

REVIEW OF ARCHITECTURE

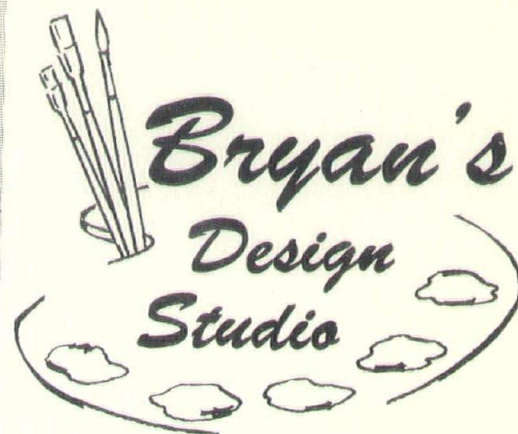
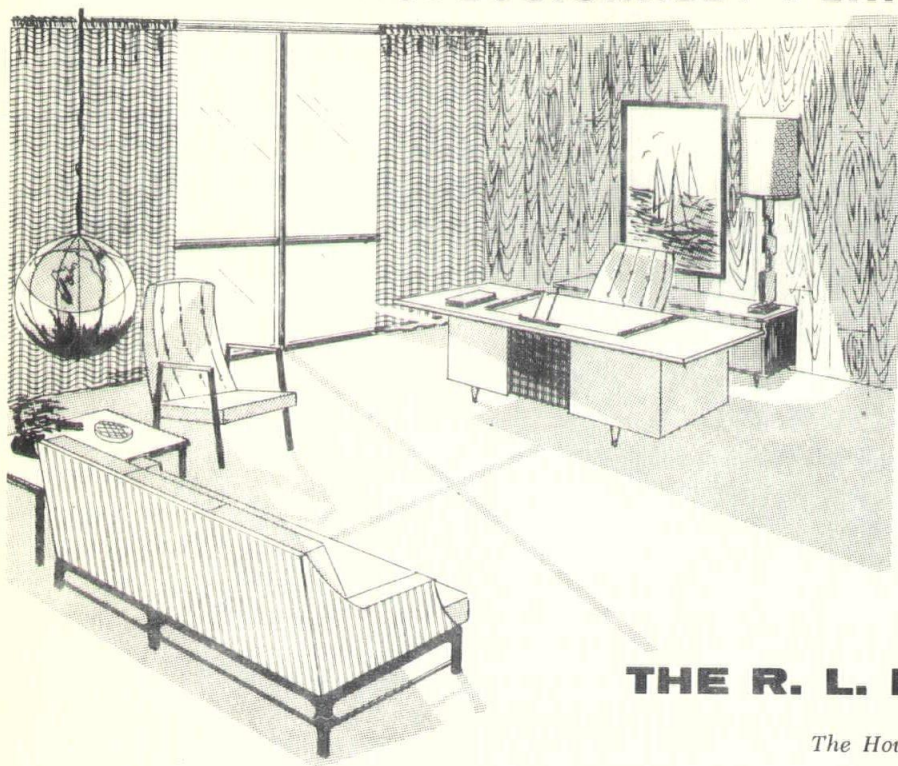


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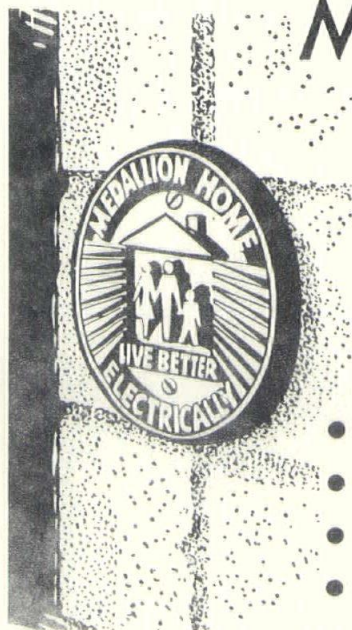
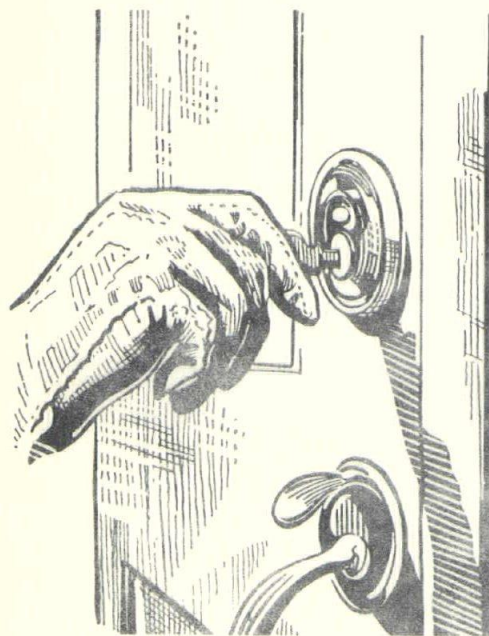
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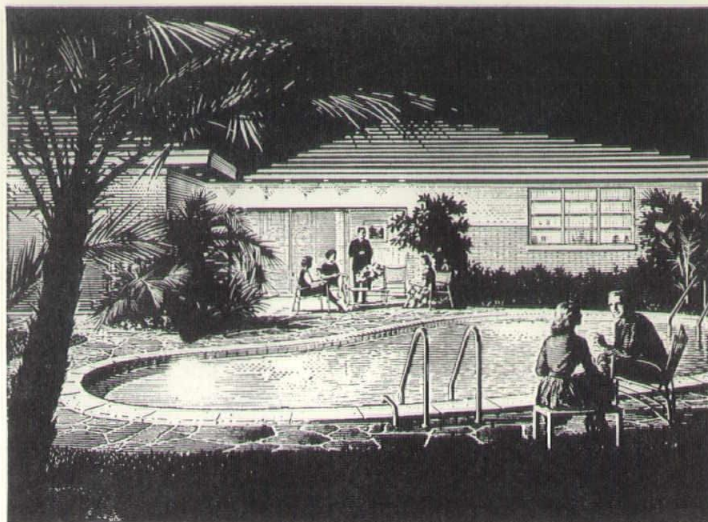
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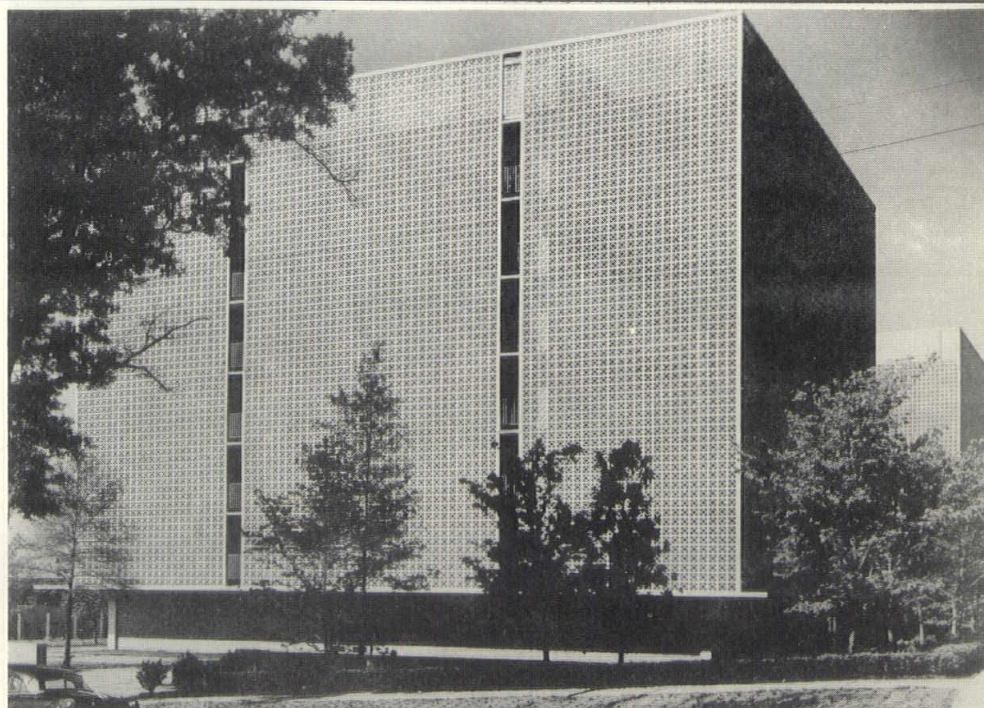


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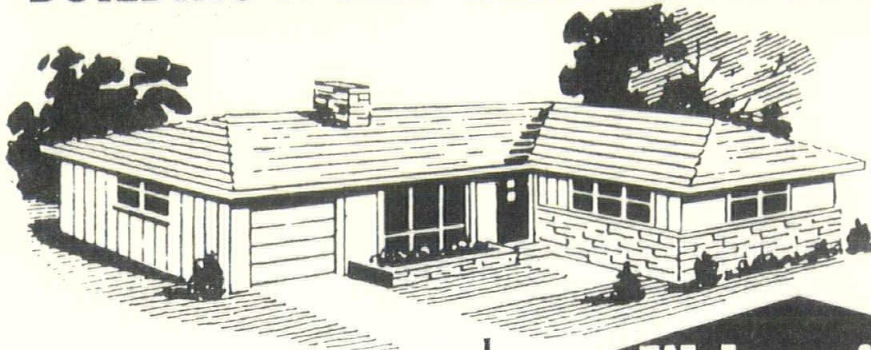
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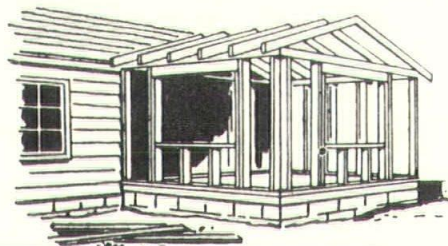
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written by Laura Schaefer in "Industries of Two Rivers," 1894

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EDITORIAL NOTES

A debt of gratitude is owed to David Abeel, Public Relations Director at the University of South Carolina, for his time, thoughts, and assistance in the preparation of the article on the University.

Unfortunately, a good number of buildings with interesting Architectural histories and noteworthy Architectural features have been omitted because of space limitations.

The leadership of Dr. Robert S. Sumwalt, and other past presidents is most evident in the continued growth of the University, both intellectually and physically, and this growth seems destined to go on at an even greater pace under the leadership of the new president, Dr. Thomas L. Jones.



The cover photograph shows the new women's dormitory by Lyles, Bissett, Carlisle & Wolff, under the final stages of construction. This building is scheduled for occupancy in the fall of this year.

Current Building Program 1960 - 1962

- | | |
|---|---|
| No. 1 Women's Dormitory - 9 Story - 608 Bed - with Food Service - Plans Nearing Completion \$ 2,230,000 | No. 6 Men's Dormitory - 7 Story - 2 Units - 512 Beds - Plans Completed \$ -1,400,000 |
| No. 2 Married Student Apartments - 5 Story - 60 Units - Plans Nearing Completion \$ 540,000 | No. 7 Physical Education Building - to House Department of Physical Education and Gymnasium for Physical Training - 3 Story - (Plans Not Underway) \$ 700,000 |
| No. 3 Life Science Building - 3 Story Building to House School of Pharmacy and School of Biology - Plans Nearing Completion \$ 900,000 | No. 8 Existing Building Proposed to be Acquired Through Urban Renewal to be Converted for Use as Service Building. |
| No. 4 School of Engineering Addition - 3 Story Building to House the Departments of Chemistry and Mechanical Engineering - Plans Completed \$ 500,000 | No. 9 Existing Building Proposed to be Acquired Through Urban Renewal to be Converted for Use as Headquarters for Central Supply and Offices of Purchasing Agent. |
| No. 5 Physics Building - 3 Story - to House the Department of Physics (Plans Not Underway) \$ 520,000 | |



CURRENT AND LONG RANGE BUILDING PROGRAM

E G E N D

EXISTING BUILDINGS

CURRENT BUILDING PROGRAM 1960 - 1962

EXISTING BUILDINGS TO REMAIN

CAMPUS DEVELOPMENT PLAN
UNIVERSITY OF SOUTH CAROLINA

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BASED ON INFORMATION SUPPLIED BY BUSINESS SERVICES DIVISION, UNIVERSITY OF SOUTH CAROLINA - MARCH 15, 1961

UNIVERSITY OF SOUTH CAROLINA

campus of architectural contrast

The University of South Carolina is a dynamic example of traditional and contemporary architecture existing together and complementing each other. Moreover, the University has accomplished this blending of architecture in a way which should be an example for other urban institutions of higher education which find themselves plagued with similar growth problems.

Founded in 1801 and opened in 1805 as the South Carolina College, the University has become a major center of learning in the South. Along with its rising stature as an educational institution has come growth in physical facilities which has been even further accelerated in the last 10 years. The current building program amounts to about \$6

million; another \$4 million is on the drawing boards.

With less careful planning, the expansion of the University's main campus might have become an architectural hodgepodge. It is a tribute to the University administrators and their architectural advisers that the University buildings reflect the best thinking of the architects of each era and as a result we see a unified whole that retains the tradition - steeped historical campus while blending it with contemporary buildings. The result is a pleasing combination, highly satisfying esthetically, which leaves no doubt that the 162-year-old institution is a forward-looking University which nevertheless has not forgotten its heritage.

