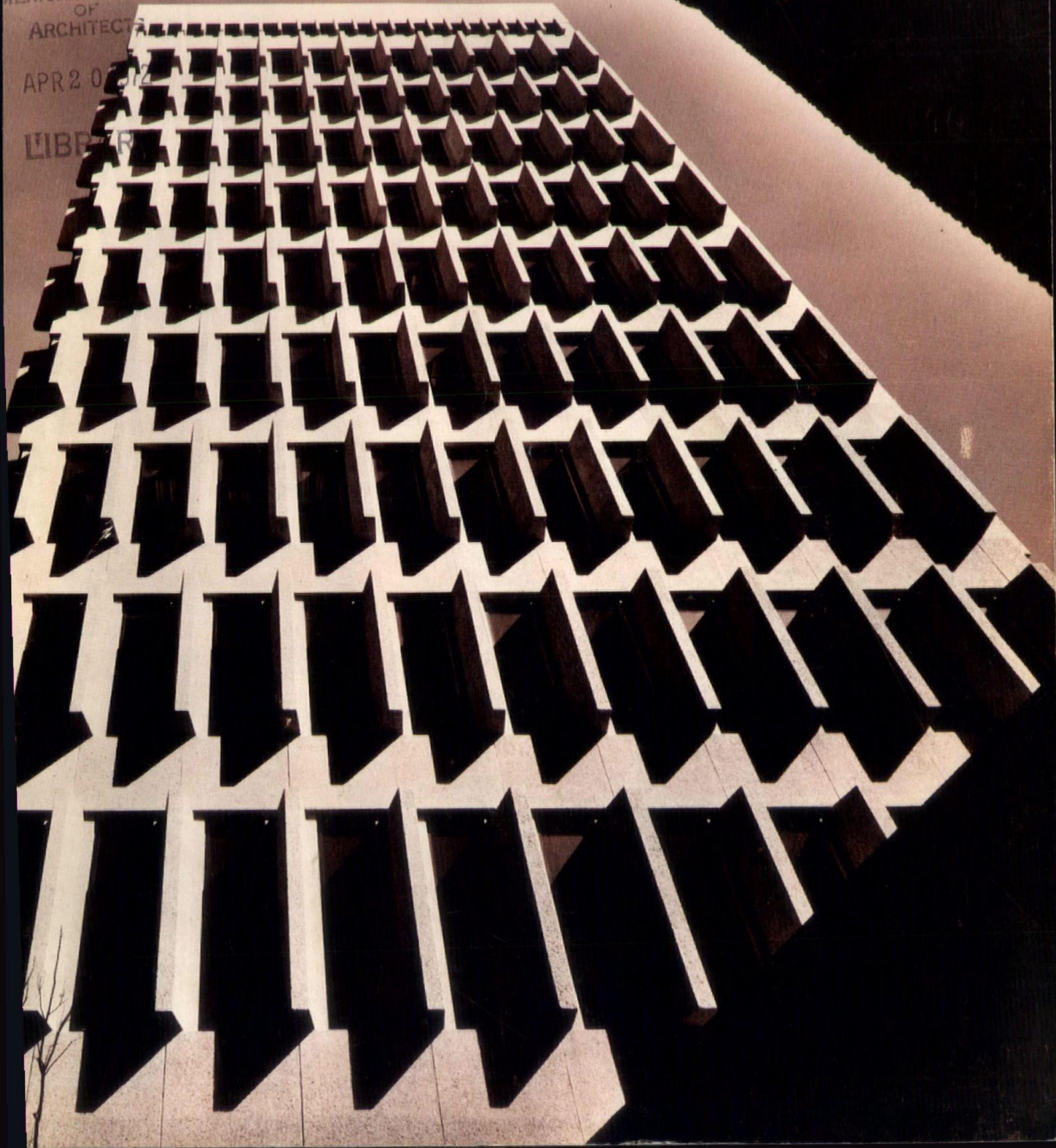


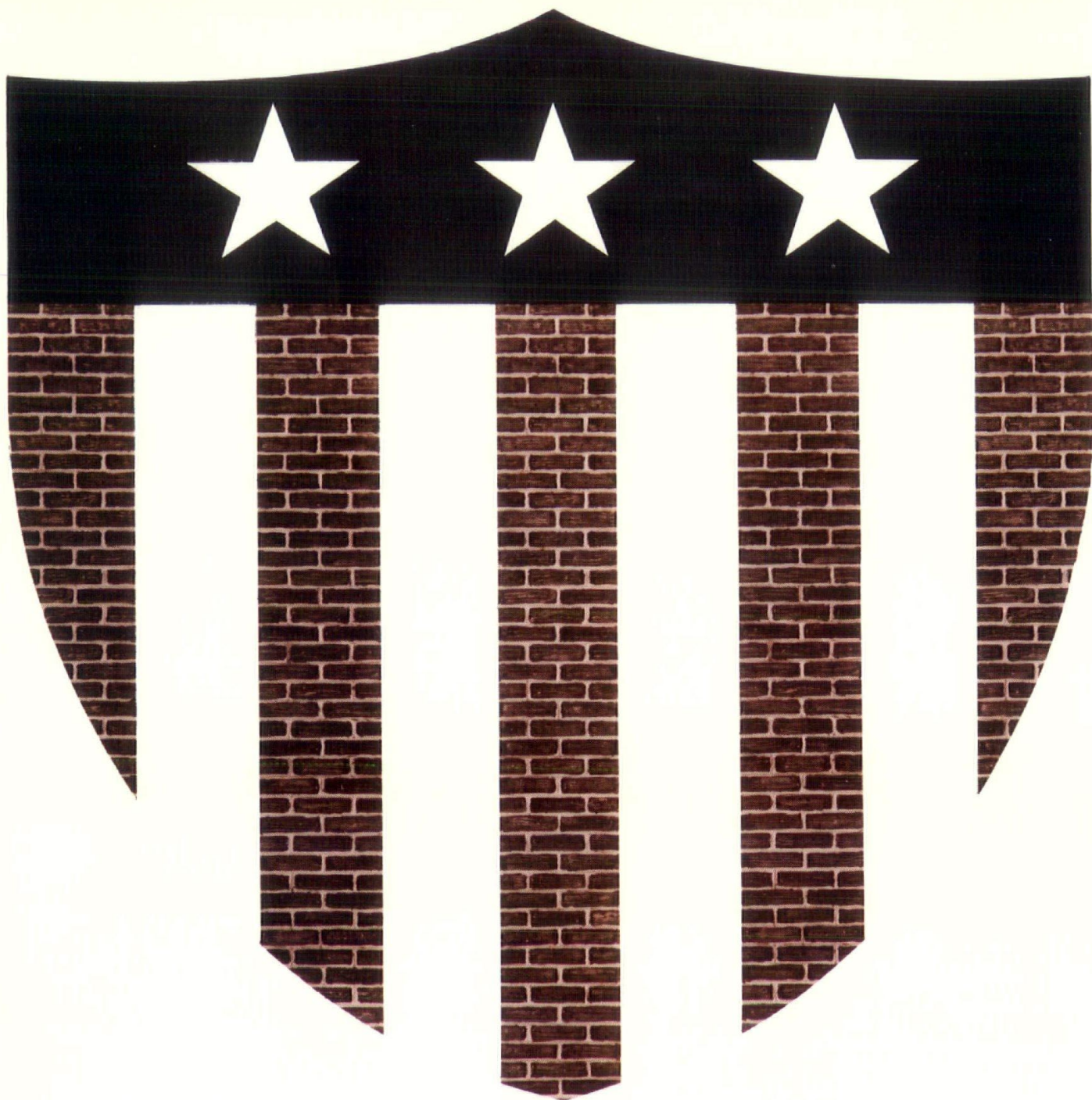
1970 SCAIA REVIEW OF ARCHITECTURE

AMERICAN INSTITUTE
OF
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LIBRARY





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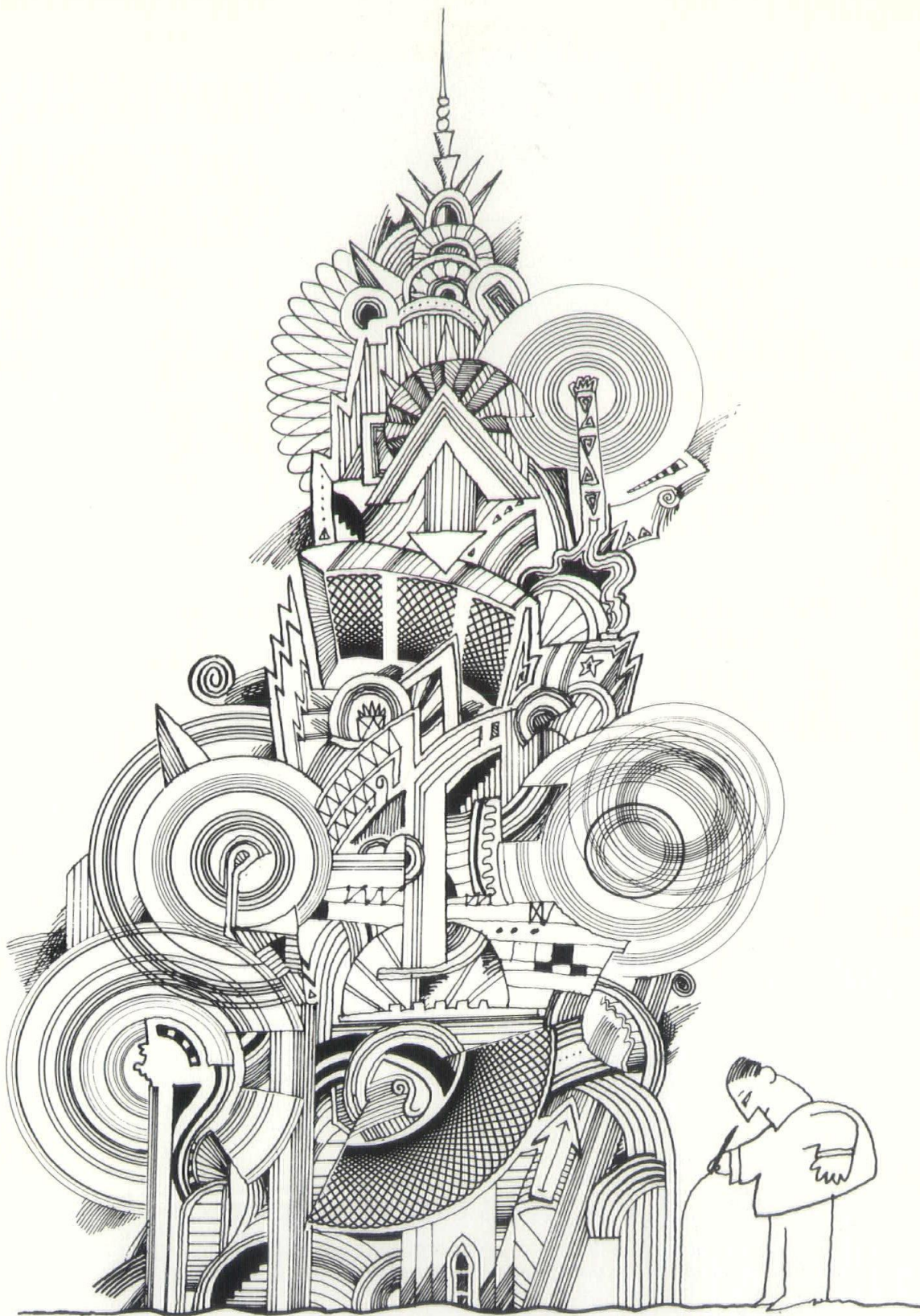
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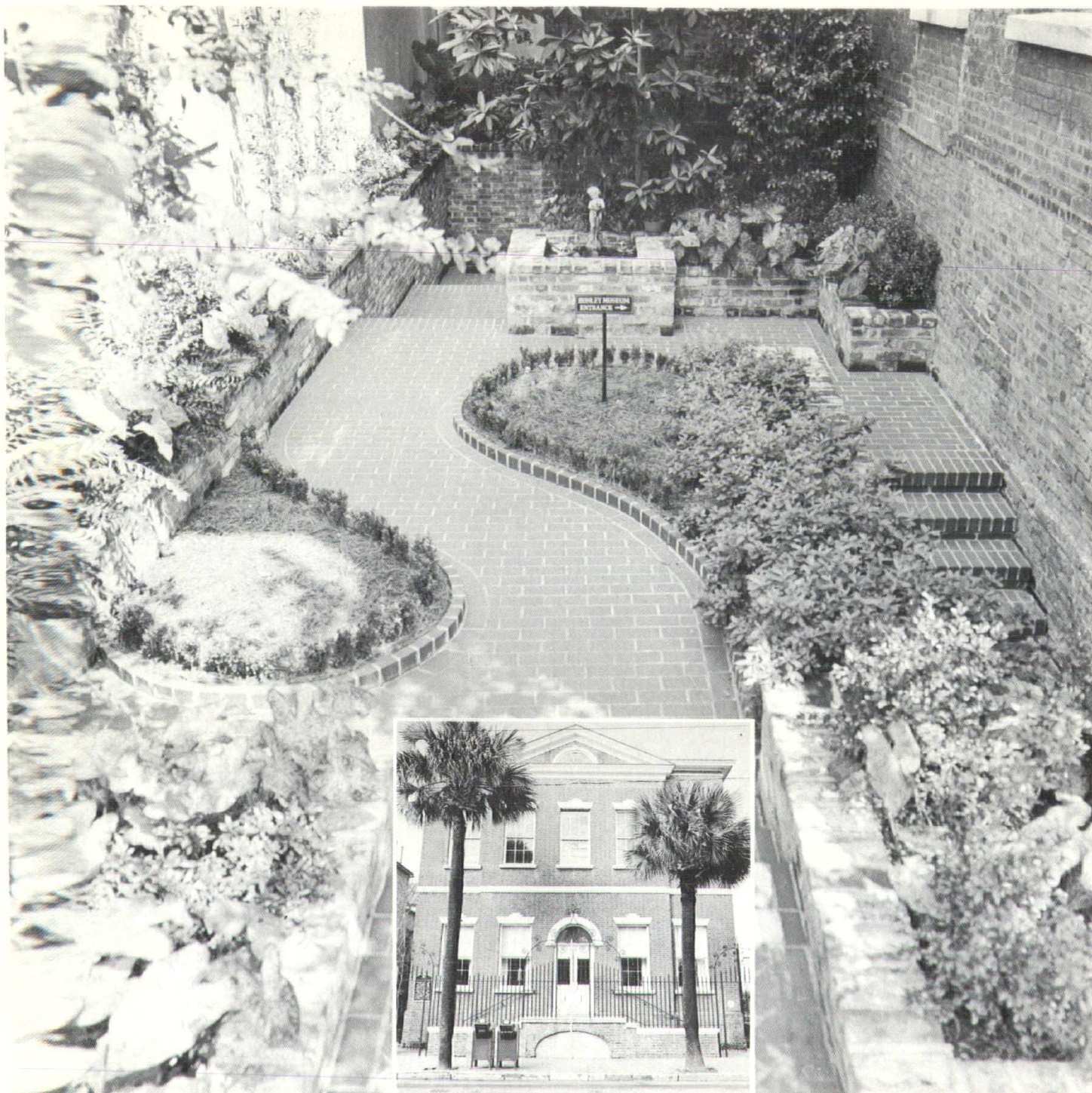


IF YOU CAN BUILD IT, WE CAN HEAT IT.

So use your imagination. We've got people who can use theirs. And together, you can design a heating system that will work well in your brainchild. In some cases it's gas. In others, electricity is more

sensible. It all depends on what you come up with. So show us what you're doing. Then we'll show you what we can do.

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Beauty and the Bank

Part of the historic charm of Charleston is found at the 50 Broad Street office of The Citizens & Southern National Bank of S. C. It is believed to be the oldest banking building in the country currently in use as a banking office. This beautifully kept building, furnished with 18th century antiques has been honored by receiving the "Judges Award" for the most outstanding landscape project in the nation in 1969.

Hugh C. Lane, the Bank's Chairman of the Board, received the award in person from Mrs. Richard Nixon, Honorary Chairman of the Awards Program. Mr. Lane's philosophy is to mix beauty with business

for the benefit of the entire community. Located in the basement of the building is the Hunley Museum. A must to the visitors, the museum houses a replica of the Confederate Submarine Hunley, and is open to the public. The entrance to the museum is enhanced by a small garden which adds just the right finishing touch.

An example of that little something special that's added to every C&S office.

See C&S...the action bank
THE CITIZENS & SOUTHERN NATIONAL BANK OF SOUTH CAROLINA MEMBER F.D.I.C.

Anderson • Greenville • Charleston • Florence • Columbia • Myrtle Beach • Inman
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Wofford College Library SCAIA Merit Award Winner

Lyles, Bissett, Carlisle & Wolff, Architects—Ruscon Construction Co., General Contractor

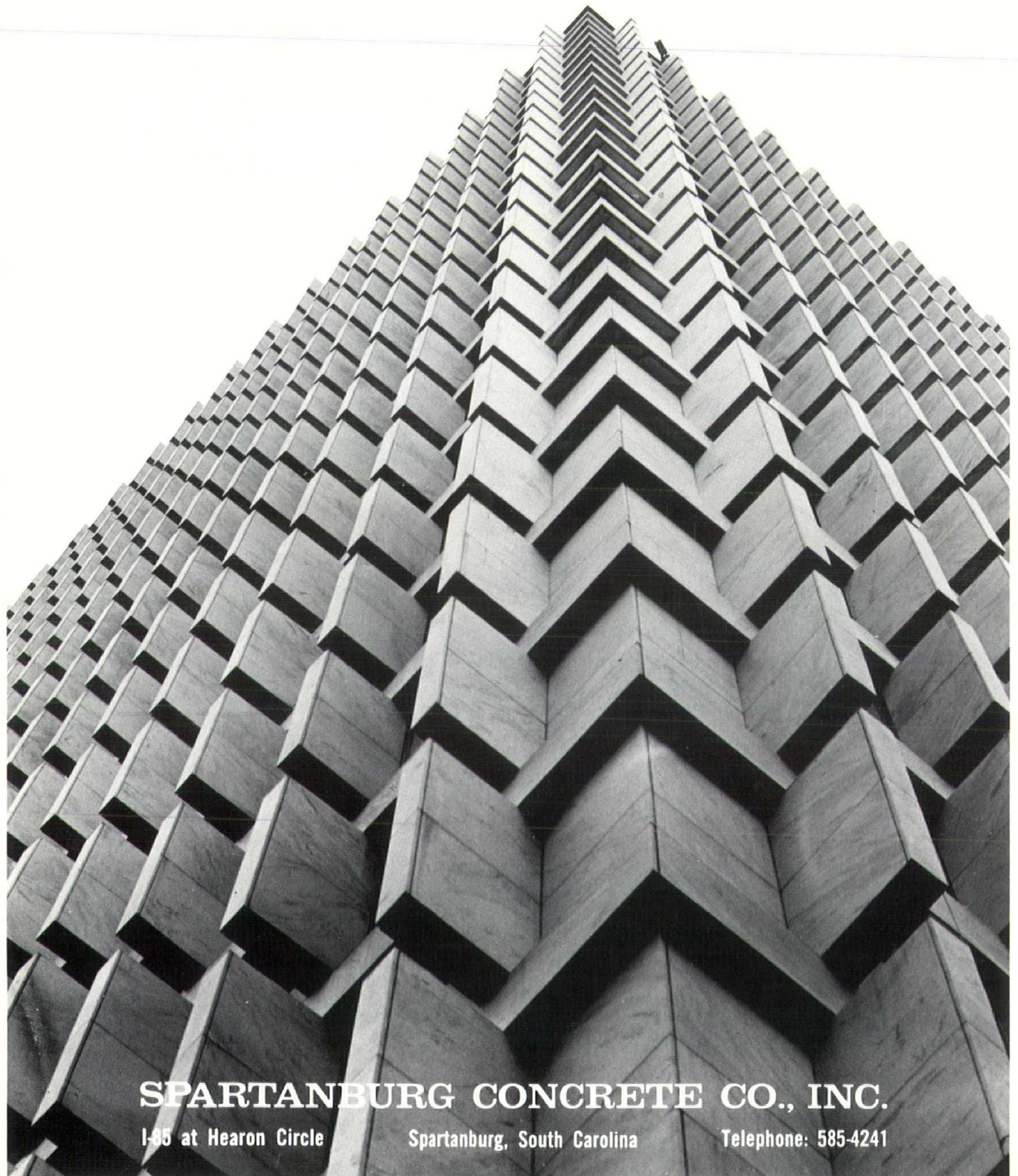
*Strong right arm
in the progress
of our state*



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Pacemakers.



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1970 SCAIA REVIEW OF ARCHITECTURE

COVER

Framed by an arch of the classroom building, the office tower of the USC Humanities center soars skyward. This striking photograph of LBC&W's SCAIA Honor Award winner was made by Gordon Schenck.

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COMMENT

After a year's absence the **Review of Architecture** returns in a new form as an annual, rather than a quarterly, publication with a new publisher. Unchanged though is its purpose, which is to give a comprehensive view of and to promote all aspects of architecture in South Carolina. This issue presents features on the handsome entries and winners in the design awards program; interesting press award winners about architecture of the past, present and future; ever-changing architectural education at Clemson University; and the growing architectural profession in the state.

