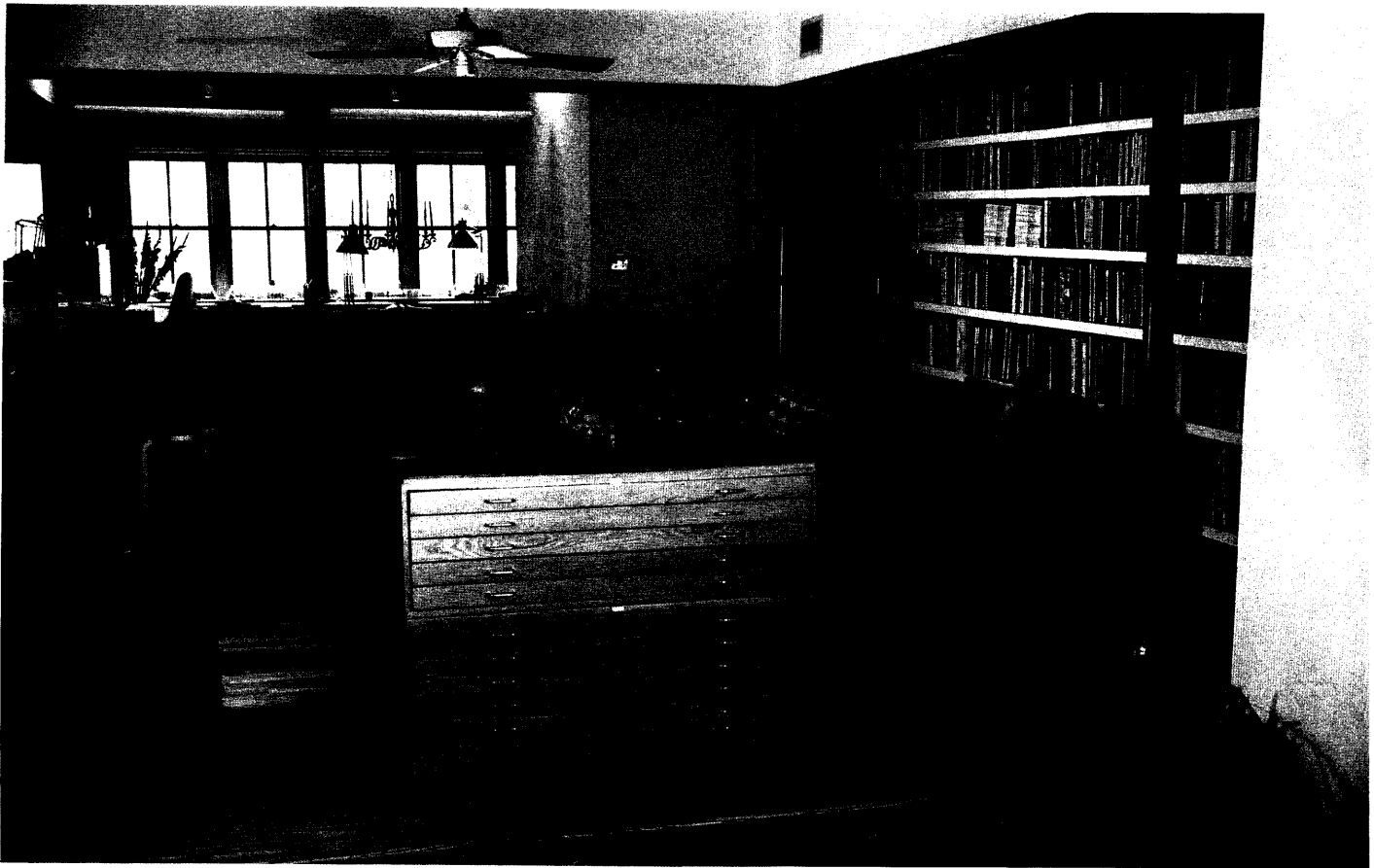
Both teach at the University of North Carolina at Greensboro and practice architecture and design as a second occupation. Combining studio and residence seemed the only reasonable way for them to pursue both occupations. They wanted their studio to be in a visible, downtown location, but it also had to be affordable. The early 20th-century, two-story brick building in the Old Greensborough Commercial District fit their financial, personal and ideological goals. They bought it for \$45,000 and have spent \$135,000 on it to date.

The project was phased for financial reasons, and all living and studio spaces were combined on the first floor, a 25-by-75-foot shell, within which the couple built a contemporary interior. Eventually, some of the residential areas will go on the second floor, but the couple intend to retain a



C.L. Helt of Charlotte gave his mountain retreat private snow-covered vistas by discreetly turning it from the views of neighbors. Helt packed in a lot of living space by making use of every square inch and by extending the eye and the living areas beyond the walls of the house.

Photos by C.L. Helt



Two views of the central living space of the Leimenstoll home—one from the sleeping area and one from the drafting area—illustrate the open plan. Spaces are set off with varied ceiling and floor heights, but no walls, in this home/studio in a downtown Greensboro commercial structure.

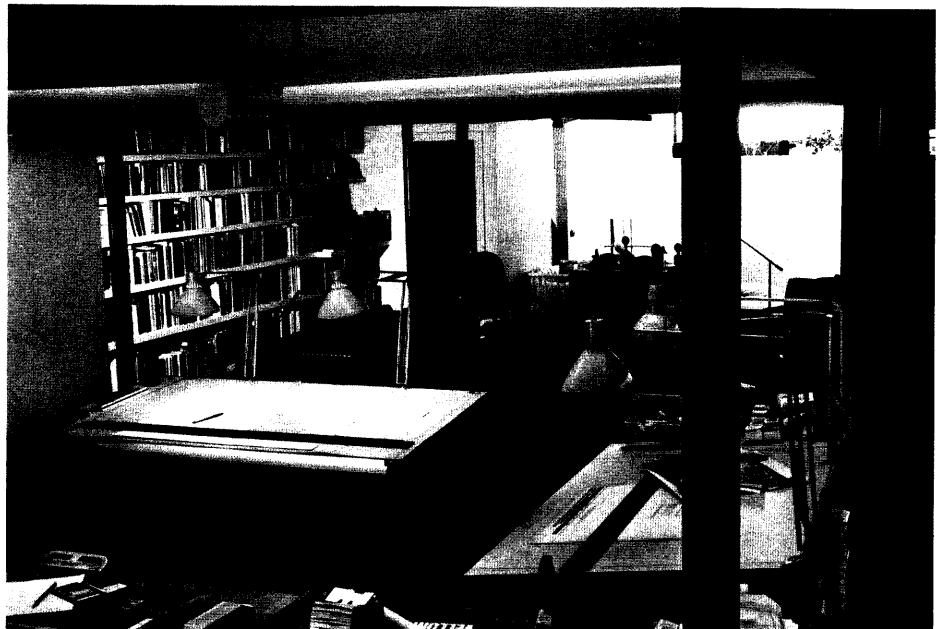
Photos by J.R. Leimenstoll

combination of residential and studio space on the lower level.

The first floor storefront had been altered several times in the past and only the textured glass transom was original. The transom was salvaged in a new storefront. The rear facade was given a more residential appearance. A small 25-by-25-foot "backyard" is now being developed as a courtyard.

Code restraints and a shared wall with an adjacent building made it impossible to cut openings in the 75-foot walls. Daylight had to be pulled in exclusively from the front and rear facades, where the glass areas were enlarged.

Only the bedroom is a separate room. The openness allows the natural light at the ends to permeate the entire space. But floor and ceiling planes vary to set off areas by function. The open plan worked quite



well, Jo Leimenstoll said, until the recent birth of their first baby.

Space was allocated for various "rooms" in a proportional, rather than dimensional way, Leimenstoll said. The couple adhered to the principles of the Golden Triangle, used by the ancient Greeks. "The result," Leimenstoll said, "is that the space as a whole has a certain harmony."

Leimenstoll Residence and Architectural Studio

Greensboro

Architect: Jo Ramsay Leimenstoll, AIA, & Jerald R. Leimenstoll, Greensboro

General Contractor: New Age Construction, Greensboro

Mechanical System & Energy Consultant: Guaranteed Energy Efficient Systems, Inc., Jamestown



Working Places

In the highly geometric offices of Burnstudio, visitors are greeted in the reception area by embracing circular forms.

Photo by Allen Weiss

Burnstudio Architects, PA, Raleigh

The stairway to Burnstudio Architects, PA, in downtown Raleigh does not meet code. It's six inches too high for a single rise without a landing, and that was all right in the early 1900s when the building was a labor union hall. Any change in the stairway would have required a switchback and landing, both taking up precious space. So it was retained and given new lights and hand rails. It stands as a reminder of the building's history.

That's the sort of restraint inherent in rehabilitation that often enriches

the final product. This stairway, in fact, dictated the firm's office floorplan.

Norma DeCamp Burns, AIA, restored the building's exterior and created two office/retail spaces on the first floor. The second floor became distinctly modern spaces for architectural work. The project, involving 7,000 square feet, cost \$400,000.

A large arrow-shaped central skylight bathes the offices in natural light and, somewhat incidentally, distinctly marks the building from the air.

All parts of the office had to operate symmetrically around the fixed central

stair, Burns said. Surrounding the stairs is a round form defining a waiting area, followed by another round form that shapes a corridor. The round half-walls also serve as a gallery for displaying the firm's work.

