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North Carolina Fellows

Three State Architects Elevated To College of Fellows

he three North Carolina architects recently elevated to the AIA's College of Fellows share something besides the honor of the selection – mirrored reactions of humility and appreciation for the prestigious recognition they've received.

AIA North Carolina members John L. Atkins III, Peter Batchelor and W. Murray Whisnant are among the 90 newlyappointed fellows invested at the AIA national convention in Washington, D.C., on May 18. Each expressed elation and satisfaction for the honor.

"My head is still in the clouds, it feels pretty good," said Batchelor, a professor of Urban Design at N.C. State University.

"I'm happy and moved by my fellow architects' enthusiasm and efforts to make it possible," noted Whisnant, a private practioner in Charlotte.

"My reaction is one of humbleness and being flattered," said Atkins, a founding partner of O'Brien/Atkins Associates in the Research Triangle Park. "I'm not foolish enough to think it was something I did on my own. You can't achieve those kinds of things, coming from the practice side, without the support of the people in your firm and without the support of your peers. The most meaningful part to me is that other architects were supportive of my application. That's extremely meaningful to me."

Fellowship is the highest honor the 55,000-member AIA can bestow on any member, with the exception of the Gold Medal. It is conferred on members with at least 10 years good standing who have made significant contributions to the aesthetic, scientific and practical efficiency of the profession; to the standards of architectural education, training and practice; to the building industry through leadership in the AIA and other related professional organizations; to the advancement of the living standards of people through an improved environment; and to society through significant public service.

AIA North Carolina's three new fellows have subscribed to those standards of excellence and leadership during long and productive careers in architecture. They join 36 living North Carolinians previously elevated to the College of Fellows.

John Atkins, FAIA

Leadership is a way of life for John Atkins. He served as student body president while at N.C. State and has since been president of both the Durham Chamber of Commerce and the North Carolina Board of Architecture. His leadership over





John Atkins 6 NORTH CAROLINA ARCHITECTURE





Peter Batchelor

Murray Whisnant

the past three years in the restoration of reciprocity for nationwide architectural registration helped lead him to selection as a fellow.

In 1988, Atkins was one of three negotiators who worked to restore national registration reciprocity after the state of California withdrew from the registration process and started giving its own exam. In 1989 he was appointed chairman of the committee that was charged with developing an oral assessment to deal with the Californians who'd passed their state's requirements but were not registered nationally. Then during the last year he served as one of the interviewers during that assessment process.

"The common thread to the reciprocity system is the registration examination," said Atkins. "California is only one state, but its withdrawal from the process starts to deteriorate the whole system. If another state did it, then another, eventually you don't have that common thread any more. The whole system was threatened by the process."

Atkins also has been active within AIA North Carolina, helping the organization develop a long-range strategy and improve its relationship with members of the General Assembly. He's chairman of the Candidate Selection Committee for AIA North Carolina's Political Action Committee, and he was instrumental in bringing the Intern Development Program to the state while serving as president of the state's Board of Architecture.

As president of O'Brien/Atkins Associates, Atkins is involved extensively in business development and administration for the 16-year-old, 100-person firm. He is a 1966 N.C. State graduate and earned a Master's degree from the University of North Carolina.

Peter Batchelor, FAIA

Over 1,400 students have been influenced by the work of Peter Batchelor. A professor of Urban Design at the N.C. State School of Design since 1968, Batchelor has helped shape the careers of a generation of architects through his teaching, writing and practice in the field of urban design.

A major milestone that contributed to Batchelor's elevation to fellowship status came in 1988 when the AIA made him the first recipient of its Education Honor Award for one of the graduate courses he teaches, the Theory of Urban Form. The course was cited by the national AIA jury as an exemplary model for other schools.

Batchelor's distinguished academic career also includes participation in eight major funded research programs, authorship of 42 articles, contributions to 10 technical studies and editorship of two major works, *Urban Design in Action* and *Eleven Views: Collaborative Design in Community Development*. Batchelor also has made many contributions to the AIA's urban design efforts, having worked with the Urban Design Committee since 1971 and serving as its chairman in 1987. He helped establish and now serves as editor of the AIA's annual Urban Design Case Studies volume. Within the state, he founded and directs AIA North Carolina's Urban Design Assistance Team and has run several team visits to various communities in the state (see page 12).

He also wrote a local newspaper column, "Urban Casebook," for four years and is initiating a 10-year research program, "Anatomy of a City," which has as its goal the improvement of quality of life in American cities in the next century.

"It seems the realm of journalism, writing and communications, as well as teaching, was a deciding factor," Batchelor said of his elevation to FAIA. He is a 1960 graduate of the University of British Columbia and holds a graduate degree from the University of Pennsylvania.

Murray Whisnant, FAIA

"We intentionally don't specialize," Murray Whisnant says of his three-person firm in Charlotte. "We do a wide variety of work, a lot of different building types. It's more interesting, and I don't think the best solutions come out of specialized practices."

Whisnant may not specialize, but his body of work exudes a special touch that, over a 30-year career, has made him a model for those architects and students in the region who see architecture as an art.

"He stands out within the profession for having an intensely design-related practice, as opposed to practicing solely in a business manner, for profit," said Ligon Flynn, AIA, chairman of the committee that last year made Whisnant the winner of the \$10,000 Kamphoefner Prize for sustained contribution to the modern movement in North Carolina architecture.

The winner of numerous design awards, including one for his own residence by *Architectural Record*, Whisnant lists his most satisfying work as several of the university buildings he's worked on, as well as custom homes. University buildings of which he is most proud are the Poultry Science Research Center at N.C. State (currently under construction), the Rowe Arts Center at UNC Charlotte and the School of Law at UNC Chapel Hill.