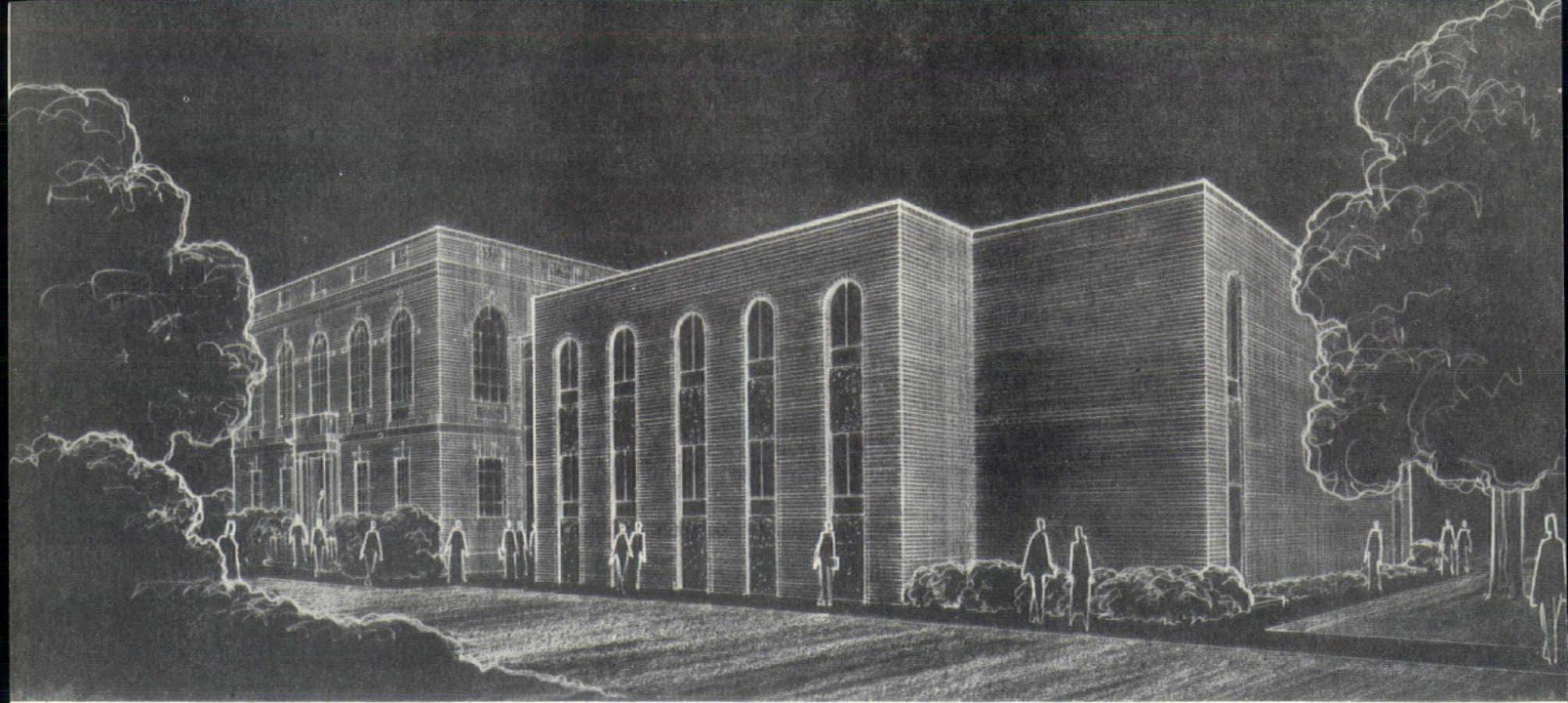
Architecturally, the Univer-

The South Caroliniana Library at the University of South Carolina is the oldest separate college library building in the nation. Erected in 1840, it is now a great repository of printed and manuscript material concerning the state—past and present. The library's columned portico faces the campus "horseshoe."



Rutledge College, opened in 1805, is the oldest building at the University of South Carolina. On the first floor is Rutledge Chapel which, during more than a century and a half, has been partially destroyed by fire and rebuilt, used as a hospital by the Confederate Army, served as quarters for Union forces, and was the assembly hall for the S. C. House of Representatives 1865-66.





CURRELL COLLEGE ADDITION

Architects: Upshur, Riley & Bultman

Contractor: Lafaye - Tarrant Construction Co., Inc.



LIFE SCIENCES BUILDING

Architects: Lafaye, Fair & Lafaye & Asso.

Contractor: Dargan Construction Co.

sity's story begins in 1805—as did the institution itself—on the “main” or “old” campus which is distinguished by the horseshoe-shaped drive which loops past the Georgian and Federalist buildings, and circles around a wide expanse of tree-shaded lawn.

Carolina's two oldest buildings face each other across the lawn from points where the “horseshoe” begins its curve beyond McKissick Memorial Library.

Rutledge College (first known as “South”) and its counterpart, DeSaussure College (“North”) are the two oldest buildings on the campus. Both still stand in Federalist-era dignity, useful and appropriate in their setting after more than a century and a half.

Rutledge, older of the two, was constructed from a plan adapted from those submitted by architects Edward Clarke and Robert Mills in a contest conducted by a committee of the Board of Trustees. The committee modified the Clarke-Mills plans, and divided the prize money between the architects — \$150 each. The building was in use when the College opened in 1805; DeSaussure was completed four years later.

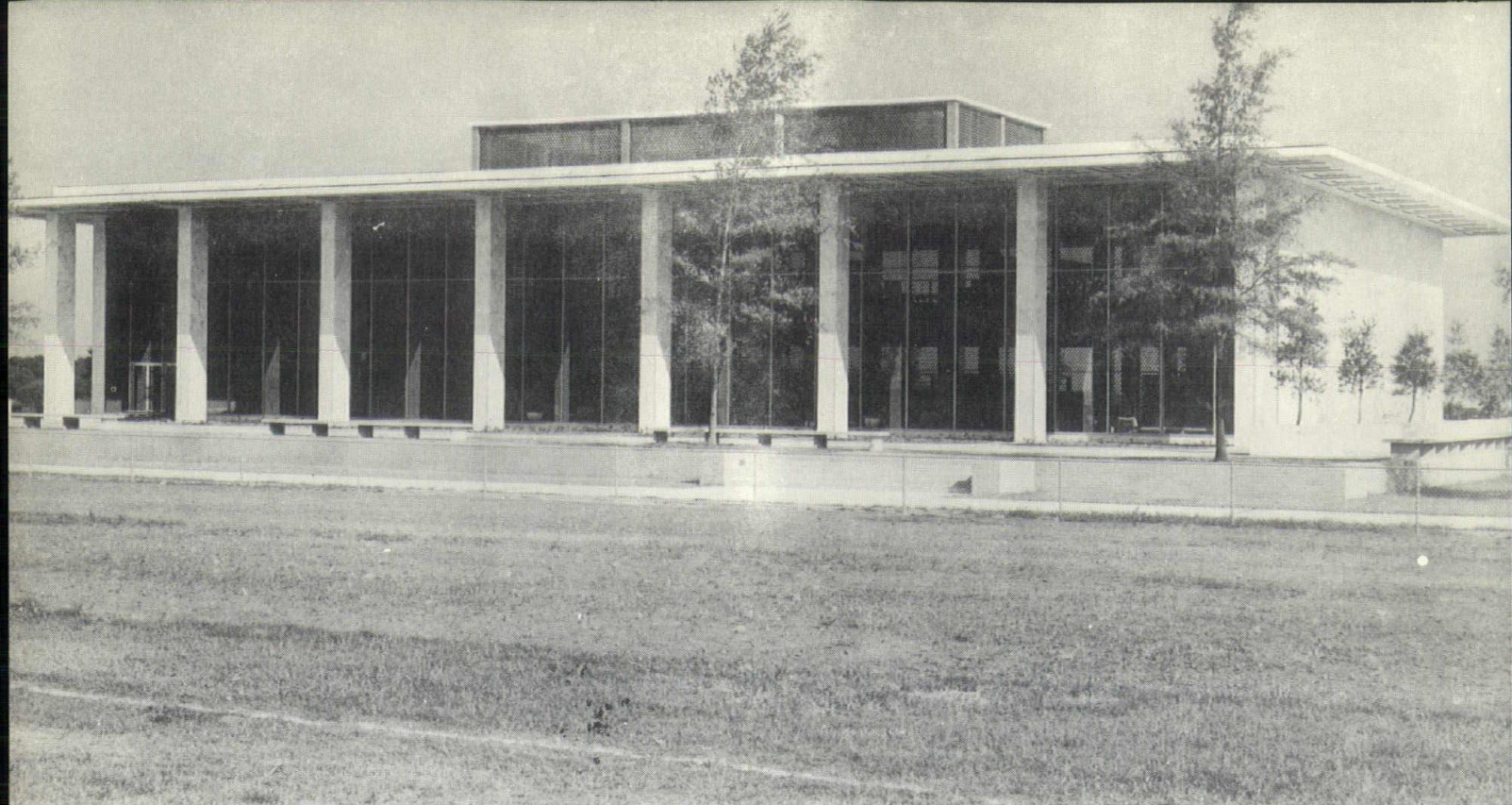
Architecturally, the South Caroliniana Library is undoubtedly the most notable building on the “old campus.” When it was completed as the College Library in 1840, the building became the first separate college library building in the nation. Robert Mills may have designed the South Caroliniana Library—which in recent years has been used exclusively for materials related

to the state and region—but no substantiating evidence has turned up to support this contention. The reading room is after Bullfinch's Library of Congress, and its charm unfailingly impresses first-time visitors.

A recent architectural development within the library is the Kendall Memorial Room, designed and decorated to house appropriately the distinctive collection of maps and other South Caroliniana bequeathed to the University by the late industrialist, Henry Plimpton Kendall. The Kendall Estate made funds available for designing and equipping the room. Architects were Lyles, Bissett, Carlisle and Wolff, and the interior consultant was Jack Scoville Associates.

Even to the architecturally uninitiated, the South Caroliniana Library is obviously classic in design. Its large white columns are in the best tradition of the ante-bellum South, and within and without the brick building there is an air of graceful solidity which is universally appealing.

In the same area with these old buildings new construction is taking place. A major addition to Currell College (Department of History) is in progress, at a cost of just under \$200,000.00 by architects Upshur, Riley and Bultman. The Currell addition will contain classroom and office space urgently needed as the student body expands rapidly. A Life Sciences Building designed by Lafaye, Fair and Lafaye and Associates is going up in the “old campus” area, and its architecture is traditional in keeping with its neighboring



UNDERGRADUATE LIBRARY

Architects: Lyles, Bissett, Carlisle & Wolff

Contractor: John L. Hesled Construction Co.

buildings. Total cost is \$820,000.00.

The blend of the old and the new takes place at Green Street. On the north side is the "old campus," on the south, the new. As though to prove the point that the past and the present can live together happily, the "Greek temple" designed by William Graves as College Hall divides Sumter Street into two traffic lanes just south of Green, and stands in white-columned majesty as a continuation of traditional design amid a rapidly expanding complex of new buildings.

Except for its exterior beauty, College Hall turned out to be a nightmare for the architect. Bricks to build College Hall were destroyed in a Congaree River freshet. The contracting firm's financial troubles were so severe that the

work had to be finished by others. The roof blew off twice, causing a great deal of damage.

As an auditorium, College Hall was not successful because of bad acoustics which did not improve even after large expenditures were made for carpets and curtains; and other measures were taken to improve the situation.

In 1865, the S. C. House of Representatives met in the hall, but stayed only a week because of the poor acoustics. Later, the building was put to varied uses, and it has been used partially or completely as a gymnasium since 1893. But the Gym's existence today could very well be justified for its contribution to architecture, past and present. For instance, the white columns of The Gym form a "frame" for viewing

the distinctive new Undergraduate Library at the University, a later-day classic which has been acclaimed far and wide as a major contribution to library architecture.

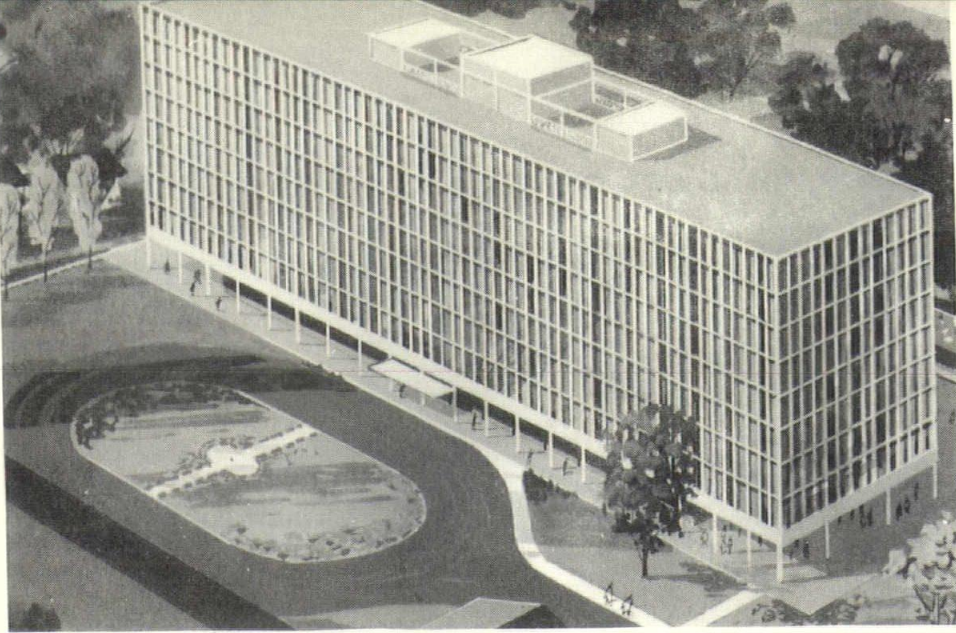
Designed by the architectural firm of Lyles, Bissett, Carlisle and Wolff—with Edward D. Stone of New York City as associated architect, the Undergraduate Library was completed in 1958. Inside and out, this building demonstrates that the difference in cost between a distinctive building and a strictly utilitarian structure is indeed slight when long-term values are considered.