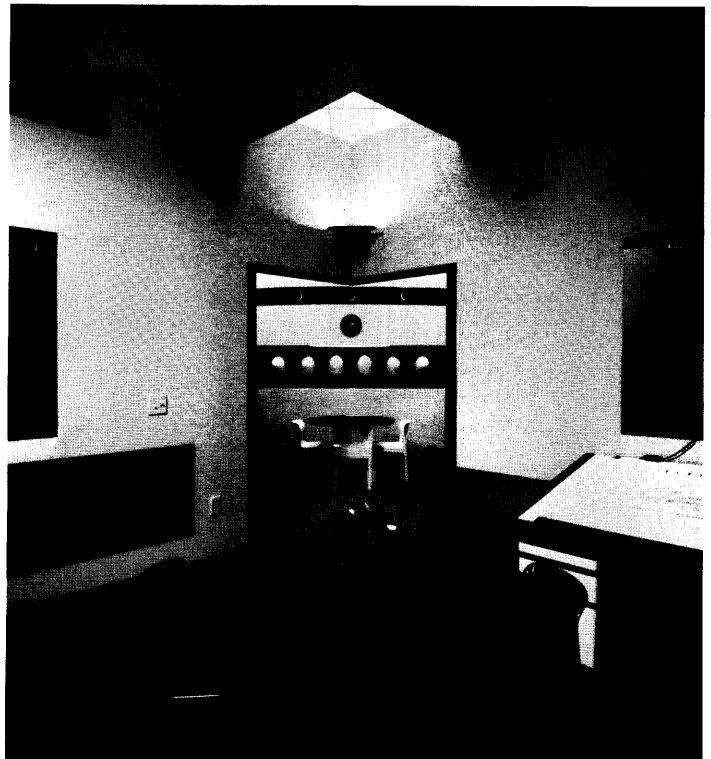
Off the round space, a triangular area serves as a conference room, with an arrangement of two open office modules along each of two sides. Finally, the principal's office forms a small triangle that overlaps the larger triangle and picks up the pointed end of the skylight. Scattered about are four small conference areas. Flanking



Above: The original stairway was restored and retained in the turn-of-the-century building and given contemporary lights and rails that reflect the modern design of Burnstudio.

Above right: The principal's open office, set off only with partial-walls, sits under the triangular end of an unusual arrow-shaped skylight.

Photos by Allen Weiss



Rogers/Dameron Associates, Asheville

Two years ago, the architectural firm of Rogers/Dameron Associates in Asheville designed offices for the size they want to be—six or seven strong—and for the kind of working relationship they wanted to have—open and supportive.

The office, a blend of open, naturally-lighted spaces and traditional structures, was designed for the third floor of a 1895 building on Wall Street, in the heart of Asheville's old downtown. The Wall Street Quorum, a partnership of the architect and an investment counseling firm, which

the stairwell itself is a large conference room and a print room.

The office's geometric lines and bold primary colors give it a crisp, clean look that is carried through in its details—a row of white hard hats hung against a band of bright red paint; an old wire coat rack, painted red and robbed of its hooks, as a sculptural element suggesting the girders of a building.

Burnstudio Building

108 Hargett St., Raleigh

Architect: Burnstudio Architects, PA, Raleigh

Structural Engineer: David C. Fischetti, P.E., Cary

Mechanical, Electrical Engineer: Southeastern Engineering Associates, PA, Raleigh

General Contractor: Integra Building and Restoration, Raleigh

Millwork Contractor: Douna, Inc., Louisburg



Rogers/Dameron Associates restored an 1895 building in the heart of Asheville's old downtown and moved into the third floor to become part of the area's revitalization.

Photo by J. Weiland



Wall Street Quorum

6 Wall St., Suite B, Asheville

Architect: Rogers/Dameron Associates, Asheville

Client: Wall Street Quorum, Asheville

Mechanical/Electrical Engineer: Reece, Nolan & McElrath, Inc., Waynesville

Structural Engineer: Sutton Kennerly and Associates, Asheville

Contractor: John W. Abbot Construction Co.

occupies the building's second floor, bought and renovated the 12,000-square-foot building for \$350,000.

The area, long neglected, was coming back to life, and the building gave the architects the chance not only to design an office with a strong identity for the firm but also to restore an historic building and contribute to the area's revitalization. The first floor was developed into shops, to encourage retail traffic.

A second-level entrance from the street leads to both major tenants. A restored, existing stairway opens onto a bright, open reception area in the architects' office. There, wooden rockers face contemporary reception desks, backed by wooden bookshelves. Running the length of the lobby and beyond is a large central skylight in an open ceiling structure, which pulls natural light into the entire office.

The architects work in the open, just off the reception area. They chose an open plan because they enjoy sharing ideas, suggestions and criticism.

The office has three private rooms, a large conference room with a table in the center, flanked by two smaller rooms. In addition, there's a print room and a room for storing difficult-to-organize samples.

Above: Architects in the firm of Rogers/Dameron Associates work in the open off the skylighted lobby, with its comfortable blend of traditional and contemporary elements. Left: A restored stairway sets off an elegant second-level entrance from the street and provides a grand entry to the architects' third-floor offices.

Photos by J. Weiland

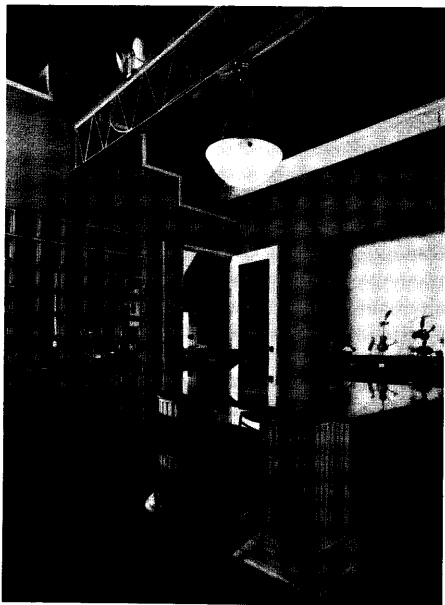


John Knight Architecture, Charlotte

A grand entry and exposed structure ceilings that soar to 13½ feet above the floor sold John M. Knight, AIA, on an office on the second floor of a renovated 20-story building in Charlotte's central business district.

Knight wanted to retain the openness of the space, provide comfortable working conditions and make a statement about his feeling for color, materials, and detail. All this, on a strict upfitting allowance.

The arched entry from the main lobby—with its elaborate marble and brass elevator lobby—was filled in with French doors and glass to create an identity for the firm. As one comes up the grand monumental stair, the ceiling soars above the walls that define the conference room. Each wall terminates with a different architectural element without touching the ceiling. A glass block wall separates the conference from the reception/waiting area to allow natural light in while providing privacy.



In the Charlotte offices of John Knight Architecture, the ceiling soars above the walls, each of which terminates in a different architectural shape. Above: White crown molding and a bright yellow bar joist are accented against a dark purple ceiling. Right: Custom-designed, black lacquer reception desks are part of the stark contrasts that mark the reception area.

Photos by Diane Davis

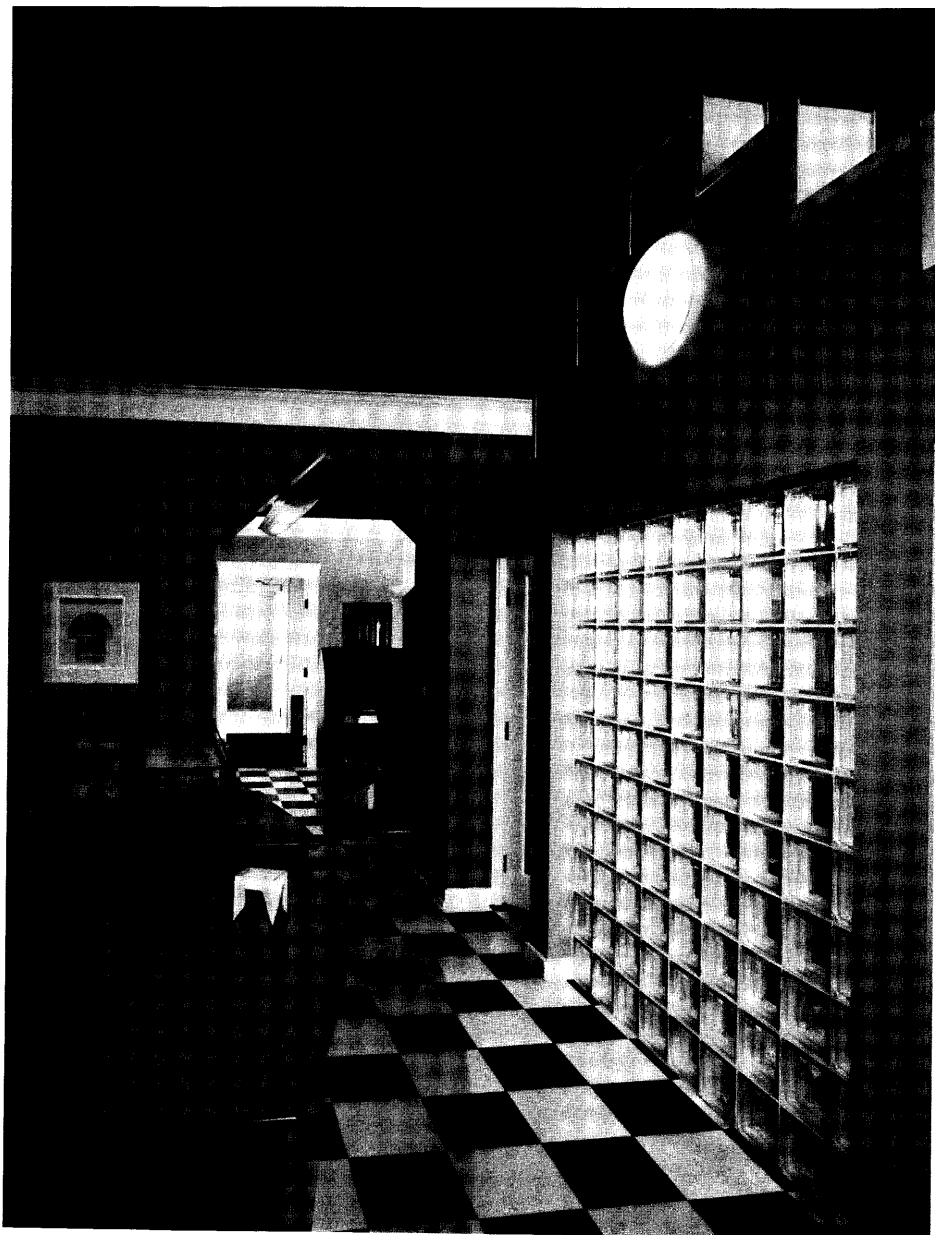
The ceilings are painted a dark purple and are separated at the 9-foot line with a heavy, white crown molding. The mechanical ductwork and the sprinkler system are exposed. The light fixtures in the studio float, suspended from the structure with cable. A bright yellow open-web bar joist hangs from the ceiling in the conference room to provide a splash of color and a place to mount track lighting and an antique chandelier.