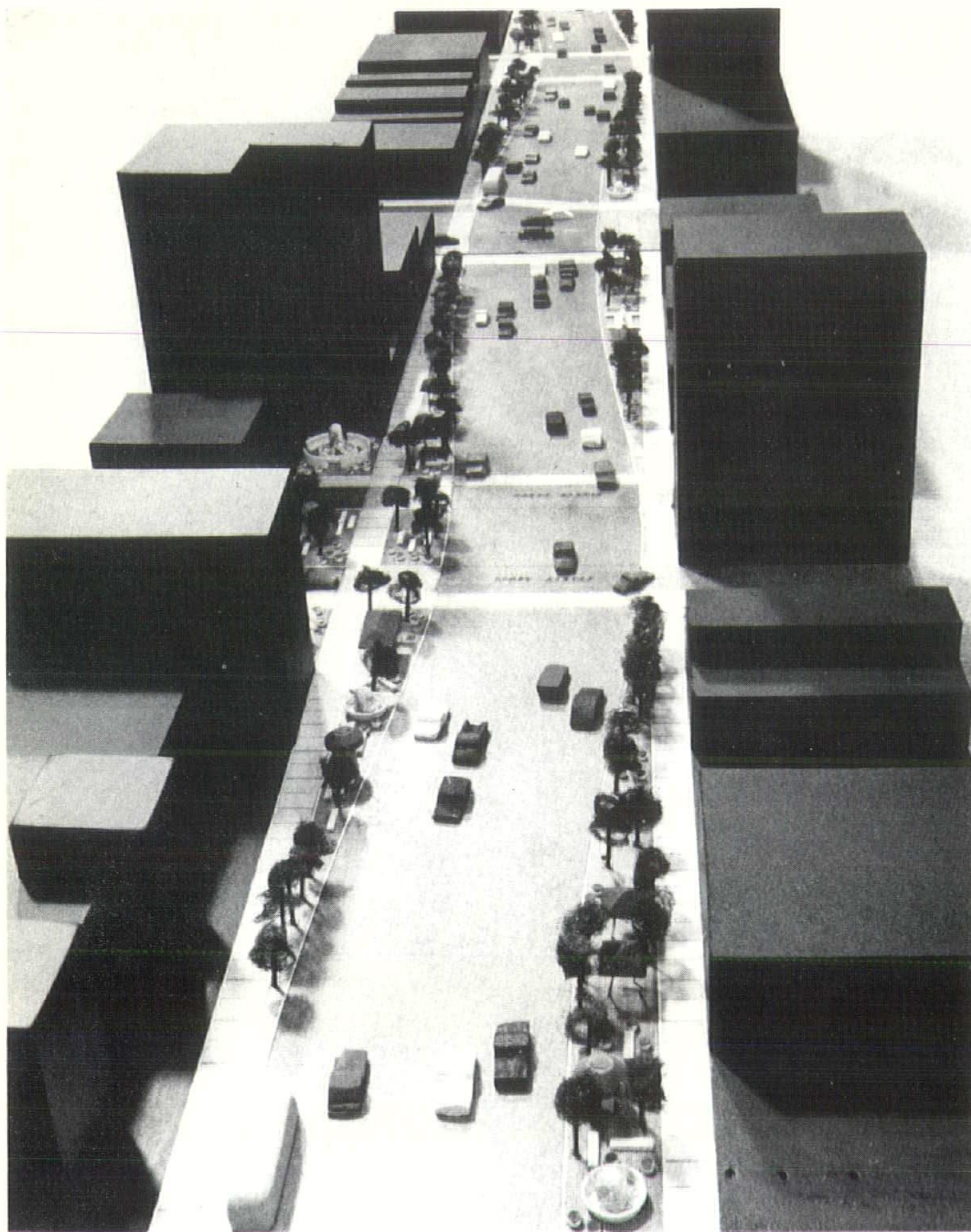
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OFFICIAL PUBLICATION SOUTH CAROLINA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

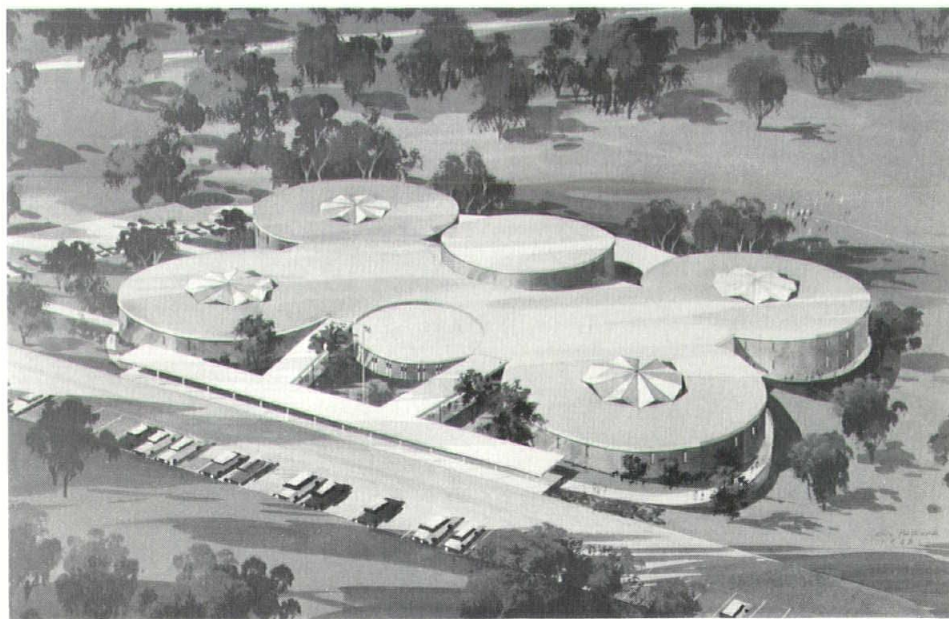
Review of Architecture is published annually by the South Carolina Chapter of the American Institute of Architects. Circulation is to all members of the Chapter and to professional engineers, interior designers, contractors, planning agencies, finance institutions, and church, hospital, school and governmental officials in the State. Issues are available from the publishers for \$1.00 per copy. Opinions expressed by contributors are not necessarily those of the South Carolina Chapter of the American Institute of Architects. Advertisements do not constitute an endorsement by the South Carolina Chapter of the American Institute of Architects. **Review of Architecture** is printed by Sandlapper Press, Inc., Post Office Box 1668, Columbia, South Carolina, 29202.

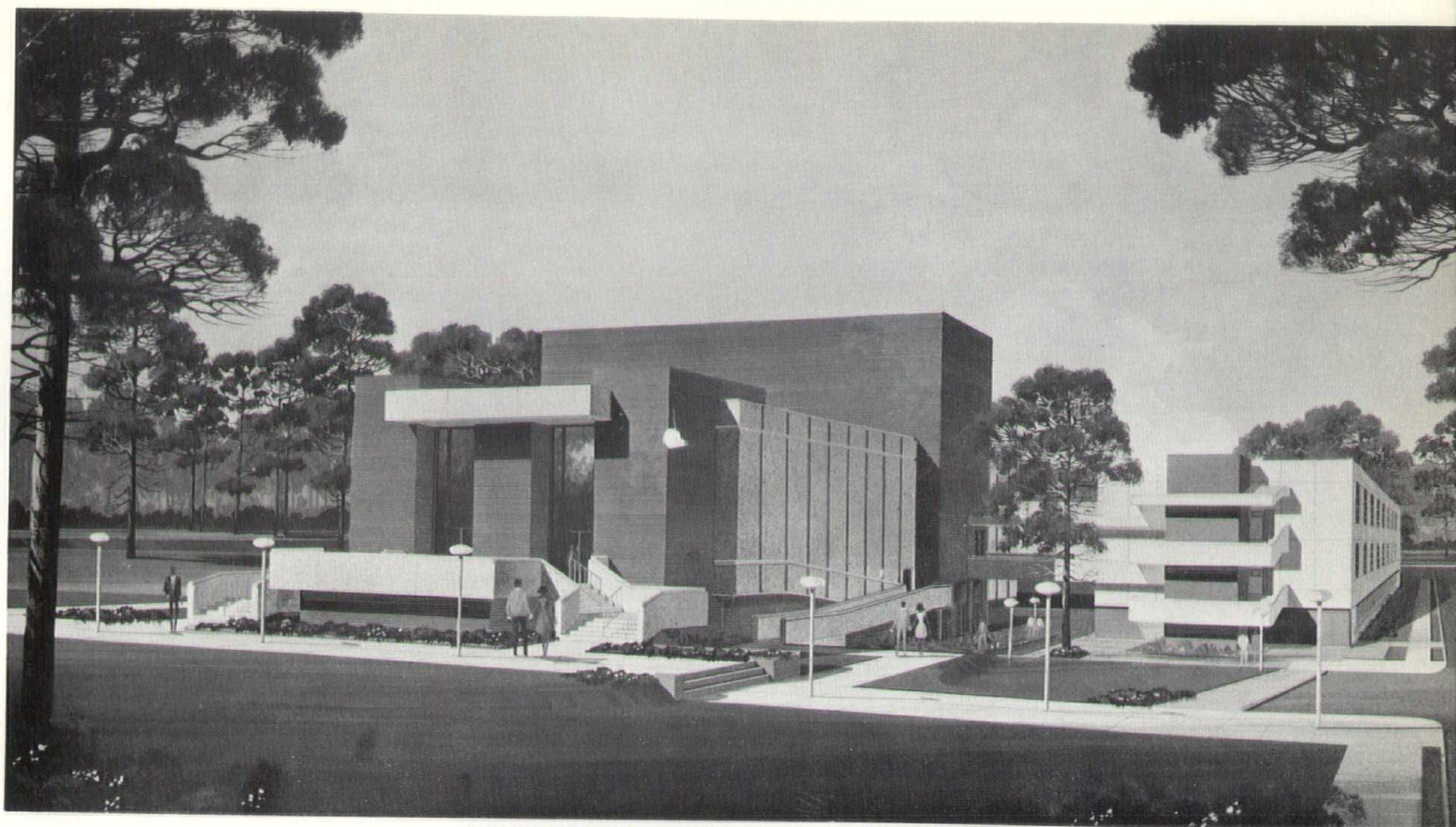
PREVIEWS



THE REDEVELOPMENT OF MAIN STREET, GREENVILLE by James Roberts Lawrence. The design concept is based on the elimination of Main Street sidewalks, replacing them with pedestrian "Strollways". By varying the width of each Strollway from 15 feet to 30-35 feet within each block area of Main Street from Broad Street to College Street, a curving trafficway will be created. This will mitigate the endless vista of Main Street, providing a constantly changing view as one progresses either north or south and changing spaces as the width seemingly varies. The wider portions of the Strollway will be landscaped with trees, shrubbery and blooming plants to provide a buffer between the pedestrian and vehicular traffic. Special features of the Strollway will include new paving to give identity to the Strollway (brick, stone, flagstone, etc.), rain and snow shelters, public comfort stations, kiosks, places to sit, bollards, curbs, planters, drinking fountains, traffic signals, informational graphics and water displays. Also included will be space for special events—art exhibits, roving musical groups, charity sales, local school special events and Christmas decorations.

CYRIL B. BUSBEE MIDDLE SCHOOL named for the current state superintendent of education and former superintendent of the Brookland-Cayce school system of which it is a part. The complex consists of six circular pods joined by an enclosed commons area, permitting flexibility in scheduling and grouping. Wessinger and Drafts are the architects and M.B. Kahn the contractor.

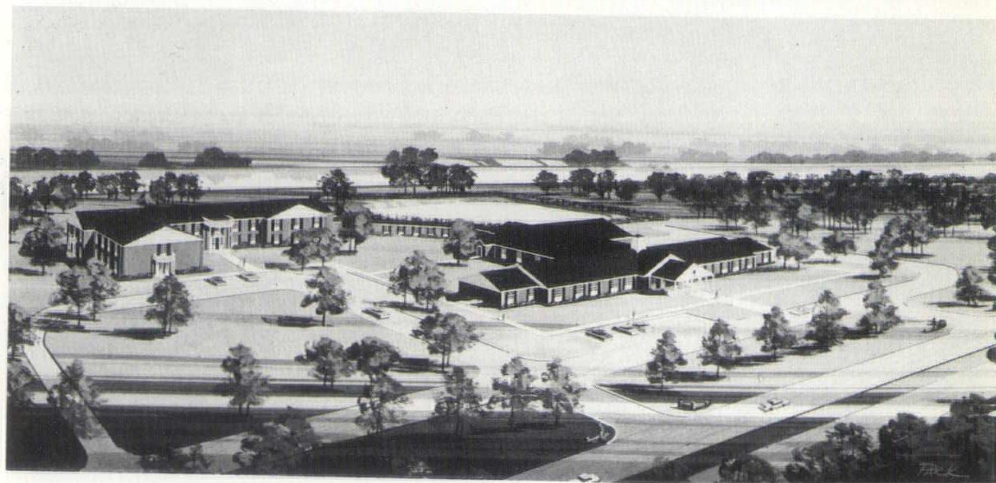
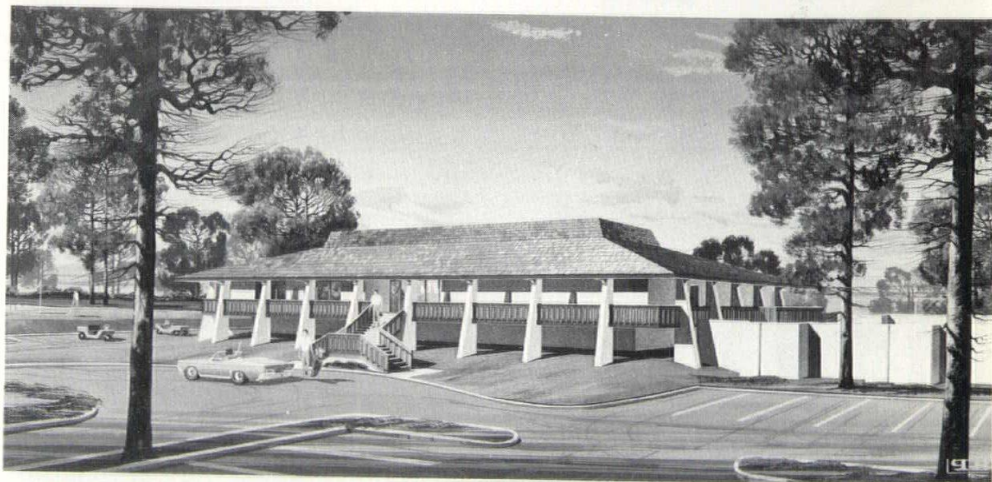


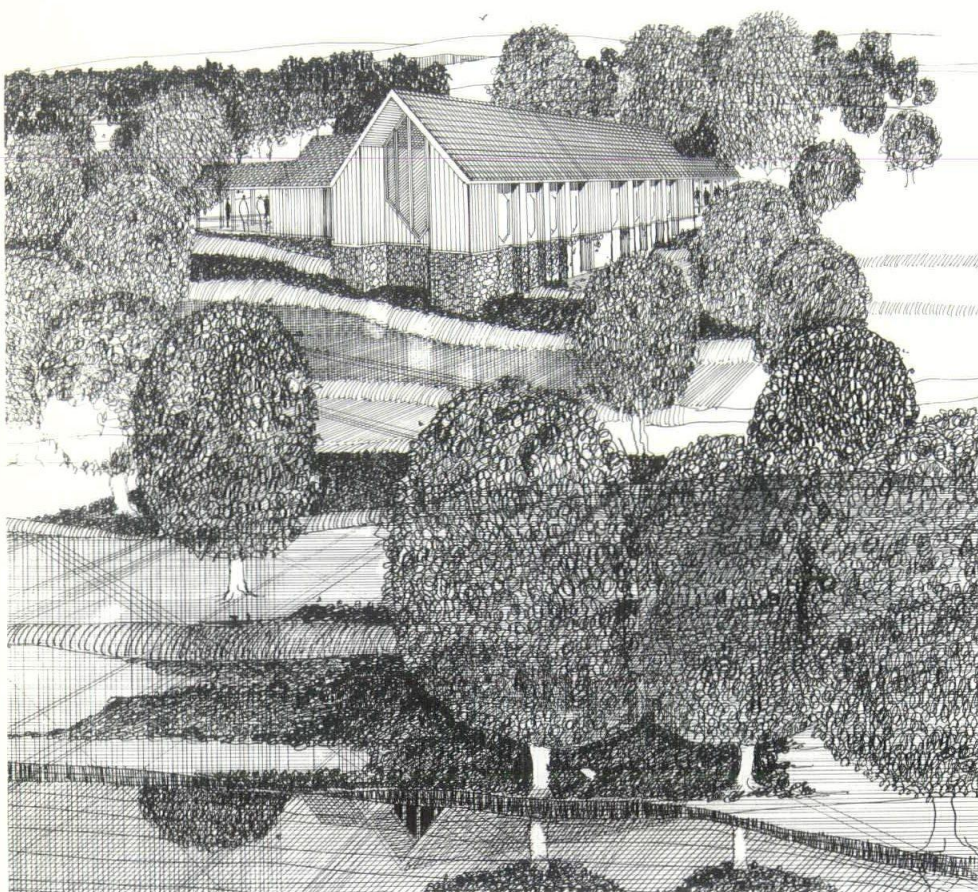


LITTLE THEATRE AND MUSIC BUILDING at South Carolina State College, designed by Lafaye, Lafaye and Associates and being built by Lafaye-Tarrant Construction Company. The main structure will contain a 375 seat Little Theatre with complete working stage on the main level and the Music Department on the lower level. To solve the obvious sound problems, extensive research and acoustical engineering was done by consultants B.F. Goldberg and Associates. The Theatre is connected to a three story classroom building of the Academic Group by elevated walks.

THE CLUB AT SNEE FARM, the first building in a \$50-million luxury community built around a championship golf course near Charleston. The club is designed by Lucas and Stubbs Associates, Ltd., of Charleston and contains over 16,000 square feet on three levels. Construction should be completed on the club by early 1971. The course, designed by George Cobb of Greenville, will be playable in late 1970.

MYRTLE BEACH MANOR, a nursing and health care facility costing more than \$750,000.00. It consists of a one story, fifty bed nursing home and a two story retirement home also with fifty beds. Architects are Crowe & Marrs, the general contractor is Dargan Construction Company.





THE CHAPEL AT LOOK-UP CAMP, designed by James A. Neal and Associates. Sited on a wooded hill overlooking Lake Chinquapin, the structure will seat some 500 people and will be connected to the main camp area by a floating bridge with stabilizing kiosks at each end. Handrails for the bridge will hold candles which will reflect in the lake during evening services. Local craftsmen from the camp and surrounding area are carrying out the construction.

THE VERONA CHEMICAL CORPORATION COMPLEX, consisting of a gate house, cafeteria, office building and research and pilot production building. Designed by A.A. Rice, it is being built by M.B. Kahn Construction Company in the Bushy Park industrial development near Charleston.



NEWS

HONORS

The College of Charleston at its bicentennial convocation in March awarded a doctor of letters degree to **Albert Simons FAIA**. This is the first time in the history of the state that a practicing architect has been so honored. Founder with Samuel Lapham FAIA of the city's oldest architectural firm, Simons, Lapham, Mitchell and Small, fifty years ago in July, Simons served as an instructor in fine arts on American period architecture and restoration and has made many outstanding contributions to the profession.

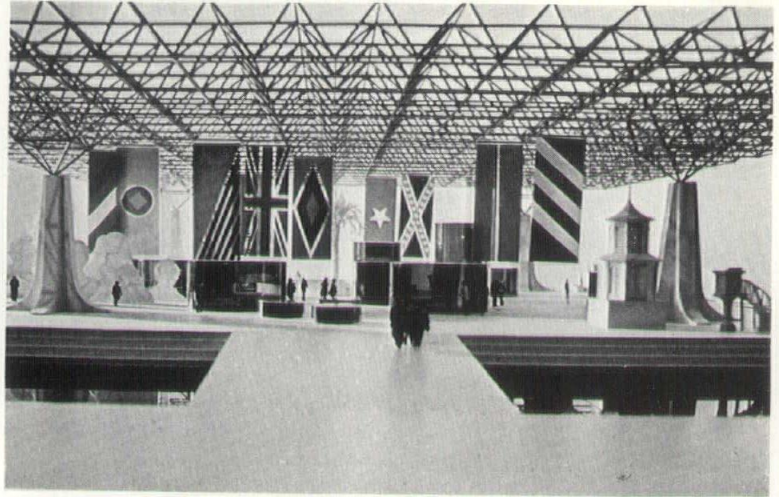
At the meeting of the South Carolina Chapter of the American Institute of Architects at Clemson University **Robert S. Lafaye** received an SCAIA distinguished service award for service to the public and the profession. Senior partner of Lafaye, Lafaye and Associates of Columbia, he has been engaged in the practice of architecture for some fifty-seven years with all but two of them in South Carolina.

President Robert C. Edwards of Clemson University was also presented an SCAIA award of merit for "his interest in and contributions to the profession of architecture through his support of excellence in architectural design, planning and education." Under his presidency architectural education at Clemson has grown from a department to a school to a college and a flexible master plan for the growth of the University is being carried out.



Presidents Lucas and Edwards

1670-1970 South Carolina Architecture



PUBLICATIONS

South Carolina Architecture 1670-1970 is a handsome and successful architectural contribution to the state's Tricentennial celebration. Prepared by Dean Harlan E. McClure and Professor Vernon Hodges of the Clemson University College of Architecture, it has been published through the joint efforts of the Clemson Architectural Foundation and the Columbia Museum of Art and is one volume of a trilogy on the art and architecture of the state. The other two volumes are **Art in South Carolina 1670-1970** and **Contemporary Artists of South Carolina**. The three books are available singularly in soft or hard cover or as a hard cover set. (See order blank elsewhere in this issue.) The 110 buildings selected for publication in the 211 page, 9" x 12" format were skillfully photographed primarily by Han Choon Lee, Gordon H. Schenck, Jr., Samuel Wang and J.A. Yarborough.

A flyer for the book states "this commemorative record of the growth and development of architecture in South Carolina spans history that attests to the dramatic social, economic, cultural and political changes within the State that influenced architectural design. The volume brings together an impressive community of forms that emerged from the classical simple frame structures of the Low Country into historic Charleston edifices and midland structures reminiscent of old world influences to impressive, sophisticated entities maturely comfortable in the new world... the new South." This volume would be a valuable addition to any collection on architecture or South Carolina.

NEW FIRMS

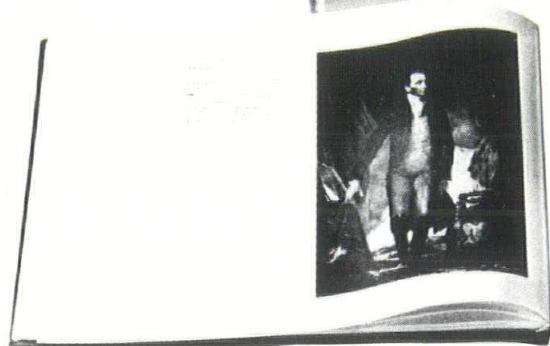
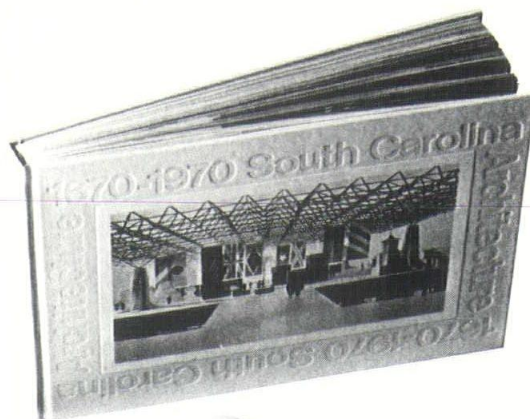
Drafts and Jumper Architects became the successor to Wessinger and Drafts Associate Architects in August with the retirement of Jesse W. Wessinger, a practicing architect for forty-one years. John T. Drafts, a long time associate of Wessinger, and W. Craig Jumper took over the office on Meeting Street in West Columbia.

E. Lonzo Greene, Barry A. Bankes and J. Allison Lee recently formed the firm of **Greene, Bankes and Lee** with offices in Greenville and Greenwood. They were formerly principals together in another firm of architects and engineers. Greene and Lee are Clemson graduates and Bankes attended the University of Cincinnati.

Charles C. Carson and Malachi A. Williams organized the firm of **Carson and Williams** in Columbia on September 1. Both Clemson architectural graduates, Carson and Williams have had extensive experience with other offices in Columbia, Charlotte and Augusta.

ERRATUM

Greenville Junior High School and Armstrong Cork Company Plant and Office by A/E Incorporated, both entries in the honor awards program, were inadvertently omitted from this issue. Somewhere in processing the copy for this issue material for these two entries was overlooked much to our regret.



ART / ARCHITECTURE South Carolina

1670-1970/3 volumes

Art In South Carolina 1670-1970 _____ soft @ \$7.50 / _____ hard @ \$12.50
South Carolina Architecture 1670-1970 _____ soft @ \$7.50 / _____ hard @ \$12.50
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Columbia, South Carolina 29201

Gibbes Art Gallery
135 Meeting Street
Charleston, South Carolina 29401

Greenville County Museum of Art
106 DuPont Drive
Greenville, South Carolina 29607

70

SCAIA HONOR AWARDS PROGRAM

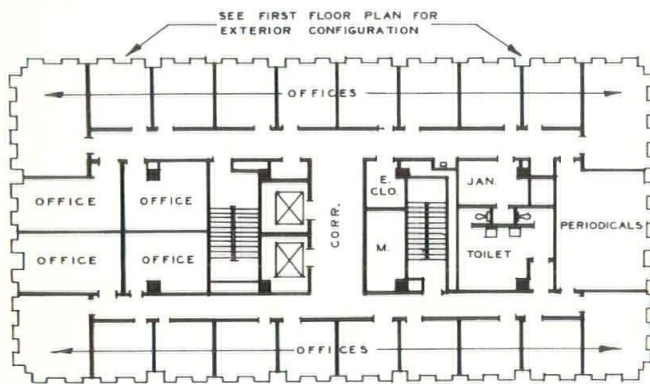
Thirty-four architectural projects designed by thirteen South Carolina firms were submitted in this year's SCAIA Honor Awards Program. Two honor awards and ten merit awards were selected from this group by a jury composed of a trio of prominent Chicago architects. In size the entries ranged from multi-million dollar coliseums to a small jewelry store. To give a complete picture of the program and of the best work of thirteen different offices in the state, all thirty-four entries are shown here. Serving as jurors were Lawrence B. Perkins of the Perkins & Will Partnership, Chairman; Jack Train of Metz, Train, Olson and Youngren and Edward D. Dart of Loeb, Schlossman, Bennett and Dart. Members of the SCAIA Committee on Honor Awards which arranged the program were William G. Faris, Chairman, Frederick M. Ehni, James H. Lupton, Charles I. Pitts, and Kenneth J. Russo.