Some of his work within Charlotte includes office buildings for Pfister Chemicals, the American Red Cross and Mecklenburg County, as well as NCNB bank branches, Carmel Junior High School and Providence Medical Center.

Whisnant received his architectural degree from N.C. State in 1956.



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Legislative Report N.C. Lawmakers Examine Tax Options

ithout question, the budget crisis facing state government dominates the 1991 session of the General Assembly and the revenue picture continues to become more bleak.

After already enduring the uncomfortable task of slicing \$400 million in state programs and expenditures, lawmakers were dismayed to hear in early May that the chasm in state coffers had widened to a \$729 million shortfall for the fiscal year ending June 30. The forecast for the next fiscal year is even more grim.

So much so that Sen. George Daniel (D–Caswell), chairman of the Senate Finance Committee, told a group of architects on May 3 that the state now needs to find additional revenue in the range of \$650 million.

In no particular order, the culprits include the recession, unrealistic forecasts for revenue growth, a mid-1980s reduction in the inventory and intangibles taxes, the removal two years ago of 800,000 low-income persons from the state tax rolls and the creation of the much-acclaimed but expensive Basic Education Program without a funding mechanism.

As Daniel recognizes, it's long past time to pay the piper. Clearly, higher taxes loom on the immediate horizon. But the question is, where will they be placed and who will shoulder the burden?

"It's a new day, we've got new players and everything is on the table," says Daniel in describing his committee's approach.

A much-discussed option includes a one-cent increase in the sales tax, which would reap the state close to \$500 million a year. Every consumer would pay the same penny, although lower-income families would pay a greater percentage of their income.

Another possibility is a lottery, which offers estimated firstyear revenues of \$200 million. However, even if a lottery were placed on the November ballot and passed, it would take several years to implement the program.

A restructuring of personal income tax to place a greater share of the burden on upper-income families carries the potential of adding as much as \$550 million a year. An increase in the state cigarette tax from two cents per pack to 20 cents (the national average) would produce about \$125 million.

Daniel and his collegues also are examining the possibility of expanding the sales tax to include certain consumer and personal services. Daniel says that although a professional service tax probably won't be enacted this year, it will be looked at seriously in the coming decade. If that's the case, such an examination will indicate a professional service tax to be a mistake, counterproductive, devastating to small business and just plain unfair.

In recent years, two states (Massachusetts and Florida) have enacted a professional service tax only to hastily reverse course. In the case of Massachusetts, a five percent tax on architectural, legal and accounting services lasted all of one day. Politicians realized the tax would only deepen the recession in New England. A 1987 service tax in Florida lasted slightly longer but Although the state is desperate for new sources of revenue...



was repealed after business was adversely impacted. The *Wall Street Journal* wrote of the Florida experience that a professional service tax is "utterly confusing and a nightmare to administer."

As specifically applied to architects and their services, a sales tax amounts to poor public policy for a variety of reasons:

• The cost effectiveness of construction suffers and will have a detrimental effect on an already struggling industry,

 In order to avoid the tax, more clients may resort to using non-professionals, which clearly conflicts with the state law that requires the licensing of architects to protect the public health, safety and welfare.

• When faced with a choice, clients will turn to out-of-state firms and/or out-of-state locations.

• Most architectural firms are small businesses. Small firms must use a variety of professional consultants for most projects and will then be forced to pass on or absorb the additional taxes. In addition, the new paperwork involved in sales tax administration will increase bookkeeping costs.

Earlier this year, the Economic Future Study Commission published its report to the North Carolina General Assembly, outlining its suggestions for future revenue and public policy for the long-term benefit of the state.

The report endorsed the concept of extending the sales tax to a variety of consumer services. However, the Commission does not support professional service taxes. The report says, "Firms in the state will be placed at a competitive disadvantage."

For that reason alone, there's hope to believe the lawmakers in North Carolina have sufficient wisdom not to repeat the folly of their counterparts in Florida and Massachusetts as they try to solve the short-term and long-term revenue problems of this state.

Urban Design Assistance Team

Architects Lend A Hand In City Planning

eter Batchelor, FAIA, pinpoints precisely the project that initiated his lifelong interest in urban design and planning. At work in a conventional architectural practice only a few years removed from his undergraduate days at the University of British Columbia, Batchelor designed a 450-unit low-income housing project that earned the praise of his peers, a design award and recognition as a state-ofthe-art accomplishment.

Then the families moved in and proceeded to wreck the place, trashing not only Batchelor's brilliant design, but it's underlying principles as well.

"The theory that I had subscribed to up to that point in time" recalls Batchelor, "was environmental determinism, which says that if you design a good building, it will somehow affect positively the behavior of people. That theory was knocked from under my feet.

"I realized that a good physical environment isn't the only answer to peoples' problems. I realized I knew very little about human psychology, about urban sociology, about how cities grow and change, and I needed to learn about that. So I decided to get a graduate degree in Urban Design at the University of Pennsylvania, and that's exactly what they covered. It expanded my vision and comprehension of the role of the architect, and it gave me a very positive thrust of what we now call Urban Design."

Batchelor has been sharing his substantial views on the subject with N.C. State University students since 1968. But he has



Team members Liz Padjen and Dennis Stallings study maps of Asheville

delivered his message in more tangible form through his extensive participation in AIA's Urban Design Assistance efforts. Batchelor has been a member of AIA's national Urban Design and Planning Committee since 1972 and founded North Carolina's own Urban Design Assistance Team (UDAT) in 1986.

