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Vol 42  
#3  
1994

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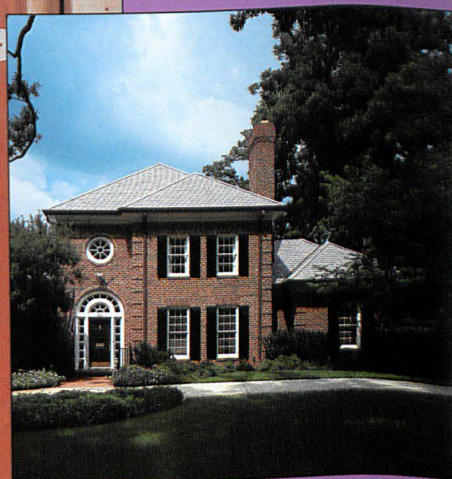
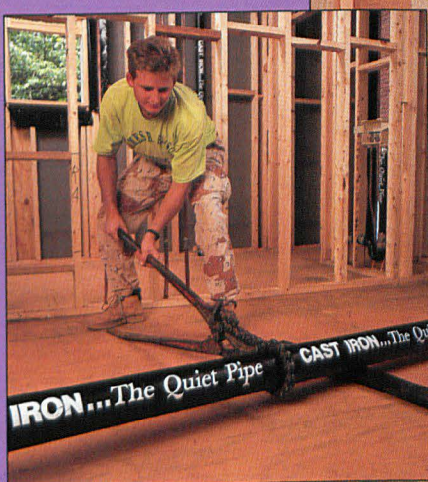
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Residential Design



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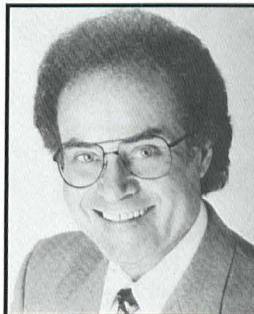
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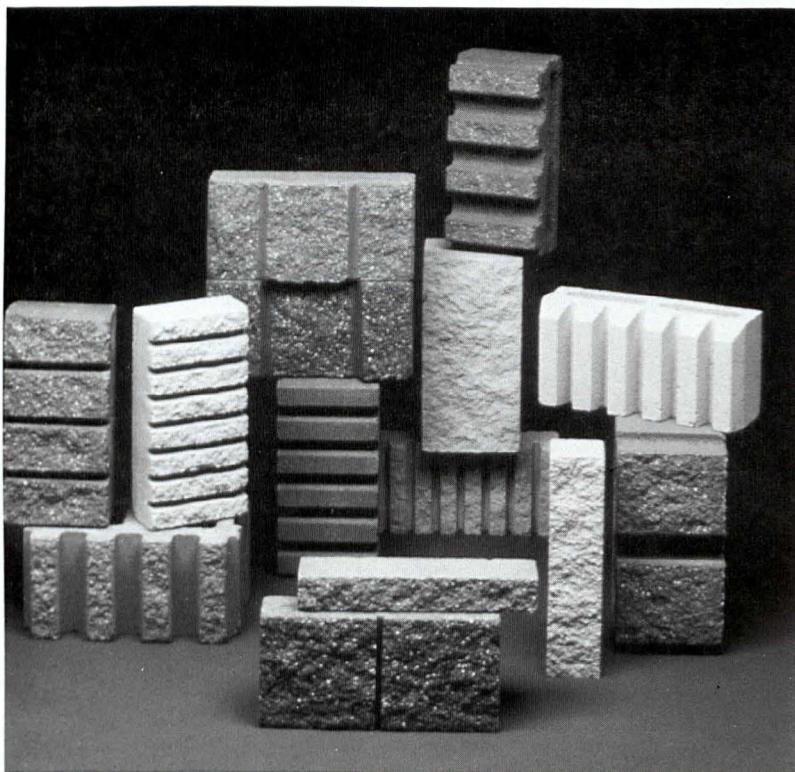
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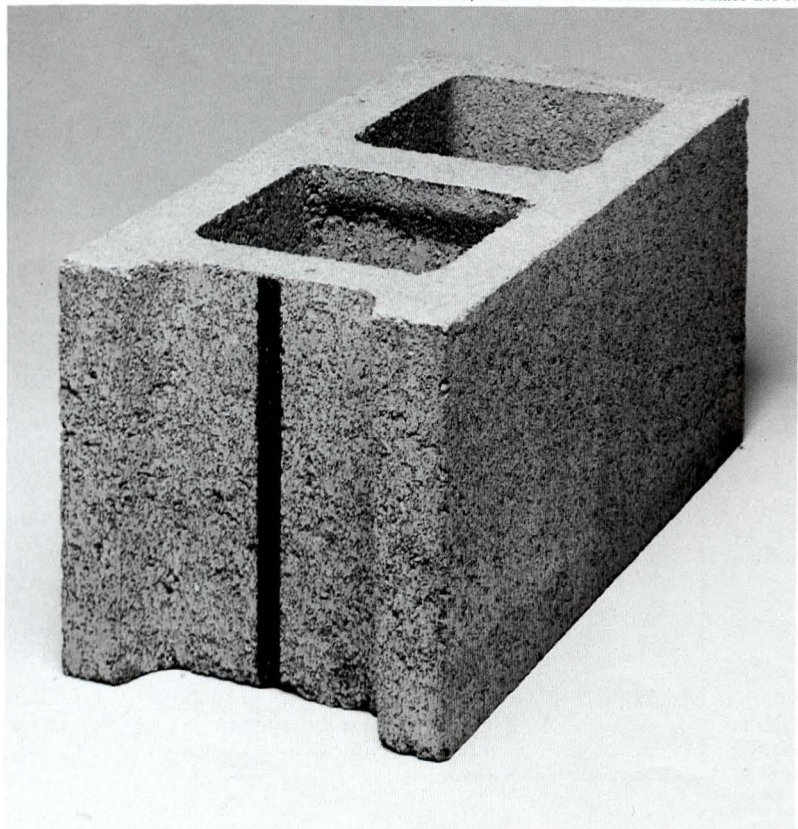


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The Green house in Cashiers designed by Alfred F. Platt, Jr., AIA, PA of Brevard. Photography by Jerry Markatos.