Nearby, finishing touches are being put on a second dual unit of "veil block" men's residence halls designed by G. Thomas Harmon and William Keenan also with Edward D.

COLLEGE HALL



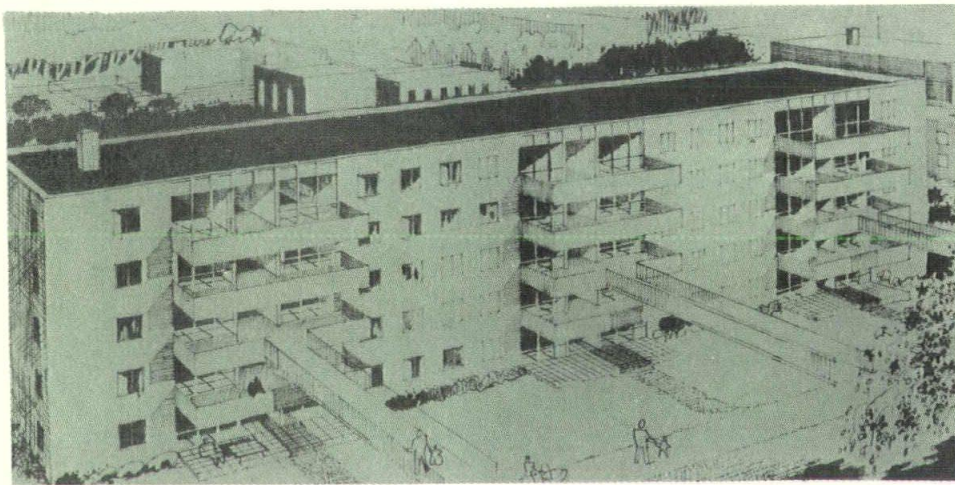




WOMEN'S DORMITORY

**Architects: Lyles, Bissett,
Carlisle & Wolff**

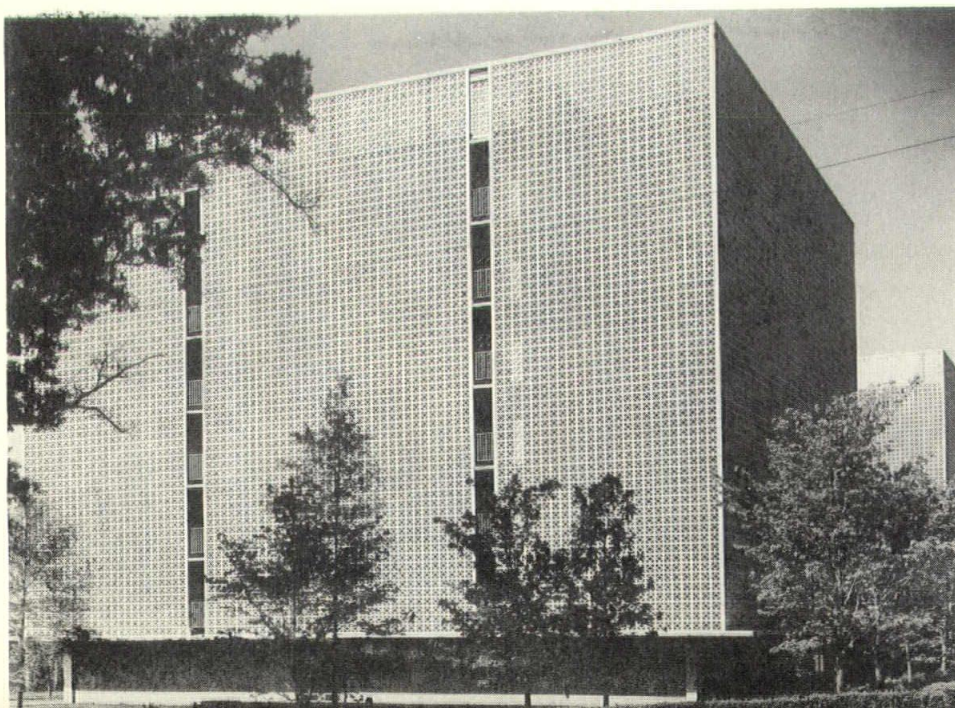
**Contractor: Congaree
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MARRIED STUDENT'S APARTMENTS

**Architect:
Alex Dickson**

**Contractor: Crosland-Roof
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MEN'S RESIDENCE HALLS

**Architects:
Thomas Harmon &
William Keenan**

**Contractor: M. B. Kahn
Construction Co.**

Stone as associated architect. The University is highly pleased with the per-square-foot cost of this design, and actually built the second dual-unit for less than the first with additional refinements included.

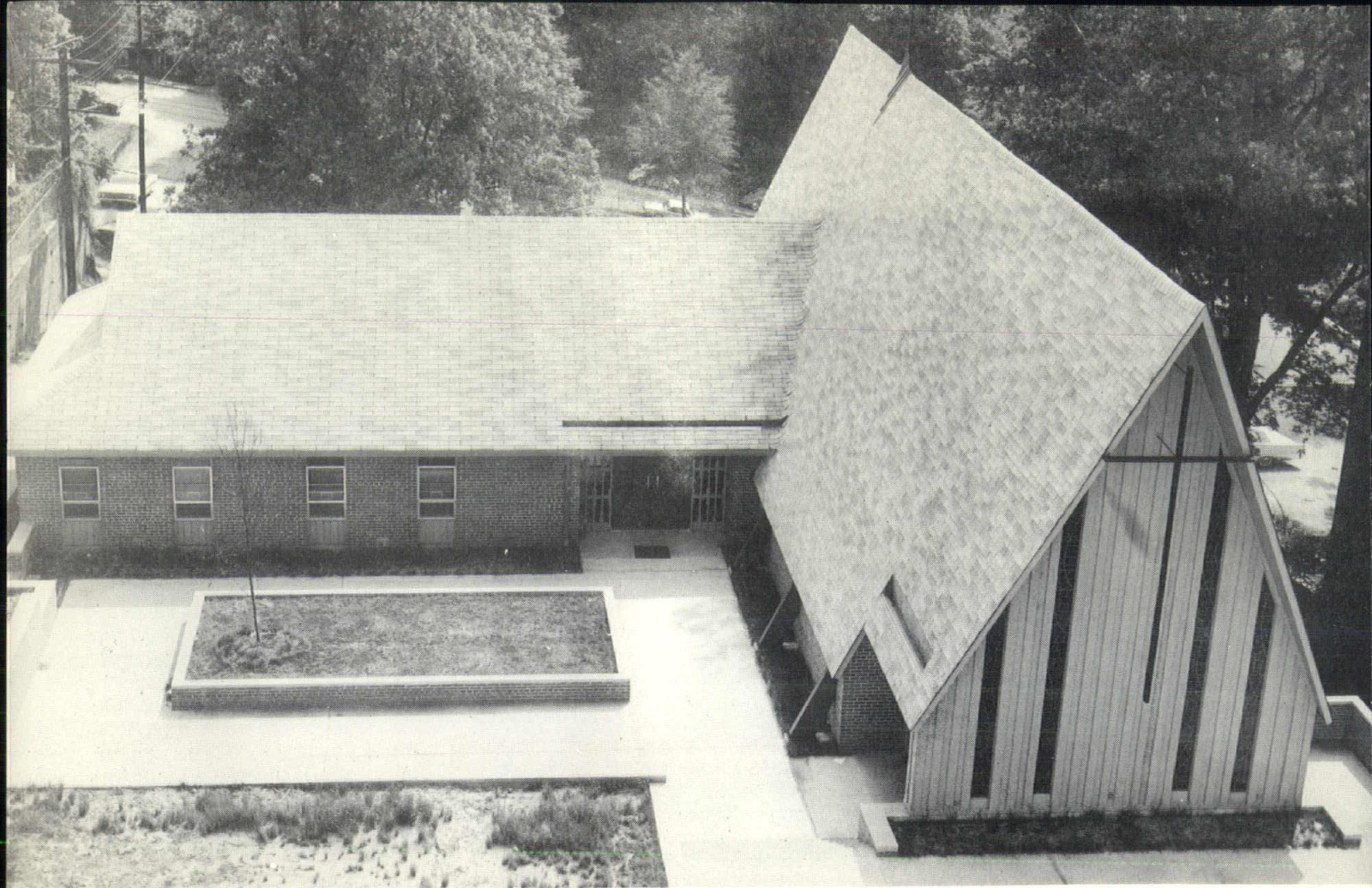
A 10-story women's residence hall designed by Lyles, Bissett, Carlisle and Wolff will be completed for September occupancy. This is the tallest of the University's high-rise residence halls, dominating the southern extremity of mid-city Columbia. (See cover photograph.) Here again, special effort has been made to have the building complement its surroundings. The 10-story hall is just south of the present women's quadrangle which is bordered by halls of "traditional" design. Conceived as a simple, classic shape, materials and exterior colors were also chosen to give it human scale and add to the feeling that the high-rise structure "belongs" with its neighbors. In this same area of the campus a new dormitory for married students, designed by architect Alex Dickson, is under construction. Beyond the campus in this area, a Methodist Center by Lafaye, Fair and Lafaye and Associates, and an Episcopal Center by Alex Dickson have recently been added.

There are many other evidences of the University's growth. Within the last few years, USC has established five off-campus branches — Florence, Beaufort, Lancaster, Coastal Carolina (Horry County), and Aiken County. Two years of University studies are offered in each of the branches, and completion of the courses carries full University

credit. Physical facilities for the branches are provided in each instance by a Higher Education Commission of the county in which the branch is located. Enthusiastic area support of the branches is very evident. The branch at Beaufort is housed in a building originally used by old Beaufort College and recently renovated by architect Read Hearn and Associates. Architect Harold Riddle of Myrtle Beach has designed a building for the Coastal Carolina USC Branch. Plans are also in process for new facilities at Lancaster, Florence and Aiken. Counting the students in the branches, and the on-campus evening school students as well as the daytime enrollment, the University had a student body of 6,901 last fall. This year, new applications are up 42 per cent over the same time in 1961.

To take care of future growth, steps have been taken to acquire land adjacent to the existing campus. When the Urban Renewal acreage is acquired, the University will convert it into a multiple-use site. A new Physical Education building is planned for the area, along with service facilities, an extensive development of playing fields for intramural sports and physical education, and urgently needed parking areas.

Long-range planning is difficult—and sometimes frustrating—problem for urban universities. In some instances, educational institutions have had to compromise their concept of the desirable to meet practical considerations. But with the ever increasing physical growth and complexity of the University it does seem



METHODIST CENTER

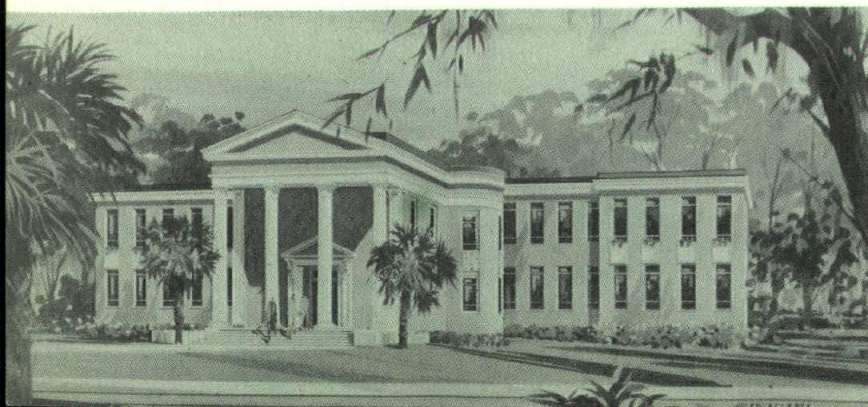
Architects: Lafaye, Fair & Lafaye Associates

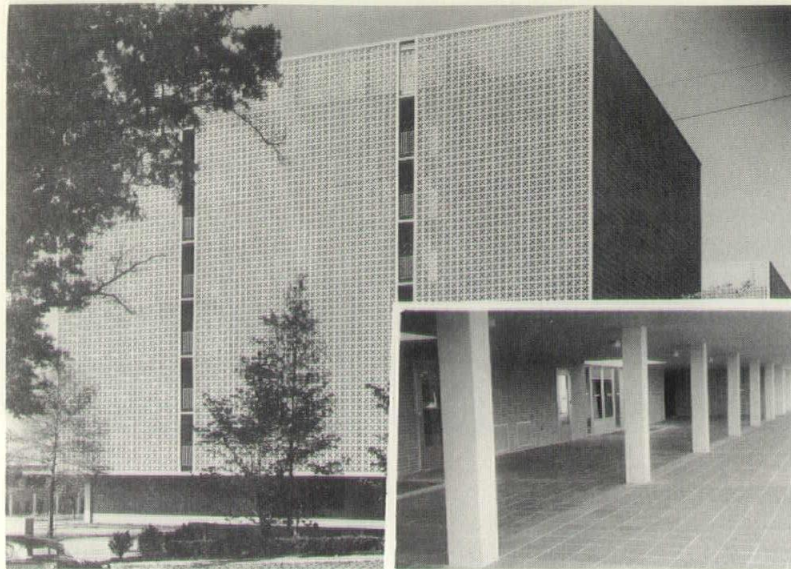
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OLD BEAUFORT COLLEGE (Restored for U.S.C.)