"It is the AIA's single most powerful public relations tool," Batchelor says of the UDAT concept, which has operated at the national level since 1967. "It shows architects in the best possible light, helping the community on a pro bono basis, and in at leas 50 percent of the cases producing a needed and substantial change for the better."

The value of UDATs, however, extends far beyond public relations. Batchelor says the national program has impacted more than 110 communities, from large cities such as San Francisco to small, rural communities. AIA North Carolina's UDAT, meanwhile, already has visited four communities in the state and several others have expressed interest.

The objective of a UDAT is to help a North Carolina community solve a complex urban planning problem through the use of a team of specialists who visit the site during an intensive threeor-four-day charette and present the community with a written solution. To be selected for a UDAT visit, a city must send an inquiry to Batchelor and then demonstrate that it has solid community support as well as the financial resources to host a team. While team members provide their services voluntarily, the community takes care of all expenses related to the actual visit, which can range from \$12,000 for a small town to \$25,000 for a larger city.

"Many of the communities have similar concerns they are dealing with," says Lucy Carol Davis, AIA, who has participated on three of the state's four completed UDAT projects.

"Most visits have been initiated because a community was concerned about its downtown area deteriorating and needed a spur for economic development. Downtowns have similar concerns – competition with outlying shopping centers; problems with traffic, cars and parking; aging buldings; decaying infrastructure; and the lack of a unified approach to hours of operation and a consistent look."

Once a visit has been contracted, it's time to select architects and other specialists for the UDAT. The team chairman conducts face-to-face interviews with interested individuals, and this can take months. A team that visited Asheville included, for example, 18 members. But it is time well-spent according to Batchelor, who has served as team chairman for three UDAT visits.

"If I'm the captain of the ship, so to speak, they have to get along with me and I have to be sure they can get along with each other," Batchelor says. "Team chemistry is crucial. If I get someone who is too much of a prima donna, that can cause problems. I want team players rather than individual geniuses, and that takes time."

Once the team has been selected and the community has



Batchelor, left, leads team on inspection of buildings for potential rehabilitation during 1986 visit to Wake Forest

shown it will provide the necessary support, the UDAT embarks on its intensive mission. While on-site, the group tours the area and interviews citizen groups to formulate a general notion of what the problem is and how it could be solved. The team seeks input from all segments of the community, then holds brainstorming sessions to develop solutions than can be implemented within a reasonable time period and that can be realistically financed.

The last day or day-and-a-half of the visit is devoted to a mammoth work session in which the drawings are put together and the final report written, with the chairman calling breaks every two or three hours to discuss the ideas that are being developed.

"It's the typical way architects work," Batchelor says. "It's like brainstorming intelligently for three days, getting it all down on paper and publishing it. It's extremely intensive. The last day is usually a 24 hour day, and people who come away from this are wiped out."

The results are worth it for the communities involved. Wake Forest, the first North Carolina town to host a UDAT, implemented all the downtown development recommendations within the first year of the 1986 visit, creating the success story that launched interest from other communities. Batchelor chaired a 1988 team that helped Laurinburg with its downtown revitalization project and a 1989 visit to Asheville to tackle a tough riverfront development challenge. Davis chaired the most recent UDAT venture to help improve the coastal town of Southport this past February. That visit also drew hearty support from the community, including glowing editorial praise from *The State Port Pilot*, the local newspaper:

"The team presented us with a very conservative, yet very enlightened, plan of work – elements of which will no doubt be embraced in the coming months and years. It is a plan that, carried out in full or in part, will enhance, not change, the identity of the city we love for our own reasons. Nothing is taken away; our historic attributes are only embellished within the context of the master plan."

Batchelor is now talking seriously with officials from

Winston-Salem about a UDAT visit and has inquiries from 11 other North Carolina communities on file. He also has had no trouble finding architects around the state to get involved with the team.

"It's a very intense experience for the architect," says Davis. "You get the opportunity to work with people of varied experiences and are exposed to new ideas from people from across the state, and that is very valuable.

"It's also an opportunity to step outside the normal routine and contribute to a wider planning process. Everybody on the team gains from that. And for some of us who have gotten more into management, it's the chance to draw again – and that makes it even more enjoyable."



Architects work intensely during long session at Wake Forest



The Rob Teer residence in Durham – an example of a contemporary home designed by Brockwell Associates, Inc.

Elevations

The Role Of The Architect In Home Building, By Samuel Brockwell, AIA

he purchase of a new home is perhaps the largest expenditure a person will make during his or her lifetime. There are many ways to obtain the American Dream – home ownership – including purchasing an existing home and purchasing or building a new home. In each case, one must decide the program needs of his or her lifestyle, such as the number of bedrooms, entertainment spaces, kitchens, etc. What role does the architect play in this overall scheme?

First of all, what is an architect and what can he do for you? An architect is a trained professional educated to translate your ideas and goals into reality. He has at least a Bachelor's Degree in Architecture, has served a three-year internship and has passed a four-day licensing exam as required by the statutes of North Carolina. Only then is he allowed to use the name "architect." Anyone using the name "architect" without being registered does so unlawfully.

What can an architect do for you? The architect can:

Evaluate potential building sites and budget requirements.

• Ensure compliance with local and state building codes, zoning and building regulations.

• Prepare a program to fit your lifestyle within the constraints of budget, time and availability of materials.

• Help select contractors and assist with the bidding or negotiations that result in contracts.

• Work with you and the contraotor to expedite completion of the contract.

Selecting An Architect

Finding the right architect for your needs may not be the difficult task that many presume. Probably the easiest way to choose an architect is to pick someone you know or someone who has been recommended to you. Another way of choosing is through a comparative selection – through interviews in which you talk to a number of architects about your project.