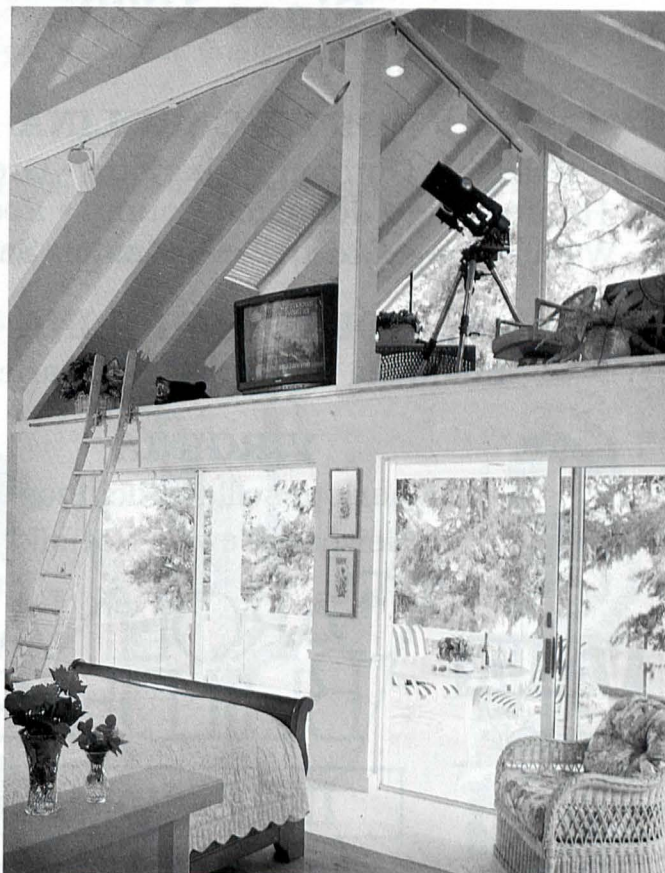
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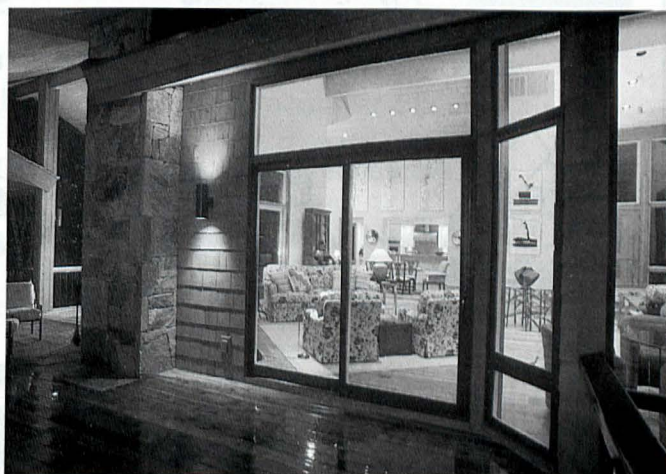
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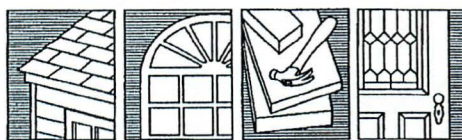


JERRY MARKATOS

A private residence in Chocowinity (top) was designed by HITE/MSM, PC and the Green house in Cashiers (bottom) was designed by Alfred F. Platt, Jr., AIA, PA. The residential architecture feature begins on page 10.



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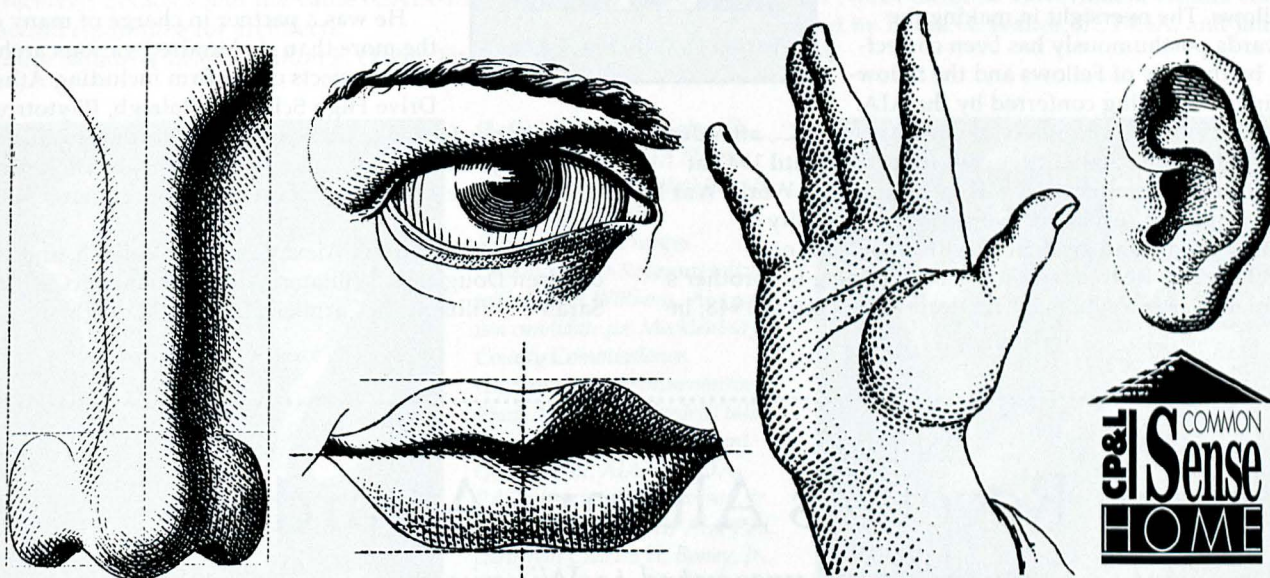
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# New AIA Fellow Named

*Turner G. Williams is posthumously elevated to fellowship in the AIA*

**T**urner G. Williams of Raleigh has been posthumously elevated to fellowship in the American Institute of Architects according to an announcement by Betsey O. Dougherty, National AIA Secretary. The fellowship medal award and certificate were presented to his family in a May 10 ceremony at the AIA Raleigh monthly luncheon.

At the time of Mr. Williams' death in 1981, his fellowship election had been simultaneously approved by the Jury of Fellows. The oversight in making the awards posthumously has been corrected by the Jury of Fellows and the fellowship is now being conferred by the AIA.