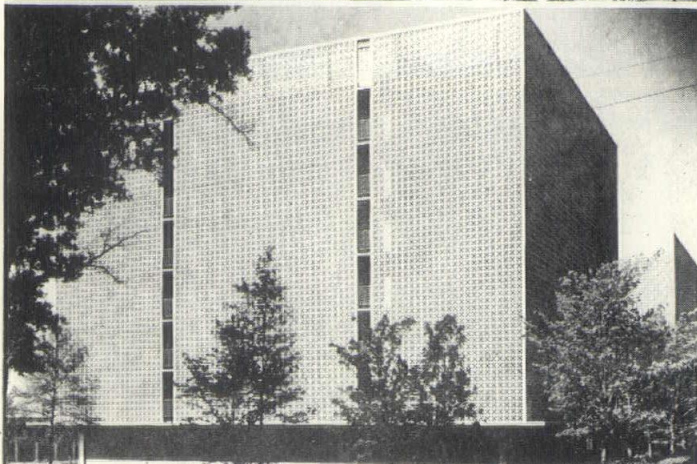
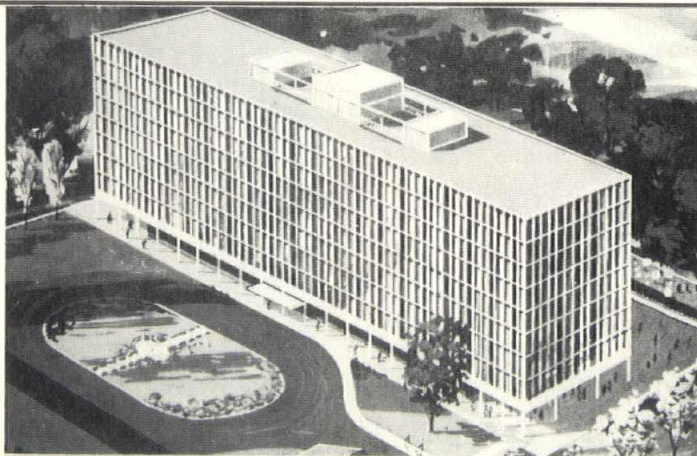
Architects: Reid Hearn & Associates

that a resident planner on the campus similar to those employed at the University of Pennsylvania and the University of North Carolina will certainly be necessary to assure a continuation of the orderly, and effective growth that has been so well handled by the forward thinking Board of Trustees, their Building and Grounds Committee and the Administration of the University of South Carolina.





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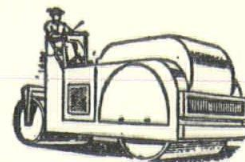
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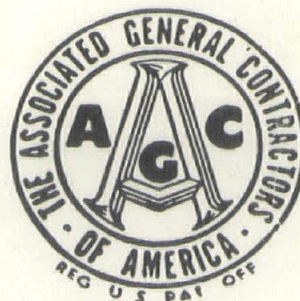
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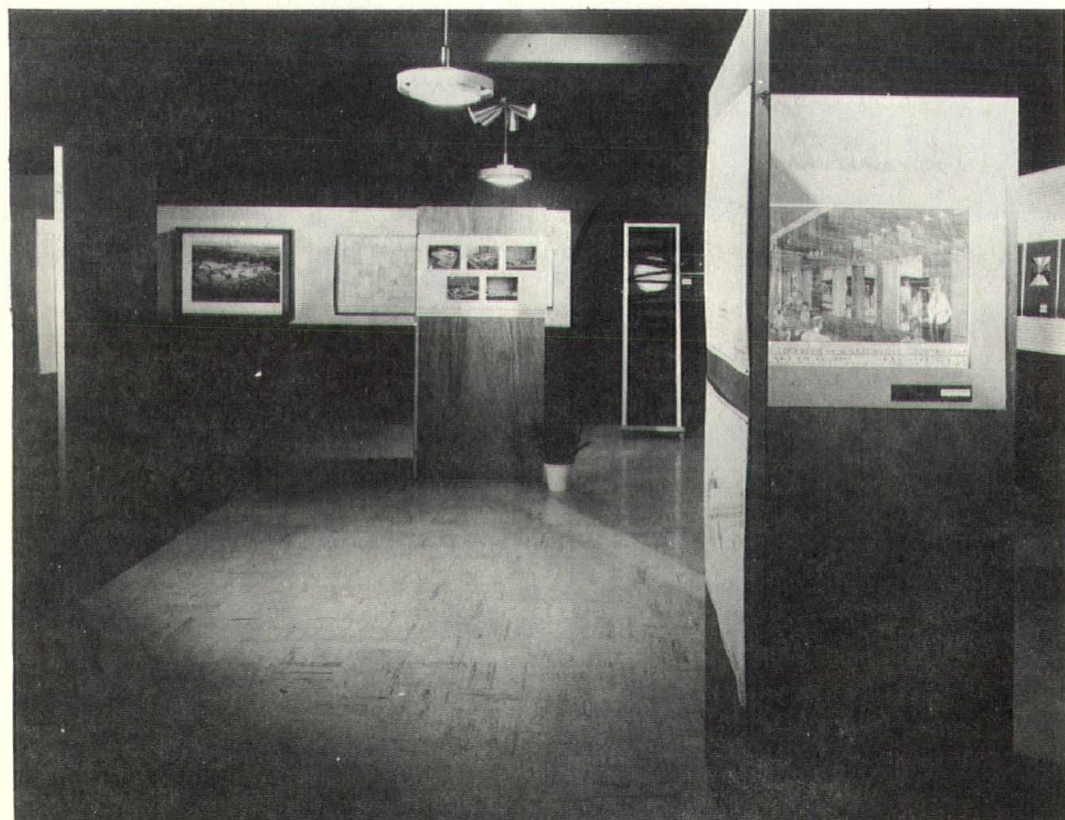
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CREATION IN SOLID FORM

An Exhibit By The Greenville Council of Architects
At The Greenville Museum Of Art

COMMENTS BY THE DIRECTOR

"... At the Greenville Museum of Art, we feel that one of the most interesting and eagerly looked-forward-to segments of our exhibition program is the annual show presented by the Greenville Council of Architects. The past several years this presentation has continually progressed in quality and enlightenment for our visitors. The entire plans for and installation of this exhibition are made and carried out by the group itself and from these photographs one can readily see the exciting results. This season's edition, "Creation in Solid Form", again served a dual purpose. Not only did its preparation and presentation offer an interesting diversion to the participants' usual business day, but it also related to our visitors many interesting and exciting insights into this important phase of the total art world. This outstanding show, with its imaginative and attractive installation pointed up the great amount of pride and satisfaction which inhabitants of our area should justly feel in our local creators of solid form. The variety of ideas and creativity displayed spoke well for the great contribution which these young men have made to our rapidly expanding community.

Besides the usual exhibition program, the Museum of Art presents weekly programs of many diverse types each Sun-

day afternoon. This endeavor, the Fine Arts Family Series is open free to the public, and during the course of a season is so designed that the presentations cover all areas of the arts with the idea in mind that something of interest for each person in the community is offered.

On three different occasions, the Greenville Council of Architects has held panel discussions in this series. Two of these meetings were held in conjunction with the opening of their exhibition in the gallery. These programs have proved enlightening and informative to those in attendance, as this group has shown a great deal of insight coupled with humor in presentation. In the past such subjects as "Architecture Today", "Church Architecture", and "Public Buildings" have been included.

We here at the Greenville Museum of Art feel that these young men are constantly making vast contributions to our area, not **only** in the important, but most obvious sense of assisting the area's growth, but they are also doing much to help the Museum realize its obligation to bring to the public a more conscious understanding and awareness of the total art world through their exhibits and discussions
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ARCHITECTURAL MONUMENTS

—by Harold Coolidge
Associate Professor of Architecture
Clemson College

Few words in the vocabulary of architectural critics — and today that has come to mean the general public — have undergone so many changes of definition as "monument" and its adjective "monumental". Not so long ago it was sincerely laudatory to refer to any work — literary, scientific, architectural — as "monumental". This implied a level of excellence which was attained by few works of any kind and, therefore, a superior degree of achievement on the part of its author. It implied, as well, that the work was a climax, a summation, a definition of an entire category of human endeavor. Some of this connotation survives today; we speak of a definitive piece of scholarship, or one requiring great effort and devotion on the part of its author, as "monumental". This does not declare our acceptance of, or belief in, the work, but simply recognition of its degree of achievement. A man may be a "monumental bore" or a "monumental liar".

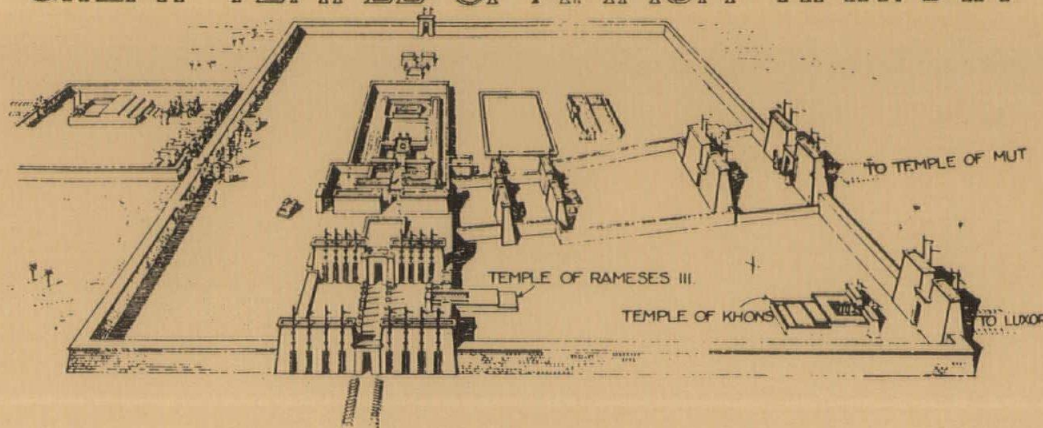
It is the unusual degree to which his boring or lying impresses us that prompts the use of the adjective.

Somehow — and just when this happened I cannot determine accurately — "monumental" became equated in architectural jargon with pompous, self-important, egotistic, vain and fake. The worst aspects of revivalism, eclecticism and Beaux Artism all got summed up in this one adjective. But no substitute for the older meaning was advanced, and criticism was lacking a necessary word, a word that dealt not with **kind** but with **degree**. Slowly "monumental" and "monument" were rehabilitated; rather timid little articles began to appear in the journals with titles like "Can Contemporary Architecture Be Monumental" or "Monumentality, Its Place in Modern Design". With a great deal of of backing and filling the writers allowed-as-how in spite of all the hurrah, monuments were continuing to be built,

and by contemporary architects. Argument is still in process and it is not my intention to add fuel to the fire but instead to present some thoughts on my own about the tremendous "service" function that monuments perform.

Let us list a few of the top architectural monuments which immediately come to mind: The Temple of Ammon Ra at Karnak, The Tower of Babel (Babylon), The Parthenon, The Pantheon, Amiens Cathedral, St. Peters, Versailles, the Crystal Palace, the Carson-Pirie-Scott Store, The Bauhaus, The Villa Savoy — that's enough; only I would like to add one more, so close to us in time that I may be mistaken in my judgment, but let's add it anyway — The Farnsworth House. What do all these works have in common, irrespective of their separate origins, varying cultured backgrounds and diverse functions. In my opinion it is the quality of **summation**. They collect into themselves the re-

GREAT TEMPLE OF AMMON: KARNAK



sults of many, many technical and expressive experiments and present them either as a definitive solution or as a demanding problem. Summarizing problems is as necessary, and difficult, as summarizing solutions.

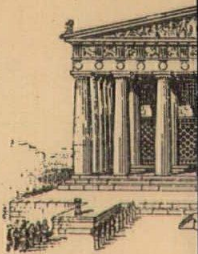
Consider the immense usefulness of such monuments; immediate, practical usefulness to the people who built them and the people to come after. They mediate against waste motion and duplicate effort. One of the "monumental" works in organic chemistry is **Beilstein**; if you evolve an experiment and want to start work at its frontier, go to **Beilstein** — there you will find summed up all the work ever done in the area of your experiment by generations of men, and frequently, to your sorrow, you find that your "brain child" has already been solved. Perhaps a fresh, individual application of that solution may be indicated, or, perhaps, it is evident from the existing solution that the experiment, as you have conceived it, is a dead end. Equate this to, say, the Parthenon. Within the limits of that experiment called "The Doric Temple", the Parthenon is a climatic solution—a dead end. All the refinements of proportion, scale, and optical adjustments possible to the experiment reached there a definitive expression. Only by changing the limits was any embroidery on the Parthenon possible, and then it was no longer "The Doric Temple" but another experiment entirely.