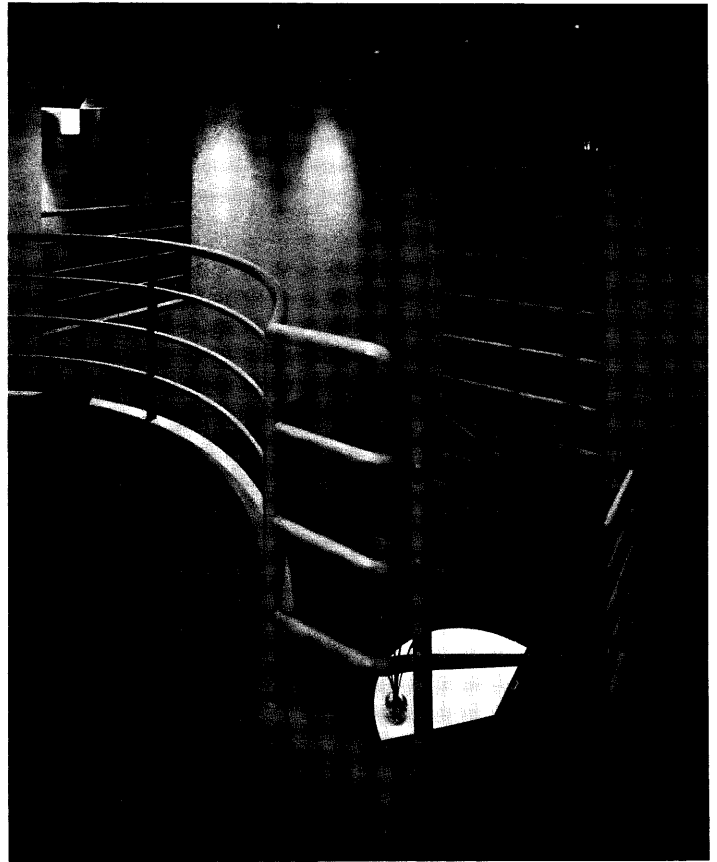
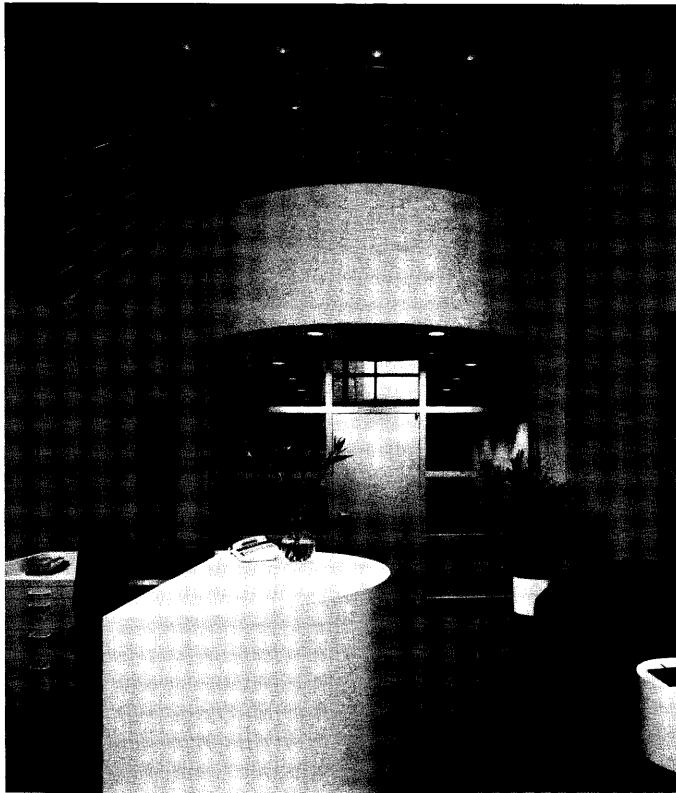
All millwork is custom designed, including the reception desks, and finished with black lacquer. The walls

are painted various colors throughout and are complemented by the colors of the light fixtures and seating in the studio.

The office includes a principal's office, built-in areas for three designers, a support area for copying, samples and model building.

John Knight Architecture Offices
112 S. Tryon St., Suite 200, Charlotte
Architect: John Knight Architecture,
Charlotte
General Contractor: Colony Builders,
Charlotte





Gantt Huberman Architects, Charlotte

A pre-1920s, nondescript, two-story building in downtown Charlotte offered Gantt Huberman Architects room for the 24-person firm to stretch and expand. But it presented a host of problems.

The building's exterior masonry load-bearing walls and interior load-bearing wood partitions were located according to no particular pattern or organization. During demolition, it was determined that the wooden floor structure, although sound, sloped six inches across the building. Finally, a tenant with a lease in the middle section of the first floor didn't want to leave, so they had to design and construct around the tenant.

The firm gutted the interior, ripped out plumbing and wiring and removed the wood flooring to reframe and level the floors.

Now, visitors enter the office through a two-story arch and are greeted in a high-ceilinged lobby containing the reception and waiting area. An open railing at the stairs and on the second-floor balcony visually integrates the two floors and adds drama to the space.

Through a glass wall behind the reception desk, one can see the con-



Top: The high-ceilinged reception area at Gantt Huberman Architects in Charlotte features a two-story arch and an open railing that moves up the stairs and around a second-story lobby, visually integrating the two floors. Above: This cozy break room comes off an L-shaped circulation system which gives architects natural window-light for work.

Photos by Joseph Ciarlante

ference room. It contains audio-visual equipment in a projection kiosk and acoustical tackboard wall panels railroaded with chrome recessed stripes.

To make the most of existing windows on the second floor, the architects organized the space around an L-shaped circulation system, off of which are private offices, conference rooms, a break room and bathroom. The central area on the second floor is the architects' studio—eight work stations (two people per station) with low partitions, built-in drafting tables, cabinets and bookshelves. The spaces are distinct but the feeling is open, and the plan distributes the natural light to all desks.

The offices are unified with the color gray—warm gray walls, gray tile floors, gray plastic laminate cabinets, gray and green-gray carpet. Other furniture, photographs, plants and accessories add color and warmth to these restrained but stylish offices.

Office for Gantt Huberman Architects
112 West 5th St., Charlotte
Architect: Gantt Huberman Architects
Contractor: Cabarrus Construction Co.

FWA Group, Charlotte

The FWA Group started out in up-town Charlotte in 1953. The firm left for the suburbs in 1964. In May 1988, the firm returned home to the central business district—a move that reflected the rising fortunes of the city's up-town and the desire of the firm to be nearer major clients and services.

The firm moved into 15,000 square feet on the third floor of Two-Twenty North Tryon, a building with a white marble facade and a carriage way through its center that now serves as the key entrance to City Fair, a large festive shopping development that has grown up around it.

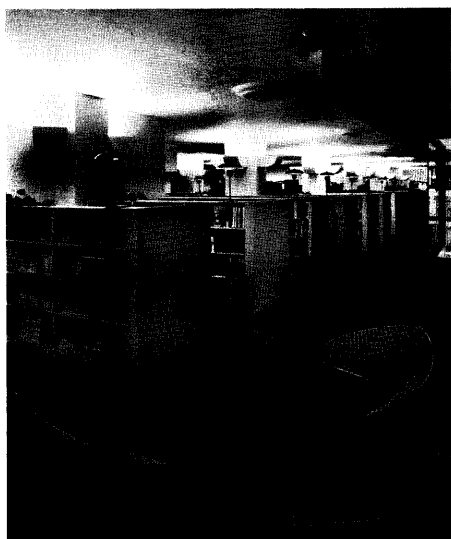
The FWA Group, which has four locations, is headquartered in Charlotte, and 45 of its 73 employees work there. The design of the offices is, in a way, a translation of the firm's modern silver and red logo into an office design.

FWA Group

220 North Tryon St., Suite 300, Charlotte
Architect: FWA Group
Contractor: Windsor Construction Co.,
Charlotte

In paint, the silver translates into shades of gray and off-white. Red accents are consistent throughout—from the reception area where the logo is displayed on chrome behind the reception desk, to the library and

work stations where red accent lamps are arranged in rows. In an employee lounge by the building's only windows are three Knoll chairs from the 1950s, a modern design refurbished in white with bright red cushions.

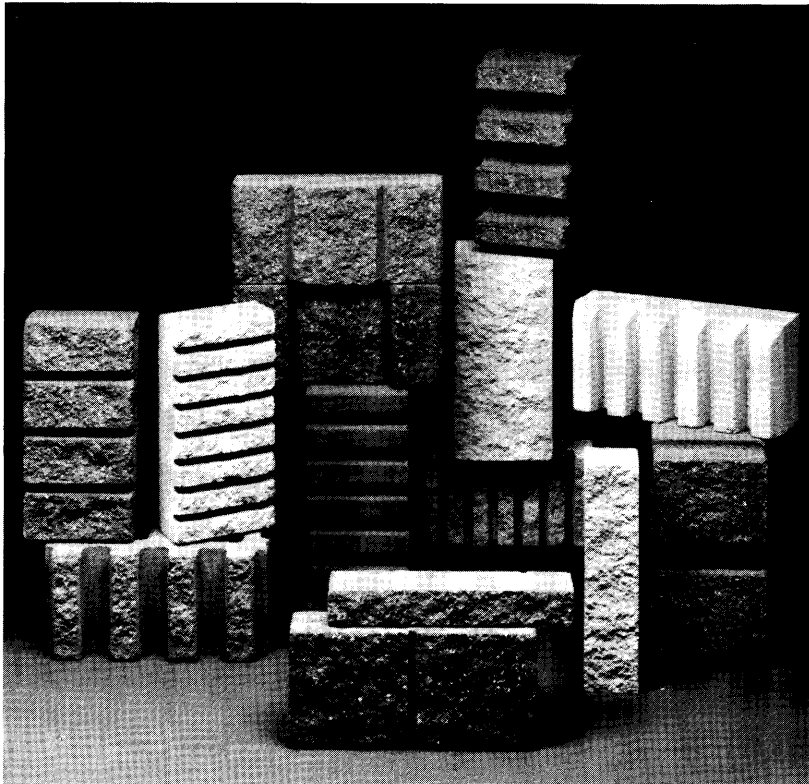


The FWA Group took design cues for their new Charlotte offices from the firm's logo, visible above the reception desk at right. Above: Three classic Knoll chairs provide bright touches in a lounge beside the library.