HUMANITIES CENTER
University of South Carolina
Columbia

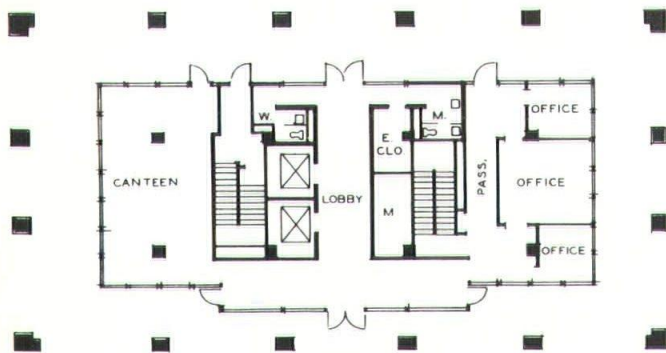
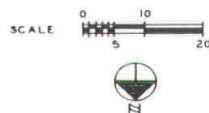
LYLES, BISSETT, CARLISLE & WOLFF
Architects-Engineers-Planners

M. B. KAHN CONSTRUCTION COMPANY
General Contractor

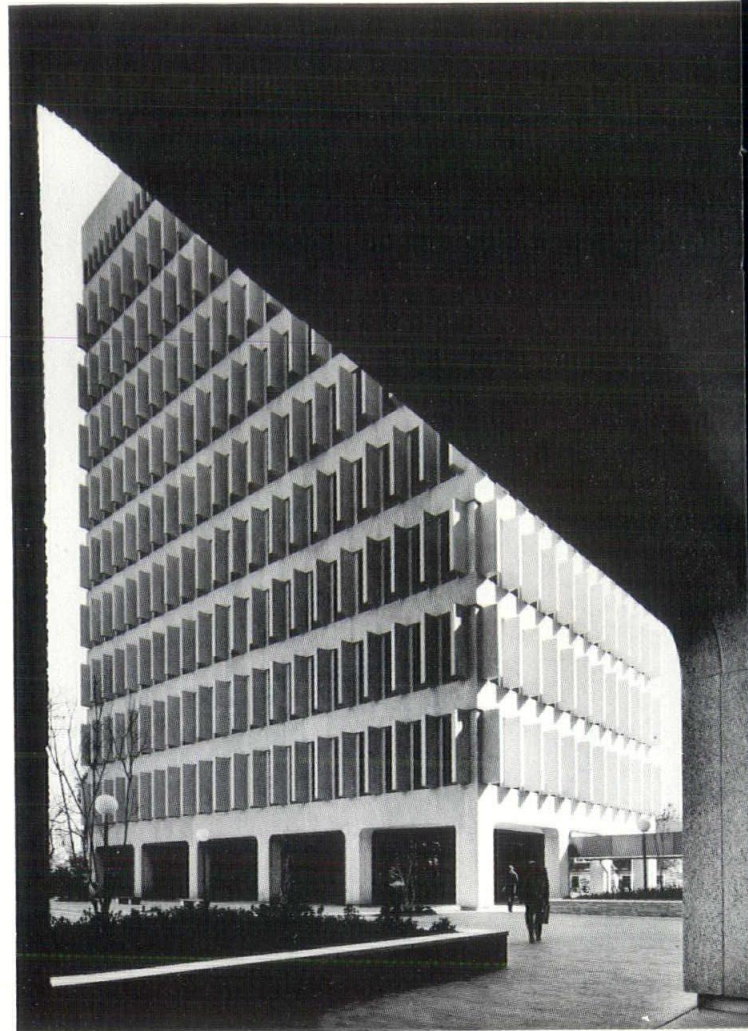
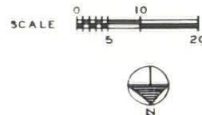
GORDON SCHENCK
Photographer



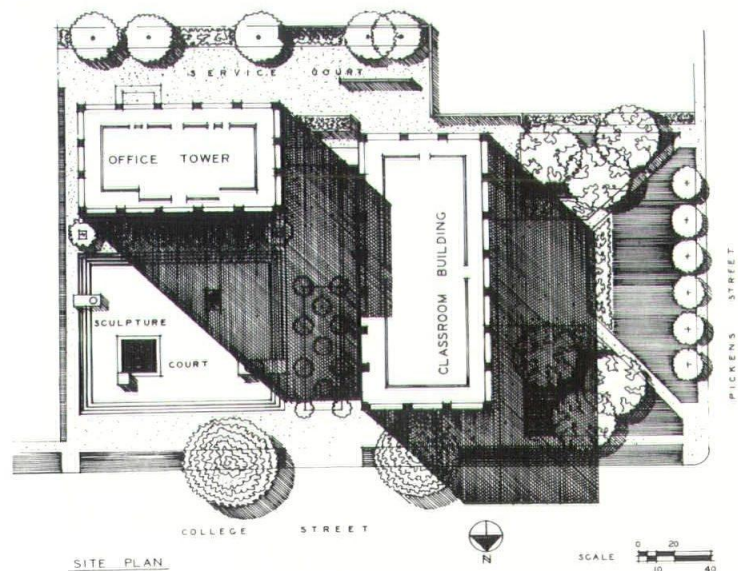
TYPICAL FLOOR PLAN

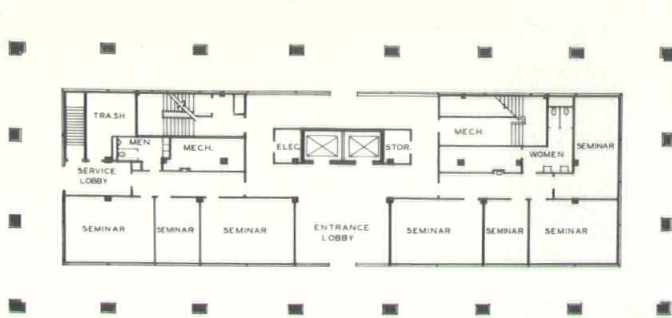


GROUND FLOOR PLAN



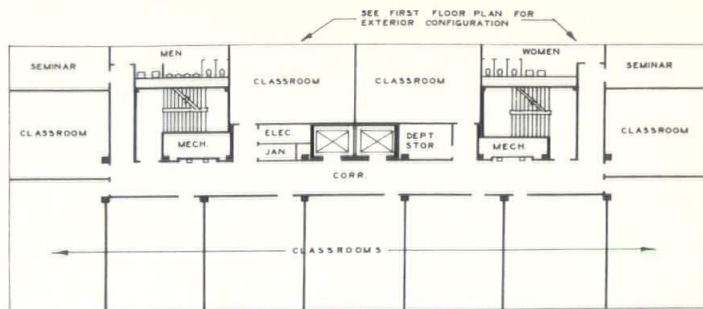
HONOR AWARD





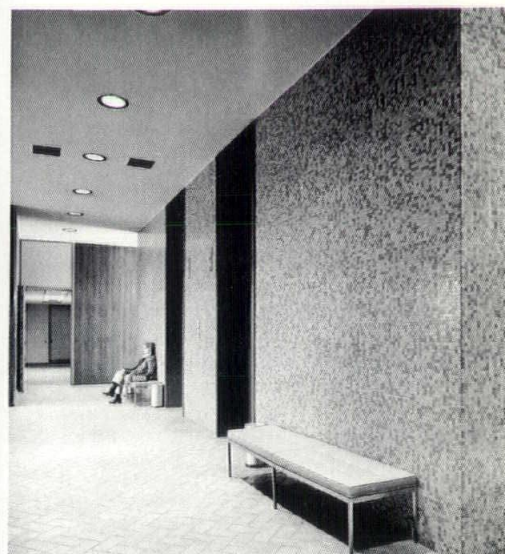
GROUND FLOOR PLAN

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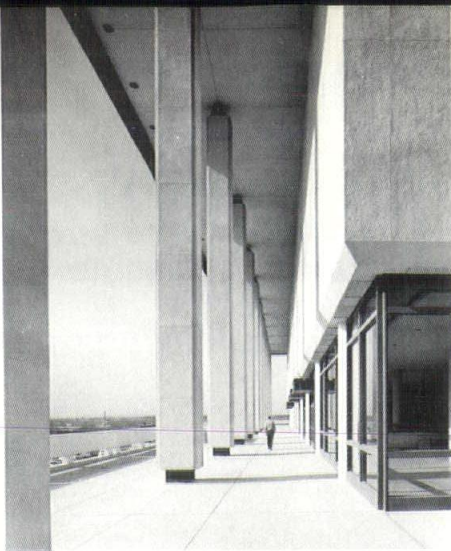
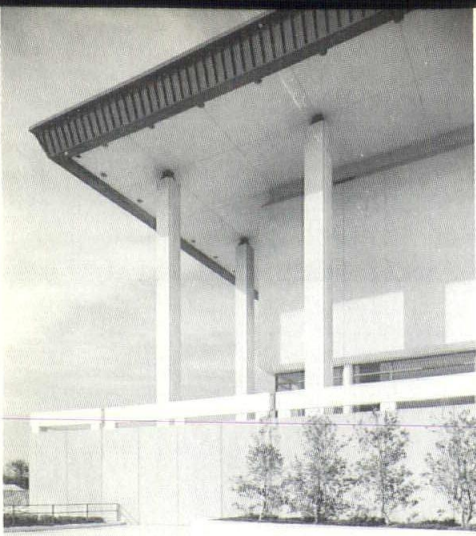
TYPICAL FLOOR PLAN

SCALE 0 10 20



Located in the newly expanding east side of the Carolina campus at the corner of Pickens and College Streets, the humanities center complex contains a ten story high rise faculty office building and a five story low rise classroom building. A 750 seat auditorium is to be added to the east later. A sunken sculpture court will join the three elements of the complex and a competition has been held to obtain the most appropriate sculpture. The center will house the departments of English, foreign languages, and philosophy. The structure for these first two buildings is of cast in place concrete with an exterior of pebble faced precast concrete of a tan tone. Bronze colored glass and bronze colored aluminum door and window frames carry out the monochromatic scheme.





HONOR AWARD

CAROLINA COLISEUM
University of South Carolina
Columbia

LYLES, BISSETT, CARLISLE & WOOL
Architects-Engineers-Planners

ABE FEDER
Lighting Consultant

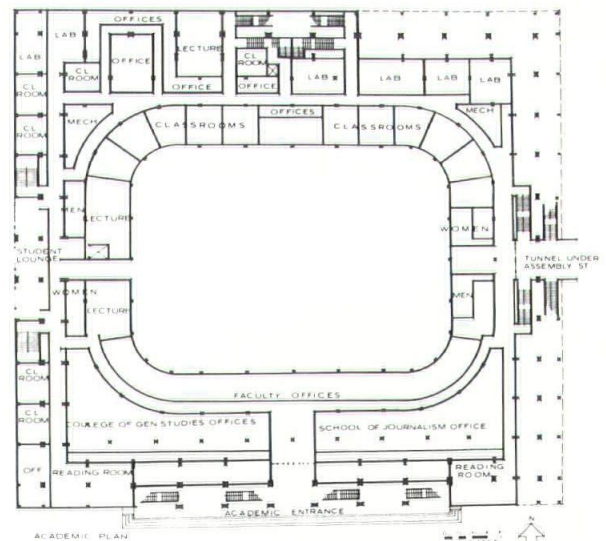
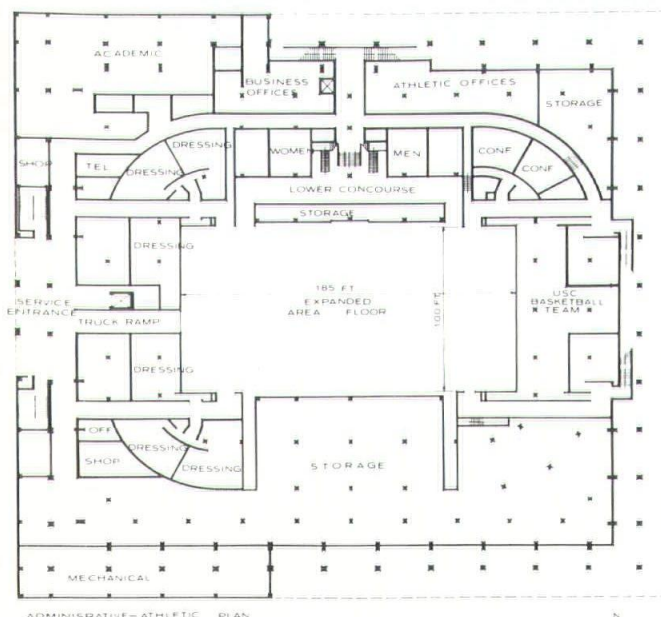
BOLT, BERANEK & NEWMAN
Acoustical Consultants

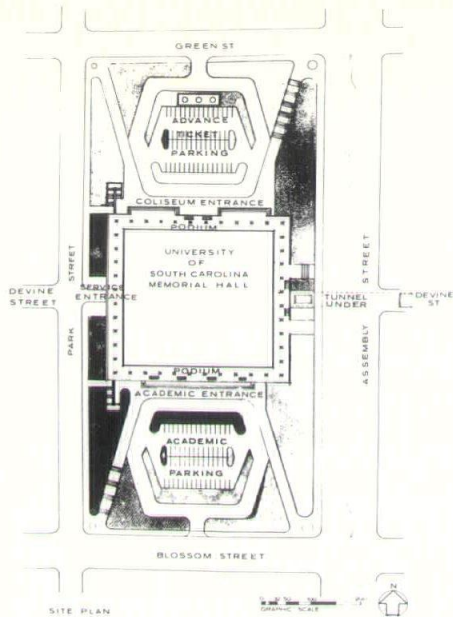
McDEVITT & STREET
General Contractor

GORDON SCHENCK
Photographer

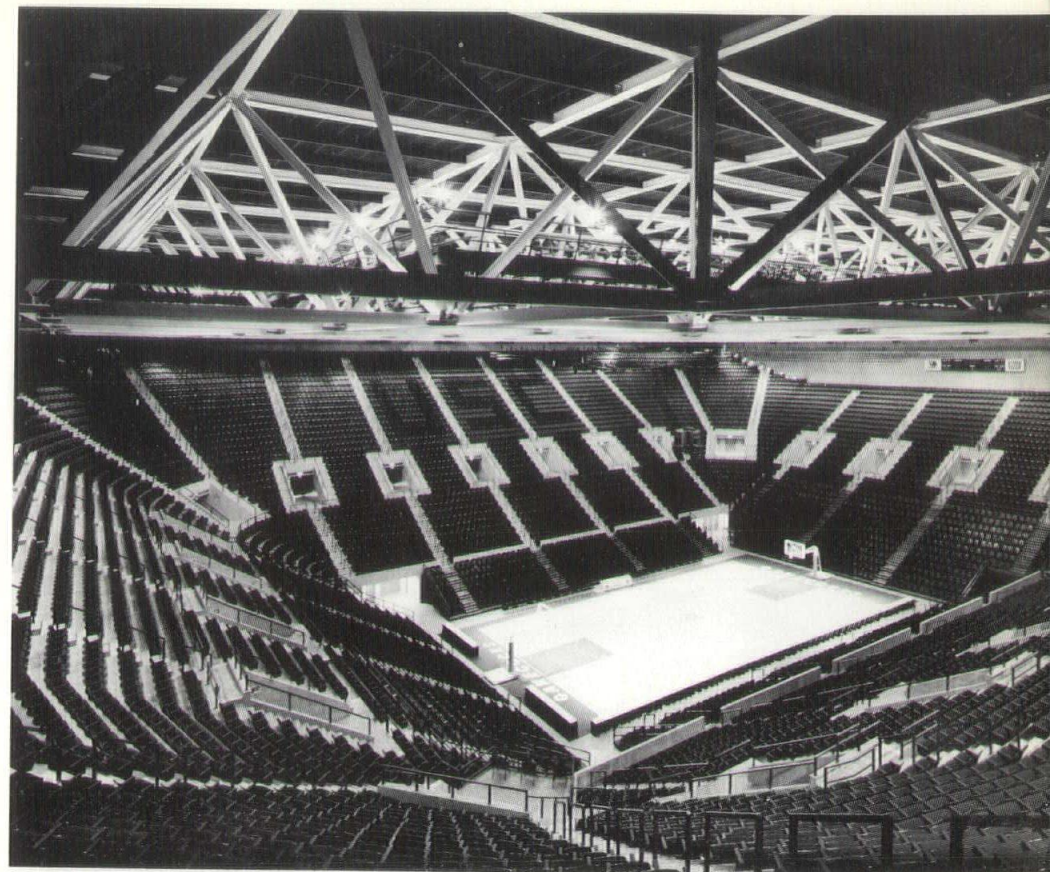


Carolina Coliseum is 300 feet square sitting on a podium which provides an additional outside walkway 30 feet wide, extending completely around the building. This podium walkway is at the inside concourse level which may be entered directly off grade from Assembly Street and is midway of the seating area. This allows spectators having only half the distance to travel between the lower seating and the top rows of seating.

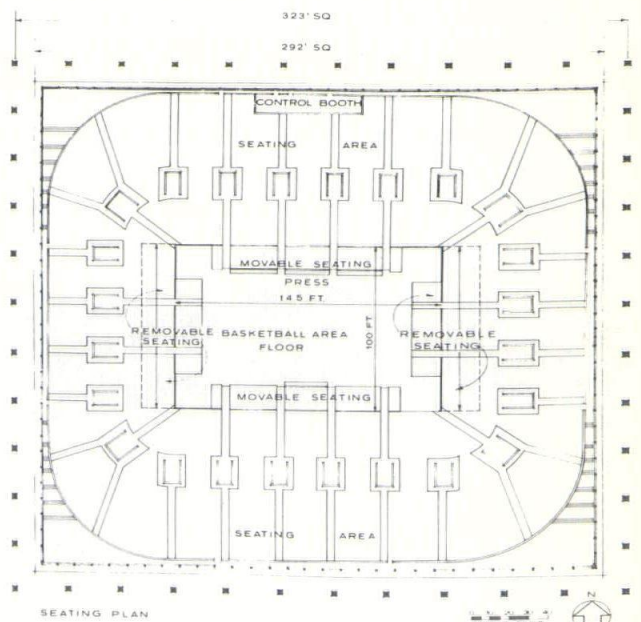
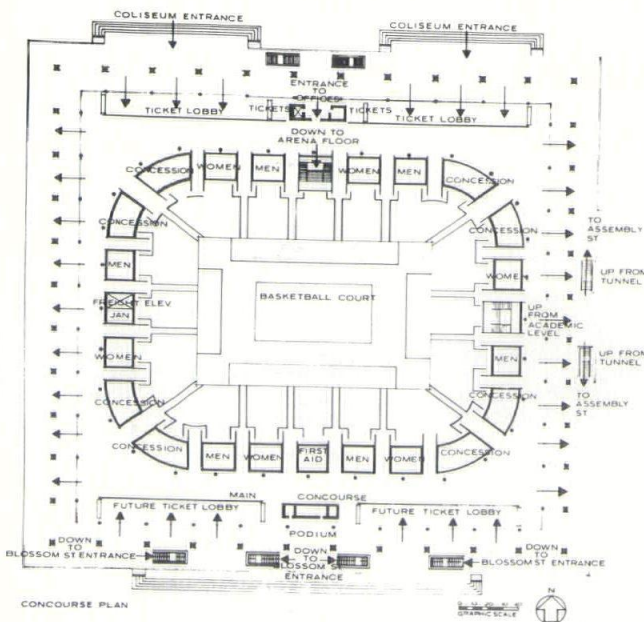
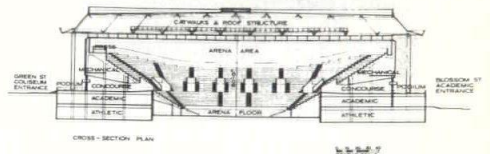




Over 12,000 spectators can be seated comfortably with unobstructed sight lines of the entire basketball arena, and an additional thousand for conventions when seating is used on the arena floor. The steel space frame supporting the roof spans the entire 300 feet, resting on the 44 exterior columns that are 55 feet tall rising 30 feet above the podium. The floor area provides amply for basketball as well as other uses such as circuses, ice shows, stage productions, concerts and conventions. At the arena level beneath the seating, there are provisions for team dressing rooms, exercising rooms and offices.



Monumental in character with columns and walls of concrete and glass, the building has a fascia and roof in metal of bronze color enclosing the space frame. The design treatment is basically the same as viewed from all four sides.



**NEWS-PIEDMONT OFFICES AND PLANT
Greenville**

J.E. SIRRINE COMPANY
Architects-Engineers

DANIEL CONSTRUCTION COMPANY
General Contractor

GORDON SCHENCK
Photographer

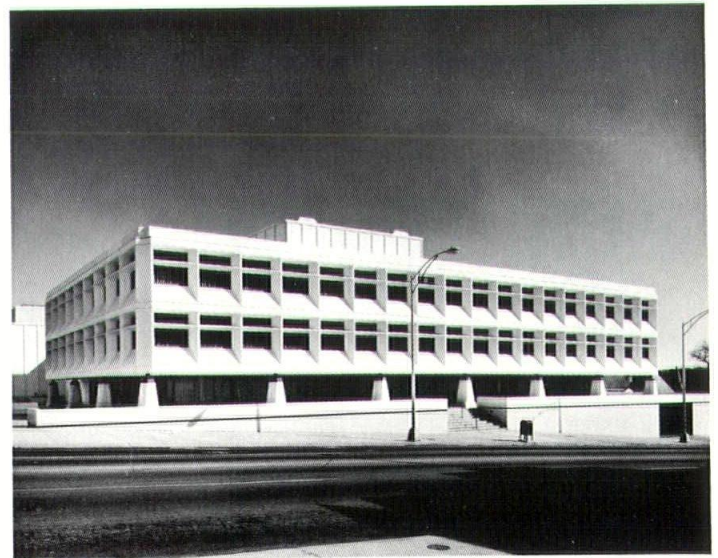
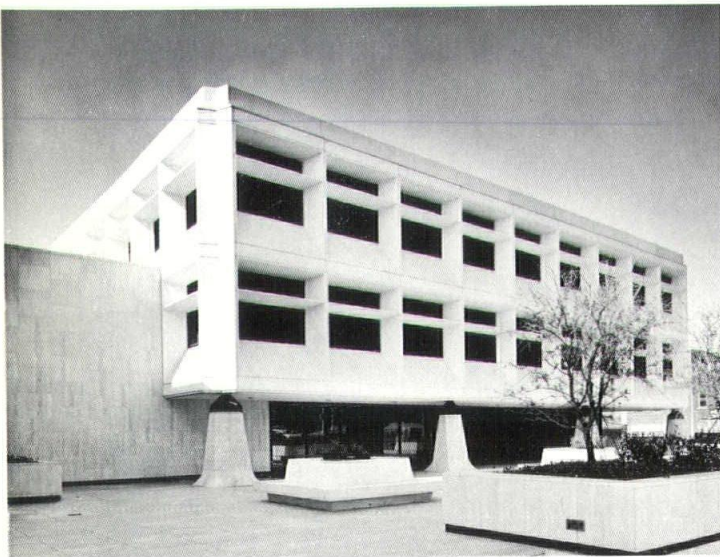
This building is significant due to its location within the city and the point in time which it was built. It is the southern anchor for a total downtown development program and was the first new building to be built in the downtown area in recent years. It should serve as a catalyst for future development and as an example of desirable architectural development.