During the interview process, you will determine if the architect's work is compatible with your desires. Many architects develop styles or "signatures" that may not fit your project. Some of the points to consider during the interview process are:

• What are the qualifications of the person(s) you are interviewing?

Who will be performing the work for you?

- What other residences have they designed?
- What will be the scope of their service?
- How comfortable do you feel with the architect?
- What will their fee proposal be?

Determining Your Program

After selection, you will need a series of meetings with the architect in which you will give him information regarding your basic program, (such as the number of bedrooms, living spaces, etc.), your lifestyle and special needs (such as studio space, etc.).

Another item I always ask of my clients is to prepare a list of furniture they feel will be re-used in the new house, and cutouts from magazines of rooms that they consider to be suitable to their desires. This generally becomes a wish list that can be pared down to provide the basics from which I can produce the program and budget. I use the furniture in determining room sizes and layout, being careful to consider views, conversation areas, natural light and flow patterns in each space.

From information provided during these initial meetings, the architect can produce a written "Program for Living" in your new home. This program will be the basis for the final size of the house and the projected construction budget. It will give the client an indication whether the budget is in line with expectations prior to preliminary and final designs. Preliminary budgets can vary greatly when selection of wall and floor finishes are made. So, be careful that you give the architect as much information as possible before he developes the budget.

The design of the residence should be very personal to you and your lifestyle. It should provide proper relationships between living spaces, provide for good circulation flow and enhance your lifestyle. The architect can work with you to create a residential environment unique to your requirements.

The Architect's Fee

What choices do you have in fee structures? Many architects offer a number of ways to structure the fee for a residence. They include:

• A lump sum fee or single price for the entire project. The lump sum is based on the scope of work to be performed and can be billed on a monthly basis, or at the completion of various phases.

• A percentage of construction costs. This is generally 10 to 15 percent for residential construction. Billing can be by the month or at the completion of various phases.

• An hourly fee. Payment can be made monthly or on a schedule as the work progresses.

A written contract which you and the architect agree upon should be executed prior to the start of any work. A number of documents are available from the American Institute of Architects that may be used, with the Owner-Architect Agreement (AIA Document B141) the most widely-used.

Working With Your Architect

The project is broken into phases of work within the architect's office. The phases are:

• Schematic Design – This phases comprises approximately 15 percent of the total project. The initial program and design concept is developed during this phase and is presented to the owner for approval and/or modifications. Upon approval, the next phase is: • Design Development – This phase takes the initial concept and modifications and further developes the design to fix and describe the size and character of the project. Upon approval, the next phase is:

• Construction Documents – Based on approved Design Development Drawings, the architect produces what is commonly known as "working drawings." These documents are prepared to set forth in detail the requirements for construction of the project. Upon approval, the next phase is:

• *Bidding or Negotiation* – The architect assists in obtaining bids or proposals for the owner and preparing contracts for construction.

• *Construction Phase* – The architect provides administration of the project during this phase as the owner's representative. During this phase, the architect provides service that includes the approval of payment requests from the contractor, and visits the site to check on project progress and to ensure that the contractor is carrying out the work in accordance with the contract documents.

To provide the best possible design,

the architect needs:

- Clearly defined program & budget
- Information on preferred site, materials & lifestyle
- Prompt response on all major decisions
- Frequent communication with owner

The owner should be advised that a successful project is a matter of communication with the architect. Having the owner express his likes and dislikes is invaluable to the architect carrying out the project. Many decisions will be made as the project unfolds. Therefore, in order to provide the best possible design, the architect needs the following input:

A clearly-defined program and budget.

 Information regarding the building site and preferred building materials and lifestyle.

 Prompt response from the owner regarding decisions that must be made concerning the project, finishes, fixtures, etc.

• Ask questions as you have them rather than later. Remember, this is your house and you will be living there for a long time.

• Stay in touch with your architect during all phases of work. The architect wants each project to be successful and the owner to be satisfied with the results.

This article first appeared in **The Triangle Home Book: The Best-Kept Secrets of the Triangle**, by Renee Hodges and Dee Walston. Samuel Brockwell is president of Brockwell Associates, Inc., Architects and Planners, in his native city of Durham. He received his degree from N.C. State University.



A North Carolina takes its annual Summer Design Conference to one of the state's top ing set for Aug. 9-10 on North Carolina's Cape Fear Coast. Headquarters for the conference is

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the Blockade Runner Beach Resort in ^{Wrightsville} Beach, just outside Wilmington. The entire area is rich in history and seaside fun, providing the perfect backdrop for this year's Conference. Wilmington is the anchor city of the

RAA 66 IN

Conference August 9-10

Wilmington is the unchor only Cape Fear Coast. Nestled between the Cape Fear River and the Atlantic Ocean, and now even more accessible with the completion of Interstate 40, the city boasts a major container seaport, *Continued*

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Coastal Getaway

Wilmington & Wrightsville Beach Set To Host Summer Design Conference

Continued from supplement cover

a charming historical district, a thriving business community and a traditional flavor with many gothic churches and riverfront shops dotting the community. Surrounded by majestic plantations and spectacular gardens, as well as miles of unspoiled beaches, unparallel seafood restaurants and extensive historical landmarks such as the USS North Carolina Battleship and Fort Fisher, the greater Wilmington area offers something for everyone.

Wilmington was founded in 1732 approximately 30 miles from the ocean and developed into North Carolina's major port city. The prosperity of its early history can be seen today in the many homes near the waterfront, now restored as a part of downtown Wilmington. At first a key port and Southern import-export center, it became a strategic city during the Civil War, later a major rail center and now an important industrial and commercial location.