Photos by Rick Alexander Photography

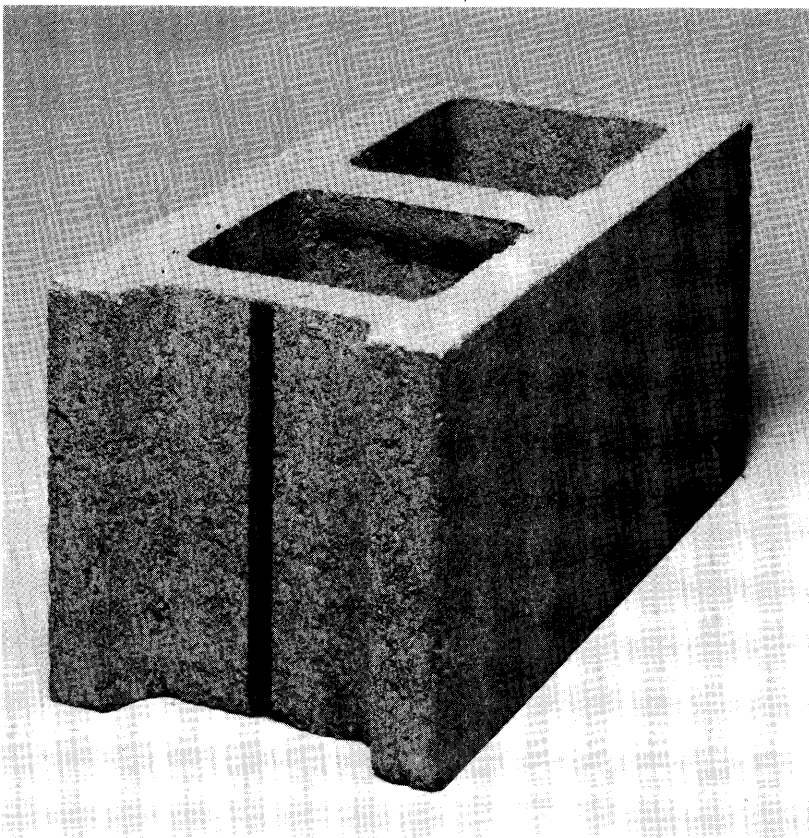


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1990 KAMPHOEFNER PRIZE

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The NCAIA, through the generosity of Dean Henry L. Kamphoefner, FAIA, established in 1987 an annual \$10,000 prize to be awarded to an architect or architectural firm which has, for a sustained period of not less than ten years, consistently contributed the most to progress and excellence in the development of the modern movement in architecture. The recipient must be a member of NCAIA.

The Kamphoefner Prize Selection Committee will begin reviewing all nominations in January 1990. The committee will select likely recipients and thoroughly investigate each of those nominees' works. The committee will make a selection which will be announced on April 20, 1990, at the NCAIA Design Awards banquet in Charlotte.

This award recognizes an individual or firm for an entire body of work and truly represents the highest level of recognition of architects by their peers.

You are invited to send in a nomination for the 1990 Kamphoefner Prize to the NCAIA Tower no later than January 15, 1990. You need only state the firm or individual being nominated.

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Address _____

City _____

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115 West Morgan Street
Raleigh, North Carolina 27601

The Craft of Architecture: It's Inspirational

Architecture is a popular subject these days. Buildings with interesting details are grabbing the attention of the man on the street—the people who stopped looking for a few decades because every building they looked at seemed to look like every other building.

Architecture, in fact, has become downright trendy. It's the inspiration for a number of crafts and accessories—functional to funky—for the home and office. There are candlesticks, cookie jars and salt and pepper shakers that look like Corinthian columns. Architectural details have been imprinted on bed linens and dinner plates—both china and paper. The Parthenon has been scaled down to bookends.

Architects themselves are plunging into the broader world of design. The tradition of architect as designer of furniture and accessories dates back to the Middle Ages and has waxed and waned over the generations since.

Today, that tradition has been infused with a new vitality. The Swid Powell collection of architect-designed accessories launched in 1985, now includes dinnerware collections by Gwathmey Siegel, Richard Meier, Ettore Sottsass, Robert Venturi, Michael Graves, Paolo Portoghesi and others, as well as an assortment of

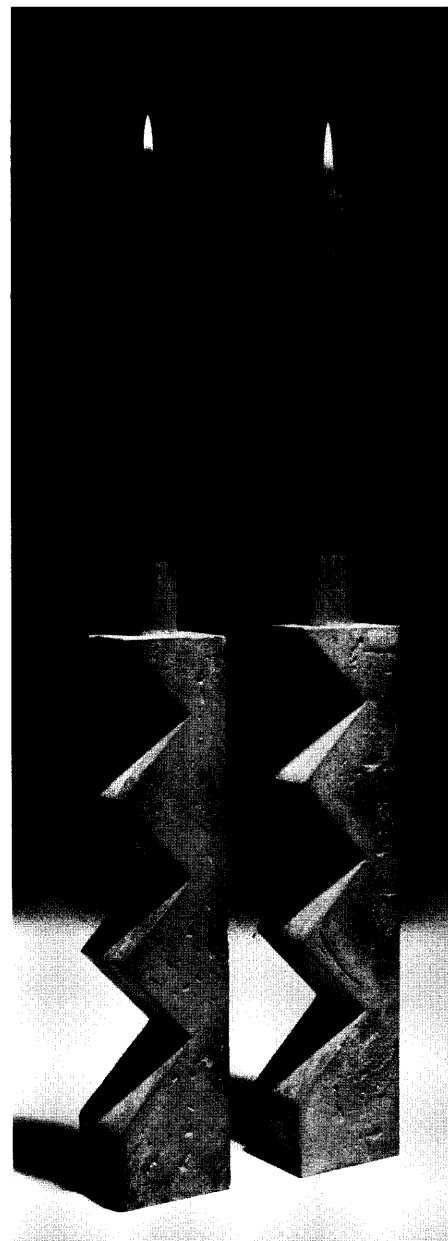
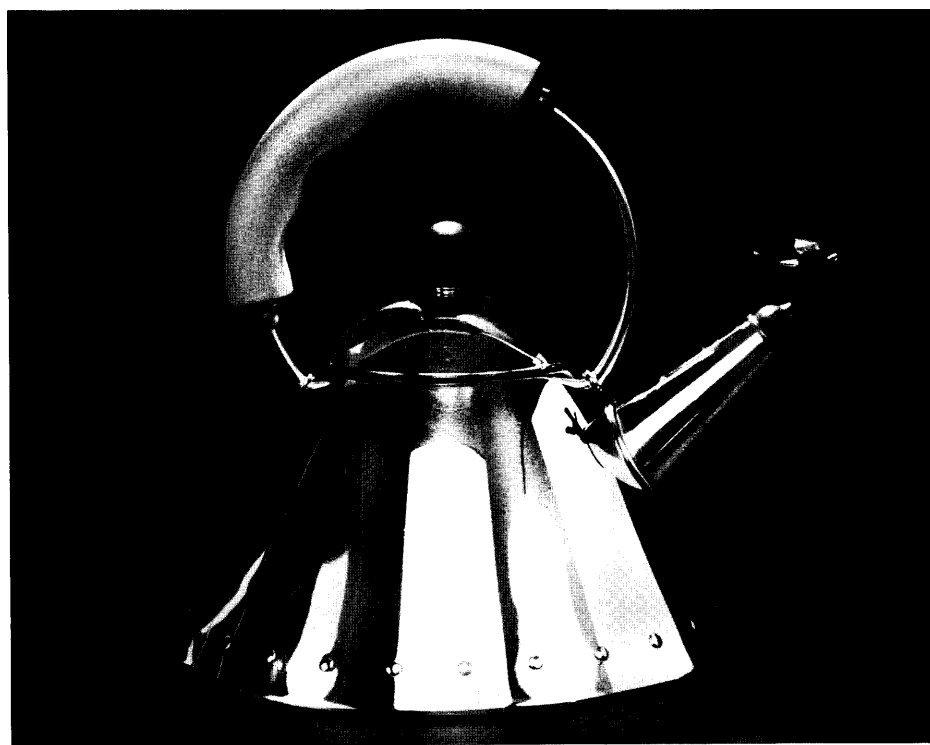
such items as photo frames, candlesticks, vases and letter racks.

Nationally, a catalog produced by the Frank Lloyd Wright Home and Studio Foundation in Oak Park, Ill., features not only a reproduction of the designer's famous barrel chair, but a host of accessories developed from his designs: cross-stitch kits reproducing the "tree-of-life" motif from Wright's Darwin Martin house; bookmarks inspired by the decorative wood panels of the Pope-Leighey house; and a replica of the Wright-designed "skyscraper vase."

For a free catalog, write the Frank Lloyd Wright Home and Studio Foundation, 951 Chicago Avenue, Oak Park, IL 60302, or call (312) 848-1606.