The Greek—sensible people—realized this, for no succeeding Doric temple attempted such a **degree** of refine-

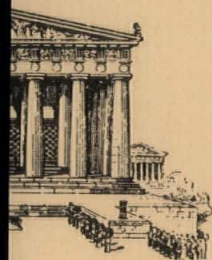
ment and the Doric style fell into disuse. However, the problems summed up by the Parthenon remained valid—they are valid today—and thus we have for study a "monumental" work to help us in **our** experiments with those problems. What are they: the relation of void to solid, the articulation of structural parts, the transition from horizontal to vertical, the uses of scale, the uses of light and shade, etc. Our experiments may therefore be shortened in time and effort, for we do not have to re-explore that particular line; we do not have to rebuild a Parthenon. For some, the solutions of the Parthenon may suggest fresh, individual applications, for others, they may be a dead end.

At Amiens, the experiment called "Gothic Cathedral" presents another, perhaps not so definitive, summation of responses to these same problems. It is however, a summation of solutions; what about a summation of problems, the other category which I suggested earlier as being equally important? Frequently the summations of problems are "monumental" failures, important not for their failure but their degree of failure. The Cathedral of Beauvais is a fine example—its vaults and its tower collapsed, it was never finished, only a fragment of the original work remains. Here we have a summation of the problems: scale versus ratio of void to solid versus construction method versus strength of materials, all within the limit of the experiment called "Gothic Cathedral". Note the variable element of degree in all these

THE PARTHENON



ATHENS



components; maximum scale, minimum construction, maximum voids, minimum solids, and one constant, the limitations of the material. We do not need to re-build Beauvais to discover its problems; they have been "monumentally" presented.

Such a summation of problems may not, however, be so obviously a failure. Many of the problems, inherent in any large multi-person dwelling, which were subjected to investigation in the Medieval Castle and the Renaissance Palace reached a summation in the experiment called "Royal Palace" whose monument is Versailles. As a dwelling, Versailles is a failure; and yet, that is what it basically **had** to be. The King demanded the residence at court of most of his nobles. Their living space was, however, secondary to the display space necessary for court ceremony. It is axiomatic that the stable boys at Versailles lived in considerably more comfort than many nobles who set up house in closets and on stair landings. Here then is set out for us the problem: Ideated function versus basic function. A problem very much alive today as any practicing architect can tell you.

What is the logical utilization of a monumentally stated summation of problems? First, a review of the problems in the light of available resources — technical and expressive. Second, a decision as to the most fruitful line of experiment to pursue in the solution of these problems. The booby-trap at Versailles was simple, two functions cannot occupy the same space at the same

time without one being subordinated to the other. It is the fantastic degree to which this problem was inflated at Versailles that has impressed, "monumentally", succeeding architects. The French learned their lesson. Dwellings after Versailles are notable for their "convenience, commodity and attention to services". We can turn all of this to profit today. One cannot converse with friends and look at television in the same space at the same time without one activity suffering. The ideated function of the Parlor—i.e., to display the family heirlooms, either inherited or purchased—is not compatible with the basic function of a Living Room.

Let us drop rudely down to the immediate present. In my opinion, the Farnsworth House is a monument, and a most welcome one. It is a climactic solution for two old problems: the ratio of Voids to Solids and the Articulation of Functioning Structural Parts. We mentioned these in connection with the Parthenon and Amiens, but they have been investigated many times and would seem to be basic problems in which experiments must be conducted at frequent intervals. Here they are attacked within the limits of an experiment called "The Individual Dwelling", and we have another one of those interesting cases, a dead-end experiment. Again it is all a matter of degree rather than of kind. We have the maximum voids and minimum solids permitted us by steel "H" columns, plate glass, and concrete slabs. We have a refinement and articulation of structural parts quite comparable to the Parthenon

in its optical compensations or to the vaulting of Amiens in its sculptural chiaroscuro. But the fallacy of Versailles has been re-stated, the ideated function and the basic function are mutually exclusive. Our maximum voids are no longer maximum if the dwelling is furnished and occupied, and our minimum solids are no longer minimum when curtains are drawn across the glass. But the dwelling is not a dwelling unless these things are done. The articulation of structure, so seemingly clear and definitive, is deceptive. The various elements are "pasted" together with welds which make the structure monolithic and thus blood-brother to an Egyptian pylon rather than a co-lineal descendant of the Parthenon and Amiens, which it would seem to claim. It is none the less, in my opinion, a definitive monument,

and as such immensely valuable, for it makes unnecessary further experiment in this vein. We may define a new experiment now — in fact we have already done so; this can be seen in the most recently published work of Johnson, Rudolph and others — or we may apply the solutions of the Farnsworth House to other experiments.

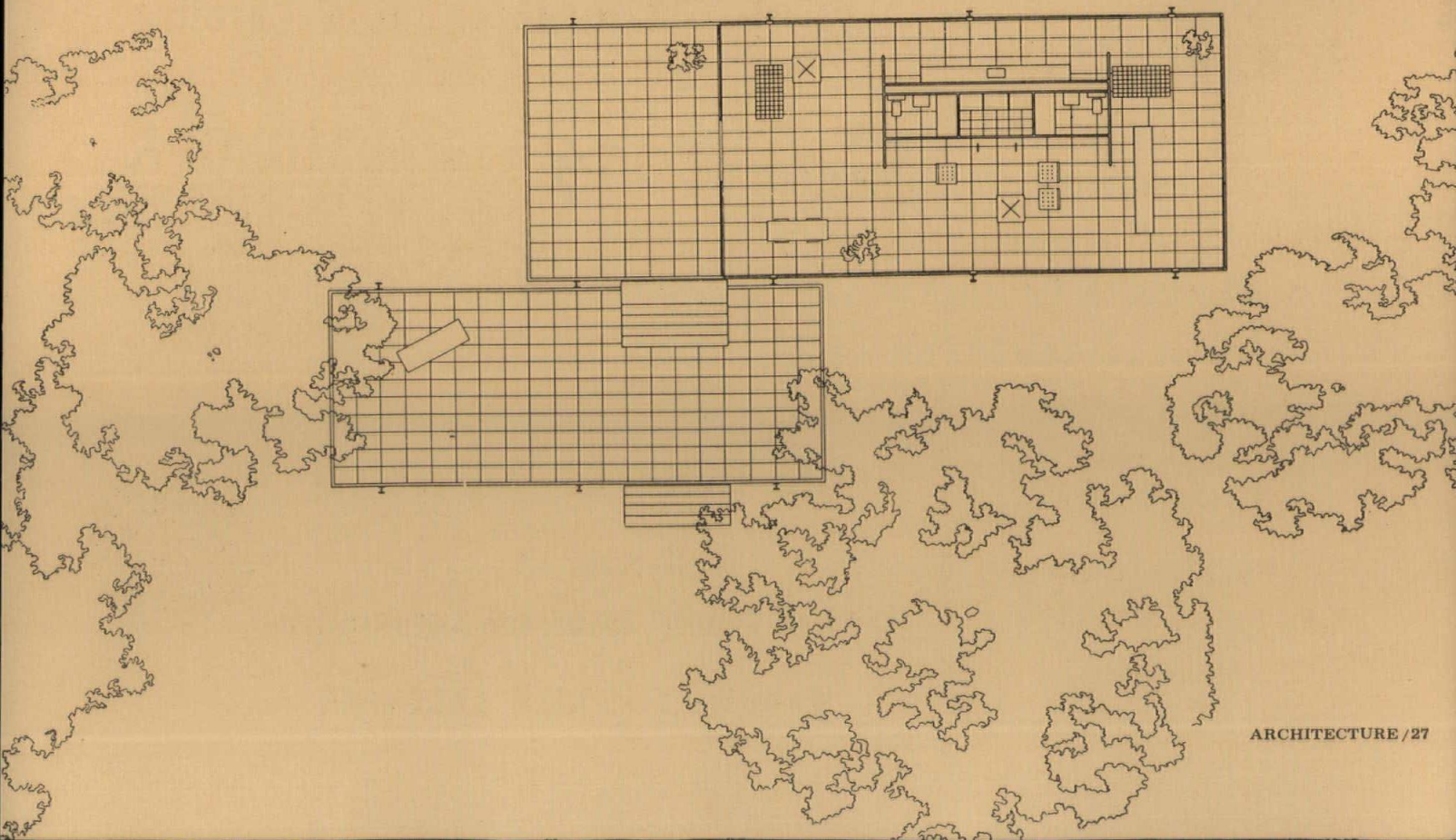
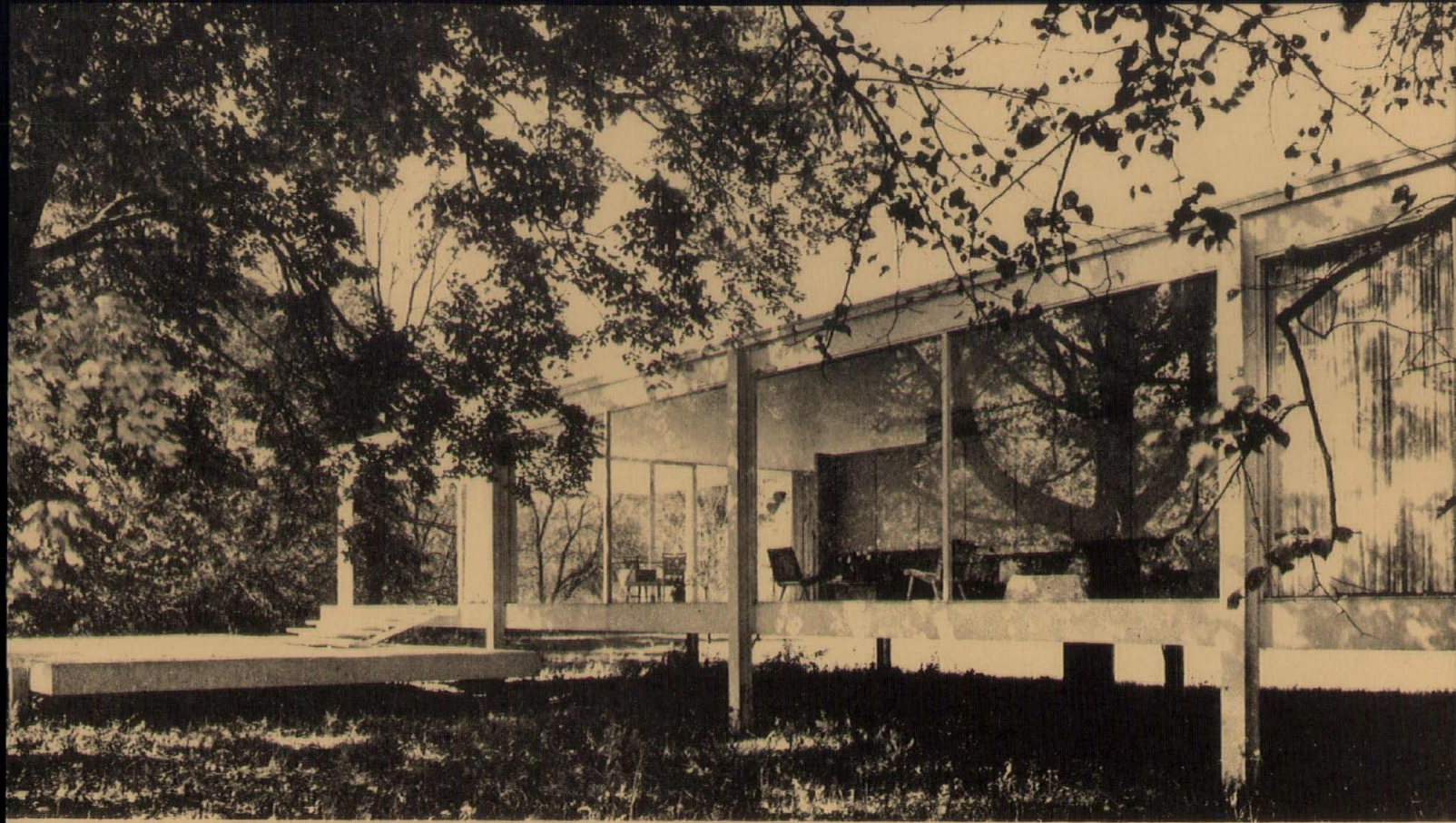
To make a summation of my own, and anything but a "monumental" one. The monument like some unique animals, the platapus for example, sums up, collects unto itself and raises to the highest degree of concentration both problems and solutions to problems at which a specific age or culture has arrived by experimentation. A monument is therefore perhaps the most practical and useful of all architectural expressions. Let us have more of them!

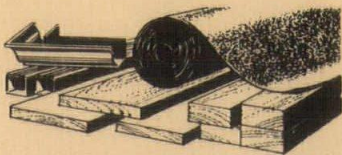
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Architect:

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Kelly, a native of Central, attended the Elementary Schools of Central and was graduated from Easley High School. He received the degree of Bachelor of Science from Clemson A & M College in 1952. Upon graduation from Clemson, Kelly served with the 2nd Infantry Division, U. S. Army, in the Korean conflict and was released to inactive duty in 1954 as a First Lieutenant.