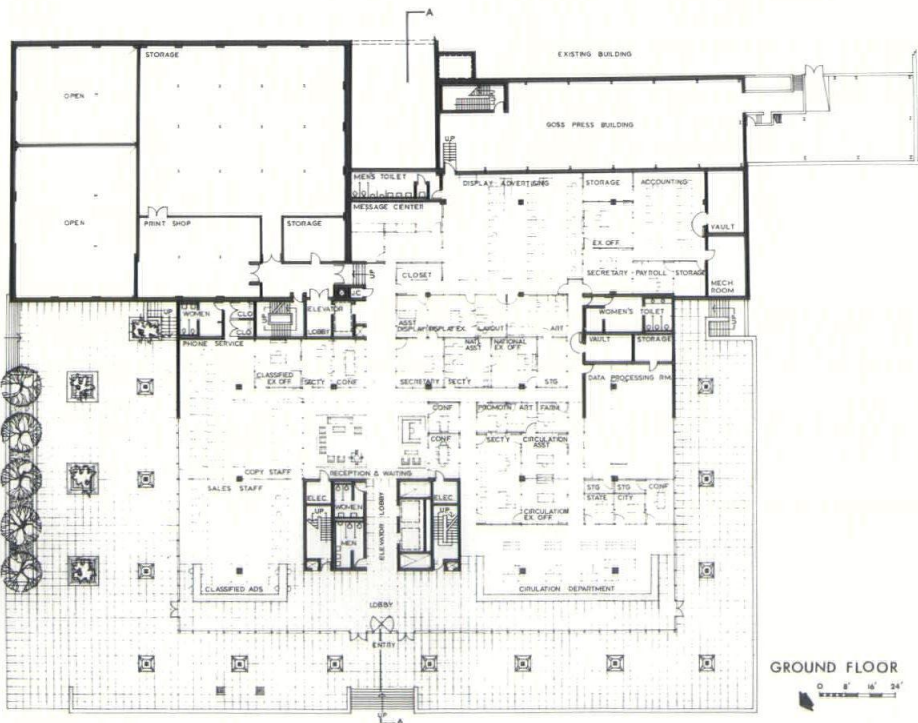
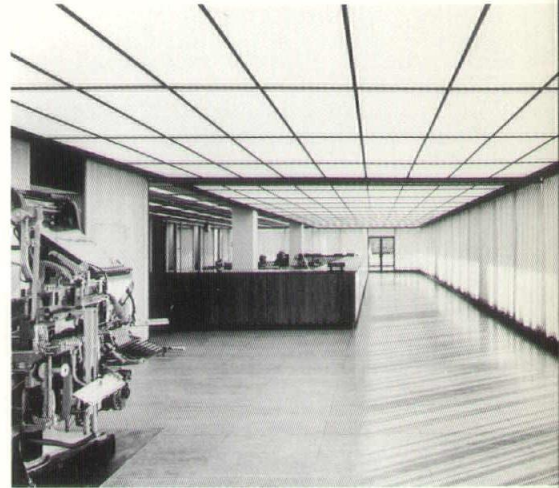
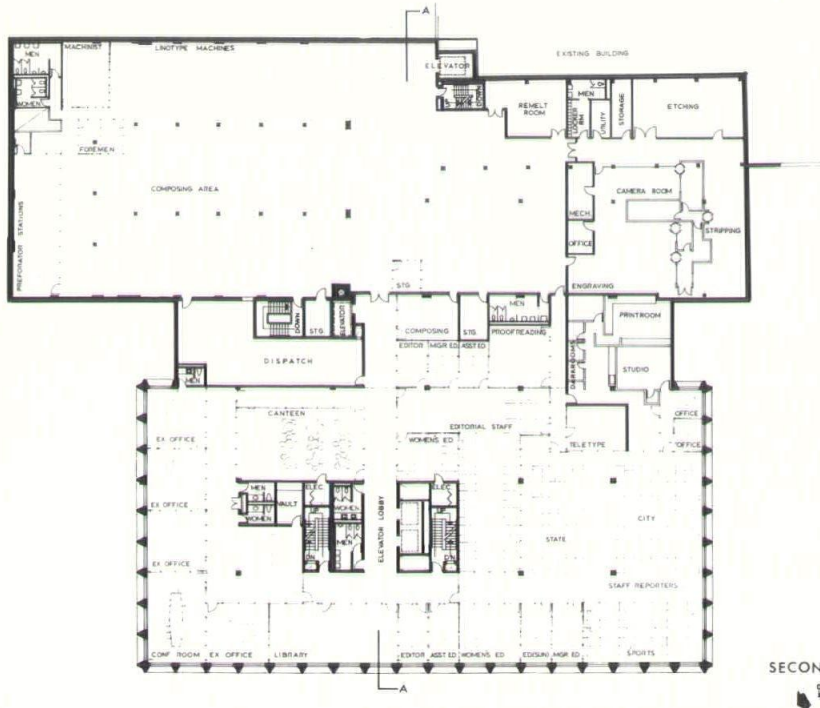
Due to the difficult task of building a new facility on the same site as the existing plant and not missing a single issue of newspaper, a complicated series of construction phases were established. The total area of new and renovated space amounts to some 161,000 square feet.

This new plant represents the most current thinking from the standpoint of both production facilities and working conditions. The office was designed to provide maximum flexibility by providing a movable glass partition system and modular ceiling—permitting relocation of lighting and air conditioning outlets. A complete underfloor duct system was provided for electrical and telephone connections.

The exterior of the building is white precast concrete with travertine stone covering the walls and floors of the parking garage plaza.

MERIT AWARD





LITTLEJOHN COLISEUM
Clemson University

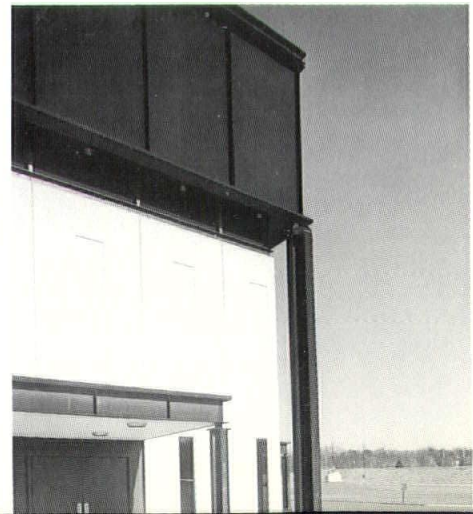
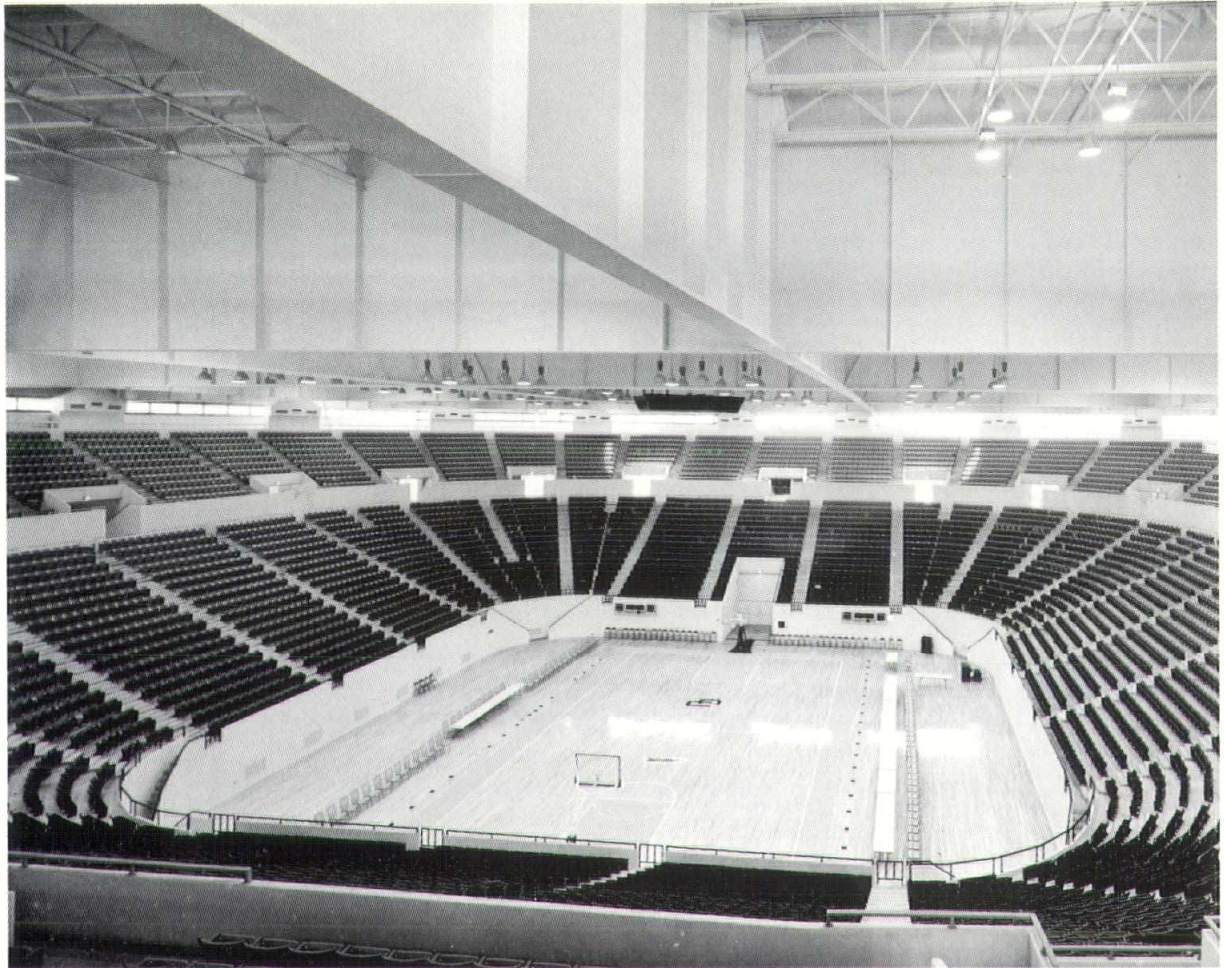
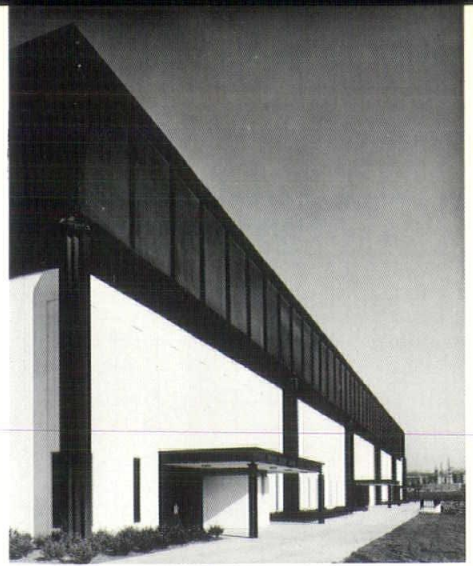
J.E. SIRRINE COMPANY
Architects-Engineers

THE ENGINEERS COLLABORATIVE
Structural Consultants

CECIL'S INCORPORATED
General Contractor

GORDON SCHENCK
Photographer

MERIT AWARD

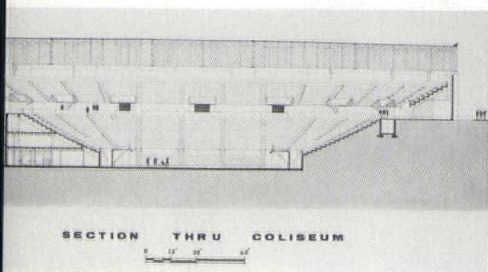
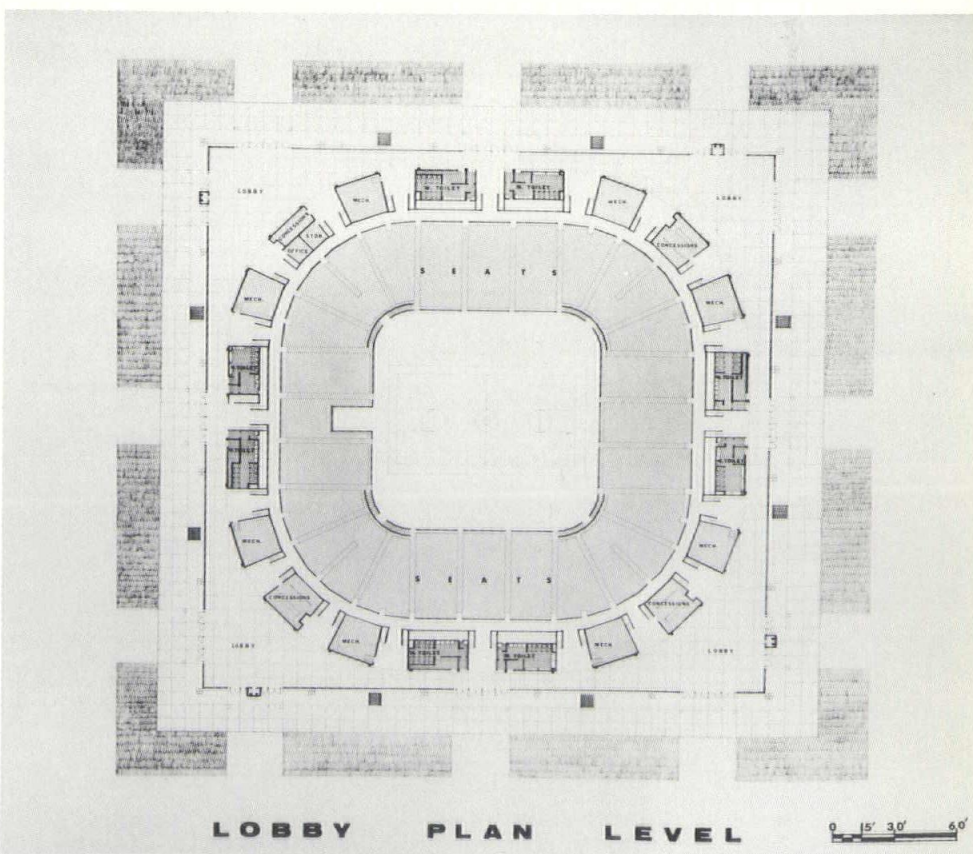
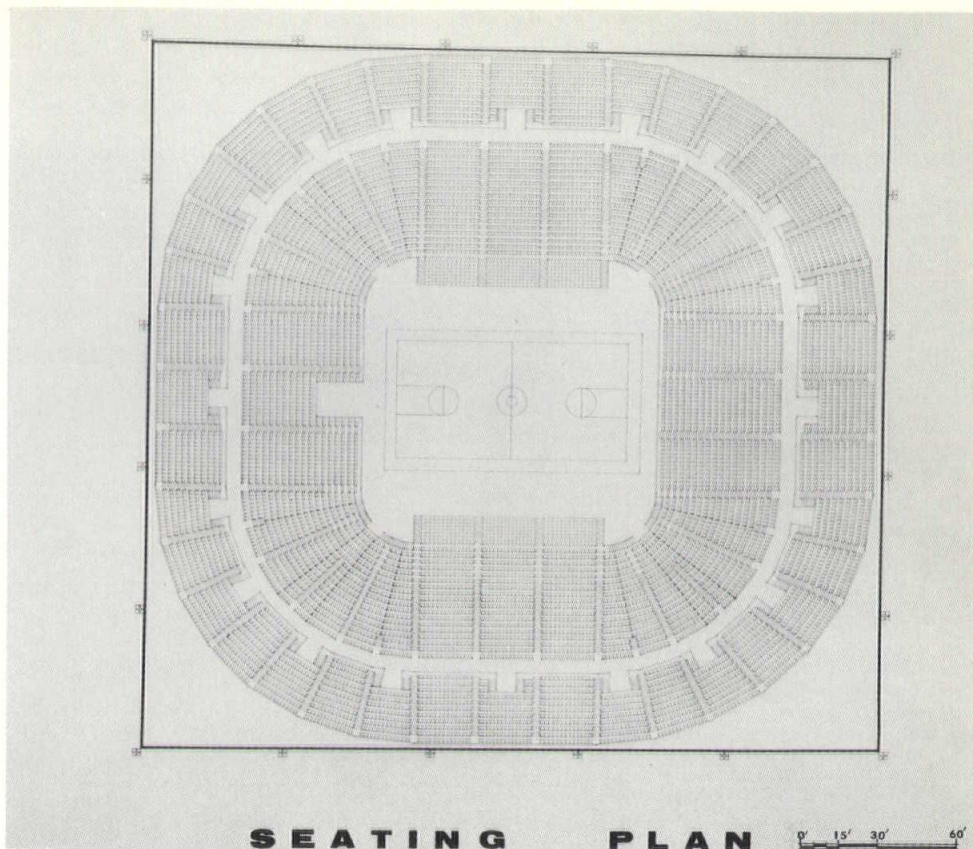


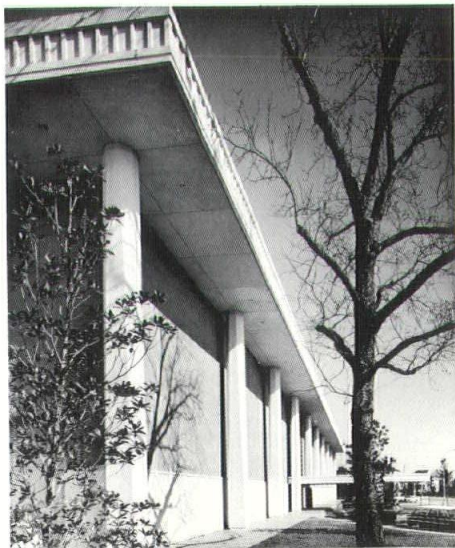
The architect was presented with the task of designing a 9,270 permanent seat multi-purpose coliseum within a budget of \$3,160,000. It was further stipulated that all lines of vision to all seats be free of obstructions and a square plan resulted requiring a clear span in both directions of three hundred feet. For a span of such magnitude it was imperative to make the structural system the main expression, both structurally and architecturally. The University also requested that the building be made as maintenance free as possible. "Weathering" Cor-Ten steel met the combined requirements of high strength and no maintenance.

The outside of the roof girders are of Cor-Ten steel along with the columns and column bases. Intricate architectural detail was achieved in the girders (with built in gutters and scuppers, the bearing detail at the top of the columns, and the column itself); yet the structural design is absolutely functional. By expressing the structural system and filling in the walls with a complimentary material such as the precast units shown here, a clerestory was possible around the entire exterior wall of the building which helped greatly in expressing the structural system even more clearly by admitting just the right amount of natural light into such vast space.

The basic structural system for the roof is composed of two pairs of intersecting welded plate girders, fifteen feet deep, spaced sixty feet apart and spanning three hundred feet. The four corner areas are filled in with girders of the same depth, spanning one hundred and twenty feet and sixty feet. This system, in its completed construction, makes a grid of twenty-five cells, each sixty feet on the side and of uniform depth. These are filled in with steel joists supporting a light weight concrete-on-form-board deck with built up roofing. Final camber under dead load of the main girders is fifteen inches.

One word about color should be mentioned. The school colors are purple and orange. Orange paint and the natural orange color of a wood floor provided the orange. It was decided to add a more subtle touch of color to the seats by fading from a dark purple at the bottom to pale blue at the top.







MERIT AWARD

AUDITORIUM/EXHIBITION HALL
Charleston

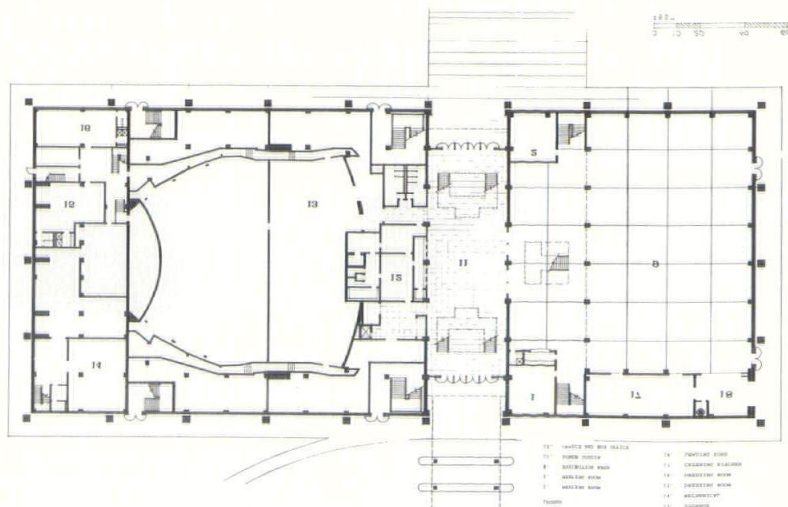
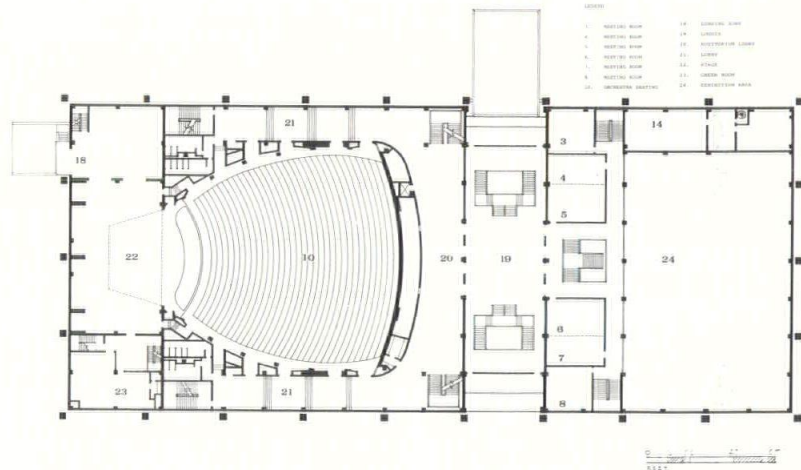
LUCAS AND STUBBS ASSOCIATES
Architects/Engineers

JOHN SHERIDAN, P.E.
Structural Engineer

McDEVITT & STREET
General Contractor

GORDON SCHENCK
Photographer

A municipally owned auditorium with an adjoining exhibition area, this project was built on an Urban Renewal site at a cost of \$3,952,000. The auditorium seats 2,750 and provides the community with accommodations for the performing arts, conventions, road shows, public meetings and a wide variety of other events. The exhibition area can accommodate a similar wide range of events from machinery trade shows to banquets of state. Both areas can be utilized for separate functions simultaneously. Smaller meeting rooms are also provided. A design competition was held to select the architects.





BATES HOUSE
University of South Carolina
Columbia



MAYNARD PEARLSTINE
UPSHUR, RILEY & BULTMAN
Associated Architects

REED, FLEMMING & ASSOCIATES
Mechanical Engineers

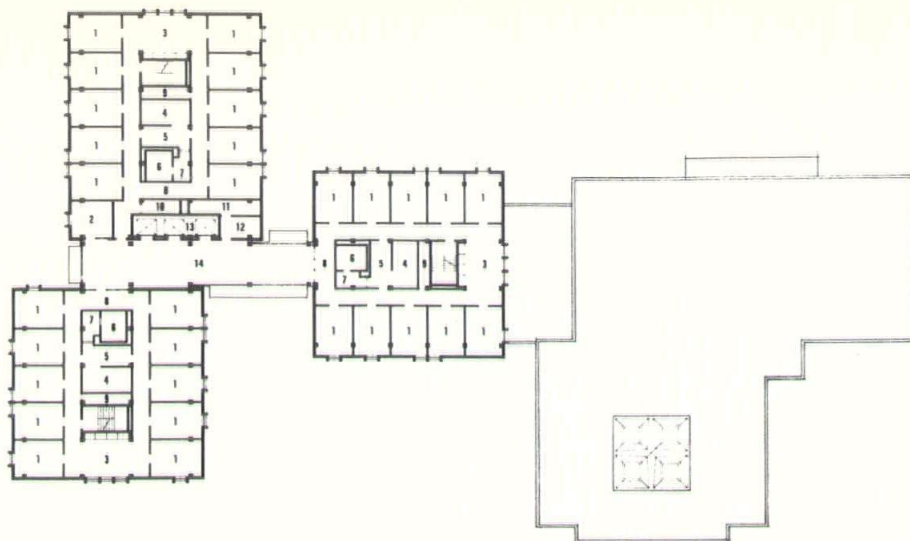
HOLLADAY, COLEMAN & WILLIAMS
Electrical Engineers

CONGAREE CONSTRUCTION COMPANY
General Contractor

RUSSELL MAXEY
Photographer

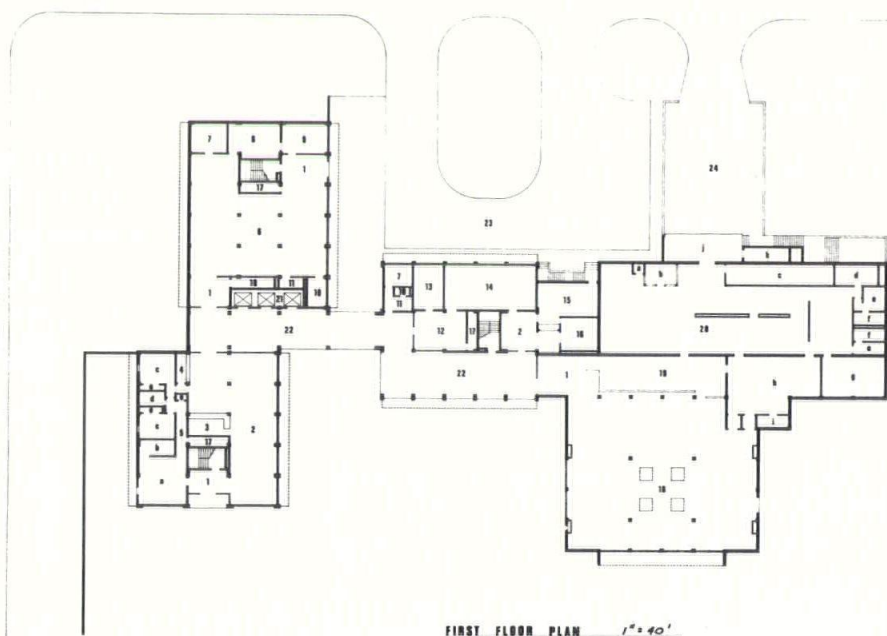
MERIT AWARD

This triple tower ten story residence hall, housing 549 men initially, was arranged to give three twenty-student suites per floor. By varying window placement, three room arrangements were provided on the upper nine floors. Each tower contains ten 2 bedroom suites around a central bath core and includes a lounge and study area. The towers are connected by an open passage or terrace served by three elevators, and the advisor's room and ironing room open to this terrace. The first floor kitchen is designed to feed 1000 students, and the dining hall can be expanded when the next increment of 500 students is added in several years. The first floor also houses in one tower base a two bedroom apartment, desk and lounge; in a second tower base a student game room and student government rooms; and in the third tower base a canteen, TV room and laundry.