Mr. Williams, originally of Greensboro, N.C., attended North Carolina State University from 1940 until 1943 at which time his education was interrupted by World War II. After military service, he entered the University of Pennsylvania and graduated with a Bachelor of Architecture degree in 1948. Prior to joining his brother's firm, F. Carter Williams, Architects of Raleigh in 1948, he



Turner G. Williams, FAIA

had worked with Grant Simon, Architect in Philadelphia and Charles C. Hartman, Architect in Greensboro, N.C.

He became a partner in the firm of F. Carter Williams, Architects in 1955 and at the time of his death in 1981 was a senior partner with Macon S. Smith FAIA, Gene W. Jones, AIA, and F. Carter Williams, FAIA.

He had a long and distinguished record in the profession as well as civic activities. In addition to committee membership and chairman of many, he was Vice-President of AIA North Carolina 1972-1974, and served as President in 1975.

He was a partner in charge of many of the more than six hundred various architectural projects of the firm including Athens Drive High School in Raleigh, Phytotron

Laboratories for Duke University and North Carolina State University, Laboratory Buildings for the N.C. Department of Agriculture and other educational and religious buildings.

His wife, the former Alexa Corral of Raleigh, and their children Douglas C. Williams, Ann Williams McCall and Sarah C. Williams McCormick all live in Raleigh.

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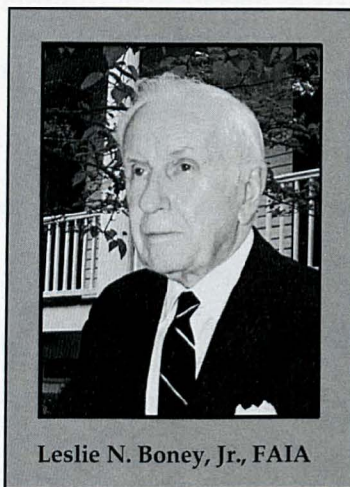
# Boney Receives Alumni Award

*N.C. State's Service Award presented to Wilmington architect*

**L**eslie N. Boney, Jr., FAIA, of Wilmington, a 1940 N.C. State graduate, received the 1994 Meritorious Service Award from the N.C. State University Alumni Association in a April 29 ceremony. This award is given each year to one of 100,000 living alumni.

His support for his alma mater and its programs has been continuous since his graduation in 1940. He has played numerous roles including service as President of the General Alumni Association, President of the Architectural Foundation, Chairman of the Public Affairs Division of the Public Relations Committee, and member of the 1958 Chancellor Nominating Committee.

His father was a 1903 graduate and a School of Design Scholarship bears his name. Eleven mem-



Leslie N. Boney, Jr., FAIA

bers of his family have attended the University.

Boney has practiced architecture with his father, brothers and nephews continuously except for World War II service with the U.S. Army Corps of Engineers. He achieved the rank of Major and was awarded the Bronze Star for his construction duties in the Southwest Pacific.

He was Captain on the ROTC Regimental Staff as a student and served as Captain of the 1940 tennis team.

In recognition of his distinguished service to his profession, the American Institute of Architects awarded him their 1982 Kemper Medal, given each year to one of the 50,000 AIA members. He was also chosen as Chancellor of the AIA

College of Fellows for 1980-81.



# Legislative Day

*Architects meet to discuss the importance of architectural legislative issues*

**A**s part of its long-range strategy for enhancing a legislative presence for architects, AIA North Carolina hosted a Legislative Day on Wednesday June 1 at the newly-opened N.C. Museum of History.

75 architects from across the state gathered in the Museum's auditorium for a two-hour program geared at educating AIA members about the important legislative issues affecting the architectural profession.

The program, moderated by Chapter president William A. Nichols, Jr., AIA, highlighted issues such as single-prime vs. multi-prime construction, interior designer title registration and Qualification-Based Selection. Members also received details about the value of AIA-PAC, the political action committee for architects.

House Minority Leader Milton F. (Toby) Fitch, Jr., of

Wilson addressed the AIA audience and presented an overview of how architects can become more astute politically. According to Fitch, legislators appreciate and respond to quality information. Fitch stressed the need for architects to develop and cultivate relationships with legislators.

More than 25 members of the General Assembly attended a brief program, followed by a reception. During the program, AIA North Carolina debuted a new 9-minute videotape entitled "Creating Value By Design." Copies of the tape are available by calling the Chapter offices at (919) 833-6656.

The Legislative Day program was produced and developed by the AIA North Carolina Government Affairs committee, co-chaired by Lloyd G. Walter, Jr., FAIA, and James H. Boniface, AIA.



*(Left) Senator R.C. Soles (D-Columbus) with AIA North Carolina president-elect John B. Knox, AIA. (Right)*

*Representative Frances Cummings (D-Robeson) talks with Darrel Williams, AIA who is a candidate for Mecklenburg County Commissioner.*

*(Bottom left) Representative Frank Mitchell (R-Iredell) talks with AIA Charlotte president Gene Terrill, AIA, and AIA-PAC vice-chair J.J. Peterson, Jr., AIA. (Bottom right) AIA-PAC chairman Charles H. Boney, Jr., AIA, with Representatives Karen Gottovi (D-New Hanover) and Marie Colton (D-Buncombe).*





# World Cup Ties

*Research Triangle Park firm has design link to soccer event*

**N**BBJ is North Carolina's link to the 1994 World Cup. The Research Triangle Park architectural firm, under the leadership of sports architect and NBBJ principal Philip L. Szostak, AIA, has spent more than three years working for World Cup U.S.A. 1994, the tournament's organizing committee in the United States. "What most people don't realize is that this will be the most watched sporting event in the history of the world," says Szostak. In fact, each of the 52 matches will be as large or larger than the Super Bowl in terms of attendance, revenue, and media coverage. "This is sports on a truly international scale, combining the most popular sport worldwide, the most advanced media technology ever and the greatest arenas in the world."

NBBJ became involved with the World Cup in 1990 when Szostak, an avid soccer fan who was on the Research Triangle World Cup bid committee, attempted to convince the World Cup administration to have one of the nine playing sites at either North Carolina State University or Duke University. Although the attempt failed, Szostak had his foot in the door with the World Cup leadership. The World Cup U.S.A. 1994 organizing committee asked Szostak and his NBBJ team to consult with the group on the final site selections and then sta-

dium renovations.

Szostak working with fellow NBBJ staff members Will Johnson, Doug Hall and Jeffrey F. Harkey, AIA, had to address several critical decisions immediately. Which stadiums would be chosen, knowing only nine could be involved? Given the fanaticism of European soccer fans, how do you plan for adequate security? How can you accommodate a swarm of international media representatives and provide them with all their electronic needs? By teaming up with Jerry Anderson, an architect from San Francisco who has designed and executed several Super Bowls, and Don Lockerbie, owner of a sports management firm, Szostak and NBBJ went to work in 1990 to answer those and other crucial questions.