He has been affiliated with The McPherson Company of Greenville and since 1958 with Six Associates, Inc., Architects-Engineers, Asheville, N. C. During the past 8½ years, Mr. Kelly worked on the Duke

University Law Building and Physics Building Addition; Asheville - Biltmore College Classroom Building; Asheville Airport Terminal; Grace Elementary School; Hendersonville City Schools and Henderson County Schools; Mars Hill Auditorium; Asheville Federal Savings & Loan Association Building in Black Mountain; and The Green Valley Country Club in Greenville.

He is a member of the American Institute of Architects and a former member of the Greenville Council of Architects. Mr. and Mrs. Kelly and sons will make their home in Forest Acres, Easley, S. C.

Ammons, a native of Spartanburg, attended the Elementary Schools and was graduated from Frank Evans. After serving in World War II with the 13th Air Force, Mr. Am-

mons became affiliated with W. Paul Williams, Architect, of Spartanburg, and later with The McPherson Company of Greenville.

During the past 17 years he has done design work on the Wilkinson Clinic; Greenville Oxygen Company; Show Office Addition; the North Gardens Office Building; and others in Greenville; Reactor Building, Oak Ridge, Tennessee; Fiberglas Corporation, Anderson; and the Schuyler Office Building in Spartanburg, in addition to a number of residences in these areas.

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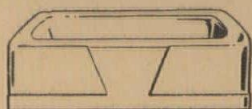
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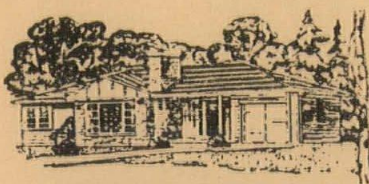
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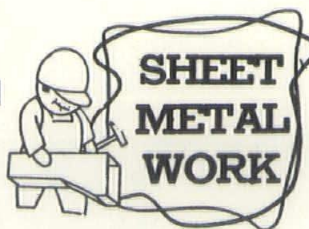
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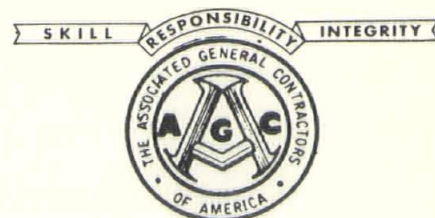
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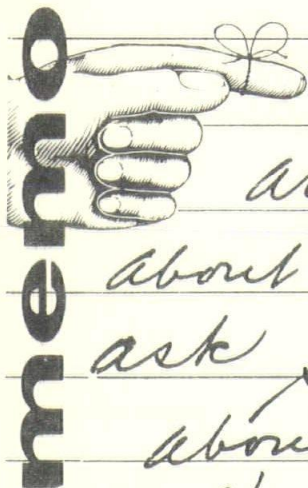
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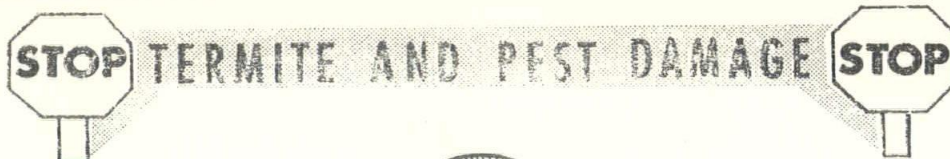
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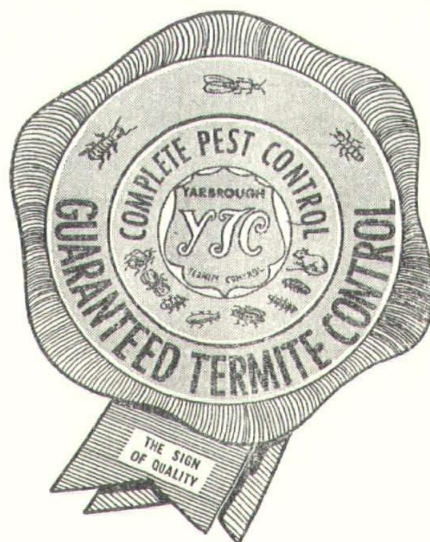
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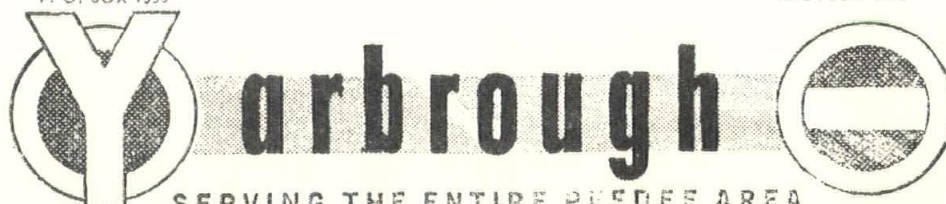
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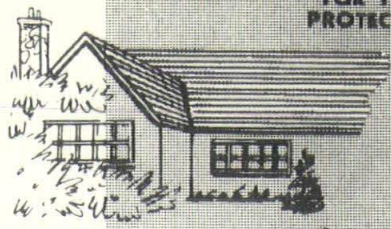
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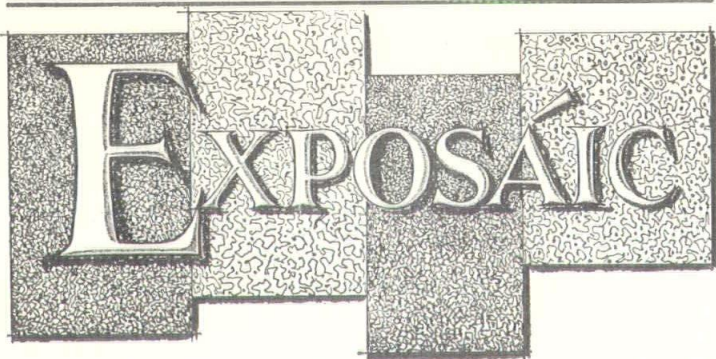
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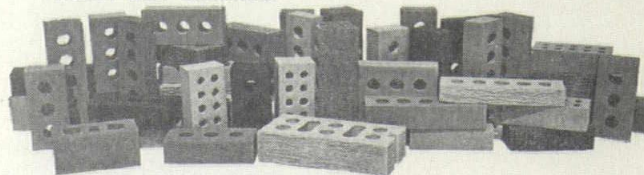
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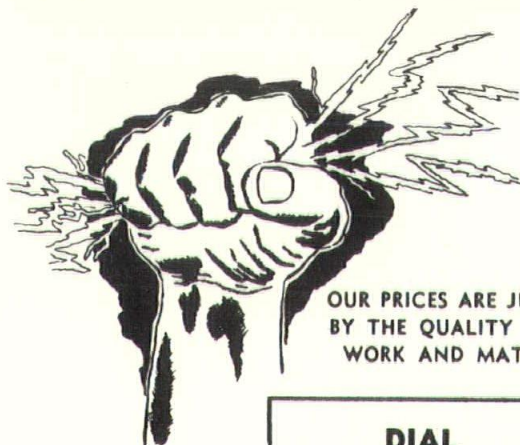
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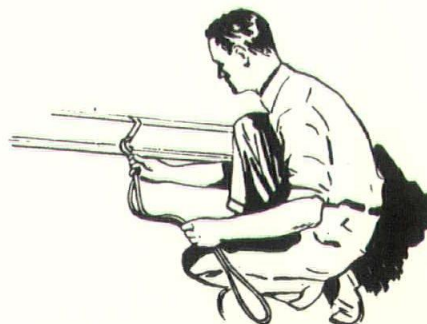
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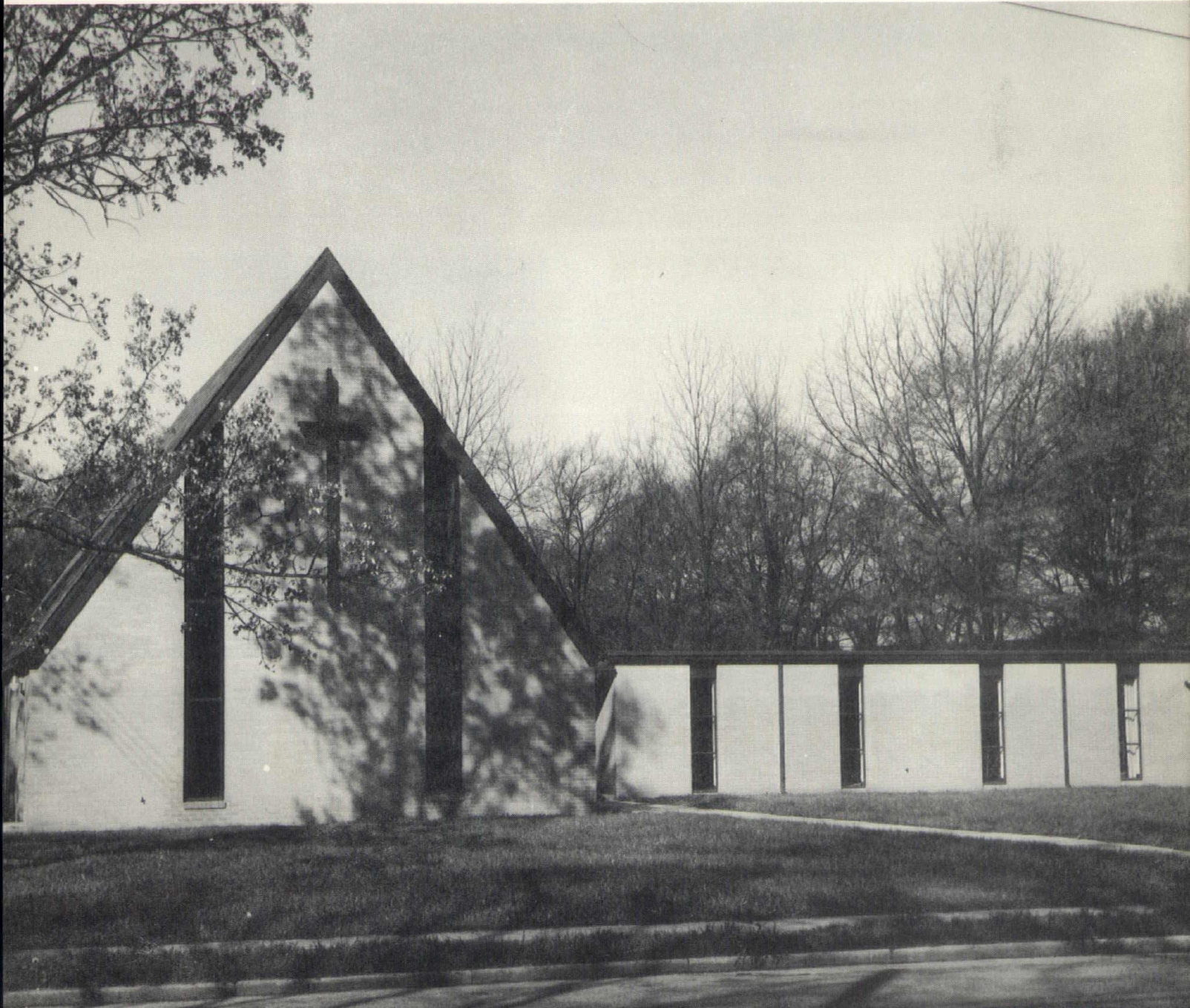
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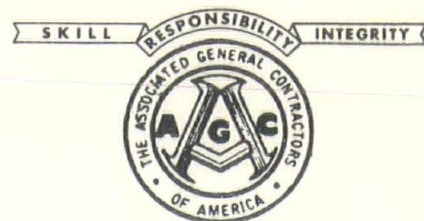
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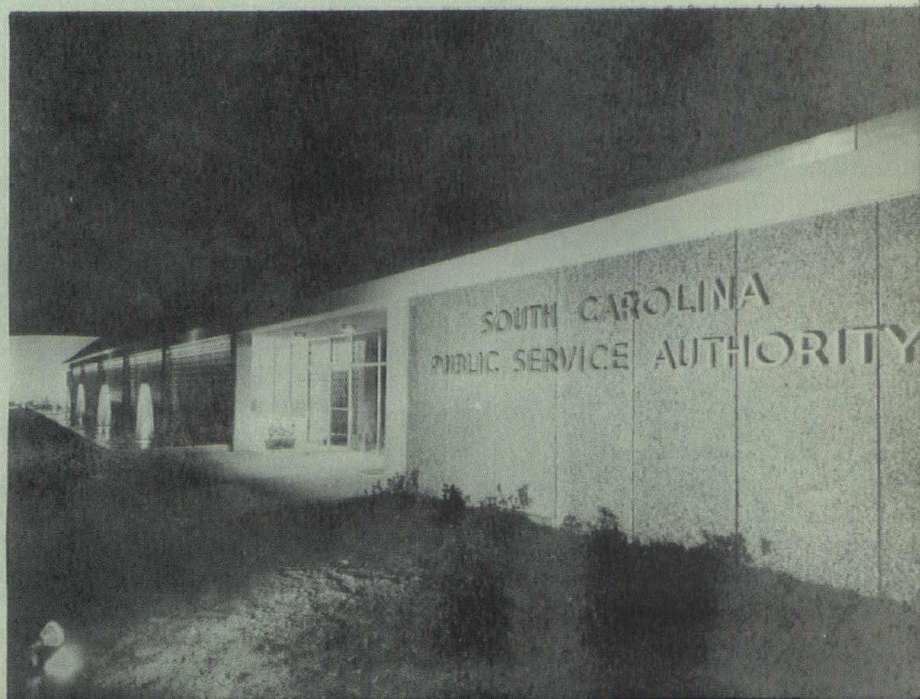