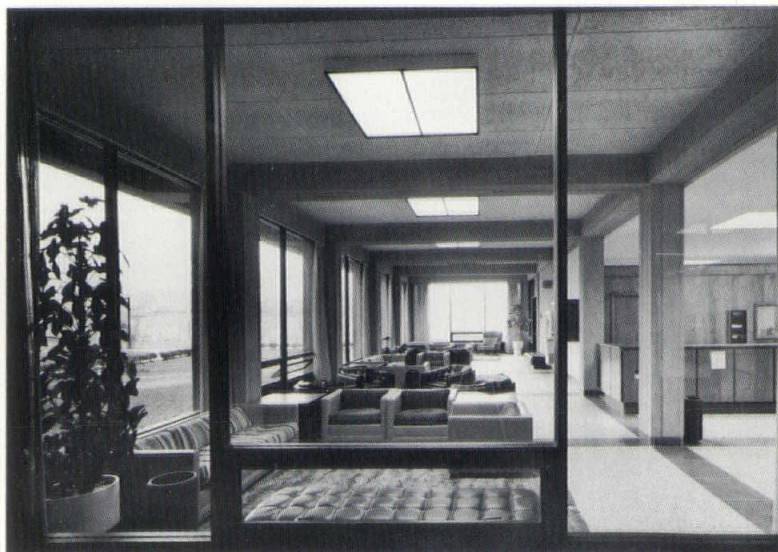
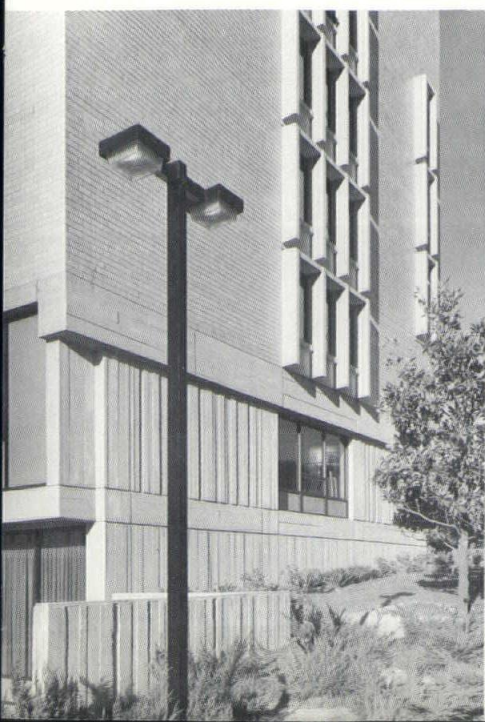
- LEGEND
- 1 BEDROOM
 - 2 ADVISOR'S BEDROOM
 - 3 LOUNGE AND STUDY
 - 4 TOILET ROOM
 - 5 LAVATORY ROOM
 - 6 SHOWERS
 - 7 DRYING ROOM
 - 8 CORRIDOR
 - 9 MECHANICAL
 - 10 JANITOR
 - 11 STORAGE
 - 12 IRONING ROOM
 - 13 ELEVATORS
 - 14 LOGGIA

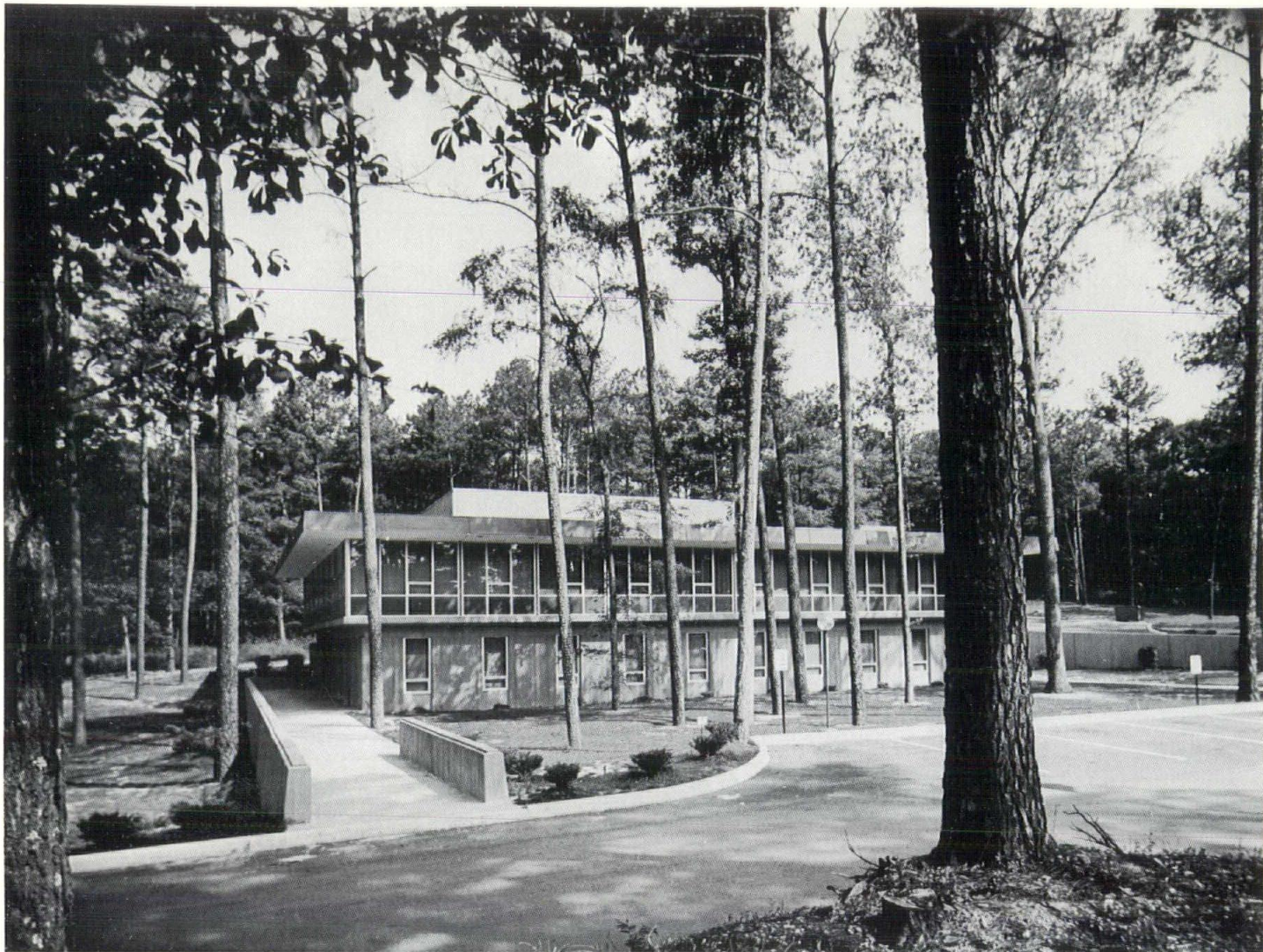
TYPICAL BEDROOM FLOOR PLAN 1" = 10'



- LEGEND
- 1 PAVEN
 - 2 LOBBY
 - 3 CONTROL CENTER
 - 4 POST OFFICE
 - 5 APARTMENT
 - 6 LIVING DINING ROOM
 - 7 KITCHEN
 - 8 BATHROOM
 - 9 BATH
 - 10 CLOSET
 - 11 BUNK ROOM
 - 12 STORAGE
 - 13 STORM SHED
 - 14 CASH ROOM
 - 15 TOILET ROOM
 - 16 JANITOR
 - 17 TABLE LOUNGE
 - 18 VENDING MACHINES
 - 19 TELEVISION LOUNGE
 - 20 LAUNDRY PICK-UP
 - 21 LAUNDRY MACHINES
 - 22 MECHANICAL
 - 23 DINING ROOM
 - 24 SERVICE AREA
 - 25 JANITOR
 - 26 OFFICE
 - 27 PAPER STORAGE
 - 28 LINEN STORAGE
 - 29 LOCKER ROOM
 - 30 TOILET ROOM
 - 31 EMPLOYEES DINING ROOM
 - 32 DISHWASHING ROOM
 - 33 STORAGE
 - 34 RECEIVING
 - 35 CAR WASH
 - 36 ELEVATORS
 - 37 LOBBY
 - 38 ENTRANCE COURT
 - 39 SERVICE COURT

FIRST FLOOR PLAN 1" = 40'





MERIT AWARD

WNOK TV-RADIO STUDIO & OFFICE
Columbia

MAYNARD PEARLSTINE
WILLIAM FULMER
Associated Architects

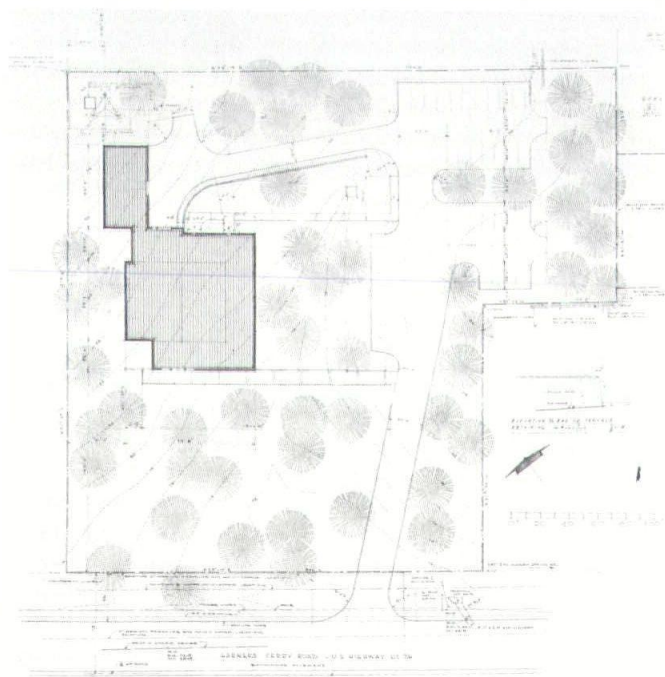
SAM HUNTER
Structural Engineer

DURLACH, O'NEAL & JENKINS
Mechanical Engineers

HOLLADAY, COLEMAN & WILLIAMS
Electrical Engineers

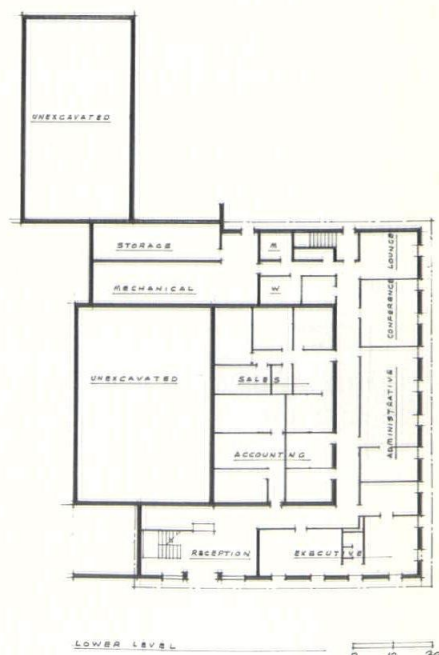
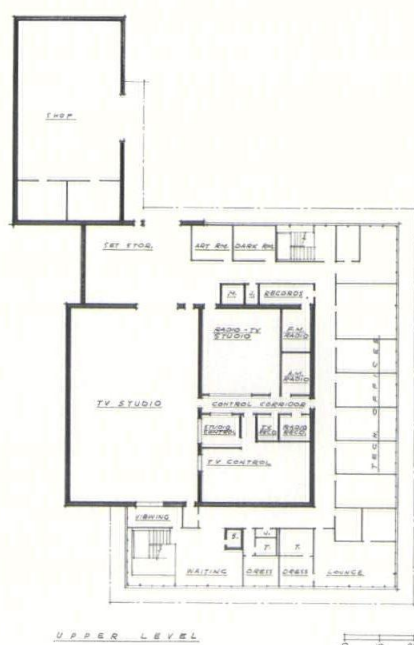
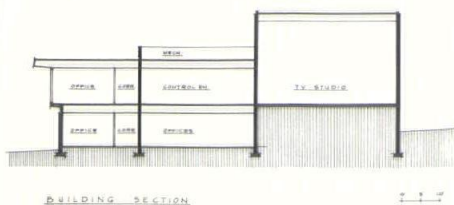
M.B. KAHN CONSTRUCTION COMPANY
General Contractor

RUSSELL MAXEY
Photographer





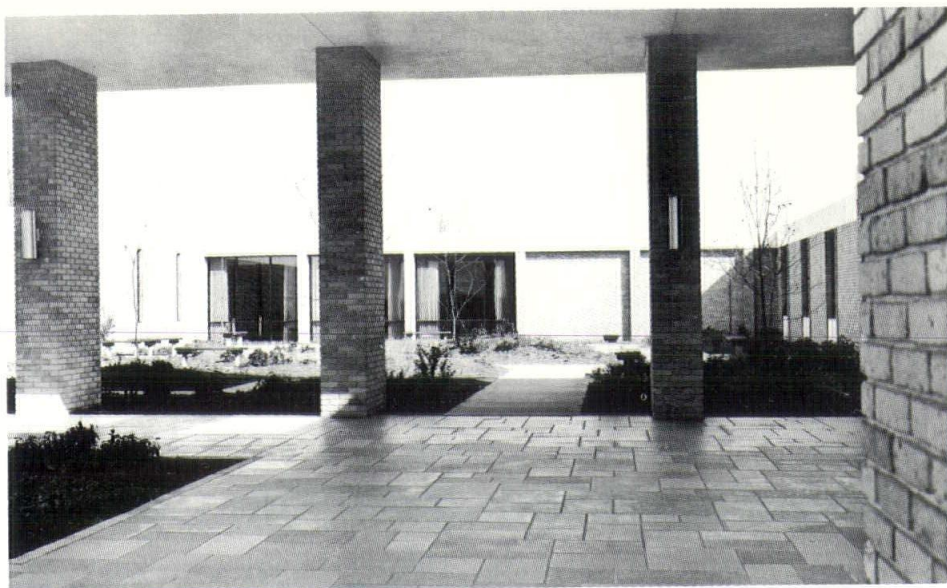
Recessed into a wooded hillside, the building is of rough board formed reinforced concrete, job finished after form removal with a concrete stain to blend into the surroundings. The second level offices are lightly framed in a bronze toned curtain wall, again to blend with surroundings, and cantilever over the rough formed concrete. The reinforced concrete walls and slabs also give a rigid structure, holding vibration of electronic controls and cameras to a minimum. Studio and control area floors, walls, and ceilings are heavily sound-proofed, and the control area has a removable elevated floor to insure ease of equipment replacement.



MERIT AWARD

MENTAL HEALTH CENTER
Greenville

J. HAROLD MACK & ASSOCIATES
Architects



This comprehensive mental health center consists of two separate buildings. One structure, the main complex, houses five functional units containing facilities for administration, professional offices, outpatient services, inpatient accommodations and activities. The second building, physically separate from the main complex, houses a school for emotionally disturbed children. Enclosing a total of 62,000 square feet, the facilities provide space for 50 inpatient beds, 8 beds for emotionally disturbed children and space for programs for 125 partially hospitalized patients, as well as space and arrangements for 800 outpatient visits per month.

The areas of the main complex are unified by a high-roofed concourse, 50 feet wide and over 450 feet long, supported by brick columns spaced at 12 foot intervals. The roof is open over landscaped areas in the middle of the concourse.

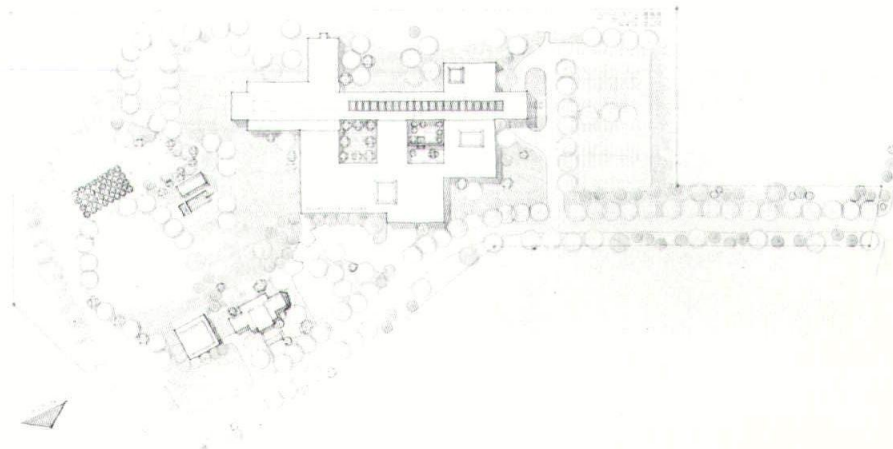
J.C. HARRISON
Mechanical Engineer

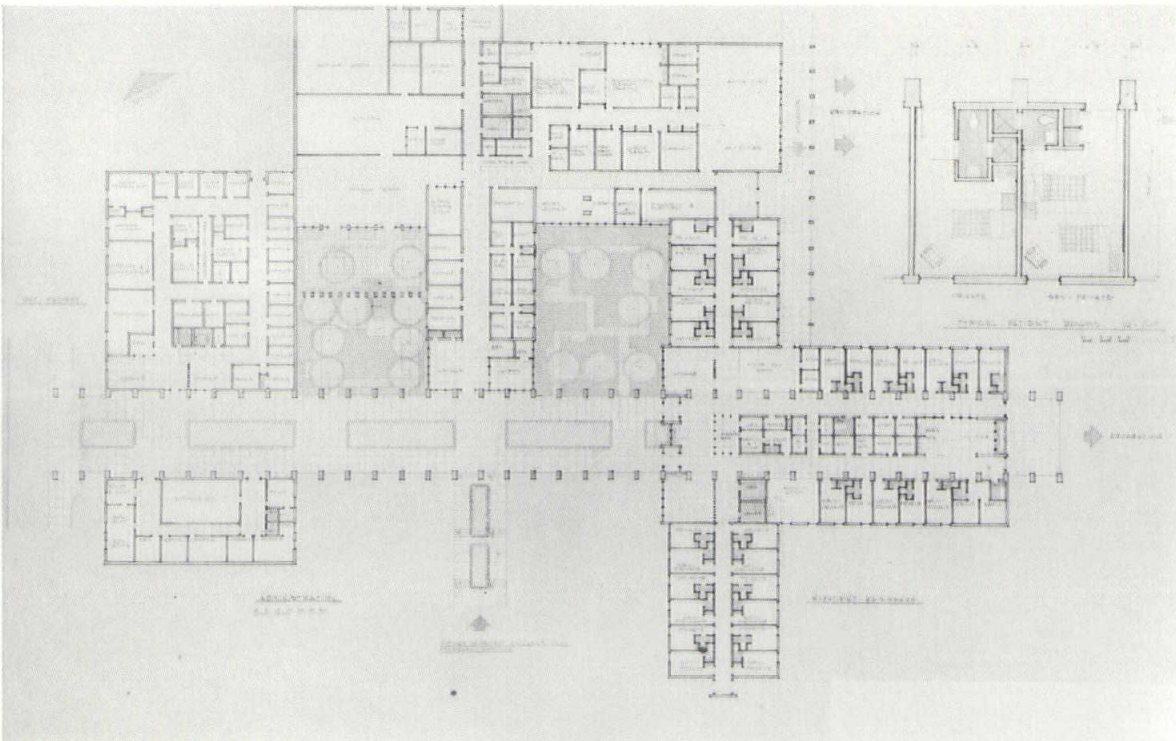
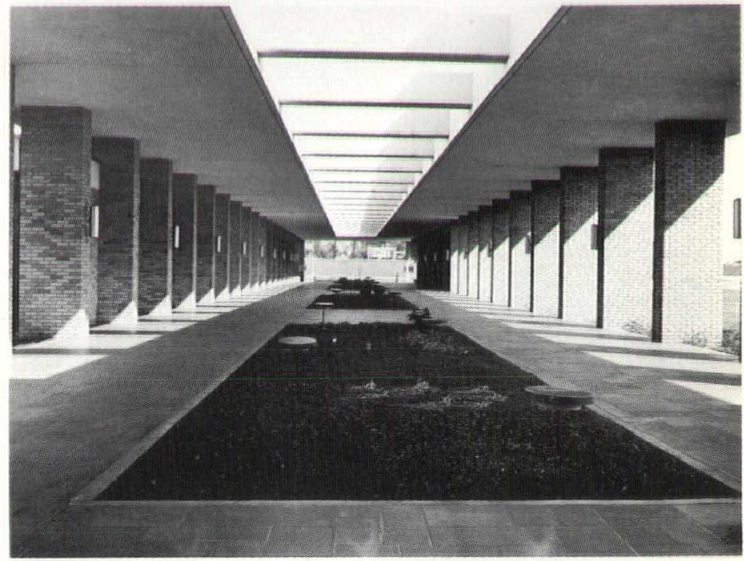
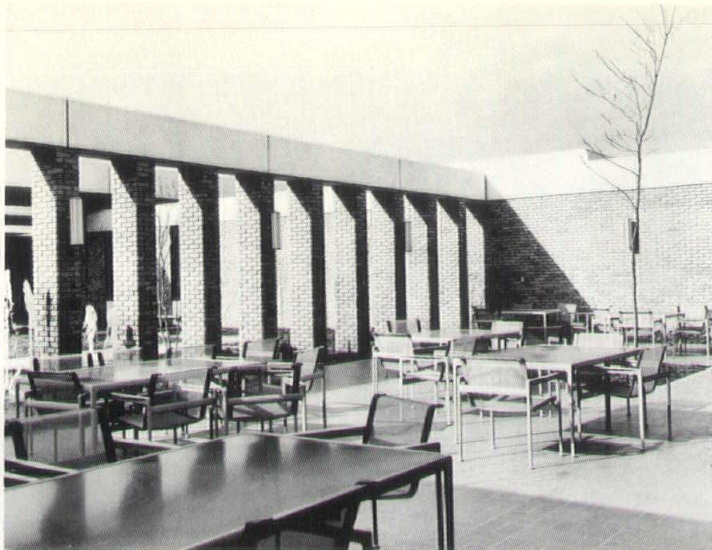
JOSEPH S. HOLLADAY
Electrical Engineer