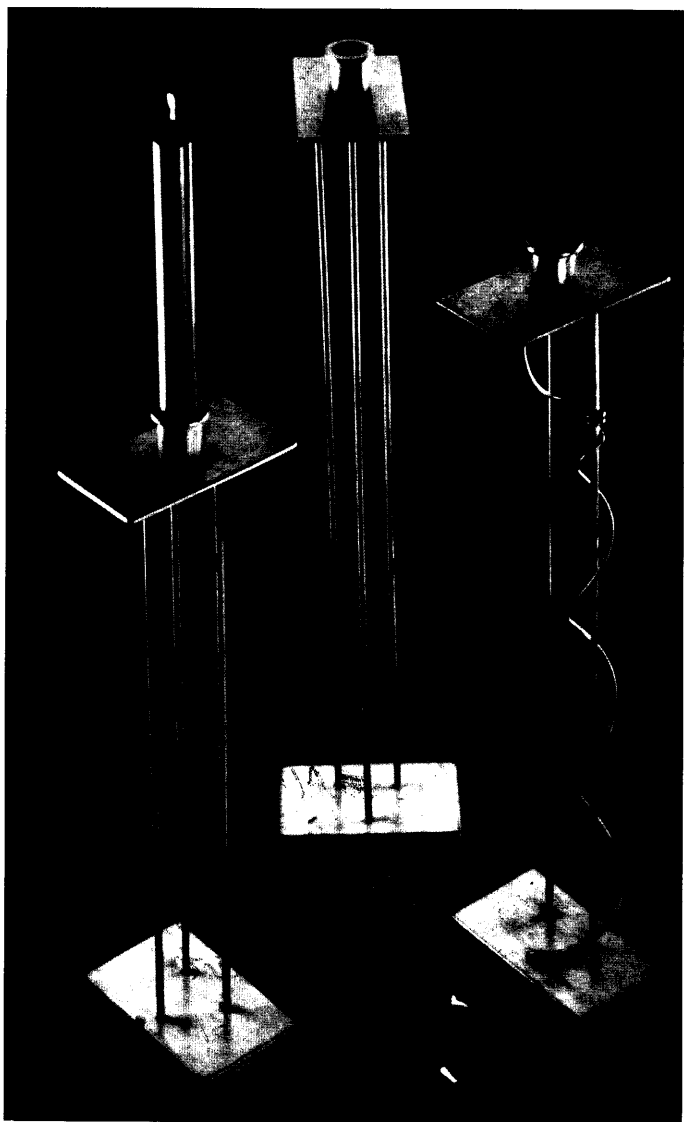
And the Pottery Barn, a San Francisco mail-order house, offers an array of architecturally oriented accessories in its "Catalog of New Traditions." To order, write Pottery Barn, Mail Order Department, P.O. Box 7044, San Francisco, CA 94120-7044, or call (415) 421-3400.

Across North Carolina, craft shops and galleries also offer a variety of craft and art objects with an architectural connection. With Christmas shopping in full swing, here's a sampling. (Price and availability may change.)



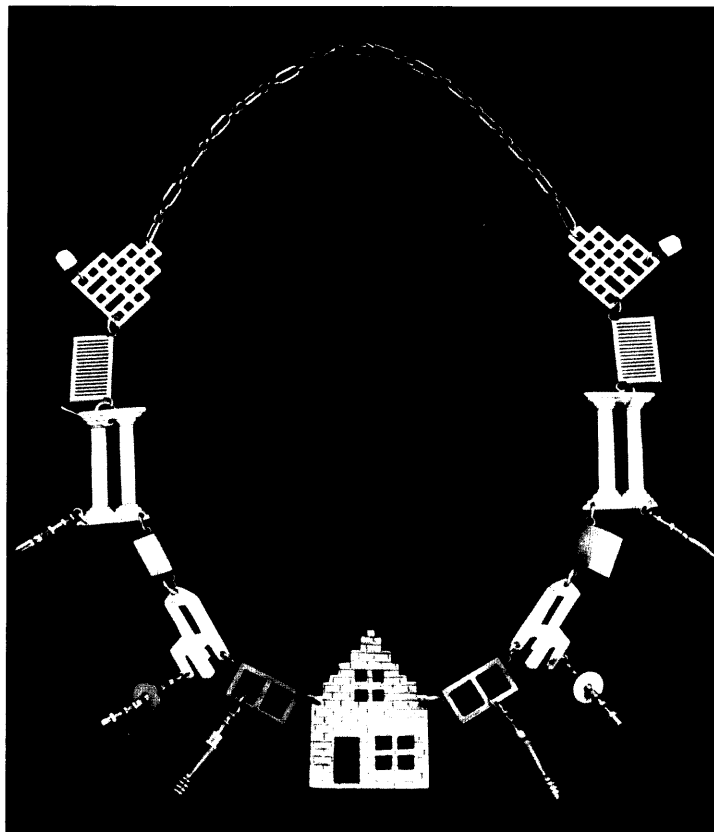
▲ Using the materials of architecture, artist Jerry Kott shaped these brushed aluminum and cast concrete candlesticks, \$65 each. Available at Urban Artifacts in Greensboro, located within Forum IV, near Friendly Shopping Center off Wendover Ave. Urban Artifacts features the work of more than 200 crafts artists and architects.

◀ A silver, burgundy and blue bird perched on the spout gives new meaning to the "Singing Kettle" by architect Michael Graves, \$105, also at Urban Artifacts in Greensboro.

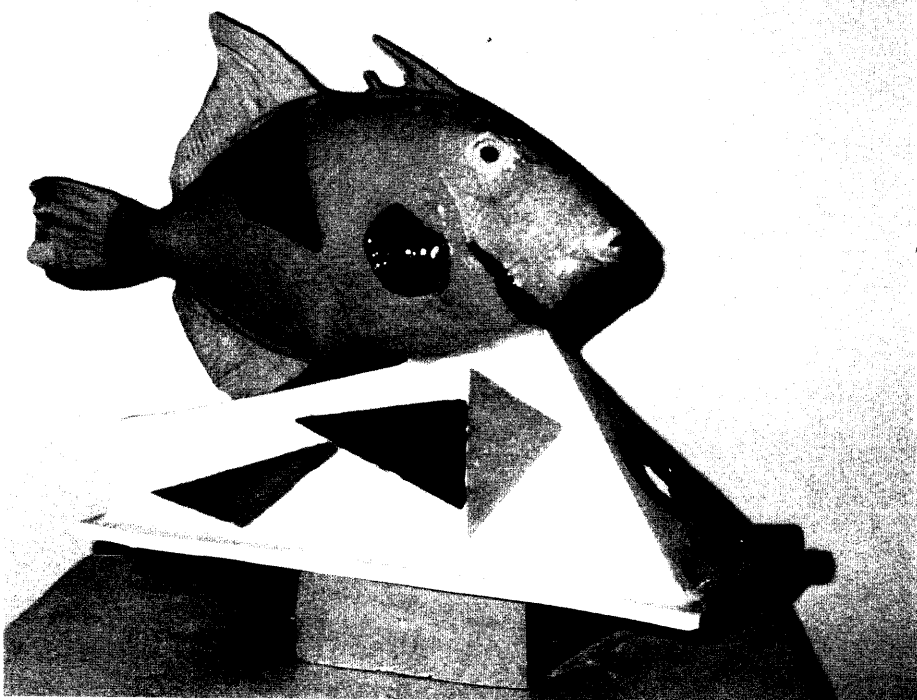


▲ More candlesticks—hand fabricated in bronze, by Steven Hall, a New York architect, for the Swid Powell Collection. The set is available by special order in natural bronze finish or verdigris. For \$1,200, at Urban Artifacts.

▼ Put a little charm in your work. The Architectural Fetish Necklace is designed by Thomas Mann of Louisiana. For \$250 at New Morning Gallery in Asheville. Surrounded by gardens in the heart of historic Biltmore Village, the gallery has an extensive collection of functional and sculptural pottery, fine art glass and other crafts from across the country, with a special emphasis on regional craftspeople.

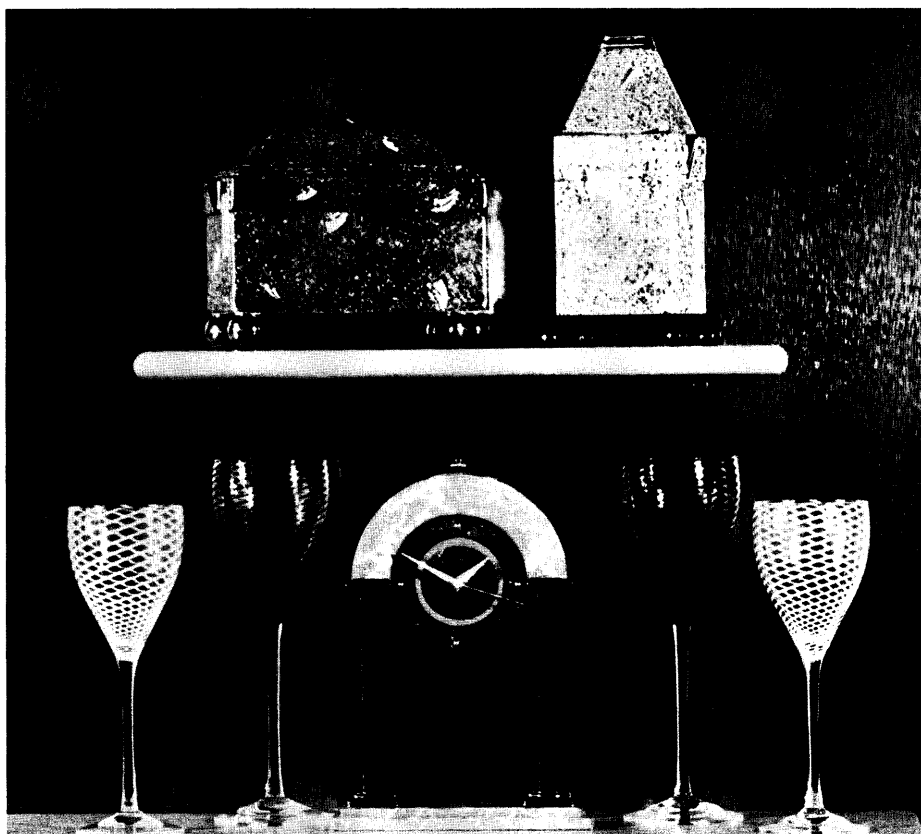
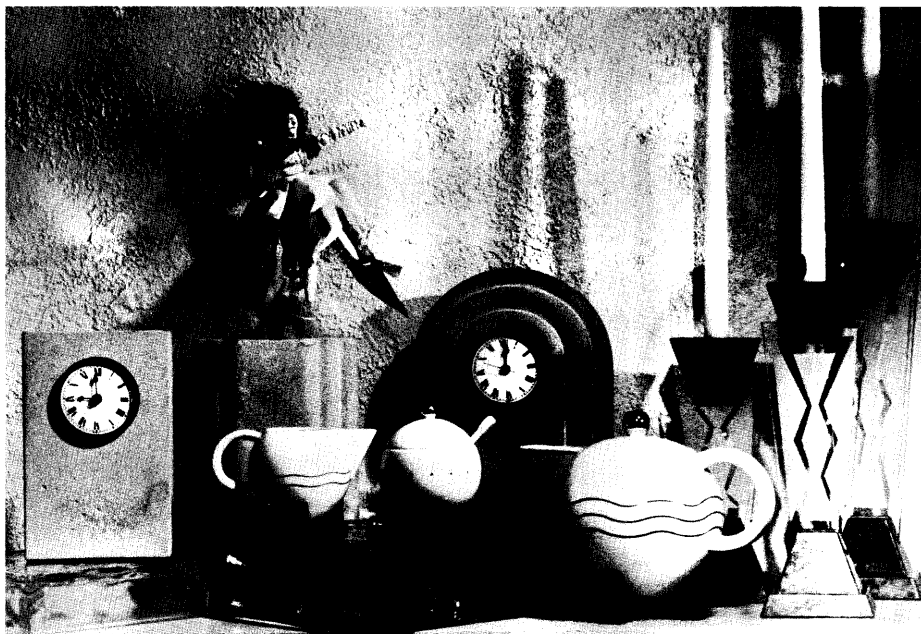