The number of parameters that went into selecting the best sites is mind-boggling. "We had to consider parking, security, VIP areas, hospitals, media logistics and satellite communications hookups for every location," explained Szostak, "and every stadium is different." The final nine sites selected for the tournament rounds are Foxboro Stadium in Boston, RFK in Washington D.C., the Citrus Bowl in Orlando, Soldier Field in Chicago, the Silverdome in Detroit, the Rose Bowl in Pasadena, Stanford Stadium in Palo Alto, the Cotton Bowl in Dallas and Giants Stadium in New York.



*NBBJ principal Phil Szostak, AIA, pictured at the Giants Stadium in New York, has spent more than three years working for World Cup USA 1994.*



While Szostak has visited all the sites and overseen the entire project, Johnson, Harkey and Hall were dispatched to the event sites to manage the specific design and construction changes needed at the venues.

One of the most pressing challenges for the NBBJ team was to design media facilities at each site that would accommodate the hordes of national and international media representatives expected to cover the games. "We had to create an atmosphere that would play host to a media group the size of which has never been experienced in the U.S. with any sports event," said Johnson. The largest and most modern stadiums in the U.S. can accommodate approximately 400 media seats. Each World Cup game will have over 1000 reporters covering the game. Every broadcast-media station was designed to have its own booth, and access to 24 working camera angles through a computerized work station. Each commentator (there will be three per room) will be able to choose any of these angles at any time. From each booth, the signal will be fed via satellite to a central point in Dallas, then distributed all over the world.

To meet that task of accommodating the news media, NBBJ designed mini tent-cities at each site. These massive, temperature-controlled tents will provide air conditioning, communication link-ups, banking, travel services, as well as statistics from the tournament games. The tents will be erected in a section in each stadium's parking lot, adjacent to a section of the lot reserved for satellite and communications trucks. Szostak estimates that about six acres of parking lot will be taken up by these media tents and satellite trucks at each stadium.

One of the most unique challenges for NBBJ has been to figure out a way to put real grass in an indoor stadium — the Silverdome. The sports design team worked with Michigan State University's turf management staff and invented a way to grow grass in a sawdust base. The team then was posed with a problem of how to break down the turf into mobile units. They settled on a system using seven and one-half foot hexagonal steel casings to hold the turf, mainly because hexagons produced only three joints, while any other shape would have four. This cuts down on field assembly time, which was about three days, and allows for a more stable and even distribution of weight. "This is the first time real grass has ever been used in an indoor area for soccer," says Szostak. "The Silverdome field during its 45-day trial run was the best playing field period — indoor or outdoor. This will be the biggest novelty of the World Cup."

Security, in particular, is at the forefront of Szostak's mind. With the number of ravenous soccer fans coming from all over the world — some of which have a notorious reputation for starting riots — crisis control is a primary concern. Power fail-

ure, ambulatory care, and crowd management have all been anticipated. "Just getting everyone in will be difficult. We have 100 turnstiles set up and because of security checks, the wait to get in is anticipated to be two hours long," NBBJ, Anderson and Lockerbie have been working diligently with local police, paramedics, and even Scotland Yard to prepare for potential crises.

Emergency power generators have been installed for many of the matches which will go on into the evening. Because of the inevitable hot climates, steps have also been taken to provide water and shade for sun-baked fans.

Some stadiums and locales have demanded specialized attention for individual problems. "Stanford Stadium has absolutely no parking — so the World Cup had to hire a transportation consultant to design mass transit opportunities. Pasadena, on the other hand, will host eight of these Super

Bowl-sized events in a 30-day period." Szostak points out that many venues, like the Rose Bowl, have had to deal with significant traffic and parking problems in the past. However, he worries about whether everyone from security to the locals are adequately prepared for how fanatical the rest of the world goes over this sport. The U.S. interest in soccer, comparatively, would probably register rock bottom on a world-wide scale.

Szostak doesn't think there will be a problem with U.S. interest in ticket sales or media. It is estimated that there will be over 45 billion viewers — both television and on-site over the course of the 52 match tournament. "Each city hosting an event stands to gain a \$225 million impact," says Szostak, "Each stadium will have a 'main street' fair with music, food, displays, and promotional tents for sponsors."

NBBJ, under Szostak's leadership, is involved in other

sports projects including preparing the Georgia Horse Park, in Conyers, Ga., for the 1996 Olympics and working on the new Orange County (N.C.) Community Activity Center. Szostak, a North Carolina State University School of Design graduate, admits that he is ready to move on from the World Cup to new challenges — three and half years is a long time to work on any project. "It's been fun," he says, "but I'll be glad when it's over."

*NBBJ is the second largest architecture firm in the country, employing more than 500 specialists in nine offices including Seattle, New York and Research Triangle Park. NBBJ has a nationwide reputation for handling all kinds of design challenges with emphasis on regional projects. The firm's RTP office, for example, has recently designed the new Wellness Center at More County Regional Hospital, as well as the new Cary Chamber of Commerce building.*

**"What most people don't realize is that (the 1994 World Cup) will be the most watched sporting event in the history of the world. This is sports on a truly international scale, combining the most popular sport world-wide, the most advanced media technology ever, and the greatest arenas in the world."**

**Philip L. Szostak, AIA  
NBBJ principal**



# Residential Design

*Communication is the key to designing a good home*

**W**ith residential design, communication between the architect and client plays a key role in how successful the architect is in turning a dream home into a reality.

Throughout the planning and design process, the architect must spend a great deal of time with the client in order to find out exactly what the goals are.

And according to Asheville's Bruce Johnson, AIA, the time that an architect spends on a residential project is much different from the time spent on a commercial project.

"With a residential project, you spend time getting to know the people compared to a commercial project where you are getting to know what the potential user is going to be like, and you're trying to second guess that," says Johnson.

"Sometimes I go and spend several days with a client and actually live in their house or spend a couple of nights at their house just as a way to get to know them better," says Johnson. "It's a combination of creating something that's customized for them so that it's both their dreams and realities plus very much a function of site condition and local climatic conditions."

Alfred F. Platt Jr., AIA, of Brevard also finds that residential design requires a lot of personal time spent with the client.