The area's prospering economy is

rooted in both business and travel. The travel industry accounts for over \$255 million in annual income, while the retailing community is one of the top 10 in the state. Overall, the economies of the three-county area surrounding Wilmington have grown 50 percent since 1982 and are expected to double during the 1990s.

The "hidden industry" of Wilmington's growing retirement community, the rise in so-called second homeowners in the area, and the potentially dramatic effects of the I-40 connections with I-85 and I-95 have placed Wilmington on the threshold of the most dynamic economic development of its history.

One of the Wilmington area's top attractions for out-of-towners is its bounty of recreational options. Over a dozen top-notch golf courses are available, as well as more than 20 public and private camping facilities. The warm waters of Wrightsville Beach and Pleasure Island are ideal for boating, fishing, sailing, windsurfing and swimming. Boat charters for fishing and sightseeing are available, as well as scuba diving excursions to the Liberty Ship. The city also enjoys a love affair with the arts, both performing and visual.

Known as The Port City, Wilmington could just as easily be called The City of Festivals. It is home to an almost monthly lineup of community celebrations, the most notable coming every April with the Azalea Festival, which has been going strong since the spring of 1948. The Riverfest Celebration every October brings to the forefront Wilmington's nautical heritage, while the Holiday Flotilla in Wrightsville Beach each November serves as a "boat parade" to kickoff the area's holiday festivities.

No doubt the Wilmington area offers much to AIA North Carolina members preparing for this year's annual Summer Design Conference.

Thanks to the Greater Wilmington Chamber of Commerce for the information and photography for this special section.



Wilmington Architecture

Interesting Downtown Landmarks Make For Enjoyable 'Walking Tour'

W ith a wide variety of churches and an extensive selection of restored and renovated residences, downtown Wilmington offers its visitors a closeup look at many styles of architecture. Even better, many of the buildings are close enough in proximity to make for an enjoyable walking tour of the area.

When entering the downtown area by way of the North East River Bridge and traveling south on Third Street toward Market Street, four landmark buildings in a row come into view as a sort of overture to old Wilmington architecture. They are, in order of sequence of view, City Hall/Thalian Hall, the old New Hanover County Courthouse, St. James Episcopal Church and First Presbyterian Church. City Hall was built in 1858, with its historic east wing housing the restored Thalian Hall theater. The Queen Anne style courthouse was built in 1892. Both the Episcopal and Presbyterian Churches were designed by Philadephia architects, St. James in 1839 in Gothic Revival style and First Presbyte rian in 1926 in Neo-Gothic.

A left turn at Market Street and a one-block walk brings you to the historical Temple of Israel, a Moorish style building completed in 1876 and now the oldest Jewish synagogue in the state. If you go up another block you find the Kenan Memorial Fountain, the Bellamy Mansion (1859 antebellum residence combining Greek Revival and Italinate) and the First Baptist Church, which has one of the highest spires in this part of the world and serves as an example of Early English Gothic Revival. One more block up Market Street is St. Paul's Lutheran Church with its simple but nicely proportioned spire.

The many different church spires in this small area present an interesting touch to the skyline, but there are other outstanding churches that do not have spires. One is St. Mary's Catholic Church on South Fifth Street with its great Byzantine domed brick ceiling spanning the sanctuary. Built from 1908-1911, this Spanish Baroque Revival example included no steel, wood or nails.

If you continue your tour down Third Street from Market Street, you enter a residential neighborhood ful of fascinating old houses that were built during the 18th, 19th and early 20th centuries. The Georgian-style Burgwin-Wright House at Third and Market was built in 1770 and for a short time was occupied by General Cornwallis during the Revolutionary War. The MacRae House at Third and Dock was designed by one-time Wilmington resident Henry Bacon, who was also the architect of the Lincoln Memorial.

Some of these houses, such as the Burgwin-Wright House, still contain the original furniture and furnishings, which give clues as to what 18th century life and culture were like. Many houses in the area are now occupied by offices or currently serve as residences.

There are also some fine examples

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of renovation and adaptive re-use in the area, such as the architectural office of Ballard, McKim and Sawyer on Market Street and the St. John's Museum of Art on Orange Street, designed by Ligon Flynn. The office of Boney Architects on South Fifth Street is an early example of adaptive re-use and renovation.

On the north end of the National Register area of Wilmington, we find the Coast Line Railroad Museum and the old Cotton Exchange with its shops and boutiques. Heading south eight blocks down the Riverwalk, we come to Chandler's Wharf with its delightful shops and restaurants.

Straight across from the Riverfront Park is the Battleship USS North Carolina. It may not be a building, but it certainly is architecture, maybe as fine an example of pure form follows function as you will ever run into. Now that we appear to be in the final phase of some sort of Neo-Egyptian Gable End Revival Period, some architectural folks might find a visit to the battleship just plain good for the soul.

Most of the buildings in this old section of Wilmington are viable and important, as well as charming, so a tour of this area should be worthwhile and very enjoyable. For more details, you will be receiving a packet of information on the Wilmington Historic District when you register for the convention at Wrightsville Beach in August.

This article and photography were supplied by Alva Ward, AlA, chairman of the magazine advisory board and a principal with Ward Associates in Wilmington.