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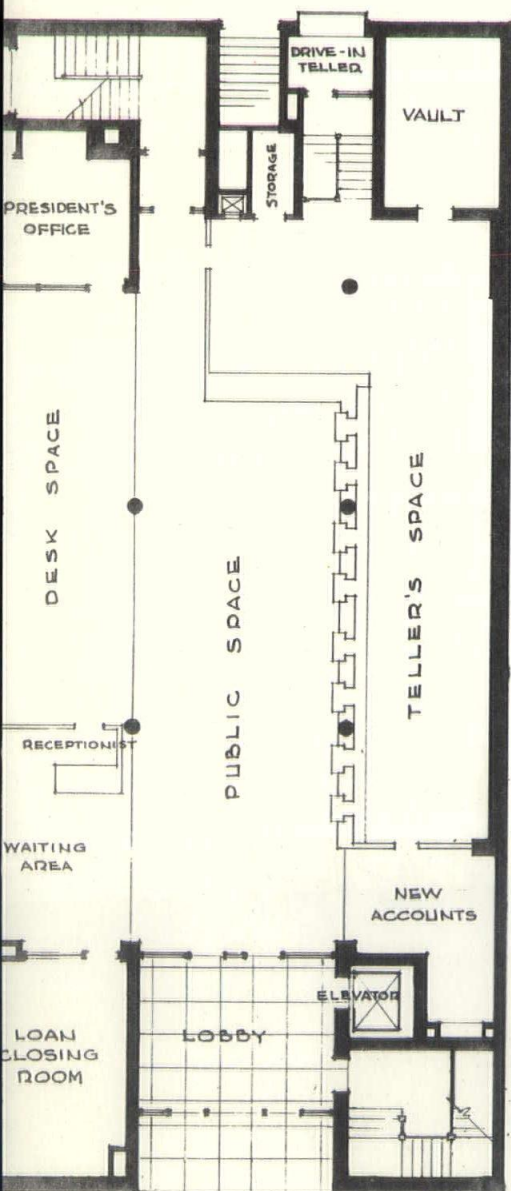
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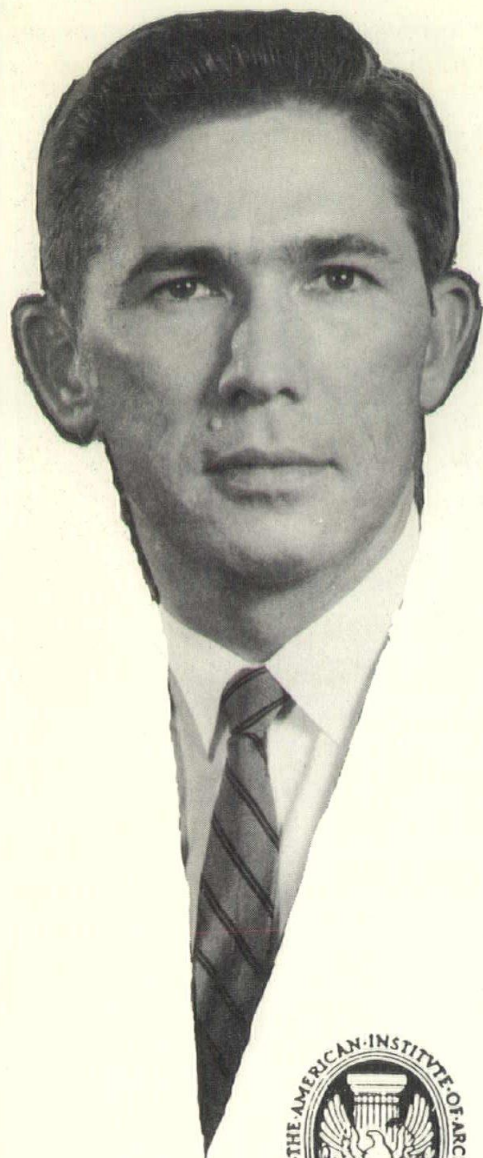
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WILLIAM S. DOWIS, JR.

Past President of the South Carolina Chapter,
American Institute of Architects

William S "Jack" Dowis, Jr. is a young man, and he looks younger than he is. Born December 23, 1923, in Sumter, South Carolina, he looks more like a college senior than an experienced architect of 38 years.

"I wanted to be an architect from the time I was in junior high school. I guess I made up my mind then, but in those days, graduate study in Europe was considered essential for a complete architectural education and that seemed out of the question to me." As he talks, Mr. Dowis sometimes has to reach up and brush his dark hair from his forehead.

"Now the European architects come to this country to study the buildings here." He smiles ironically. "I did take a tour of Europe though. With the United States Army. I could tell what the buildings were made of. They were blown apart."

During the Second World War, Mr. Dowis served from 1943 through 1946 in the Infantry as an enlisted man. He reached the rank of Staff Sergeant. He served active duty in the European Theatre of Operations for one and one-half years, and was awarded the Bronze Star Medal.

"Serving in the Infantry is not the ideal way to study architecture."

For eight years, 1947-1955, Mr. Dowis served as a commissioned officer in the Artillery in the South Carolina National Guard.

Mr. William S. Dowis, Sr. worked for a chain of bakeries prior to the depression and was moved from place to place

throughout the two Carolinas. He later ventured into the restaurant business and the family settled in Concord, N. C., where "Jack" Dowis graduated from high school.

The war years brought many changes in business, and the elder Dowis, in search of a more lucrative area, moved his restaurant business to Spartanburg, S. C.

While living in Spartanburg in 1941, Mr. Dowis enrolled in Wofford College, where he completed two years of study before entering the service. Upon his return to civilian life, he enrolled in Clemson College and began his study of architecture.

During spring holidays in 1947, he married Joyce Norfleet Dickinson of Spartanburg. They now have two sons and a daughter, William Shafer III, George Dickinson and Mary Norfleet.

In 1950 Mr. Dowis graduated from Clemson A. & M. College with a B.S. degree in Architecture, with Honor, and began his career in the architectural field as a draftsman with John M. Lambert, Jr., Architect, in Anderson, S. C.

He then moved to Greenville, and worked as a draftsman, architect, and specification writer with the J. E. Sirrine Co., Engineers. Since 1954 he has been a partner in the firm of Lewis and Dowis, AIA, Architects, in Florence, S. C.

"In college I was most interested in the work of Pietro Belluschi and Eero Saarinen. And, of course, every student is influenced by Frank Lloyd Wright. I also like the work of Alden Dow. It has a natural quality."

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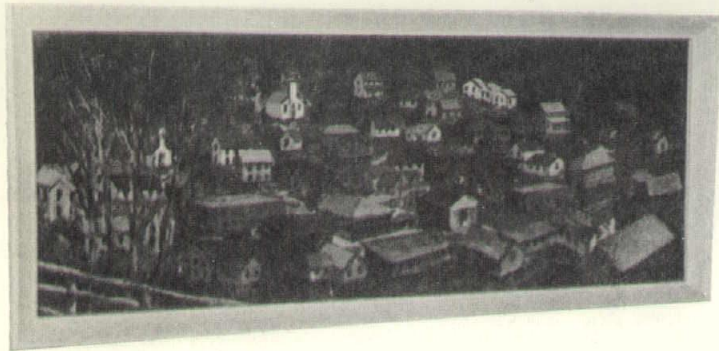
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A painting by Mr. Dowis. He believes there is a definite relationship between painting and architecture.



What about Edward Stone?
 "I really can't say that Mr. Stone has influenced my thinking very much. He's well known to the general public, particularly in South Carolina (because of his work as a consultant for the buildings at the University) but it seems to me, he has, to a great extent, made this reputation with his 'solar screen' or 'veil wall'. It has become his trademark to the general public. I think an architect should be versatile. He shouldn't be a specialist, he should be able to work on any sort of building, creating new ideas, not using the same one over.

"Please don't misunderstand me. Mr. Stone is certainly one of the most outstanding architects in the country, and I think his U. S. Embassy in India is one of the finest contemporary buildings in the world."

What is an Architect?

"There's certainly no simple answer to that. I don't believe it would be possible to find a universally acceptable definition of the word. But for one thing, he is the only man

ists engaged in the building of America who is especially interested in esthetics. He is also interested in the technical side of construction, of course, but he is concerned with architecture as an art as well. These two areas are the primary concern of the designing architect—function and esthetic design. In many of today's buildings, perhaps most of them, either one or the other of these areas is greatly neglected. Many buildings, especially those built without architectural services, are functionally practical but completely lacking in esthetic appeal. On the other hand, practical considerations of function and maintenance are sometimes sacrificed to an esthetic concept. Often, widely acclaimed architecture turns out to be rather poor, but this in a way, is unavoidable. New ideas have to be tried, and naturally some of them are going to prove unsatisfactory."

What are some of the other factors that influence design?

"The design of a building is naturally affected by the budget, the site, the client's requirements, and a great

among a vast array of special—many other things. Most people have a part in shaping today's buildings. Small boys and 'sidewalk superintendents' usually think of the building contractor as the man responsible for the creation of a magnificent building and are only vaguely aware that somewhere over a drawing board, reams of drawings were made before a spade of dirt was turned.

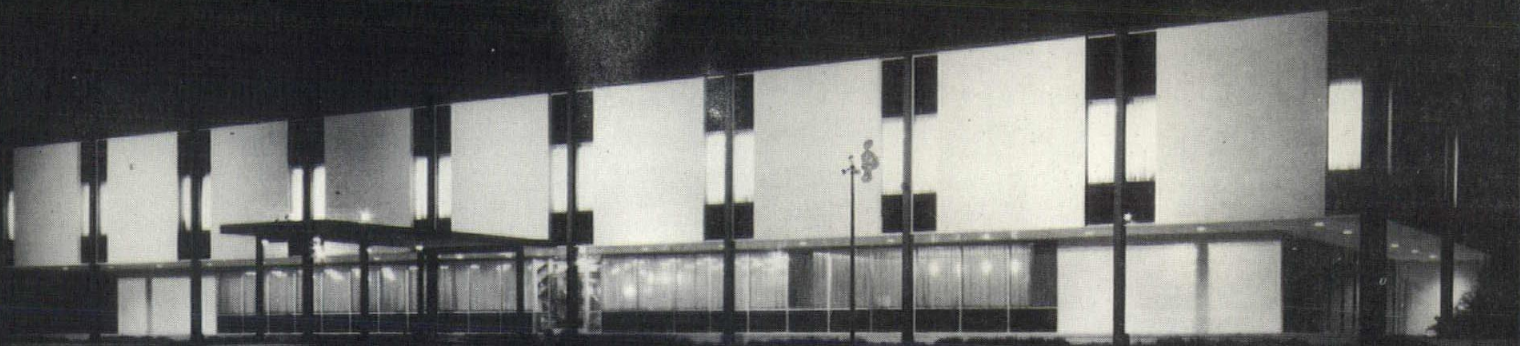
"But there are others besides the architect and the builder. Design is influenced directly by manufacturers of building products, furniture and appliances, availability of materials, labor conditions. It is also greatly influenced by the land developer, the realtor, the financial institutions and numerous government agencies. The architect works within an intricate framework of laws, codes, rules and regulations."

What about the interior of the building?

"Ideally the architect should design or at least select the furnishings for the interior. Frank Lloyd Wright always insisted on doing this, and he was right." (Mr. Dowis has the type of humor that runs to puns.) "Unfortunately, in our area, most 'interior decorators' or 'interior designers', are salesmen of furniture, draperies and carpets, often trying to sell some particular make product over another one. The architect should be an impartial judge of products, not a salesman. If there is to be an 'interior designer' in addition to the architect, he should work closely with the architect from the beginning. Any building should be planned as a unit."

What is the state of building designs in South Carolina?

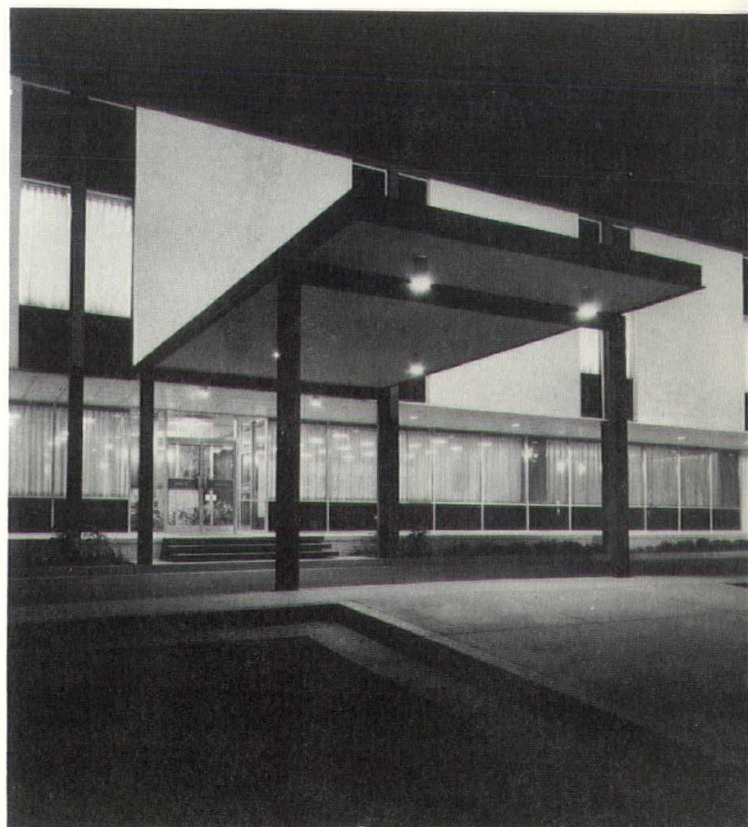
"Since World War II, architecture in the state has been generally upgraded. There has been a great improvement in architectural education. Clemson College now has one of the best architectural schools in the country, and much of this improvement is the direct result of the efforts of the South Carolina Chapter, A.I.A."