"You have to spend an almost unimaginable amount of time," says Platt. "In fact, the other professionals that I work with who are in different kinds of service business often talk about the amount of hours they will spend with a customer. And the time involved in performing those other services are just a tiny fraction of the time that we have to spend working with our clients."

And while the whole residential design process can be time-consuming, Charlotte's Wayne H. Camas, AIA, finds it is well worth the extra effort to learn as much as possible about the client's personality so it can be better reflected in the finished product.

"You spend a lot of time with the client, but it is time well spent," says Camas. "Our attitude is when it's finished, the client has been involved with all aspects of the project, and it is truly their home when it's completed."

"It's important to find out how the client wants to live in the house because you really do control the way someone lives by the design," says Camas. "I take that very seriously because you can really affect their life and their lifestyle by the way you handle it."

"You try to make (the client's house) a personal statement that they're going to be happy with. Yet, at the same time, you have to lead your client carefully through their decisions so that the house is everything they asked for, but at the same time, they don't build something so bizarre that no one down the road is going to want to purchase it from them."

But no matter how much guidance the architect may give, James G. Hite, AIA, of Greenville has found that the ultimate success of any residential project is determined by the client's dedication to the entire design process.

"I really believe the quality of the design is directly related to the commitment of the client in any residential design," says Hite.

With the Chocowinity house in particular, Hite recalls how clients Artie and Patricia Rawls were particularly motivated to do a high quality product. They were especially interested in how

they could put together a quality house while including their interests and experiences in the design.

"(The Rawls) are world travelers, and they've been a lot of places," says Hite. "There were discussions of things that they had seen here and there. In particular, they wanted to incorporate Caribbean influences in the design of the house as well as Mr. Rawls' interest in Japanese architecture. We really tried to put those two things together and then take advantage of the site."

To best take advantage of the site, Hite designed the house around the view of the water.

"The house is on a peninsula of land which juts out into the river," says Hite. "The view is extraordinary so the idea of curved glass was really to try to make (the view) a part of the architecture."

"It was really an opportunity to take advantage of what I call the big idea — one single idea that really makes the design stand out. For this house, the view was the design solution, and I wanted to include as much of that panorama in one sweeping line or element through the glass."

In addition to having to work with the area around the site, Hite had to keep in mind that he would be working with a pre-existing foundation when designing the house.

"(The house) was Mrs. Rawls' parents' house. It's actually a reconstruction from the foundation," says Hite. "It was a two-story house on a block foundation. We actually tore it down to the block foundation and reconstructed it on the original building footprint."

F. Dail Dixon, Jr., AIA, of Chapel Hill, not only had to work with a pre-existing foundation but an existing house. Dixon designed a three-story "tower" addition for an already existing house in order to improve its functional circulation. Designing an addition to work with the existing house brought in the added complication of trying to effectively work the new in with the old.

"We had to be able to provide new space that was compatible with the pieces that were renovated in the house which also had to be compatible with the pieces in the house that weren't renovated," says Dixon, "so it was a much tighter matrix to work in. There was brand new space, there was renovated space and there was existing space that we didn't touch so all of those things had to be part of a package."

And to effectively do this, Dixon had to spend time communicating with the client to find out exactly what they wanted.

"We spent a lot of time with the client," says Dixon. "They're both very interested in architecture and in how the project might go. It was very interactive compared to other projects we've worked on."

And when it's all said and done, communication is the key to giving the client a home that they are pleased with. There are certain things the client wants in a house, and it's the architect's goal to give it to them.

Camas was happy to find out he did just that with the Charlotte house.

"(The couple and I) stood out in front of the house after it was completed, and the wife threw her arm around my shoulder and said 'you did exactly what we asked,'" recalls Camas, "and that was the highest compliment anyone can give."





## PRIVATE RESIDENCE

CHOCOWINITY, NC

OWNER: Artie and Patricia Rawls

ARCHITECT: HITE/MSM, PC, Greenville

GENERAL CONTRACTOR: WIMCO Corp., Washington

PHOTOGRAPHER: Edward J. Kohus/Phoenix Visual Productions, Inc.

**T**his private residence, which is located on Oak Point near Whicard's Beach, recently won the National Association of Home Builders award for the best one-of-a-kind home of less than 4,000 square feet. Linking the outside of the house to the inside was an important focus when the house was designed. The house fulfilled this important design element with such features as the living room's 140-degree curved window overlooking the water and the stair tower's fiberglass panel walls.





## GREEN HOUSE CASHIERS, NC

OWNER: Undisclosed

ARCHITECT: Alfred F. Platt, Jr., AIA, PA, Brevard

GENERAL CONTRACTOR: Baumgarner Builders, Inc., Cashiers

PHOTOGRAPHER: Jerry Markatos

This weekend/summer house is located within a mountain golf community on a site overlooking Whiteside Mountain. The house was designed around the idea that it would house a part of the Greens' collection of antique Piedmont furniture as well as modern art of various abstract expressionist painters. When designing the house, it was important to design good walls and to provide sufficient lighting for the artwork which would be displayed. It was also necessary to design the house around the views of the mountains. Windows were put in so that the glass was high on the northside for a better view of the mountain peaks as well as to let light into the space while excluding direct sunlight. Finally, the house was built to provide generous open spaces for entertaining.









## PRIVATE RESIDENCE

CHARLOTTE, NC

OWNER: Undisclosed

ARCHITECT: Camas Associates Architects PA, Charlotte

GENERAL CONTRACTOR: Hubert Whitlock Builders, Charlotte

PHOTOGRAPHER: Rick Alexander

Located within the confines of an older established neighborhood of wooded three- and four-acre lots, this 1.2-acre site is part of a new development of 23 lots. The client's goal was to have an unobtrusive, old-fashioned family home that respected the site and the existing neighborhood. To achieve this goal, the house was stepped back and down the site. What appears to be to be a modest two-story house is, in fact, a three-level structure. The site slopes to a wooded creek area and then rises up to crest on a distant hill. To capture these views, the living areas were located at the rear with screened porches and decks adjoining. The sitework is an important element of the indoor/outdoor relationship of the design and was achieved with close coordination between the architect and the landscape architect. No living area can be seen from the foyer. At the entry, attention is drawn down the hallway to the stone wall of the fireplace. Upon reaching the dining room, the space unfolds to both sides revealing the open living arrangement of the plan. Inviting areas flow into each other allowing flexibility in living and entertaining.