► It's architecture—for the birds. Entitled "By the Sea," by Winston-Salem artist Ron Probst, this ceramic birdhouse in brightly colored pastels is a whimsical, yet functional, piece. The house has a mount that can be attached to a pipe fitting for yard and deck display. It retails for \$150 at New Elements Gallery on Front Street in downtown Wilmington. New Elements features original art and contemporary crafts by local and regional artists and offers changing exhibits throughout the year.



▼ This eclectic assortment includes Michael Grave's "Little Dripper" set, a ceramic sugar and creamer, \$75, and teapot, \$135; sculptural concrete clocks and concrete vase by Motto Line, \$100 to \$125; a fabric soft sculpture (the lady in the vase) by Caty Carlin, \$48; a set of three wood and glass candlesticks by Neophile, \$250.

This group can be assembled at City Art Works, at 2908 Selwyn Ave. in Charlotte. The gallery, owned by former architectural photographer Alan Goldstein, features handmade, limited production and one-of-a-kind works from 100 artists throughout the state and country.



▲ Here two ceramic, faux marble, post modern boxes by artist David Keator, \$155 to \$275, and Keator's post modern clock, \$275, keep company with handblown crystal stemware by Maslach Art Glass, \$62. Also at City Art Works, Charlotte.



▲ This solid oak door by Frank Creech is bound to open doors of the mind. For \$4,000 at Jill Flink Fine Art, located in Cameron Village Shopping Center in Raleigh. The gallery offers quality framing and a collection of paintings, prints and crafts by well-known artists.

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MILESTONES

Herbert P. McKim, president of the Wilmington firm of Ballard, McKim & Sawyer, recently became president of the National Council of Architectural Registration Boards (NCARB), which is made up of the registration boards of all 50 states plus Colombia, Guam, Puerto Rico, the Virgin Islands and the Northern Mariana Islands. McKim has held many leadership posts in state, regional and national professional bodies and is a Fellow of the American Institute of Architects. He was chairman of the North Carolina Board of Architecture in 1984, and he also has chaired the 12-state southern conference of NCARB, where he has held the positions of regional director, secretary and second vice president.

John Erwin Ramsay, FAIA, the founder of Ramsay Associates Architects of Salisbury, retired from active involvement in the firm in August. Ramsay will maintain an office in his home at 1722 Park Road in Salisbury.

OFF THE DRAWING BOARD

In a career spanning more than 40 years, Ramsay served as president of the NCAIA in 1951, as president of the North Carolina Board of Architecture from 1958 to 1964, as a member of the College of Fellows of the AIA in 1964. He is a past vice president of NCARB. His projects include Rowan Public Library in Salisbury, Blanche and Julian Robertson College Community Centre in Salisbury and American Square in Thomasville.

IN THE WORKS

Camas Associates Architects PA has completed the architectural and interior design of the Charlotte offices of Chubb and Son Inc., in the new 42-story One First Union Center.

Clark Tribble Harris & Li was selected as urban designer and planner for the downtown Spartanburg Revitalization Plan; as architect by NCNB Real Estate Fund for a 50,000-square-foot amenities building and a 100,000-square-foot warehouse in Huntersville Business Park; to initiate renovations to the exterior and public spaces of the Midtown Square Mall (formerly Outlet Marketplace) in Charlotte.

Ramsay Associates, Inc., Architects, with offices in Raleigh and Salisbury, has been selected to design a new educational complex for Good Shepherd Lutheran Church in Raleigh. The project also will include renovations to the existing educational and administrative areas along with long-range master planning for future expansion.

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AWARDS AND RECOGNITION

The American Airlines Hub at the Raleigh-Durham International Airport, designed by **O'Brien/Atkins Associates, P.A.**, was one of three airports featured in the June 1989 issue of *Architectural Record* magazine, a national trade magazine published by McGraw Hill. In addition to the American Airlines Hub, O'Brien/Atkins designed Terminal A at RDU and is currently designing a new airport terminal for the Charlottesville-Albemarle Airport Authority in Charlottesville, Va.

Clark Tribble Harris & Li of Charlotte was awarded the National Award of Merit for Architecture by the U.S. Army Corps of Engineers for the Falls Lake Management Center near Raleigh.

A survey ranked Ellis/Naeyaert/Genheimer Associates 49 among architect/engineer design firms in the United States. The firm includes **ENG/Six Associates** of Asheville, which it acquired in January 1988. The ranking was the result of *Building Design and Construction* magazine's 13th annual design/construct survey.

Firms are ranked on the basis of billings for design and planning services during 1988.

Moore and Burton Architects, P.A., of Raleigh won the regional award for design excellence featuring concrete masonry block from the Carolina Concrete Masonry Association, headquartered in Greensboro. The project selected was the Huntington Sports Club in Morrisville, a \$1.4 million exercise facility finished in 1988 featuring an exterior of split-face architectural concrete masonry block and glass block. Jurors said, "The geometric structure is commendable, and the image is appropriate to the function." The masonry contractor on the project was Whitman Masonry of Benson and materials were supplied by Adams Products Co. of Morrisville.

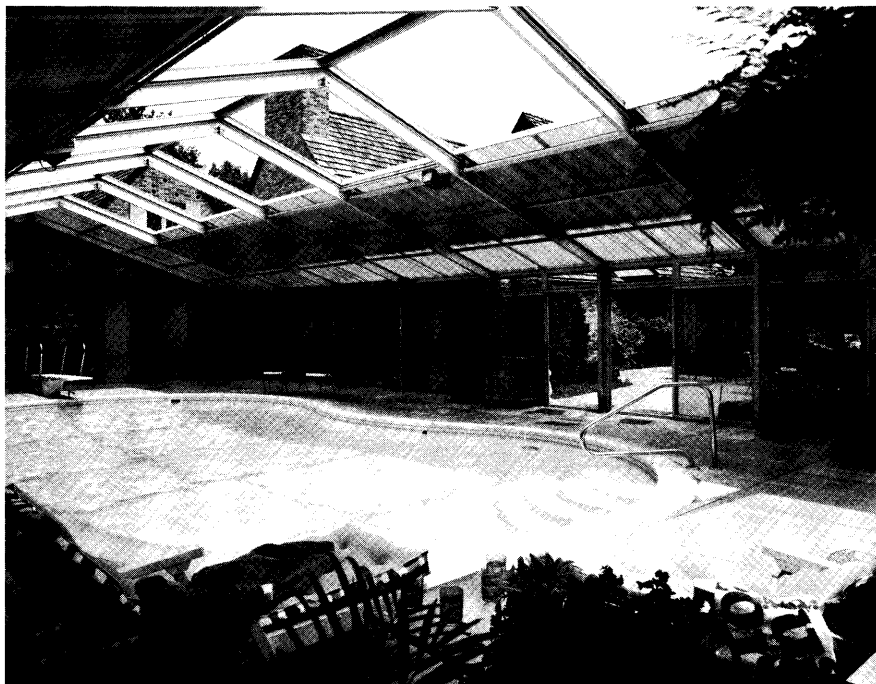
NAMES AND CHANGES IN NORTH CAROLINA ARCHITECTURE

B. Jane Barea, ASID, of Winston-Salem, was one of 619 interior designers in the United States and Canada to successfully complete all sections of the April examination of the National Council for Interior Design Qualification. Barea, a graduate of UNC-Greensboro, has been practicing interior design for six years in the Triad area and has been with Walter Robbs Callahan & Pierce Architects, PA, for three years.

Walter J. Currin, AIA, the specifications director for Walter Robbs Callahan & Pierce, is one of 139 successful candidates in the United States and the only one in North Carolina to have passed all sections of the recent examination of the Construction Specifications Institute.

Brad Thigpen has joined Walter Robbs Callahan & Pierce as CADD manager. He will coordinate computer applications to project production. A native of Texas, he received a bachelor of environmental design in architecture from Texas A&M University and he has more than five years of experience developing contract documents.