J. EDWARD PINCKNEY
Landscape Architect

DANIEL CONSTRUCTION COMPANY
General Contractor

LELAND H. LOWERY
Photographer

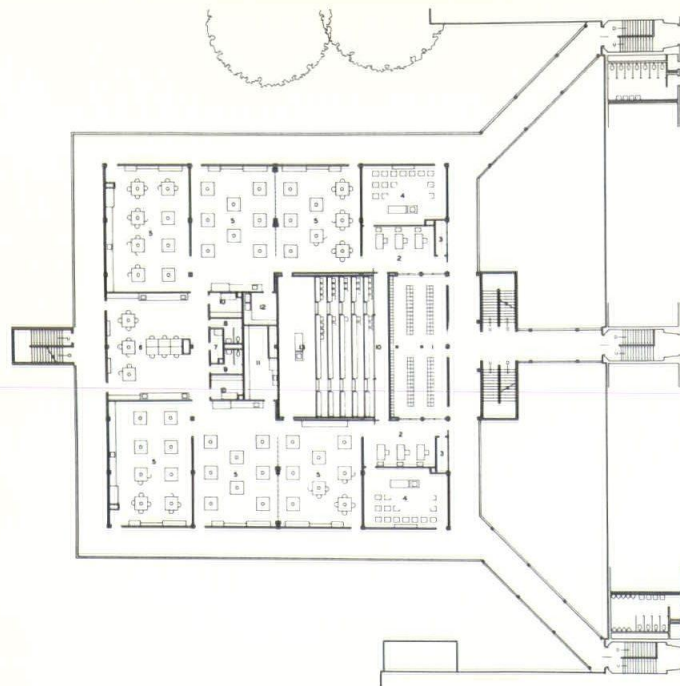




SECOND FLOOR PLAN



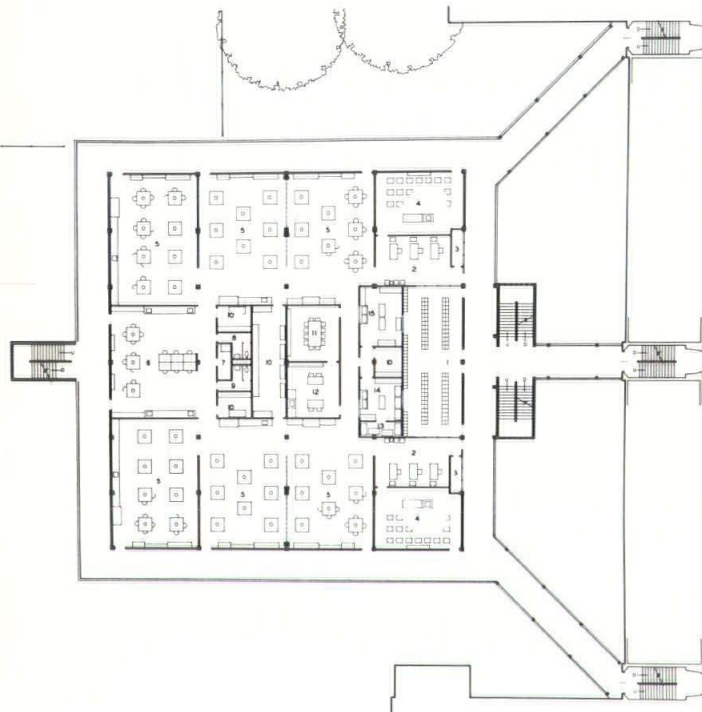
- LEGEND**
- 1 LOCKER ROOM
 - 2 LECTURE PREP ROOM
 - 3 DISPLAY AREA
 - 4 LECTURE ROOM
 - 5 LABORATORY
 - 6 INDIVIDUAL WORK AREA
 - 7 CUSTODIAN
 - 8 WOMEN
 - 9 MEN
 - 10 STORAGE ROOM
 - 11 CHEMISTRY STORAGE ROOM
 - 12 DARK ROOM
 - 13 LECTURE ROOM—174 SEATS



FIRST FLOOR PLAN



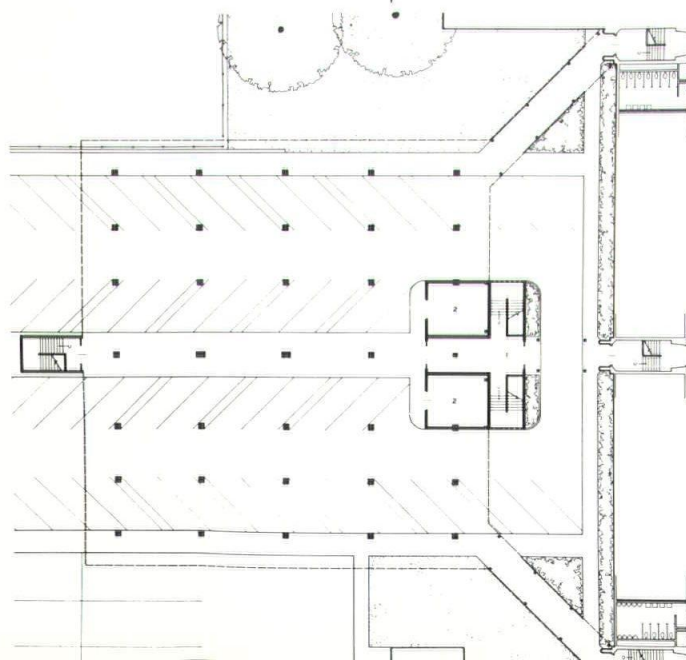
- LEGEND**
- 1 LOCKER ROOM
 - 2 LECTURE PREP ROOM
 - 3 DISPLAY AREA
 - 4 LECTURE ROOM
 - 5 LABORATORY
 - 6 INDIVIDUAL WORK AREA
 - 7 CUSTODIAN
 - 8 WOMEN
 - 9 MEN
 - 10 STORAGE ROOM
 - 11 SEMINAR ROOM
 - 12 WORK ROOM
 - 13 GROWING ROOM
 - 14 PLANT ROOM
 - 15 ANIMAL ROOM



GROUND FLOOR PLAN



- LEGEND**
- 1 ENTRANCE HALL
 - 2 STORAGE ROOM



MERIT AWARD

SCIENCE WING ADDITION
DREHER HIGH SCHOOL
Columbia

UPSHUR, RILEY AND BULTMAN
Architects

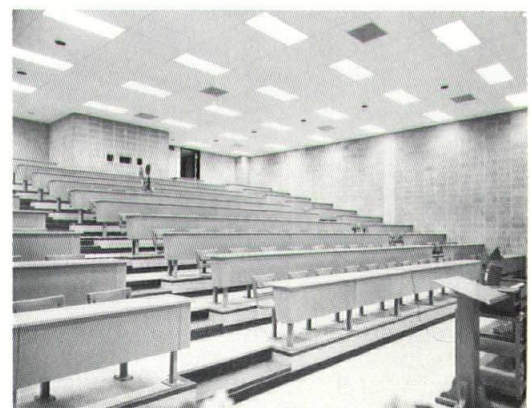
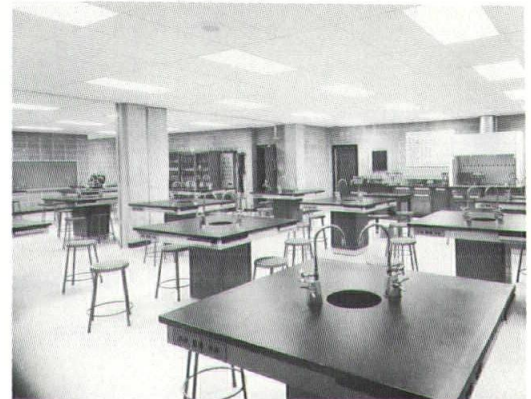
DURLACH, O'NEAL, JENKINS & WHITE
Mechanical Engineers

HOLLADAY, COLEMAN & WILLIAMS
Electrical Engineers

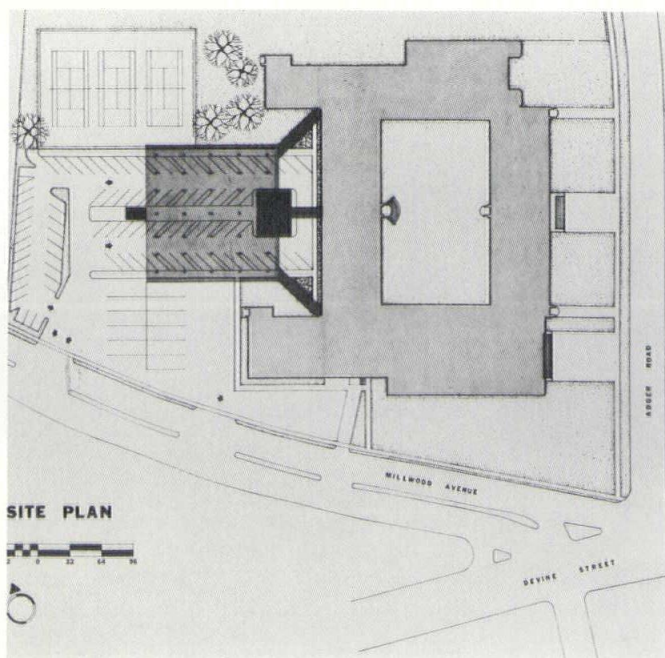
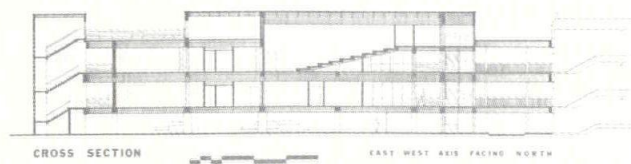
M.B. KAHN CONSTRUCTION COMPANY
General Contractor

RUSSELL MAXEY
Photographer

The facility needed a wing to house the complete science program of a 2,000 student senior high school. Requirements called for flexible teaching spaces which would allow a great variation in size of classes taught with lecture functions in areas separate from laboratories and individual work areas for more advanced students. The only area available for a



major addition to the building was on the student and faculty parking area and as much parking as possible had to be preserved. Connection of the new wing to the student traffic pattern in the existing building was of utmost importance in order to avoid undue congestion at any point. The new building was constructed of poured-in-place reinforced concrete columns and pan-joint floors, steel joists and poured gypsum roof decks with exterior corridors and windowless masonry walls.





MERIT AWARD

J. DRAKE EDENS LIBRARY
Columbia College
Columbia

UPSHUR, RILEY AND BULTMAN
Architects

GUY F. LYLE
Library Consultant

DURLACH, O'NEAL, JENKINS & WHITE
Mechanical Engineers

HOLLADAY, COLEMAN & WILLIAMS
Electrical Engineers

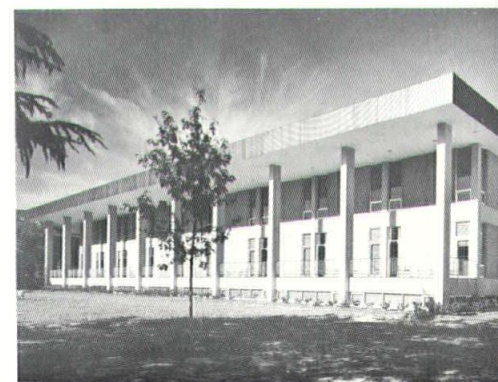
DORIS N. UPSHUR, AID
Interior Designer

CATHARINE REMBERT
Ceramic Artist

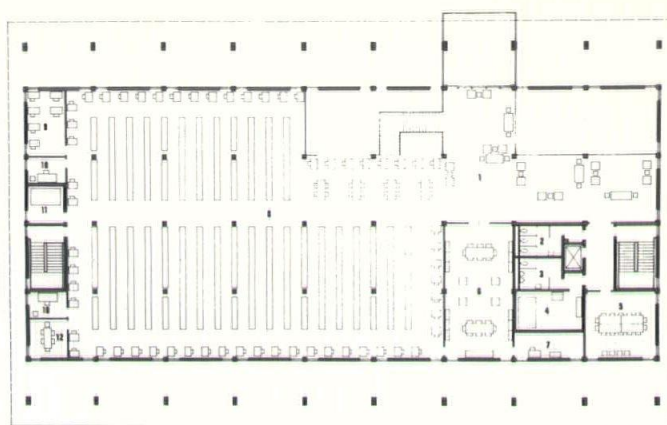
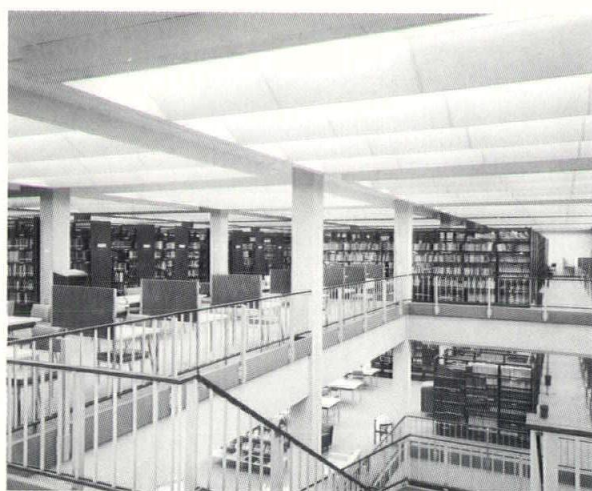
KENNETH B. SIMMONS, FASLA
Landscape Architect

LAFAYE-TARRANT CONSTRUCTION CO
General Contractor

RUSSELL MAXEY
Photographer



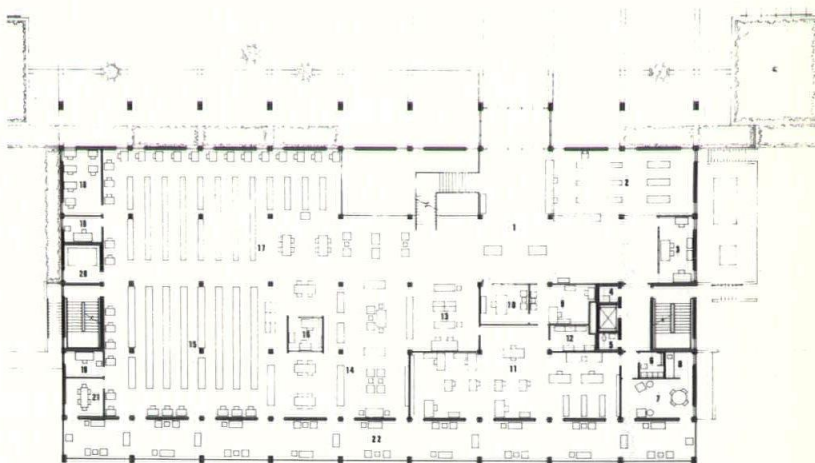
This general college library was designed to serve 1,000 students, seating 300 and containing 100,000 volumes. Future expansion was provided in areas initially housing separate, but related, functions which would then be located elsewhere. The lower floor of the completed building serves this purpose. The building and related plaza are located at the exact center of and form the central focus for the campus, where the original main building burned some few years ago. Construction features include poured-in-place reinforced concrete columns, roof beams and pan-joint-floors; steel joists and poured gypsum roof deck. Exterior walls are of utility-size face brick and interior walls of steel studs with gypsum board finish.



UPPER FLOOR PLAN

- LEGEND
- | | |
|--------------------------------|---------------------------------|
| 1. STUDY - LOUNGE AREA | 7. SPECIAL COLLECTION WORK ROOM |
| 2. WOMEN'S REST ROOM | 8. GENERAL STACKS - STUDY AREA |
| 3. MEN'S REST ROOM | 9. TYPING ROOM |
| 4. MECHANICAL - JANITOR'S ROOM | 10. STUDY |
| 5. SEMINAR ROOM | 11. MECHANICAL ROOM |
| 6. SPECIAL COLLECTION ROOM | 12. CONFERENCE ROOM |

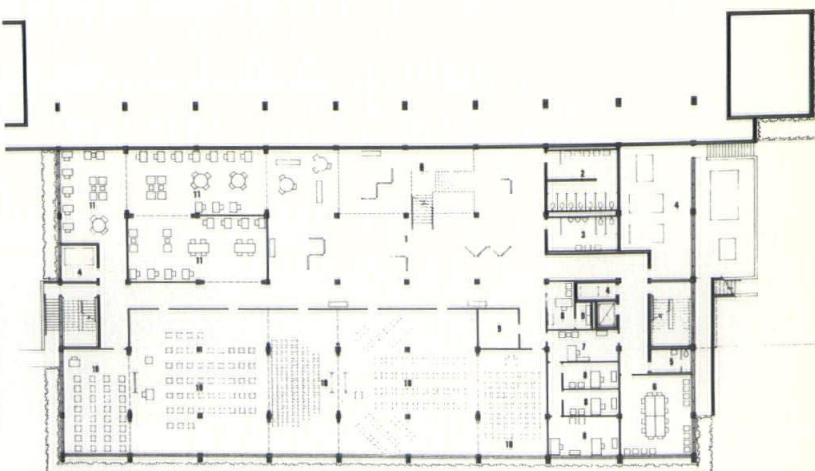
20 0 20 40



MAIN FLOOR PLAN

- LEGEND
- | | | | |
|-----------------------------------|---------------------------------|----------------------------------|---------------------|
| 1. FOYER AREA | 7. STAFF LOUNGE | 13. CATALOG AREA | 19. STUDY |
| 2. CIRCULATION AREA | 8. KITCHENETTE | 14. PERIODICAL LOUNGE AREA | 20. MECHANICAL ROOM |
| 3. CIRCULATION LIBRARIAN'S OFFICE | 9. SECRETARY - RECEPTION OFFICE | 15. PERIODICAL STACKS | 21. CONFERENCE ROOM |
| 4. JANITOR'S ROOM | 10. LIBRARIAN'S OFFICE | 16. REFERENCE LIBRARIAN'S OFFICE | 22. READING PORCH |
| 5. STAFF REST ROOM | 11. GENERAL SERVICES OFFICE | 17. REFERENCE AREA AND STACKS | |
| 6. STAFF LOCKER ROOM | 12. STORE ROOM | 18. TYPING ROOM | |

20 0 20 40



LOWER FLOOR PLAN

- LEGEND
- | | |
|----------------------|---------------------------------|
| 1. LOBBY GALLERY | 7. SECRETARY - RECEPTION OFFICE |
| 2. WOMEN'S REST ROOM | 8. FACULTY OFFICE |
| 3. MEN'S REST ROOM | 9. STORE ROOM |
| 4. MECHANICAL ROOM | 10. CLASS-TESTING ROOM |
| 5. JANITOR'S ROOM | 11. STUDY ROOM |
| 6. SEMINAR ROOM | |

20 0 20 40

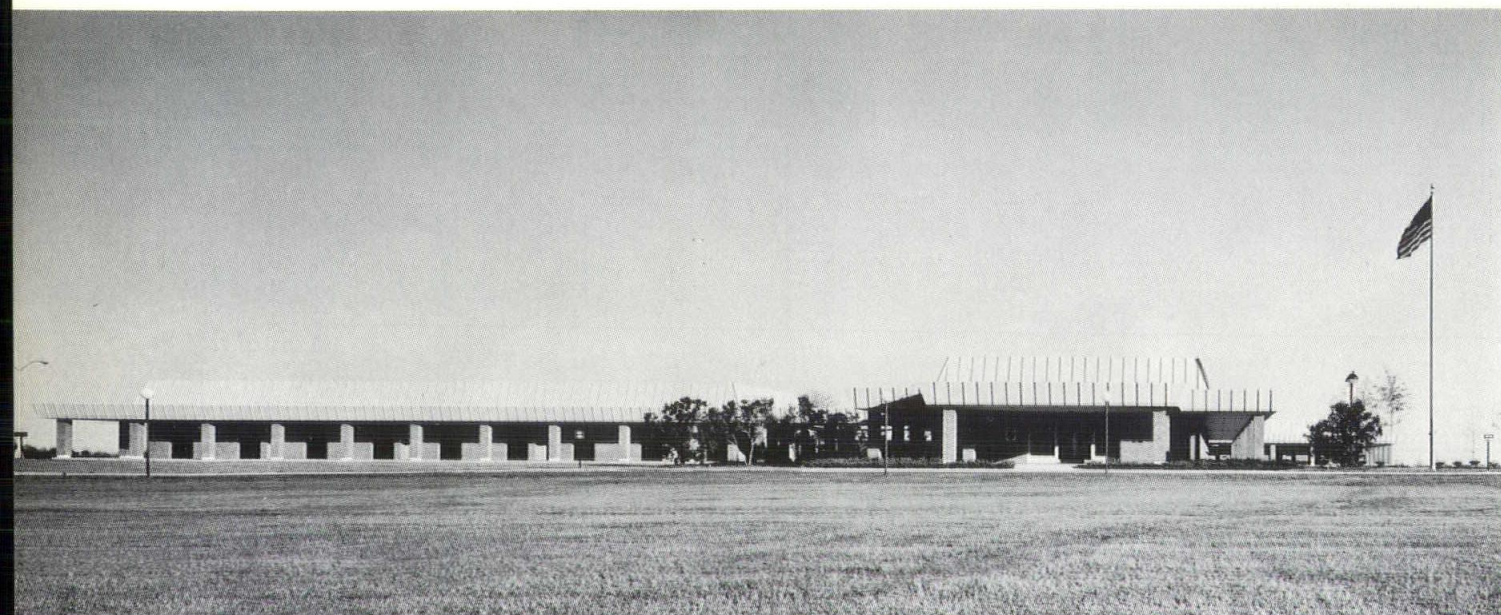
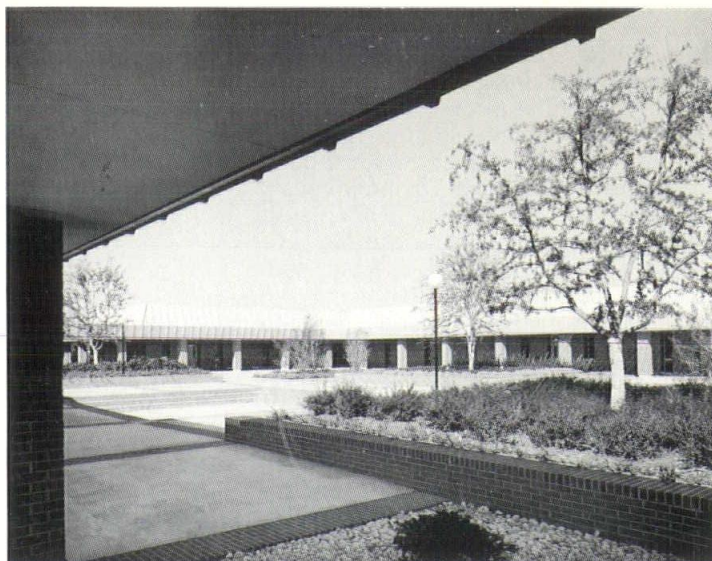
MERIT AWARD