## PRIVATE RESIDENCE CANDLER, NC

OWNER: Undisclosed

ARCHITECT: Bruce Johnson, AIA Architecture, Asheville

GENERAL CONTRACTOR: Gary Griffith, Waynesville

PHOTOGRAPHER: J. Weiland

**T**his single-family home is located on a heavily wooded knoll in the Blue Ridge Mountains of Western North Carolina which has good views and solar access to the south, southeast and southwest and is bordered on three sides by a steep drop into a ravine. This energy-efficient home has a Southwestern-lodge look with maximum use of square and round log construction, interior wood and rough stonework. The design of the house evolved from two elements: the need to curve the plan to follow the contours of the knoll and sun's path around the site, and the use of large round logs as a post and beam-type structure. The main rooms had to be scaled to the large 30-inch diameter logs, and the three-story log stair is one of many examples of the unique woodcrafting techniques used throughout the home.









## PRIVATE RESIDENCE ADDITION

DURHAM, NC

OWNER: Undisclosed

ARCHITECT: Dail Dixon & Associates, PA Architects, Chapel Hill

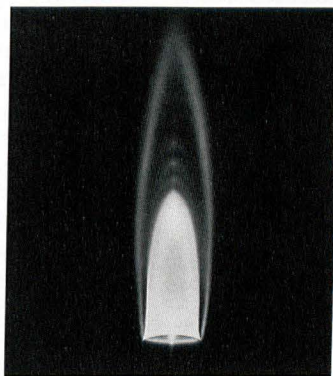
GENERAL CONTRACTOR: McLean Building Co., Carrboro

PHOTOGRAPHER: Artie Dixon

**A**n addition was added to this private residence in order to create a new kitchen/eating area and a new study while also renovating an existing guest bath and gaining access to a large attic space over the existing house. All this was accomplished while maintaining as much of the site as possible for an outdoor room. To fulfill all of these design requirements, a three-story "tower", approximately 14 feet by 14 feet square on each floor, was added to the house. The tower incorporates the eating area on the first floor, a study on the second floor with a stairway to the third floor of the tower which has a direct connection to the existing attic. By designing the addition as a vertical element, the site remained as open as possible. Direct access to the outdoor room from the first level is through double full-glazed doors. The connection on the second and third floors are through large windows placed to take advantage of views to the outdoor room and beyond.



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# 1994 Tower Award

*Preservation architects honored in the third annual competition*

**T**he Tower Award is sponsored by the Historic Resources Committee of AIA North Carolina. Its purposes are to encourage and recognize excellence in preservation-related architecture and to illustrate to the public the variety and value of architectural services in the preservation, restoration and rehabilitation of historic buildings.

For the past two years, the quality of North Carolina's preservation design work has impressed Tower Award juries, and this year was no different. The three-member jury included Mario DeValmarana and Edward Lay, both University of Virginia professors who specialize in historic preservation, and James Glave of the Richmond, Va. firm Glave, Newman and Anderson.

In April, the jury met at the University of Virginia Architecture School and judged the submissions by North Carolina AIA members. After careful deliberation, the jurors unanimously chose the Salisbury Train Station to receive the award. The Salisbury Train Station was designed by Phillips and Oppermann, PA of Winston-Salem and is owned by the Historic Salisbury Foundation. HiCo Construction Company was the general contractor.

Originally constructed in 1907, the Salisbury Train Station

was designed by Frank P. Milburn, a noted railway architect. It was said to be the finest station between Washington and Atlanta at the time. From this significant beginning, it was stripped of its detail and modernized and stood vacant for several years before the restoration.

The mission-style Station is constructed of masonry bearing walls with steel trusses and wood framing. Accents on the building are terra cotta, dark buff brick and a battered base of dark red/purple, vitrified paving brick. The tightly laid face brick, which has 1/8" joints of black mortar, presented a real challenge to the masons during exterior restoration.

Although the train station is now used as a conference center, the jurors found that the station's ambience was still alive in the building. They felt the project exemplified the best in both restoration and adaptive use.

In addition to selecting the Salisbury Train Station for the Tower Award, the jury gave Letters of Commendation to five other projects. They are: Gunston Hall in Lorton, Va. (Phillips & Oppermann); the Water Company Stand Pipe in Louisville, Ky. (Phillips & Oppermann); the Hosiery Company Textile Mill in Raleigh, N.C. (Kirk Eichenburger); Artspace in Raleigh, N.C. (Planning and Design Associates) and Fire Station No. 6 in Charlotte, N.C. (Yelverton Architects).



PHOTO BY DAVID E. GALL, AIA / DAVID W. CLEMENT

*The Salisbury Train Station, designed by Phillips and Oppermann, PA of Winston-Salem, received the 1994 Tower Award.*





*The following five projects received Letters of Commendation from the 1994 Tower Award competition. (Counterclockwise from above) Artspace in Raleigh, N.C. (Planning and Design Associates); Fire Station No. 6 in Charlotte, N.C. (Yelverton Architects); Gunston Hall in Lorton, Va. (Phillips & Oppermann); the Hosiery Company Textile Mill in Raleigh, N.C. (Kirk Eichenburger); and the Water Company Stand Pipe in Louisville, Ky. (Phillips & Oppermann).*

PHOTOGRAPHY BY DAVID E. GALL, AIA AND DAVID W. CLEMENT





# Off The Drawing Board

*1994 AIA North Carolina's Design Awards to be presented August 13*

**A**IA North Carolina's 1994 Design Awards competition will be held August 12-13 at its annual design conference in Wrightsville Beach. The purpose of these awards is to encourage and recognize excellence in architecture and to dramatize to the public the variety, scope and value of architectural services. The awards jurors will give careful consideration to submittals which exhibit excellence in function, economy, and environmental harmony, excellence in the distinguished execution of a complex program and excellence in the creative articulation of aesthetic or structural

statement.

Merrill Elam, AIA, of Scogin Elam & Bray Architects in Atlanta will chair the awards jury which will meet August 12 in Wrightsville Beach. The awards jury also includes B. Mack Scogin, Jr., AIA, of Atlanta and Cambridge, Mass., Samuel Mockbee, AIA, of Greensboro, Ala., and Mark McInturff, AIA, of Bethesda, Md.

Awards will be presented at the awards banquet on August 13 in Wrightsville Beach. *North Carolina Architecture* will feature the 1994 design award winners in its upcoming fall issue.

## AIA TOWER RE-OPENS

The AIA Tower, built in 1887 and listed on the National Register of Historic Places, has officially reopened following a major renovation of the Tower's interior spaces.