Bohm-NBBJ of NC has relocated and enlarged its office space. The



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B. Jane Barea



Brad Thigpen



P. Michael West

new location is 2200 Gateway Centre Boulevard, Suite 203, Morrisville. The new mailing address is P.O. Box 12679, Research Triangle Park, N.C. 27709.

Calloway Johnson Moore, P.A. Architecture, with offices in Winston-Salem and Charlotte has named **Patrick Michael West**, AIA, a principal of the firm. West joined the firm in 1985. He is a 1980 graduate of Virginia Polytechnic Institute and State University. He recently designed One Salem Tower Office Building in Winston-Salem and is working on the Earth/Space/Science Planetarium addition to the Schiele Museum of Natural History in Gastonia.

Hakan Corley & Associates, Inc., in Chapel Hill has added to its staff: **Donald R. Hanks**, AIA, who received his bachelor of architecture from the University of Southwestern Louisiana; **Michael L. Hammersley**, PE, with a bachelor of science in civil engineering from N.C. State University; **Timothy D. Brown**, PE, with a bachelor in science in civil engineering from UNC-Charlotte; **Errol Clarke Simon**, an architectural intern, with a bachelor of architecture from Louisiana State University; and **Joseph A. Wolhar**, who has a master of science degree in structural engineering from NCSU.

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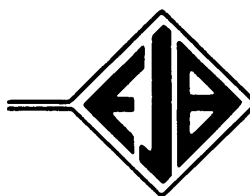
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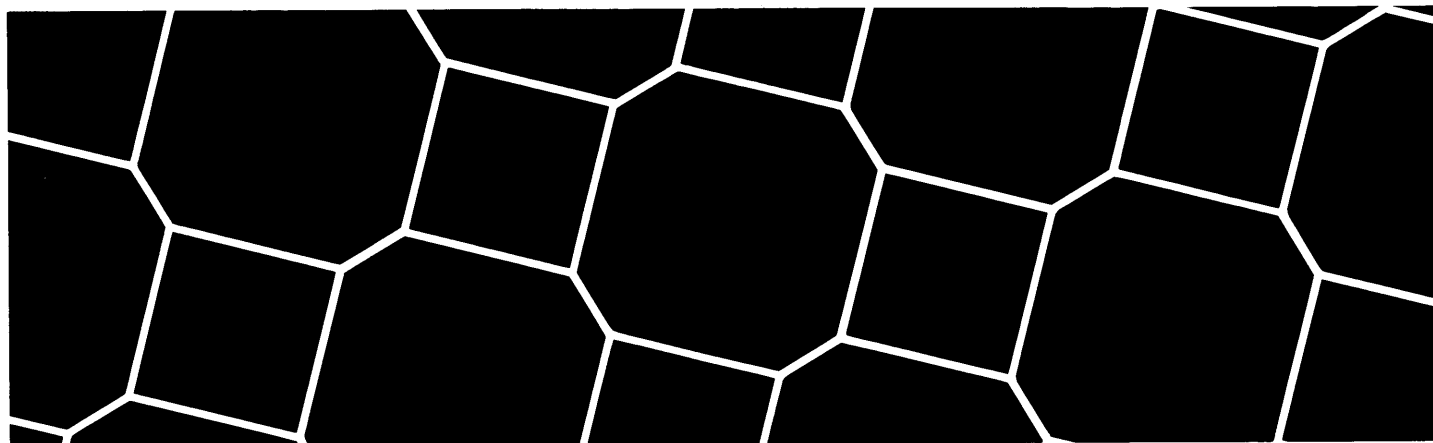
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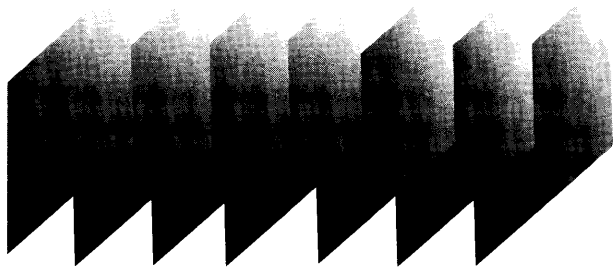
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Karl R. Mrozek, AIA, has joined the firm of Dewberry & Davis as director of architecture for the Raleigh office. A practicing architect for 20 years, Mrozek has 14 years of educational facility design experience. He has won design awards for several projects, including the Franklin Park Conservatory Design Competition in Columbus, Ohio, and several primary and secondary school facilities. Prior to his present position, he was president of his own firm.

William Scott Ashlin has joined the staff of John Knight Architecture as project manager. He has a bachelor of science in architecture from Lawrence Institute of Technology. He was previously associated with Hepler & Hall Architects and with Middleton McMillan Architects Inc.

Felix D. Markham IV, Architect, P.A., of Durham has become Markham Knofsky Associates, P.A., to reflect the naming of Randi S. Knofsky

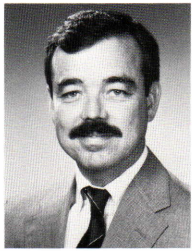
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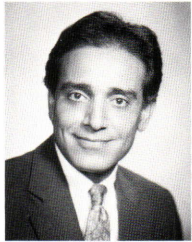
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Adi M. Mistri



Howard I. Neumann

as a principal. Knofsky has been a project architect with the firm since 1986, and she has managed a number of office, retail and medical facilities.

David H. Snider has joined the firm of Overcash-Demmitt Architects as project architect. Formerly of Odell Associates, Inc., Snider will manage large hotel and commercial projects.

Adi M. Mistri, AIA, has been named director of design for J.N. Pease Associates and has been elected to the firm's board of directors. Mistri, who attended the University of Bombay and received a bachelor's degree in architecture from the University of Virginia, has been with Pease since 1983. Some of his recent award-winning projects include the Charlotte-Mecklenburg Government Center and Parking Deck and the N.C. Department of Revenue Building in Raleigh.

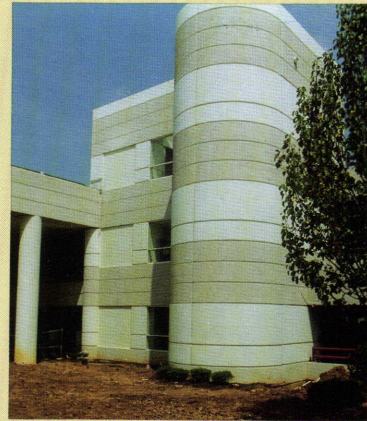
J.N. Pease also has promoted **Howard I. Neumann**, AIA, to principal associate of the firm. Neumann, who received a masters in urban planning from the University of Michigan and a bachelors degree in architecture from Ohio University, has been with Pease since 1979.

Connie B. Staggs, ASID/IBD, has joined Pease as director of interior design. She has a bachelors degree in interior design/art from Middle Tennessee State University.

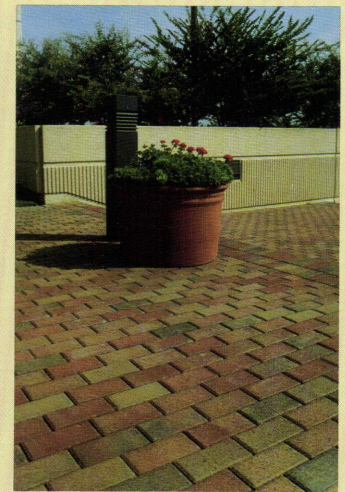
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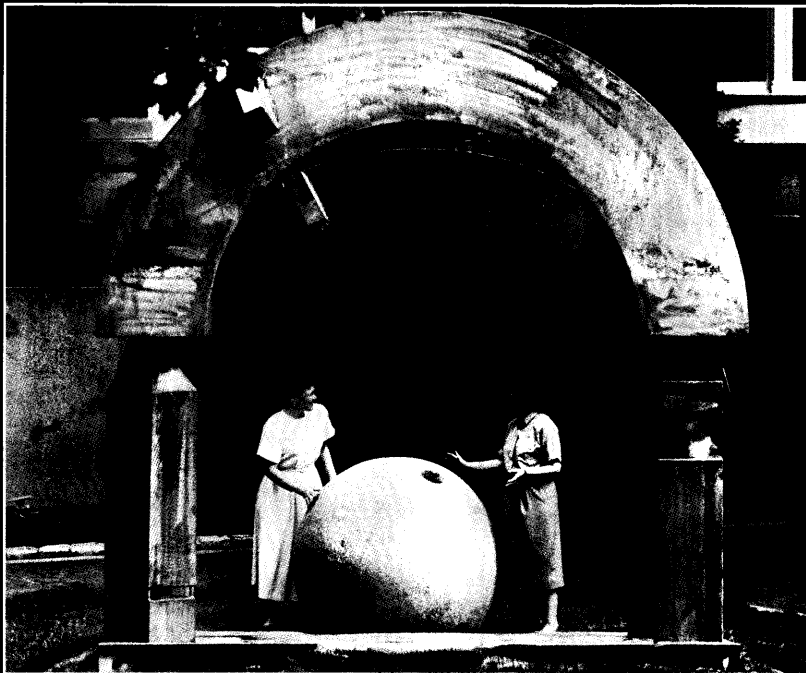
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Connie B. Staggs



Mark Valand



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Mark Valand has been named vice president-architecture of Hunter/RS&H, Inc., a Greensboro-based subsidiary of Hunter Services, Inc., of Jacksonville, Fla. Valand has been in the Greensboro office for more than 10 years and previously was architectural team director. Valand has a bachelor of environmental design in architecture from NCSU and a bachelor of architecture from UNC-Charlotte.

Architects **H. Clay Taylor III, AIA**, and **Horace D. Taylor Jr., AIA**, have formed the new partnership of Taylor & Taylor Architects, with offices at 3701 National Drive, Suite 218, Raleigh 27612. H. Clay Taylor is a graduate of the NCSU School of Design and was a principal of Shawcroft-Taylor Architects for 18 years. Horace D. Taylor is also a graduate of the NCSU School of Design and was a principal of Fishel and Taylor Architects for 18 years. The new practice will specialize in new and renovation services for commercial, institutional, religious and industrial projects. Special consulting services will include real estate evaluation for the buyer and roofing evaluations.