OLD WILMINGTON

Landmark row (opposite page) features old New Hanover County Courthouse, St. James Episcopal Church and First Presbyterian Church. Other inspiring churches include (middle left and right) the First Baptist Church and St. Mary's Catholic Church, while two well-known old residences are the MacRae House (top) and the Bellamy Mansion (right)







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ornamentals too numerous to mention adding to the scene. Orton House, originally built in 1735 but not open to the public, is a fine example of Greek Revival architecture. Located south on US 17. (919) 371-6851

Poplar Grove Historic Plantation • Greek Revival plantation house, restaurant, country store, weaving demonstrations, blacksmith are features. Located 14 miles NE on US 17, Scotts Hill. (919) 686-9989

Cotton Exchange • An inviting shopping adventure featuring 30 distinctive shops and restaurants housed in eight graciously restored old buildings, reflecting the 19th century charm of downtown Wilmington. Located on 300 block of N. Front St. (919) 343-9896

Thalian Hall Center for Performing Arts . The restored east wing of historic City Hall, this magnificent facility hosts numerous productions throughout the year. During the AIA Summer Design Conference, the Opera House Theater Company will present "The Best Little Whorehouse in Texas," (Aug. 7-11). Located at 310 Chestnut St. Ticket information at (800) 523-2820

St. John's Museum of Art • A complex of

three historic buildings, highlighting 19th and 20th century North Carolina and American art. Located at 114 Orange St. (919) 763-0281

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Contemporary Homes

he issue for designing houses today," says Asheville architect John Rogers, FAIA, "is to find spaces that recall those things people want out of their houses in the first place – shelter, comfort, a sense of enclosure, and even a sense of extension into the piece of property they bought because it has qualities they like and enjoy. The marriage of space with place – that is the real issue."

ot space with place – that is the real issue. In a state long known for its reverence of history and tradition, North Carolina architects are making the space-place union work with often spectacular results in the contemporary home market. Though characterized by some as conservative in nature, the state's contemporary expressions seem to at once evoke tradition and progress as they compete with the surging speculative market and frequent juxtaposition with traditional

forms. Height, light, site and detail dominate the discussion of contemporary architecture in North Carolina, as in other locales. Manipulation of space to produce its most economical use is a common challenge facing the designer, as he melds the client's ideas into a program that at once fits site and budget.

When architect and client are one in the same, the challenge hits even closer to home, as it did for Raleigh's Jeffrey Davis, AIA. He and his wife wanted a home of "modern design sensibilities" but wanted to situate it on a narrow lot in an historic neighborhood and complete it on a modest budget. By varying ceiling heights and shapes and using light to brighten every *Story continued on page* 20



Owner Jerry & Marilyn Rodgers Charlotte

Architect Overcash-Demmitt Architects Charlotte

The work of Frank Lloyd Wright influenced the design of this Charlotte home, completed in 1990. An inaccessibly steep site also played a role. Although the exterior appearance is horizontal, the house includes three stories, with each of the three bedrooms on separate floors stepping down the hillside and facing the morning sun. Most of the rooms focus easterly, except the dining room, which faces the sunset. A spacious home office is the functional center of the structure, while red oak flooring, trim and wainscoats provide a warm, cozy appearance to the interior.

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Owner Tyler & Phyllis Bennett Chatham County

13/6

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Architect Dail Dixon & Associates Chapel Hill

Integrating the functions of a contemporary lifestyle on a 16acre rural site led to this 1,900 square foot house for two computer specialists. The forms of the house are a series of traditional shed and gable shapes, with wood the primary material for the interior and exterior. Similar to vernacular farmhouses, the pieces are pulled apart to suggest a continual process of expansion. The intention is to make provisions for the progress of living, as did the architecture of earlier times in this agriculturally based region. Built on the highest point of the site, the house commands a view of a small pond and a panorama of meadows.













FIRST_LEVEL



Owner Jeffrey & Joyce Davis Raleigh

Architect Cline Davis Architects Raleigh

Architect Jeff Davis wanted a contemporary home to fit into a traditional neighborhood and found his niche in Raleigh's 19th century Oakwood area, a historic district. Though most of the surrounding older houses were onestory structures, Davis made his two-story dwelling fit in by lowering the front roofline to the first floor level. Additional compatibility with the neighborhood was achieved with his elaborate front entrance, an abstract of other historical styles in the area. Inside, space manipulation and effective use of light and height make the house seem a lot bigger than its 1,750 square feet. A double volume foyer with a 27-foot-high vaulted ceiling extends over the master bedroom (left), where a niche with built-in cabinets eliminates the need for bedside tables. Pictured below is the living room, with its entrance off the foyer.





RICK TAYLOR

space, the home's interior gives the impression of being larger than it is. On the exterior, an entrance abstraction of the 19th century traditional forms found throughout the area makes the contemporary home a compatible neighbor.

"There's no question that light and space start every conversation we have (with contemporary home clients)," says Chapel Hill architect Dail Dixon, AIA. "Site fit comes in next. Those are what people appreciate most in custom design.

"But as far as a wish list of certain consumer features or common trends, that's more of a spec house phenomenon. People who want custom houses don't necessarily want what everyone else has, or they would have found it already. They want something very much for themselves and are not satisfied with what the speculative market thinks of them. They are interested in taking design to another level."

That level can be addressed with the attention to detail that permeates many contemporary designs. Hardwood floors, natural woodwork, well-crafted trim and other elements of fine detailing prevail. Overcash-Demmitt's work for Jerry and Marilyn Rodgers' Charlotte residence, for example, is replete with red oak flooring, trim and wainscoats. That carries over to the wooden structural beams, which were bundled and stripped with flat black laminate to give them the illusion of thinness and further the impression of spaciousness.

Such details also give the impression of high-quality craftsmanship, the intended result of extensive wood use on both the interior and exterior of a contemporary Chatham County home designed by Dixon's firm. By relying on the suggestion of the human element and the natural material, the sprawling structure better fits the 16 acres of rolling farmland on which it sits.