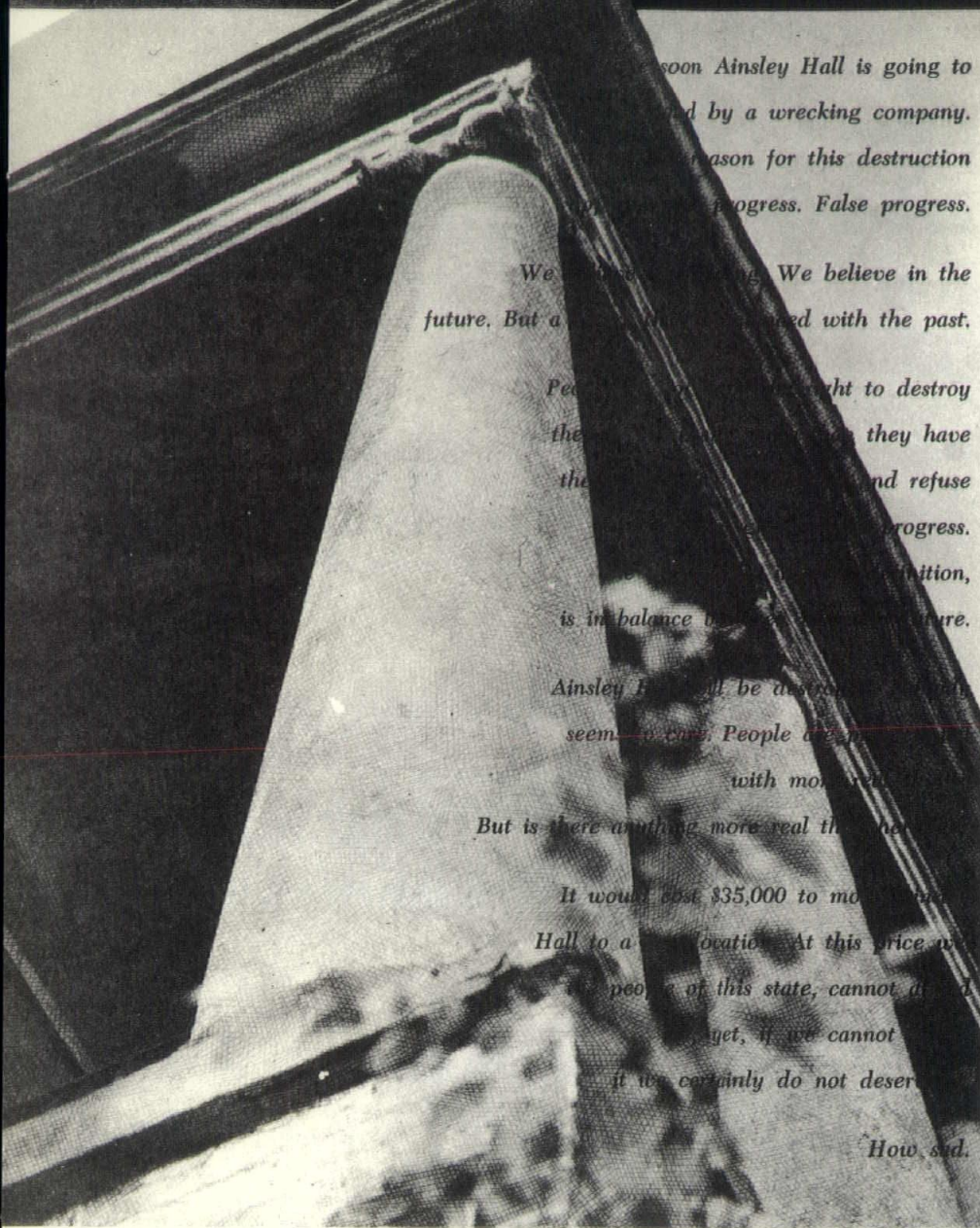


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How sad.

The Historic Columbia Foundation, Inc. moves to save Ainsley Hall Mansion By Architect Robert Mills

Shown above is a reproduction of the first page of an article printed in the October 1961 issue of *Review of Architecture* which emphasizes the importance of the first major activity of the Historic Columbia Foundation, Inc. This Foundation is the result of years of planning and activity to find a means for the preservation of notable historic buildings in the Columbia area. Under the guidance of Mrs. James F. Dreher, President, and others including Architects G. Thomas Harmon, F.A.I.A. and Walter F. Petty, A.I.A., a campaign to raise funds for the preservation of this structure is planned for the fall.

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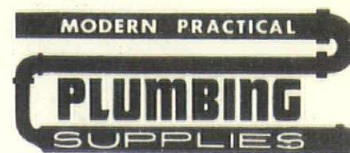
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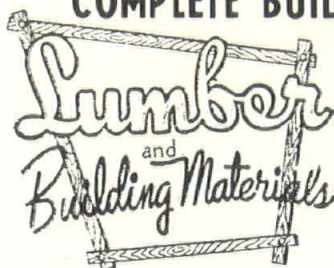
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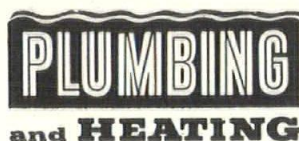
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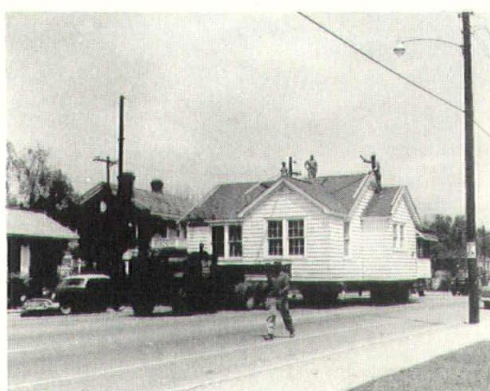
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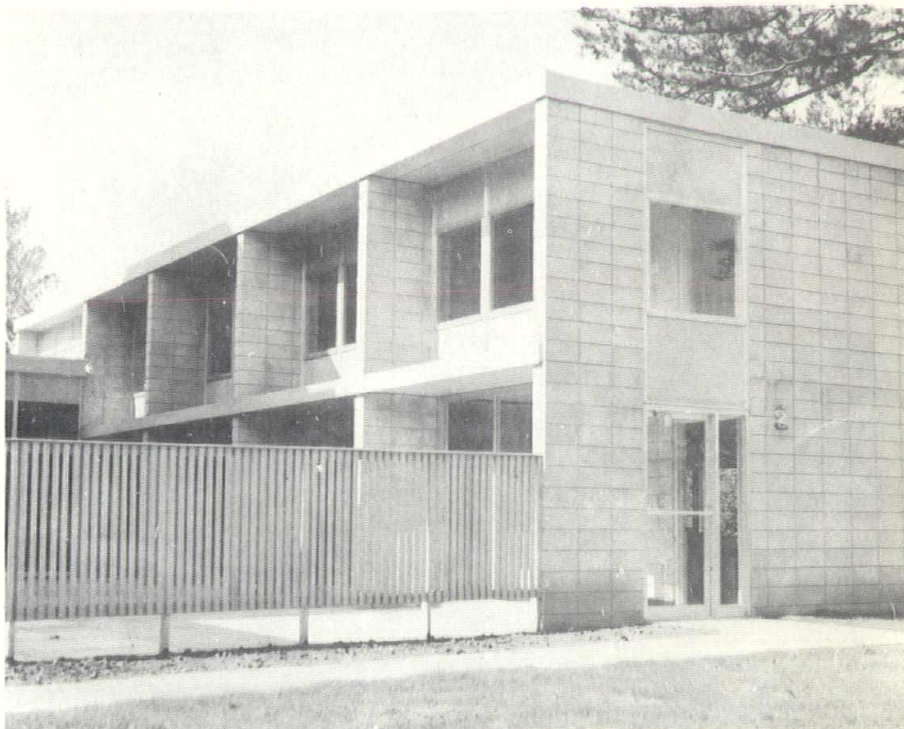
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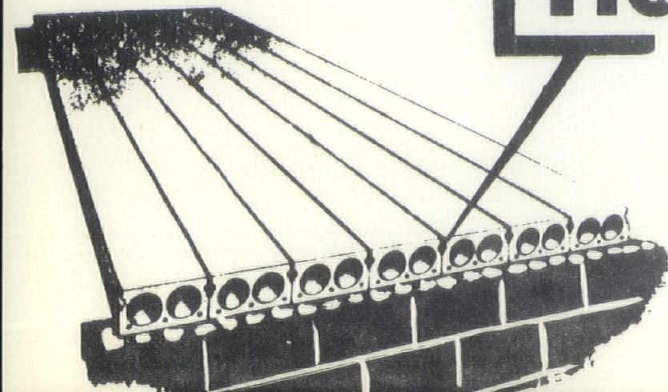


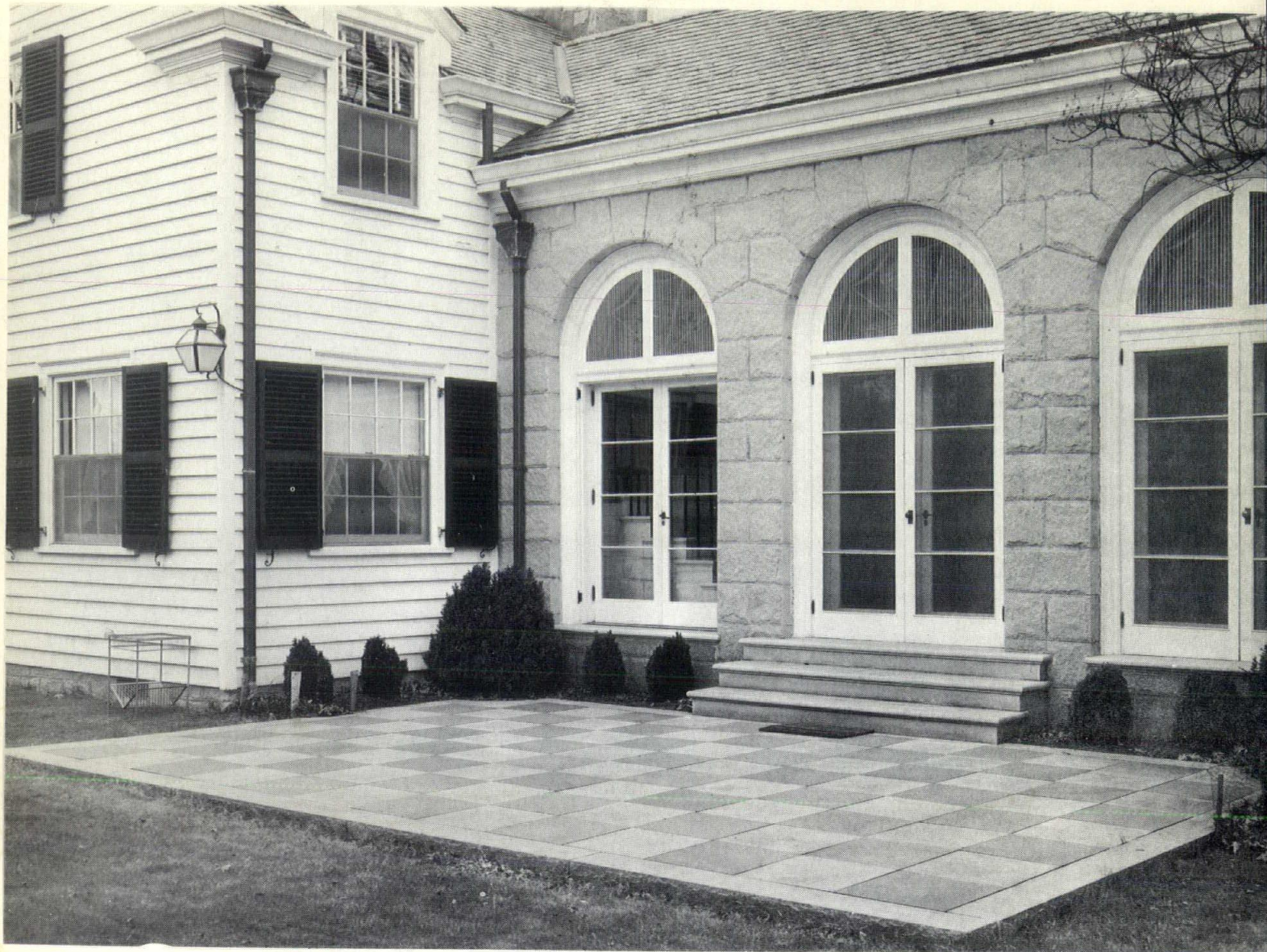
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