ORANGEBURG-CALHOUN TEC
Orangeburg

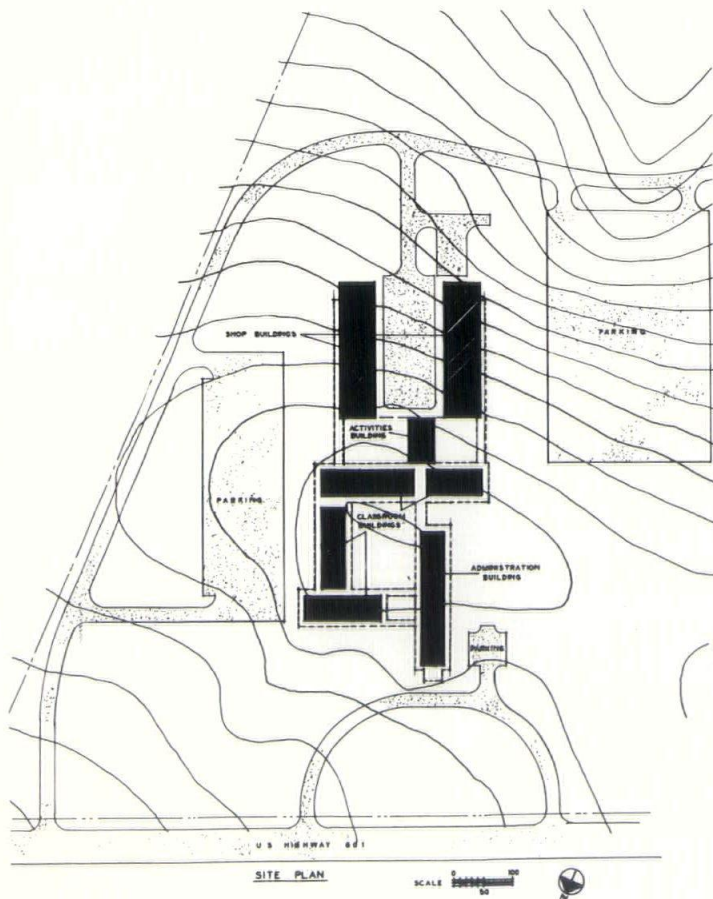
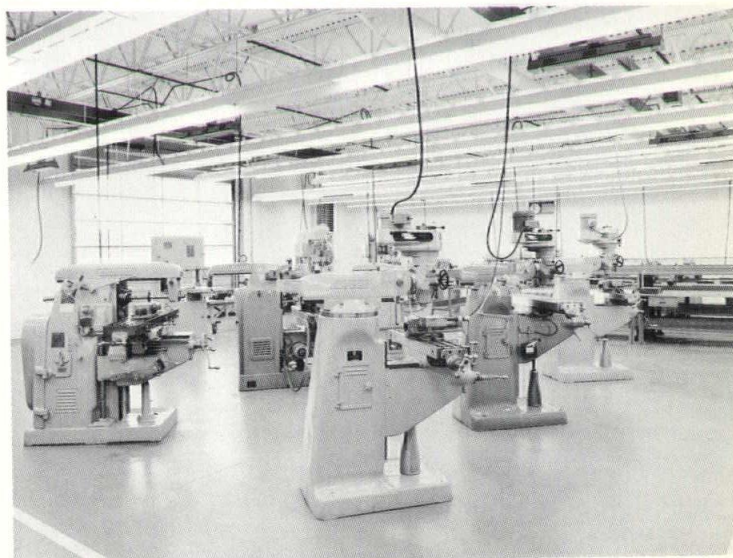
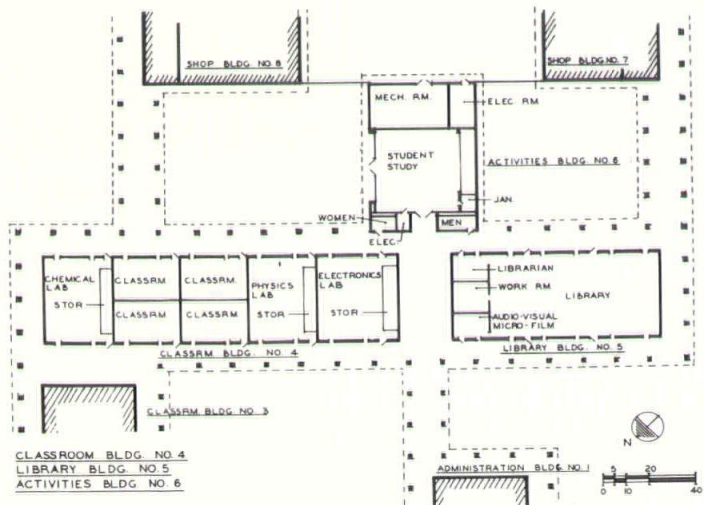
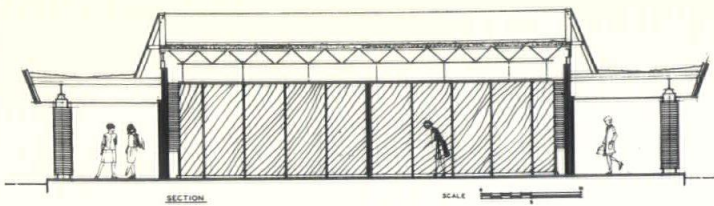
LYLES, BISSETT, CARLISLE & WOLFF
Architects-Engineers-Planners

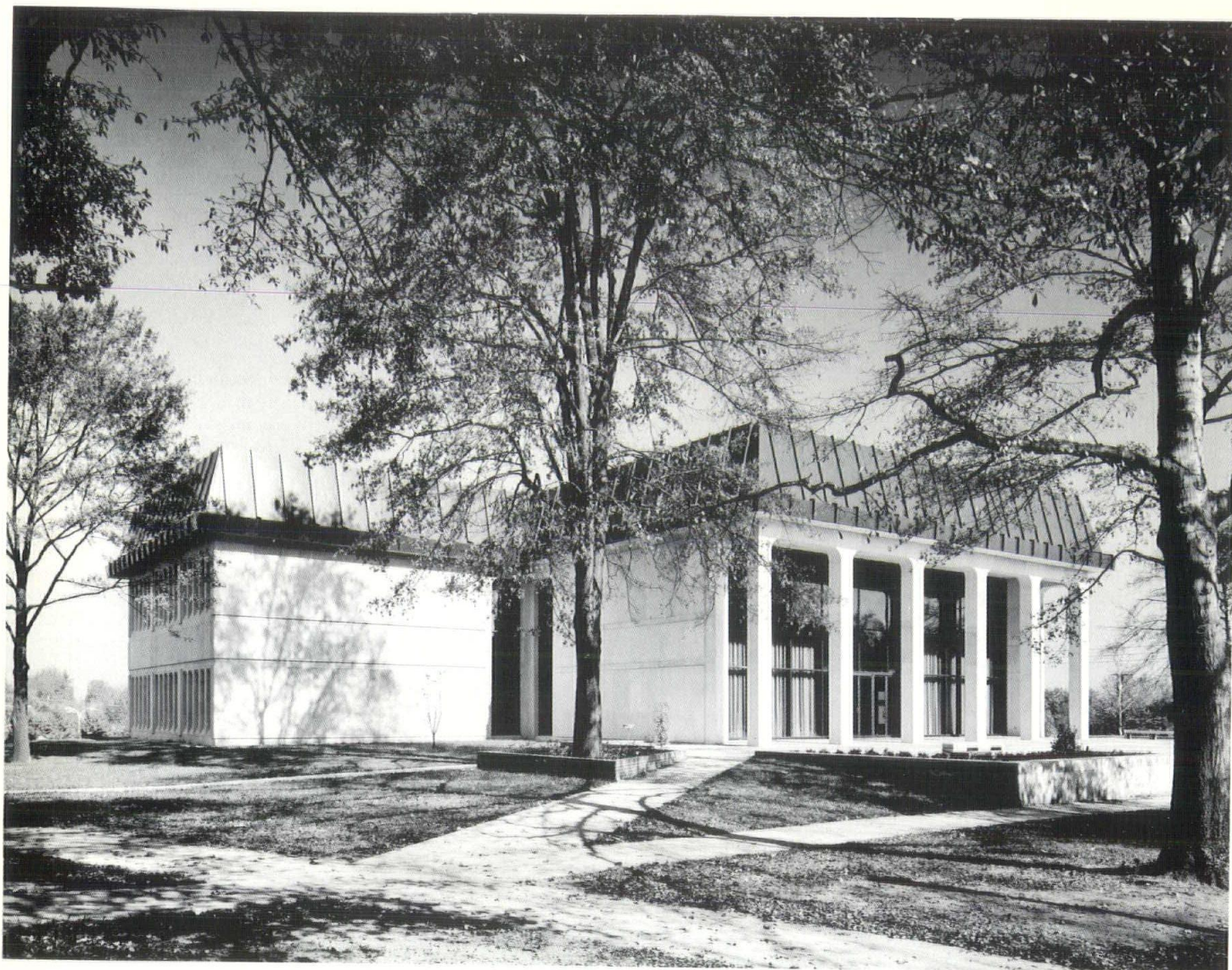
LAFAYE-TARRANT CONSTRUCTION COMPANY
General Contractor

GORDON SCHENCK
Photographer

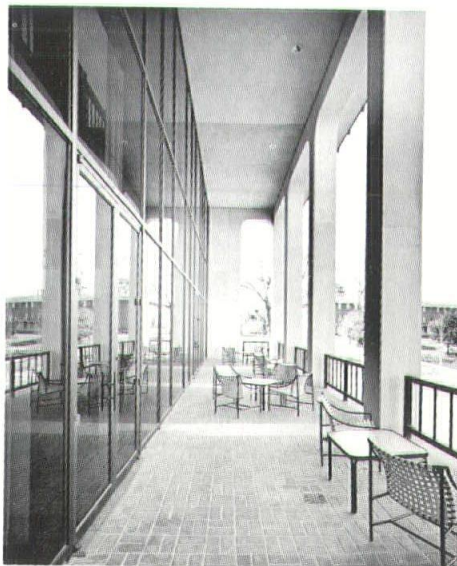
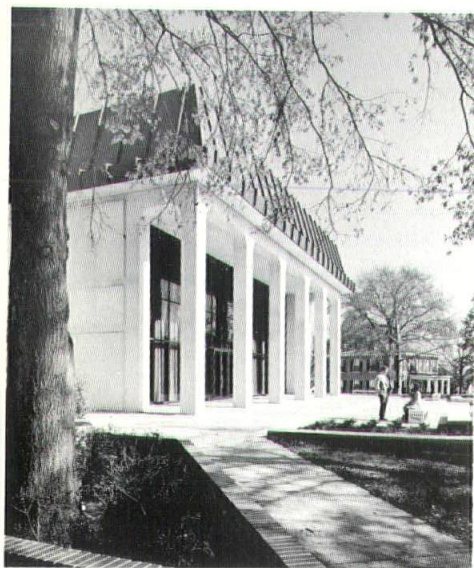


The program for this technical education center engaged in training high school graduates in various technical disciplines has three basic elements—administration, laboratories and classrooms, and shops. Its open design defines these elements and appropriately affords sufficient separation for different noise level functions. The landscaped courts appreciably add to the environment of the complex, and the climate in which this center is located is quite suitable for the open corridors. The plan arrangement envisions future additions to each of the three elements.





MERIT AWARD



LIBRARY
Wofford College
Spartanburg

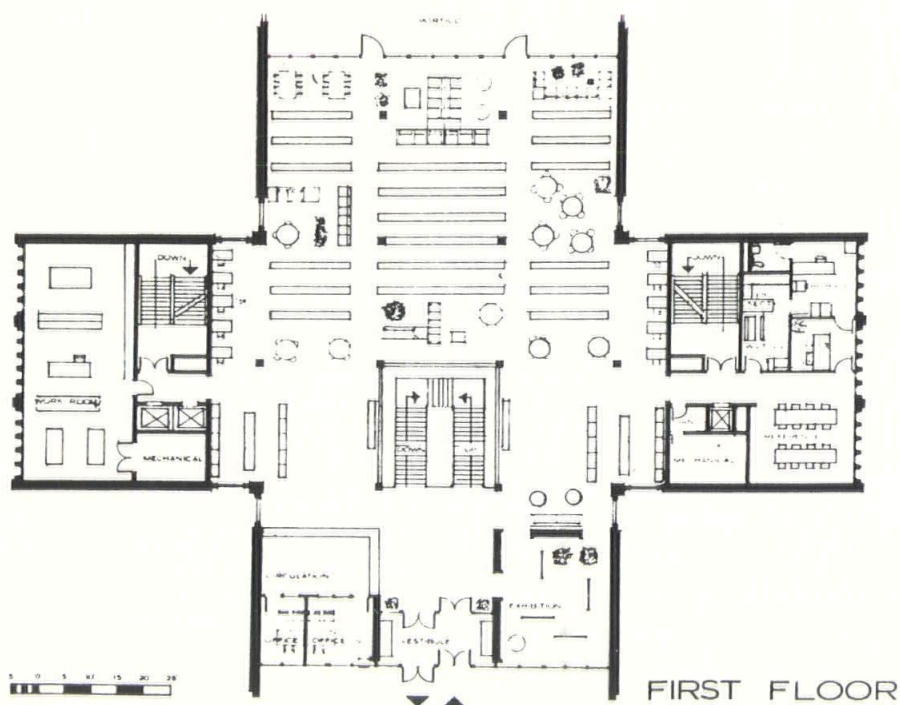
LYLES, BISSETT, CARLISLE & WOL
Architects-Engineers-Planners

DR. DAVID KASER
Library Consultant

RICHARD WEBEL
Site Consultant

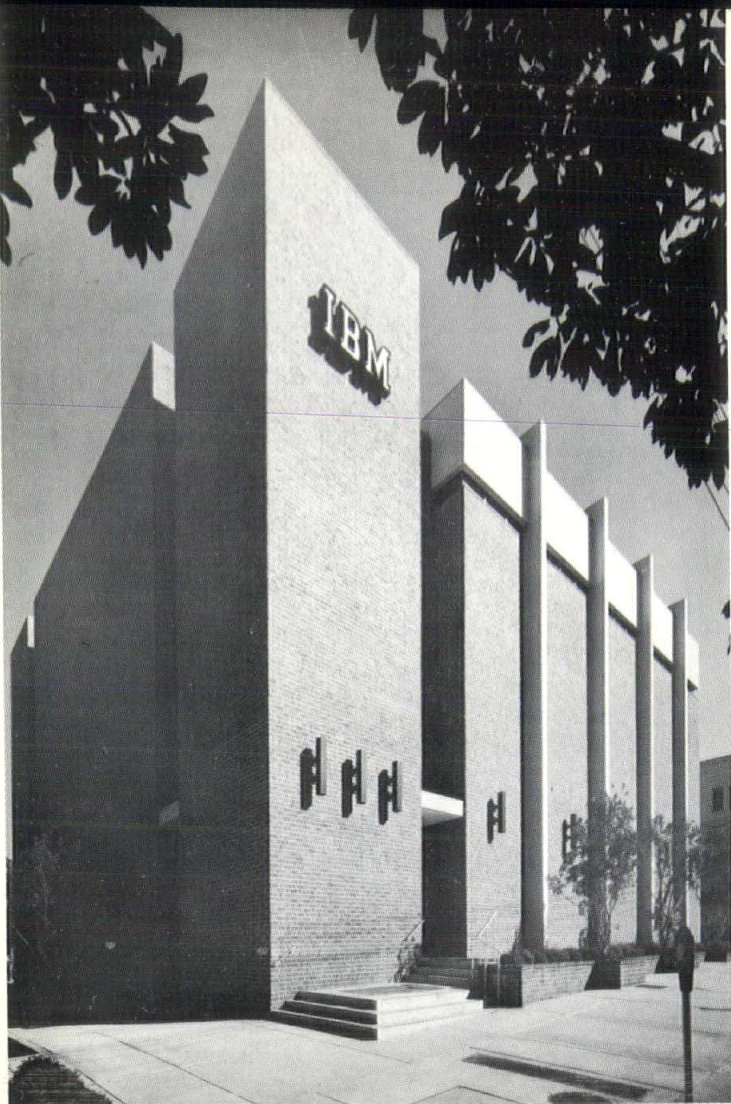
RUSCON CONSTRUCTION COMPANY
General Contractor

GORDON SCHENCK
Photographer



The cruciform plan of this library for 150,000 volumes and 385 seats on a men's college campus evolved not only because the elements of the program fitted well into the shape, but also because the exterior mass of the building was visually reduced and thus does not overpower the existing residences on either side. With the sloping site it was possible to express only two stories of the three story building on the front and further reduce the visual mass and scale.

This siting of the building also facilitated entry and control at the mid-level and put the vertical circulation at a minimum. The design, with its exterior of limestone, bronze tinted glass and roof skin of enameled metal panels, fits comfortably with the traditional building types nearby and, along with the interior of limestone, walnut, and off-white plaster walls, unbleached wool carpeting and major furnishings of walnut and black leather, achieves a sophisticated masculinity.



IBM OFFICE BUILDING
Columbia

JOHN TABB HEYWARD, JR.,
UPSHUR, RILEY & BULTMAN,
Associated Architects

REED, FLEMMING & ASSOCIATES
Mechanical Engineers

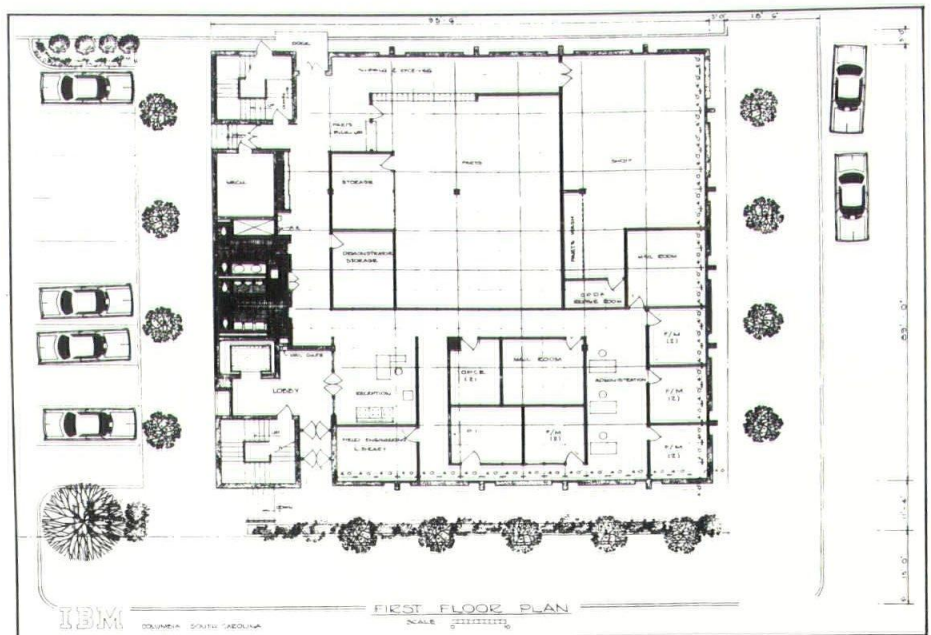
HOLLADAY, COLEMAN, WILLIAMS & ASSOCIATES
Electrical Engineers

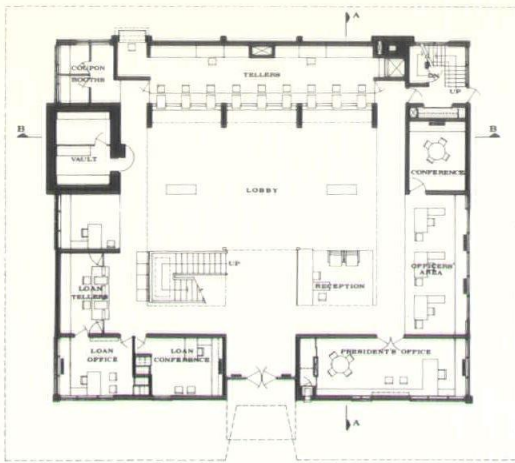
McCRORY-SUMWALT CONSTRUCTION CO., INC.
General Contractor

RUSSELL MAXEY
Photographer

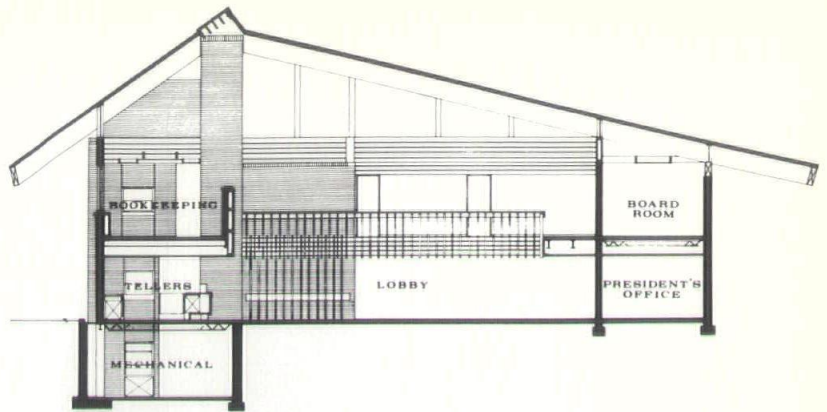


This regional sales and service office building for a national computer firm is a part of one landowner's program to rejuvenate a depressed area around the City Hall of Columbia. Both the owner and tenant wanted a contemporary design that would blend with the neo-classical architecture of the City Hall, an old downtown church, and a new concrete and glass office complex.





MAIN LEVEL PLAN



SECTION A-A'

0 4 8 12 16 20

CAROLINA NATIONAL BANK Easley

JOHN D. ROGERS, JR.
Architect

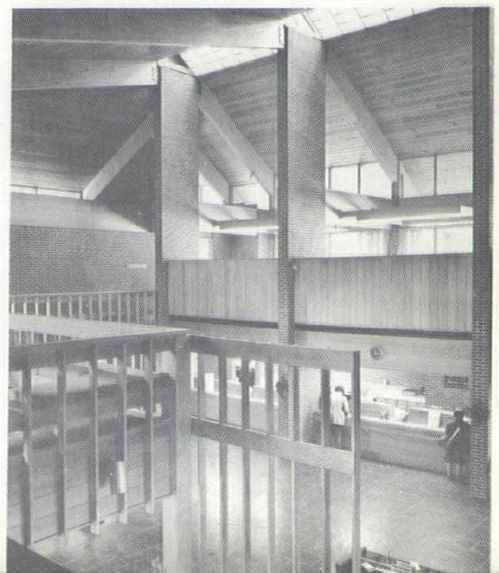
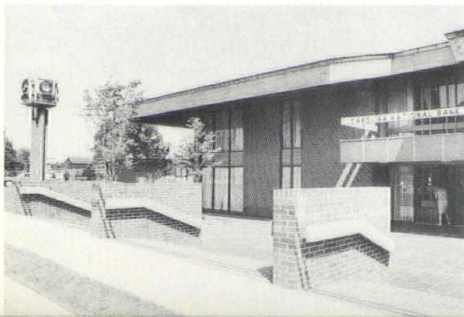
HUNTER WATKINS AND ASSOCIATES
Structural Engineers

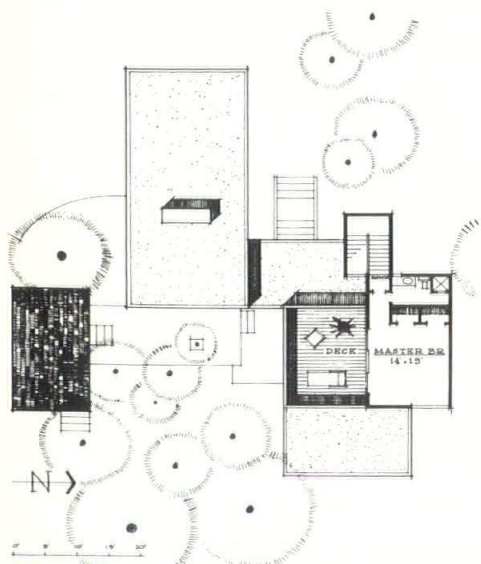
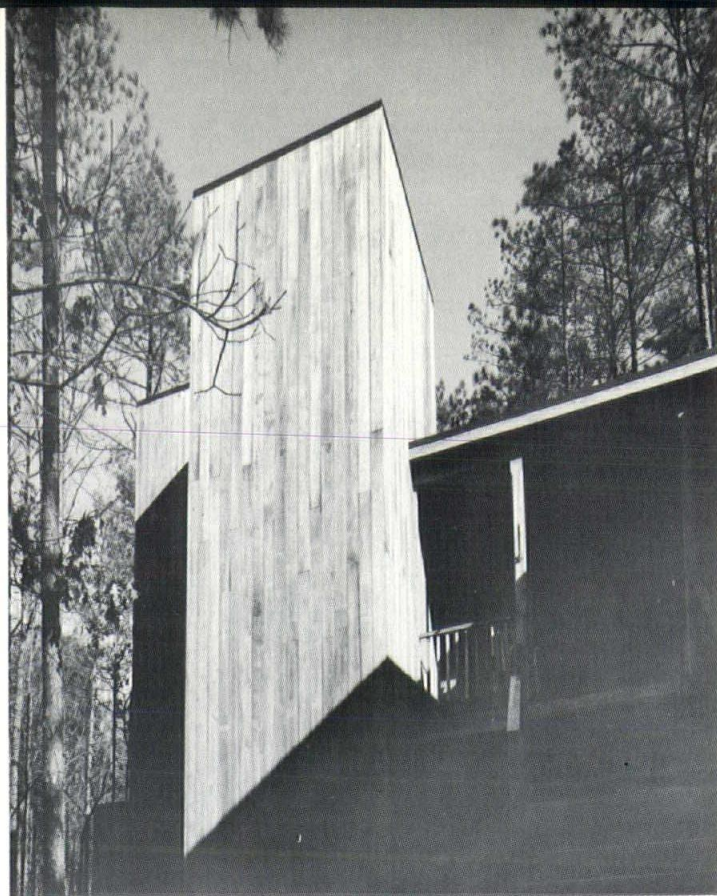
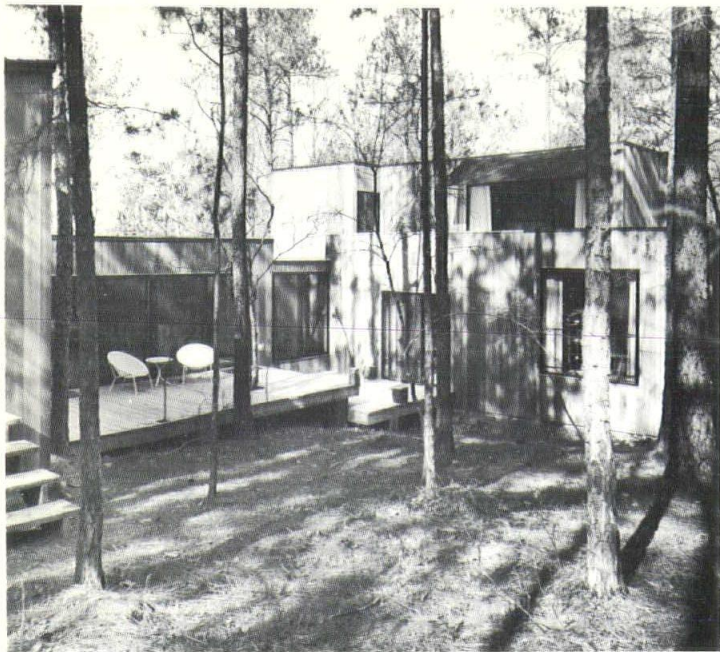
J. EDWARD PINCKNEY
Landscape Architect

W & N CONSTRUCTION COMPANY
General Contractor

SAM WANG
PAUL MILLER
Photographers

The solution for this small town bank seeks to produce a simple, strong, identifiable form which would create a major interior space to serve the banking functions while, at the same time, providing a "public space" for a town not well endowed with such spaces. The building as designed is a "public space" formed of surrounding areas which require direct public access on main level. Areas for which direct public access is not desired are on a mezzanine level. The "space" has been successfully used at various times for chamber music; art show; an area crafts meeting and exhibition and the bank's annual Christmas banquets complete with red tables, thirty foot tree and catered turkey.