" here is a real revival of interest in nice materials," confirms r.s. "That was kind of lost in the struggle for economy that vere in during the 1960s and 1970s. You did everything out heetrock, painted it and carpeted the floors because that was e least expensive way to go. Now, virtually every client we see as hardwood floors on their mind and more interest in the detail."

Many of the clients seen by Rogers' western North Carolina firm have "mountain contemporary" on their minds, a distinct style that often includes pitched roofs and stone foundations. But in many mountain locations, site fit usually determines the program direction for any home.

"You usually have very steep lots and views in a particular direction," he says, "and those two factors shape the architect's response. You've got the vertical dimensions to make up and then you organize all the spaces to share in the view, resulting in a kind of clustering around of individual spaces in one direction, toward the light."

Some of the same principles are at work in the Overcash-Demmitt project in Charlotte, where a steep site led to a "stacking" of the three bedrooms on separate floors facing a dramatic wooded bowl and lake below the house.

Fusion of light, height and detail can convey many different looks for the contemporary home client. "If we talk in terms of what's going on with the homes that are being built at this point in time," says Charlotte architect Murray Whisnant, FAIA, "there's a definite rush into what I think of as the Ralph Lauren look, the look of 'old money,' similar, I guess, to the sets from the movie *Room With A View*....But many homes in North Carolina, I think, are still traditional. Maybe that has to do with nostalgia. People are feeling insecure about their positions in the world and want to remember better days."

And, of course, those feelings of past or present are becoming increasingly more difficult to express financially for many potential clients in the state.

"It seems to me," says Rogers, "that there is an abandonment of the market by architects for less expensive houses and even middle-income houses. That market seems to have been taken over by spec builders. As architects these days, I guess we have to follow the money."



Owner Mike & Libby Trull Sylva

Architect R.S. Griffin, Archited Asheville

A house with a view, this western North Carolina reside sits on a knoll above a picturesque farm. Its contemporal look is in distinct contrast to indigineous styles of the rural mountain area in which it is found. "Sylva is in fact so rull notes architect Robert Griffin. "that local bankers wouldn'th the money (for the house) beca of the 'weird design.' The clief worked for over a year after bil were received to obtain finance so we're all extra proud of it." Pictured here are exterior view to show setting and elevation. well as the luxurious master bathroom and the architect's h dling of transition.







TRULL HOUSE PHOTOGRAPHY COURTESY TOM BRITT





YOUNG HOUSE PHOTOGRAPHY BY JIM SINK, ARTECH

Owner Bill & Anne Young Durham

Architect CPAA Architects & Planners Chapel Hill

Featured on the cover, this one-level residence in Durham's Hope Valley area includes 3,085 square feet as well as a private garden and meticulously landscaped site. The clients built it on a narrow vacant lot adjacent to their previous residence and were looking for an open floor plan that would not restrict movement during family and social funtions. Ceilings of varying heights define the open spaces in the L- shaped structure. The rooms, though modest in size, feature extensive detailing. Elegant accent moldings, for example, define the openings of all the doorways, skylights and ceiling coffers. The owners' desire for a touch of Oriental can be found with the wood pergola at the entrance as well as the Japanese garden and its lily pool, which wraps around the corner of the terrace .



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Off The Drawing Board

aybe they weren't big enough to dent the evergrowing Charlotte skyline, but five new architectural works did make their presence felt scently in the Queen City – at least for a

Each designed by a different Charlotte chitectural group, the five structures all ent up on the same downtown block – South and College Streets – in less than day, and came down just as quickly. All ere constructed of the same material, but no two looked alike.

We're talking here about sandcastles – the five official entries in the Sandcastle building Contest that served as the grand finale of Architecture Week festivities for the Charlotte Section of AIA North Carolina.

The five participants included David Furman Architecture, The FWA Group, Lee Nichols Architecture, Odell Associates and the architectural staff from the Hospital Authority of Charlotte-Mecklenburg. The castles constructed by Furman and Odell were declared co-winners by judges Murray Whisnant, FAIA, and Carl Sabbaugh. There was also a preliminary contest for budding high school architects.

"It was a great event," said Charlotte Section president **William Monroe, AIA**. "We had all the major TV stations in the area and the front page of the Sunday morning (*Charlotte Observer*) newspaper. The coverage and interest were tremendous."

Steve Hughes, AIA, served as Architecture Week chairman for the Charlotte Section, while Steve Hepler, AIA, was the board member in charge of Architecture Week. The sand used in the contest was donated to AIA by Metromont Products, and was then donated by AIA to the Charlotte-Mecklenburg School System after the contest.

In The Works

Cabarrus Memorial Hospital, a 457bed facility located in Concord, has selected **PDA** of Raleigh to be the primary planner and master architect for a proposed \$60 million multi-phase expansion plan.

Pending Certificate of Need approval, the expansion will provide a wide variety



Sandcastle building contest served as finale of Architecture Week in Charlotte



Abie Harris Honored

Edwin F. (Abie) Harris, FAIA, has received the 1991 Frank B. Turner Award. The Director of Campus Planning at N.C. State University, Harris received the award at the annual State Building Construction Conference in Raleigh.

The award is presented by a coalition of design professional organizations to a state employee who has made an outstanding contribution to the built environment. Under Harris' direction, more than 50 new buildings have been completed or placed under contract at N.C. State.

Harris, who has won design awards and seen much of his work published, was inducted into the College of Fellows in 1987. He becomes only the second AIA member to receive the Turner Award in its nine-year history, joining Marvin R. Johnson, FAIA. All other previous awards went to engineers.