The Tower, located at 115 West Morgan Street and a half-block from the State Capitol, is the headquarters of the American Institute of Architects, North Carolina Chapter. AIA North Carolina is the professional association for architects in this state with more than 1500 members. The Tower was originally built as a water tower for the City of Raleigh. With its 85-foot height and unique shape, the Tower is a con-

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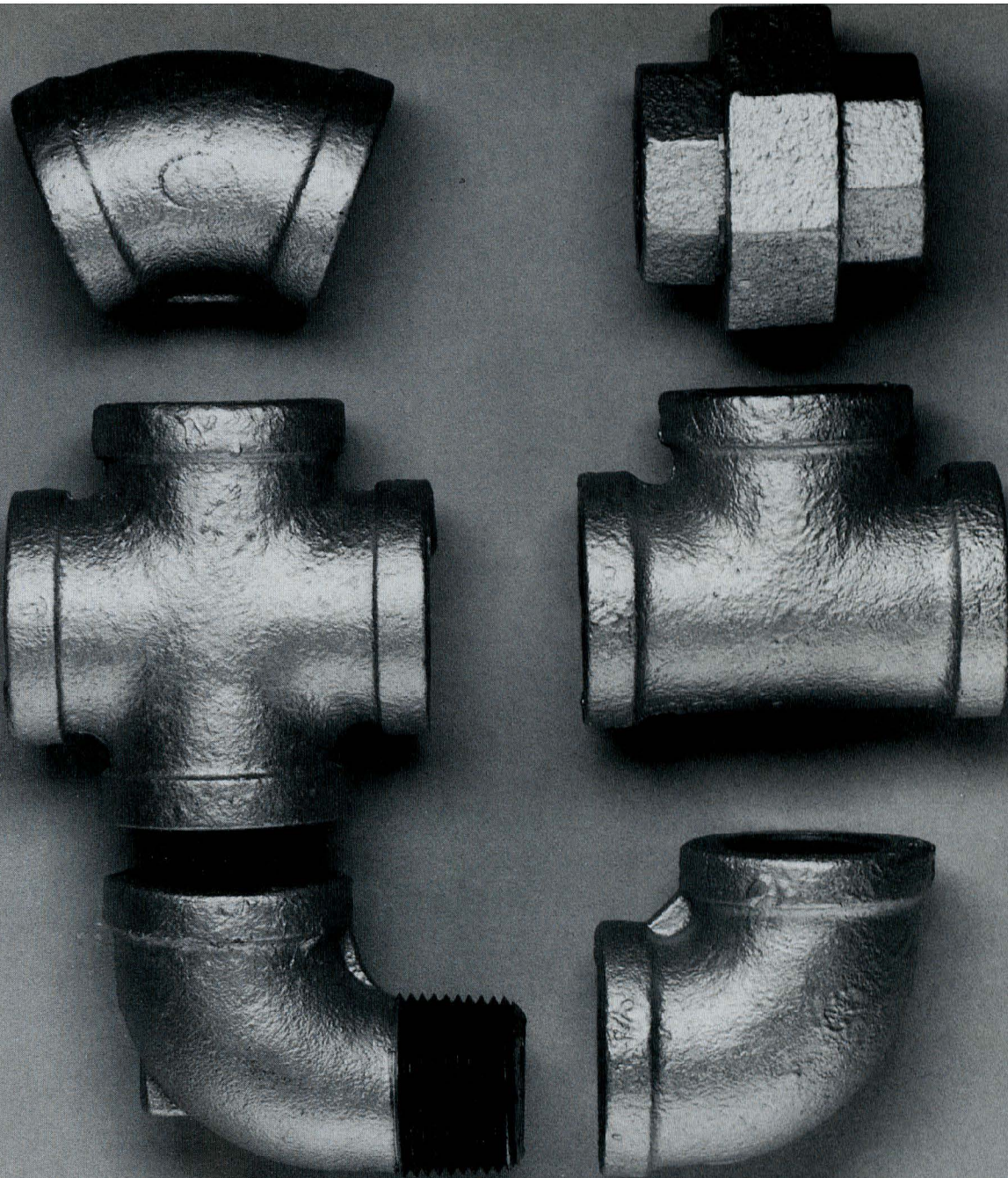
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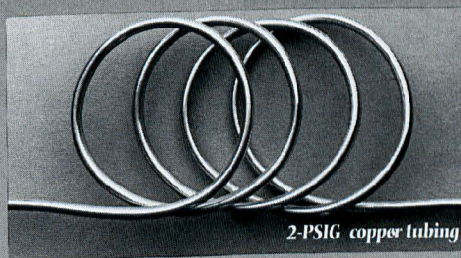




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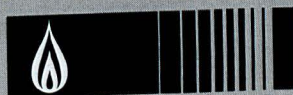
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tinuing source of curiosity and amazement for visitors of downtown Raleigh.

"Our goal was to improve the overall quality of the building and make it function better as our statewide headquarters while preserving the sensitivity and importance of this historic structure," says Steven D. Schuster, AIA. "We have succeeded on all counts."

Schuster, a Raleigh architect, chaired a four-person volunteer committee which coordinated the project. Other committee members included Dennis M. Murphy, AIA, W. Michael Peery, AIA, and David Huss, Associate AIA, all of Raleigh.

#### AWARDS AND RECOGNITION

S. Robert Andron, AIA, of **Andron Architects and Associates** of Raleigh received the Sir Walter Raleigh Award from the City of Raleigh in the commercial design category for the firm's design of Bacciagalupé's Restaurant in Raleigh's Cameron Village. The award

is presented for outstanding contributions to the city's character and appearance.

**Ron W. Djuren, AIA**, and **Roman Kolodij, AIA**, both of Durham, were honored by the Historic Preservation Society of Durham for their work on the Lyndhurst House, Center for Documentary Studies at Duke University.

**Charles L. Travis, III, AIA**, of **Travis Architecture** in Charlotte received a People's Choice award from *Builder* magazine. Panelists from 15 states served as judges. Travis' winning entry is a lakefront home on Lake Chautauqua, N.Y. The home was on the cover of *North Carolina Architecture* magazine in the summer of 1993.

The **FWA Group Architects** of Charlotte has received two awards for its work on the Sonora Desert Pavilion at the North Carolina Zoological Park in Asheboro. The first award is the

1993 Governor's Award for Excellence honoring the zoo staff for its efforts in the innovative design of the habitats. The second was a national Award for Program Excellence from the American Association of Botanical Gardens and Arboretas recognizing the originality and excellence of landscaping.