Peterson Associates has relocated its Raleigh office to 4101 Lake Boone Trail, Suite 411, Raleigh 27607. The firm also has opened a Richmond, Va., office at 9100 Arboretum Parkway, Suite 375.

NEW PRODUCTS

The Kitchen Sink

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For more information, contact Franke, Inc., P.O. Box 428, Hatfield, PA 19940 or phone (212) 822-8014.

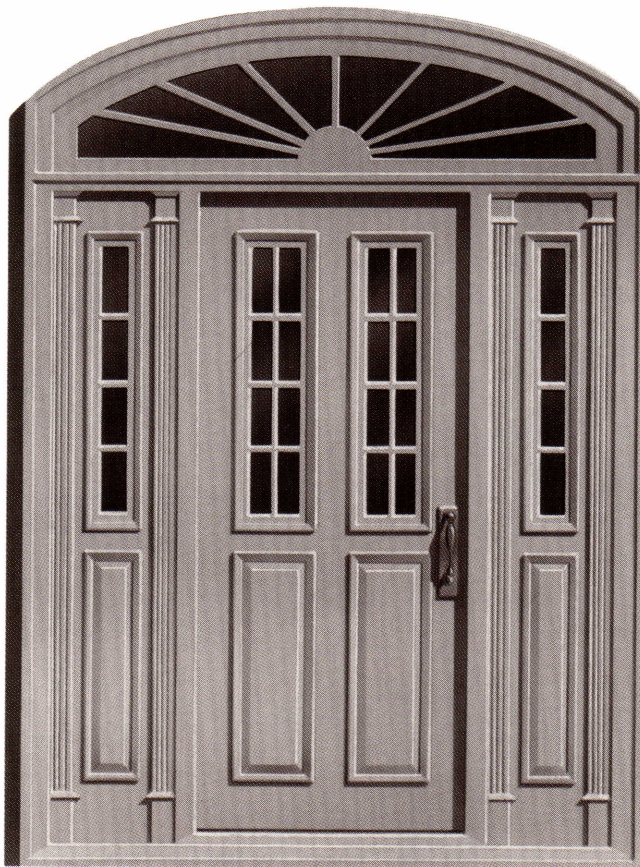


Biltmore House Stripped

The restoration of Biltmore House in Asheville is being accomplished with the help of Peel Away Paint Removal System, manufactured by Dumond Chemicals, Inc. Peel Away is being used to remove many layers of paint from the Conservatory and the interior walls of a newly opened wing.

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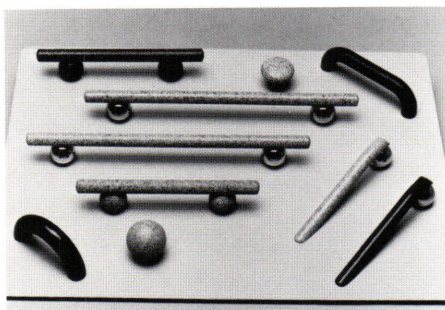
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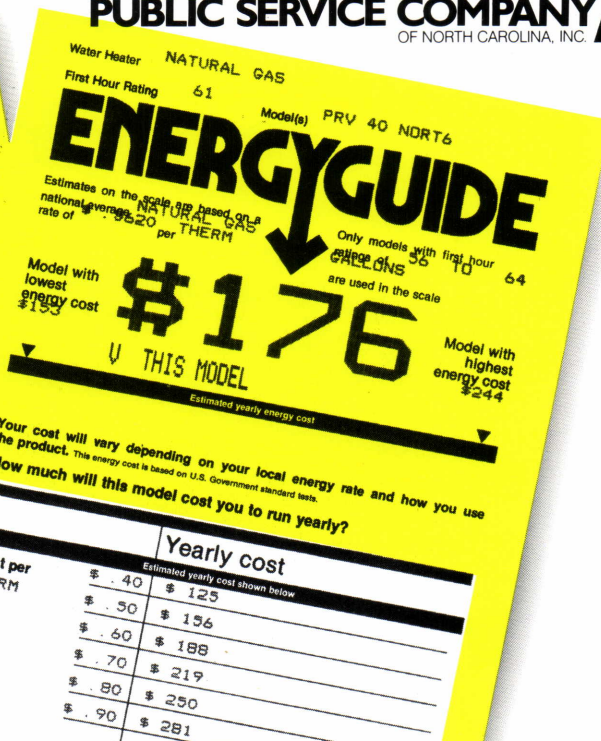
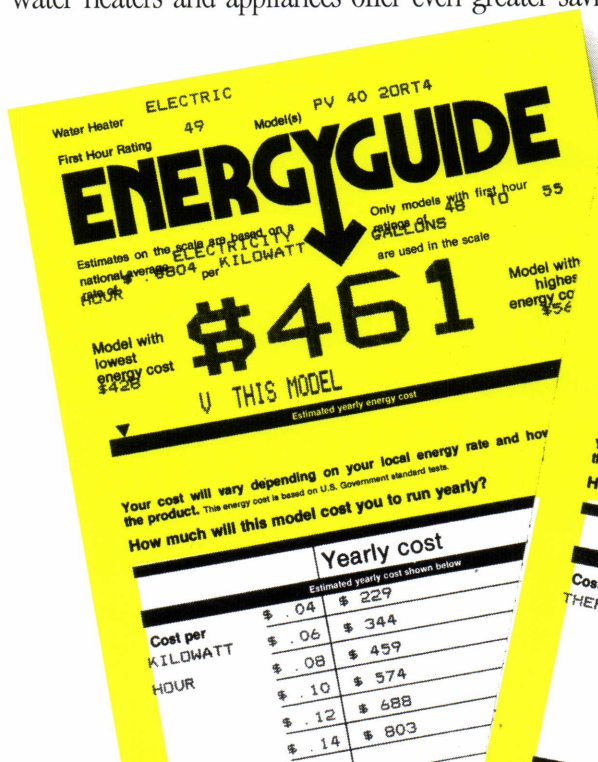
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Mincey Residence —
Fireplace Room
James H. Fox, Architect

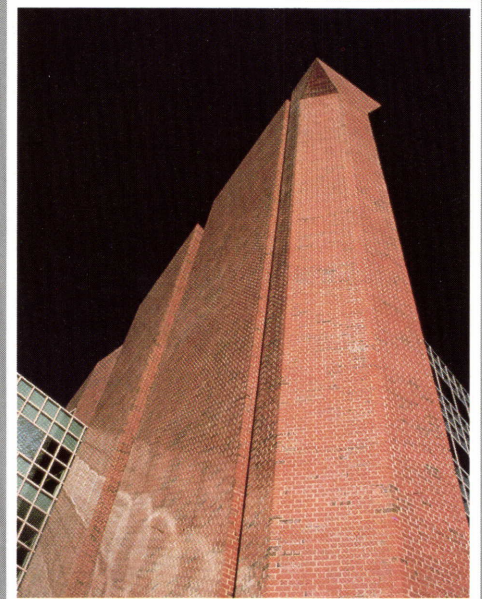


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89 ABDA Awards



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North Carolina State University
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R. L. Rash Associates



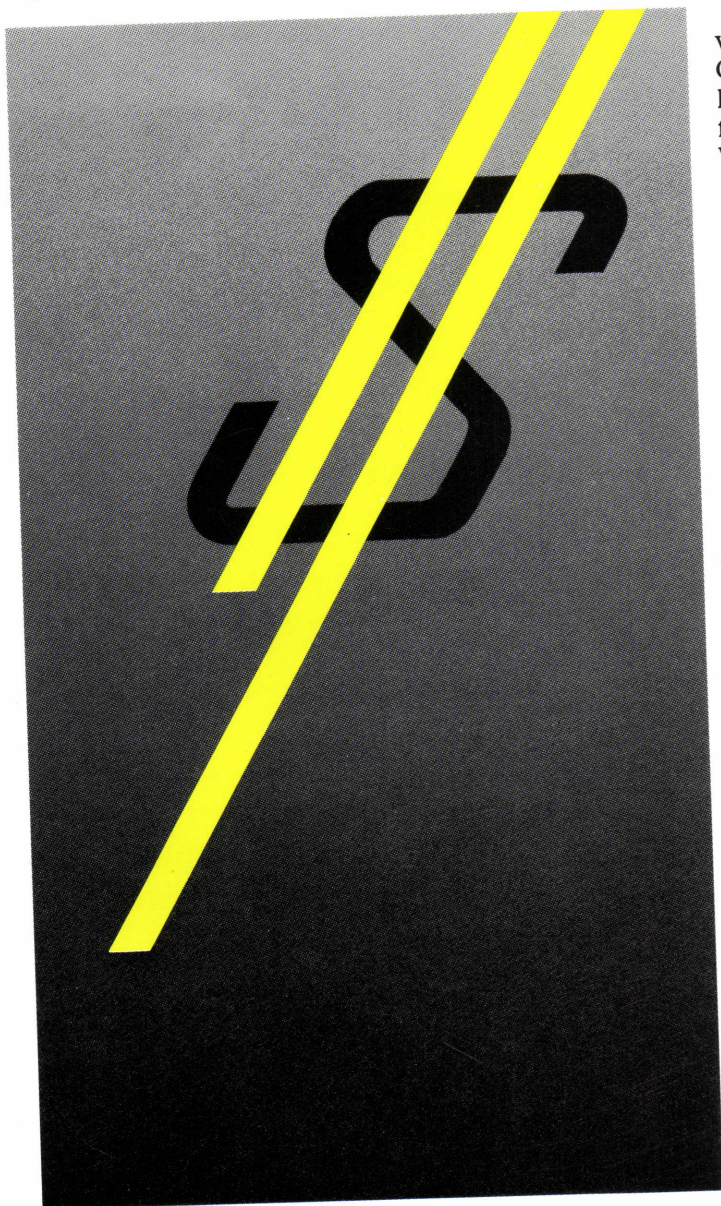
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