AIA North Carolina nominated Harris for the award. Said AIA North Carolina president Jeffrey A. Huberman, "His commitment to design excellence has permeated university policy and has significantly raised standards of architectural design."





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of services for the hospital's service area which includes Cabarrus and southern Rowan counties. Cabarrus Memorial is the largest hospital between Charlotte and Greensboro.

"The management of Cabarrus Memorial Hospital is visionary. We are delighted to work with them," said PDM president Terry Alford, AIA. "We are honored with our selection because we know that CMH considered proposals from some of the leading firms in the nation."

PDA previously worked with CMH a developing the CMH Medical Mall in Kannapolis, the first medical services facility in the state to use the model of shopping malls to provide consumer-cented ented health services.

Ballard, McKim and Sawyer

Architects of Wilmington has designed new \$2.3 million indoor-outdoor variant tennis center for the University of North Carolina at Chapel Hill. The facility, which is being financed through private funds, will include six indoor courts housed in a double-structured building and 12 outdoor courts arranged in groups of three and built on terraced less els around a tennis plaza.

Men's and women's dressing rooms for teams and for the general public, as well as some office space, will be inclusied in the steel building. The lower 10 iss of the structure's exterior will be massery.

The center will be located east of Chapel Hill near Finley Golf Course and is scheduled for a late October or early November completion. Herbert P. McKim Sr., FAIA, said the complex will be one of the premier tennis centers in the Atlantic Coast Conference when it opens.

Ballard, McKim and Sawyer has designed several other facilities for UNC including the 12-story Kenan Chemiser Laboratories and the Morehead Undergraduate Teaching Laboratories

Piedmont Olsen, Inc., of Raleigh has been retained by Novo Nordisk Pharmaceutical Industries for the design and construction administration of its 90,000 square foot facility in Clayton project will include laboratories and clean rooms as well as manufacturing filling, storage and shipping areas and as scheduled to be completed by 1992

Novo Nordisk, headquartered in Denmark, is the world's largest produce of industrial enzymes. Its new Clayton facility will process and package insula



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July-August: Coastal Development Architecture along the North Carolina coast and the ways architects address the environment in their designs

September-October: Annual Design Awards The best new architecture in the state, covering all the entries for 1991

November-December: Shopping Places

The architecture of small-town shopping centers, urban festival retail centers, malls and other retail locations

North Carolina Architecture invites your contributions to the editorial content of the magazine. If you would like to submit a project for consideration, please be sure to include photographs or transparencies as well as a project description and plans. Please also include a self-addressed stamped envelope if you would like your material to be returned after publication. Send contributions or ideas to:

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DRAWING BOAR

Piedmont Olsen is headquartered in Greenville, S.C., with offices in Raleich and Greenville, N.C. It specializes in pharmaceutical, food, general manufacturing, electronics, plant engineering an environmental engineering markets for both the private and public sector.

Ramsay Associates, Inc., Architects with offices in Raleigh and Salisbury, ha been selected by Advent Lutheran Church of Chapel Hill to develop a long range master plan and design its Phase1 worship, educational and fellowship space.

Awards And Recognition

James Asbel, assistant professor at UNC-Charlotte, has received an Honor Award from the AIA education program for a second-year seminar entitled "A Layered Approach to Critical Discourse which he helped develop.

Hager, Smith & Huffman Group of Raleigh has received the Cary Mayor's Award of Excellence in Community Development for the design of the Carv Town Hall expansion.

Milestones

Retired Charlotte architect Louis Asbury Jr., 78, died March 19 at Presbyterian Hospital in Charlotte, A Charlotte native who attended Duke University and graduated from N.C. State University, Asbury was best known for designing traditional churches. His work includes St. Paul United Methodist Church, where he was a member, Myers Park United Methodist Church and Mouzon United Methodist Church, all in Charlotte.

Richard Jenkins, AIA, and Matthew Hale, AIA, have announced the amicable dissolution of their five-year-old partner ship known as Jenkins & Hale Architects of Raleigh. Hale is opening a new practice in Wake Forest, Hale Architecture. while Jenkins will continue to practice in Raleigh with a new partner, Michael Hubbard, AIA. The new firm is known as Jenkins Hubbard Architects. Upon dissolution, Jenkins and Hale divided their current project and client list in order to provide a continuity of services to their clients.

Contributions to "Off The Drawing Board" should be mailed or faxed to Moore Marketing, 2200 West Main Street, Suite 510, Durham, NC 27705, fax 919-286-7798

The Vital Importance of Errors and Omissions Coverage



Dudley Humphrey, Attorney Petree Stockton and Robinson Winston-Salem, NC Carol Hiatt, President E&O Liability Consultants, Inc. Greensboro, NC

Question: Many architectural firms feel if they don't have insurance, they won't be sued. What are your feelings on this? Answer: "False economy allows them to think they can avoid liability by not having insurance. Design Professionals that design anything other than just houses—well, it should be considered a cost of doing business."

Question: How does an architect know which attorney to choose?

Answer: "An Architect ought to get a lawyer before he needs it. This way, the lawyer will be familiar with the way he runs his shop. Also be familiar with any problems. Ask other architects who they use, ask your agent or insurance carrier."

Question: A lot of architectural firms still do not use written contracts with the owner/client. What are your feelings on that?

Answer: "Always have written contracts with the owner. The owner can withhold payments;



that's another very good reason for a contract."

Contact Carol Hiatt at E&O Liability Consultants
for any questions on liability insurance.1030 East Wendover Avenue800-868-2050Post Office Box 13150919-333-2050Greensboro, NC 27415Fax: 919-275-2636