**Odell Associates Inc.** of Charlotte has received an Honorable Mention Award from the Boston Society of Architects and the New England Healthcare Assembly for the design of the Shriners Hospital For Crippled Children Burns Institute currently under construction in Boston, Mass.

The Burns Institute consists of 200,000 sf of medical and research space and below grade parking for 100 cars. The new facility replaces an existing facility constructed in the late 1960s. Acute care and reconstructive surgery for children suffering severe burns are the primary inpatient functions. The Burns Institute has an affili-

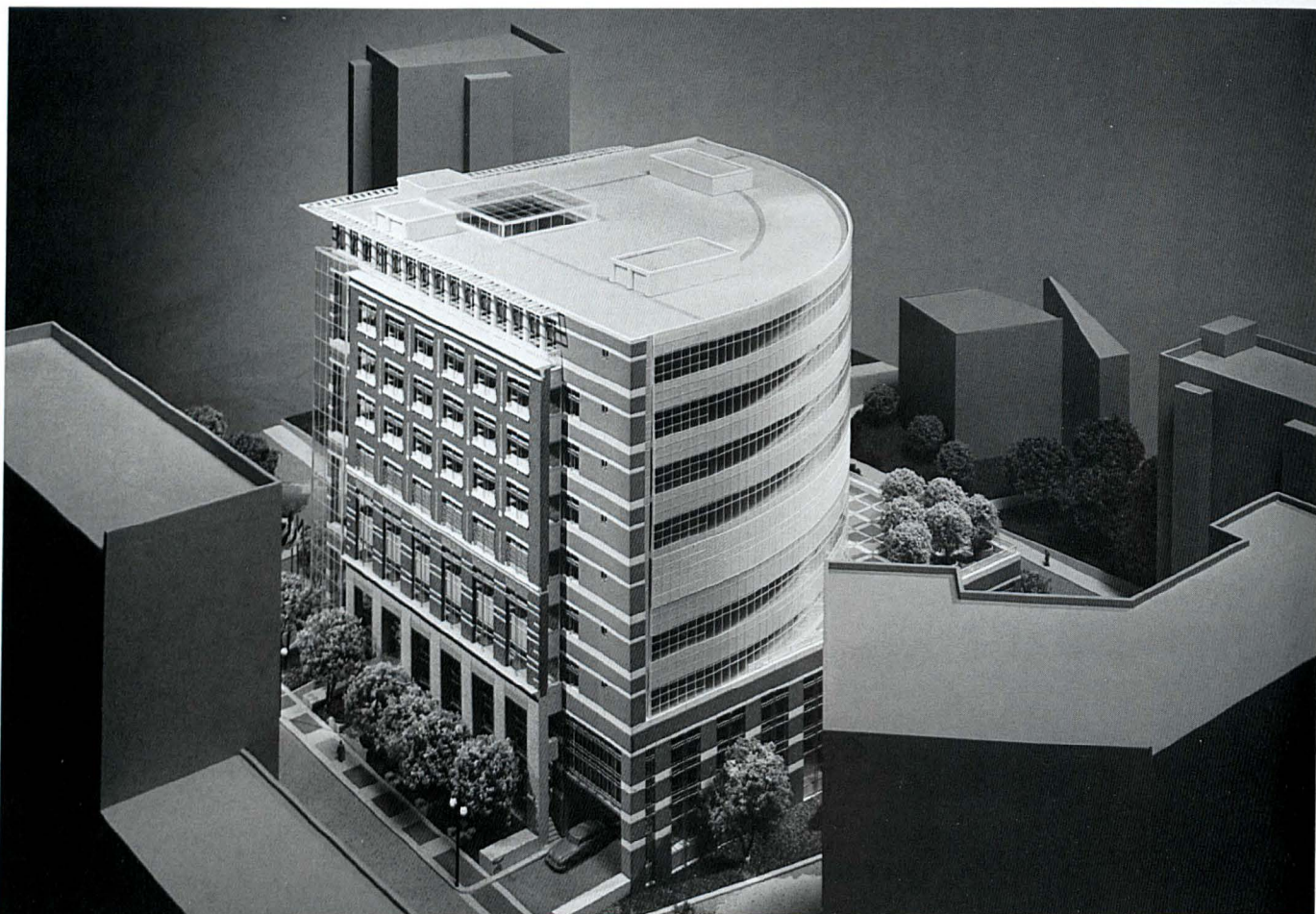


PHOTO BY TIM BUCHMAN

Designed by **Odell Associates Inc.**, the Shriners Hospital for Crippled Children Burns Institute currently under construction in Boston, Mass. recently received an Honorable Mention award for design from the Boston Society of Architects and the New England Healthcare Assembly.





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Charlotte photographer Rick L. Alexander earned top honors as 1994 Photographer of the Year from the Professional Photographers of North Carolina for two photographs of projects designed by **The FWA Group**.

His photograph of the interior of First Baptist Church in Columbia, S.C. won first place in the architectural category and also won the Fuji Masterpiece Award. His photograph of the N.C. Air National Guard Hangar at Charlotte entitled "Defense Readiness" won first place in the industrial category and was also named Best in Show.

Alexander is a 1970 graduate of the

Brooks Institute of Photography and began his firm Rick Alexander and Associates in 1972 in Charlotte specializing in architectural and interior photography. This year's awards build on his most recent accomplishments including PPNC Photographer of the Year in 1992 and 1993 and the Fuji Masterpiece Award in 1993.

As one of Rick Alexander's first clients, The FWA Group has relied on his skill and expertise in photographic expression to successfully present its work for over 40 architectural awards.

#### MILESTONES

**J.J. Peterson, Jr., AIA**, president of Peterson Associates, announced that the firm's Raleigh office has been

bought out by two of its Raleigh-based associates. John C. Brown, AIA, and Mary Louise Jurkowski, AIA will be partners in the newly-created Brown Jurkowski Architectural Collaborative (BJAC).

Peterson Associates and BJAC will continue to work together on many current and future projects. "We've operated a Raleigh office for 10 years," said Jay Peterson, "and they are now ready to spread their wings and fly solo. However, we will continue our close relationship so the effect on our clients will be minimal."

Peterson Associates headquarters is in Charlotte and its Richmond, Va., Peterson Associates' office remains fully operational.

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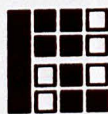
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