SECOND FLOOR PLAN

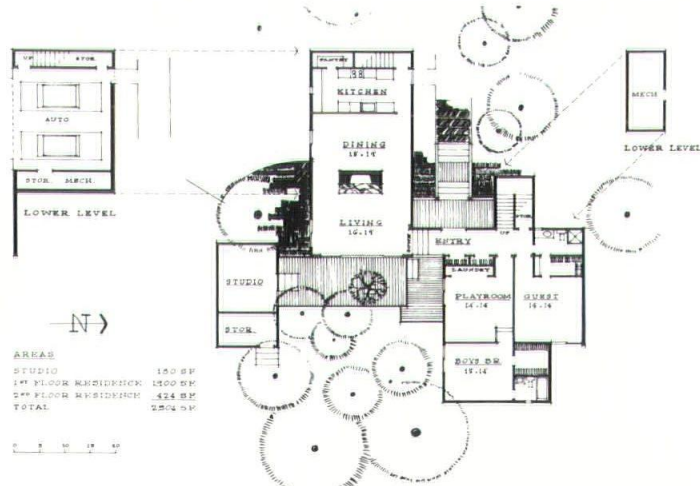
McALISTER RESIDENCE
Columbia

MAYNARD PEARLSTINE
WILLIAM ANDERSON
Architects/Planners

ROBERT M. McALISTER
Owner-Builder

RUSSELL MAXEY
Photographer

The design approach for this custom single family residence stresses privacy, activity division and respect for the site. It was located down the hill with openings oriented toward the rise of the hill, concealing them from neighbors view. Changes in levels were used to separate areas and to tailor the spaces to the sloped site. Long range vistas are limited, and visual interest is created for each space with elevated views and adjacent decks or terraces. The house is simply framed in wood and custom detailing was limited. The exterior is surfaced with rough sawn, vertical cypress boards, left unfinished. Interiors are finished with painted gypsum board, accents of rough cypress, and floors of wood or carpet.



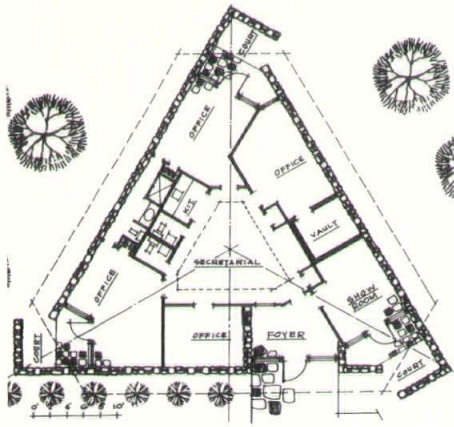
GROUND FLOOR PLAN

HUGH ROBINSON TILE CO.
Columbia

**MAYNARD PEARLSTINE
WILLIAM ANDERSON**
Architects/Planners

HUGH ROBINSON TILE COMPANY
Owner-Builder

RUSSELL MAXEY
Photographer

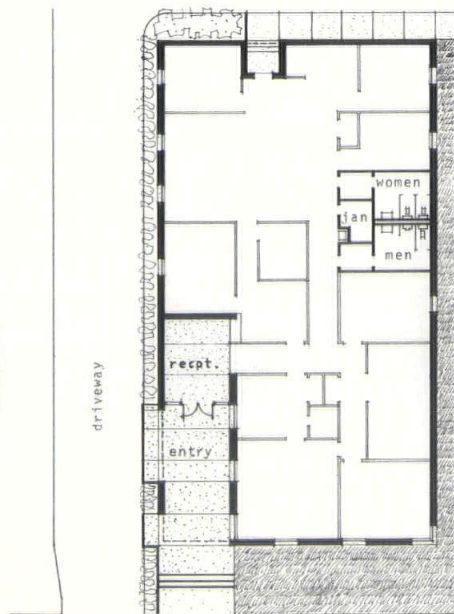


GIANT PORTLAND CEMENT
Columbia

**MAYNARD PEARLSTINE
WILLIAM ANDERSON**
Architects/Planners

McCRORY-SUMWALT CONSTR. CO.
General Contractor

RUSSELL MAXEY
Photographer



This small office for a building materials supplier is located in a suburban office-commercial area. The building is a symmetrical geometric form, making use of the supplier's materials on the interior and exterior in a straight-forward manner

to show the consumer a good use of the product. The design is single story with bearing walls and wood joist roof construction. The bearing walls were offset and turned at the corners to provide a court at the showroom and two offices.



Designed to house the statewide staff of a construction oriented company and blend the company's product (cement) into the overall design, this small office building is located in a suburban section of a metropolitan area. A shell with flexible non-

bearing interior partitions, its exterior load bearing walls and parking area used company products. Clear span roof joists support a built-up roof over prefabricated deck. Glazed openings have ceiling height tinted glass.

ST. MARTIN DE PORRES PRIORY
Columbia

JOHN W. CALIFF, JR.
WILLIAM N. GEIGER, JR.
GEORGE R. PRICE, JR.
Associated Architects

CHARLES WILDS
Structural Engineer

REED, FLEMMING & ASSOCIATES
Mechanical Engineers

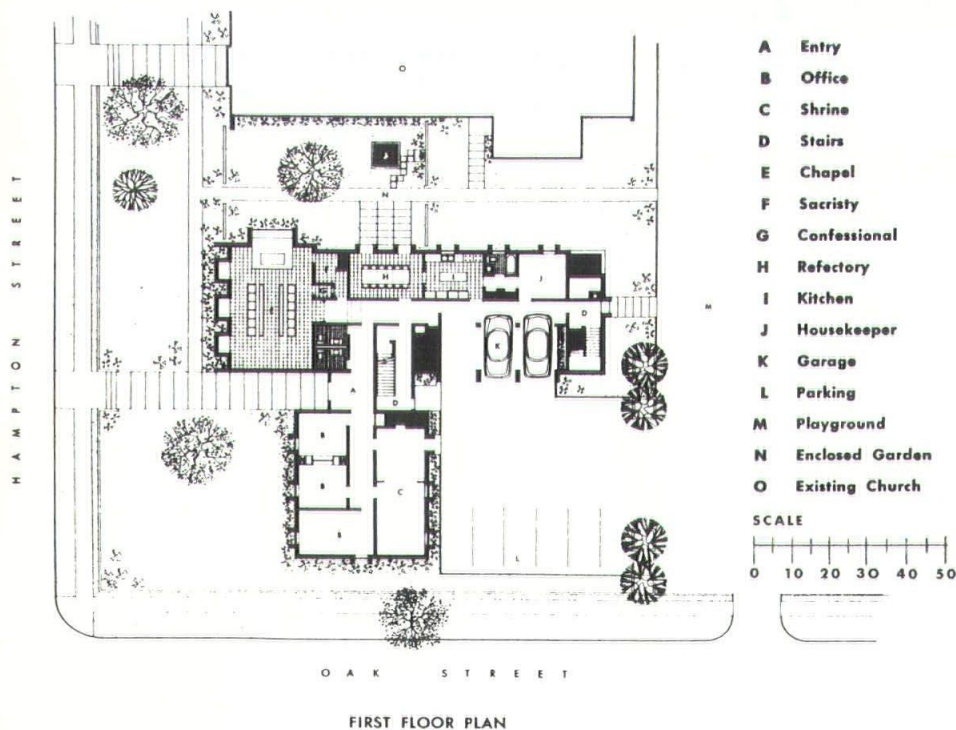
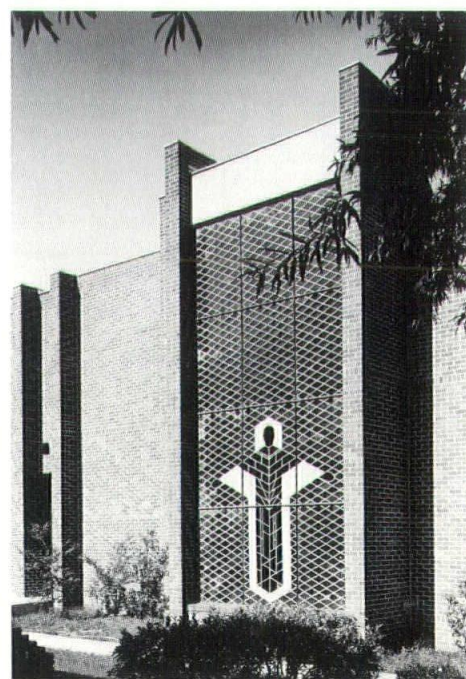
HOLLADAY, COLEMAN & WILLIAMS
Electrical Engineers

JOHN KIRK
Landscape Architect

R.H. ELLIOTT
General Contractor

GORDON SCHENCK
RUSSELL MAXEY
Photographers

Designed to provide working and living spaces for priests and brothers of the Dominican Order who have charge of the adjacent parish church and parochial school, this building has a definite separation of space. The cloistered areas—the chapel, refectory, and all of the second floor—are used exclusively by members of the Order with the laity being admitted to the remaining rooms on the first floor. Simple masonry shapes and material textures give a feeling of strength and serenity. The chapel and refectory, opening onto an enclosed garden, have a secluded atmosphere, while those spaces used by the public are located close to the street intersection.



**LUCAS AND STUBBS
ASSOCIATES, LTD.**
Architects/Engineers

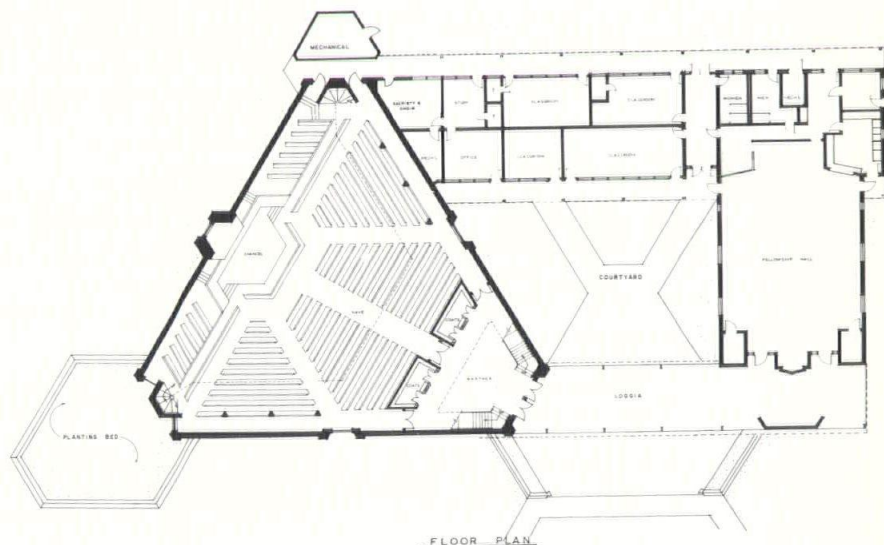
JOHN SHERIDAN, P.E.
Structural Engineer

GORDON SCHENCK
Photographer

**GRACE UNITED
METHODIST CHURCH**
Charleston

DAWSON ENGINEERING COMPANY
General Contractor

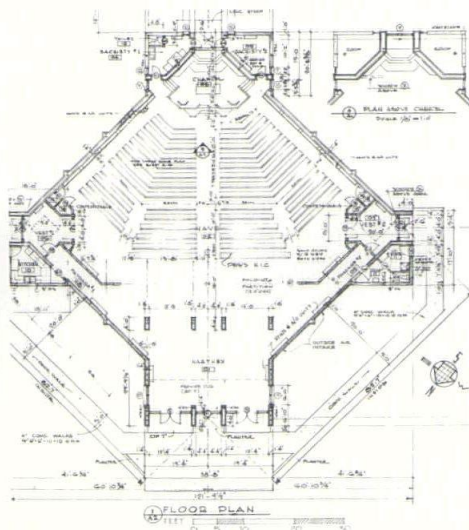
The design solution for this new sanctuary for an existing Methodist church was dictated in large measure by the need to accommodate over 800 members on a crowded site and the desire to preserve several large trees. A close relationship between the altar and the most distant pew was a most important interior consideration. The roof soars to a high point above the altar.



**ST. JOSEPH'S
CATHOLIC CHURCH**
Charleston

CANADY CONSTRUCTION COMPANY
General Contractor

This facility represents phase one of the master plan for a new Catholic Church. Characterized by its diamond shape and up-swept roof line, the walls are load bearing.



SCEA HEADQUARTERS
Columbia

UPSHUR, RILEY AND BULTMAN
Architects

THE R.L. BRYAN COMPANY
Interior Designer

FELKEL AND HASTINGS
Mechanical Engineers

JOHN S. MYERS
Electrical Engineer

GEORGE BETSILL
Landscape Architect

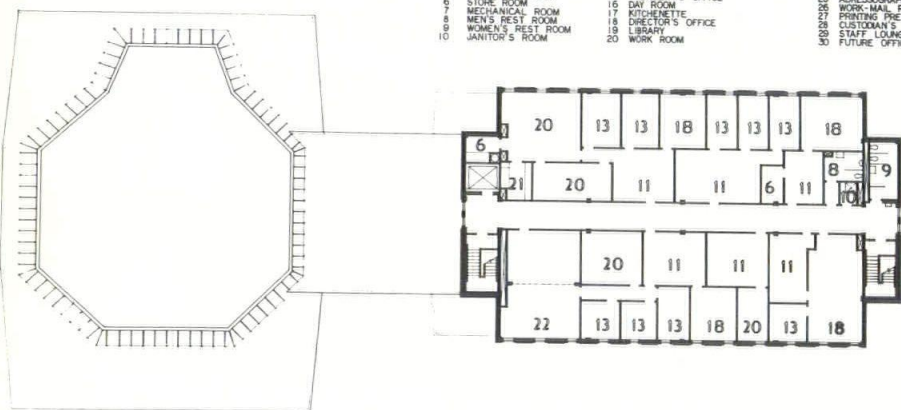
CHARLES J. CRAIG CONSTRUCTION CO.
General Contractor

RUSSELL MAXEY
Photographer

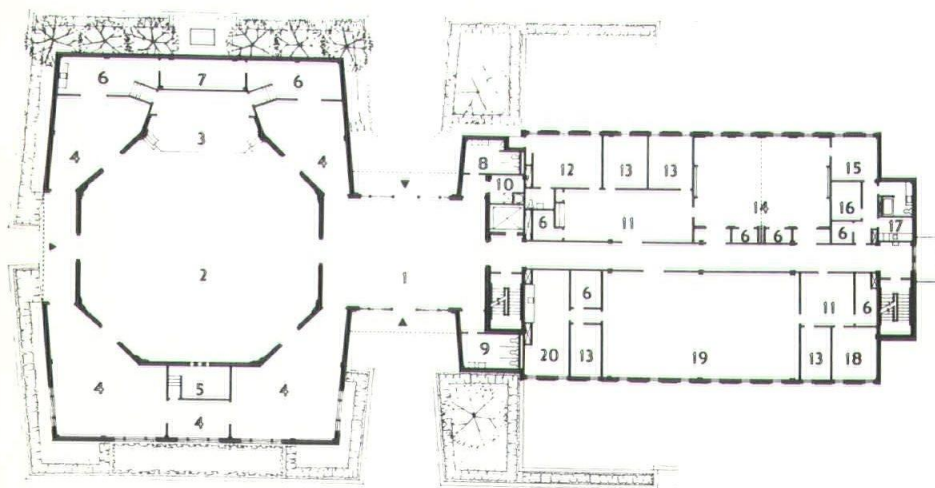
Set on top of a hill overlooking the clover-leaf intersection of two major interstate highways, this building houses the staff and smaller meeting functions of a state teachers' organization. Its construction features a steel frame with steel joists and concrete floor slabs, veneer of wood mold face brick on steel studs, exposed aggregate cast stone trim and bronze colored aluminum mansard roof, fascias and window walls.



- | | | |
|---------------------|---------------------------------|------------------------|
| 1 LOBBY | 11 SECRETARY-RECEPTION | 21 DARK ROOM |
| 2 AUDITORIUM | 12 EXECUTIVE SECRETARY'S OFFICE | 22 CONFERENCE ROOM |
| 3 STAGE | 13 OFFICE | 23 RECORDS OFFICE |
| 4 LOUNGE | 14 BOARD ROOM | 24 RECORDS MAINT. |
| 5 PROJECTION ROOM | 15 PRESIDENT'S OFFICE | 25 ADDRESSOGRAPH ROOM |
| 6 STORE ROOM | 16 DAY ROOM | 26 WORK-MAIL ROOM |
| 7 MECHANICAL ROOM | 17 KITCHENETTE | 27 PRINTING PRESS ROOM |
| 8 MEN'S REST ROOM | 18 DIRECTOR'S OFFICE | 28 CUSTOMER'S ROOM |
| 9 WOMEN'S REST ROOM | 19 LIBRARY | 29 STAFF LOUNGE |
| 10 JANITOR'S ROOM | 20 WORK ROOM | 30 FUTURE OFFICES |



UPPER FLOOR PLAN



MAIN FLOOR PLAN



**LYLES, BISSETT,
CARLISLE & WOLFF**
Architects-Engineers-Planners

GORDON SCHENCK
Photographer

IDA JANE DACUS LIBRARY
Winthrop College
Rock Hill

DR. KEYES METCALF
Library Consultant

CLAUSSEN AND WEBSTER, INC.
General Contractor



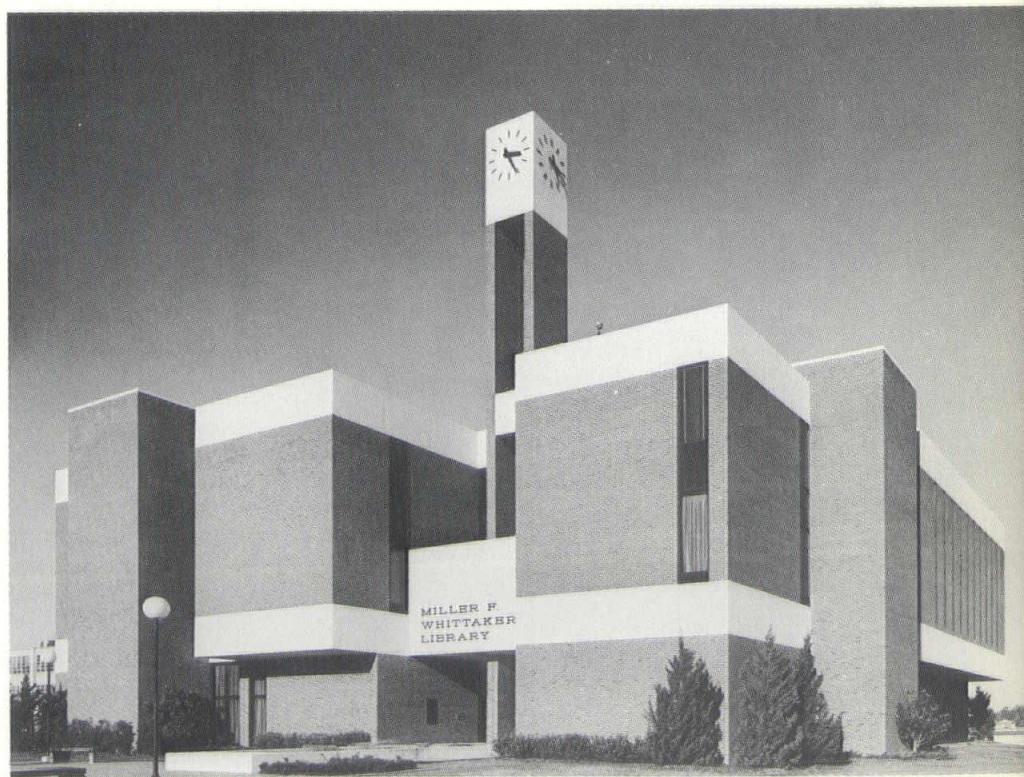
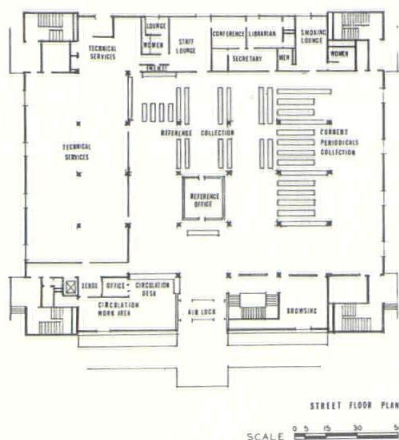
The program called for a library of 375,000 volumes and 930 seats on a college campus of 3,500 students. The basically square shape on the three levels fits the site well, is functional for open type library design by maximizing each level and is non-directional because of the

exposure on all four sides. The cast stone and brick exterior recall color and materials of most campus buildings. The ramped access boldly defines the single entrance—control point at mid-level and provides access for the handicapped as required.

MILLER F. WHITTAKER LIBRARY
South Carolina State College
Orangeburg

GUY R. LYLE
Library Consultant

LAFAYE-TARRANT CONST. CO.,
General Contractor



Housed in a building that would become the central focal point of the campus, this library was initially designed to hold 170,000 volumes and 500 seats. The project was especially challenging because

of a limited budget. The two-story design with mezzanine affords maximum usage of space and the high ceiling at upper level will permit future double stacking.



CHAPMAN ELEMENTARY SCHOOL
Spartanburg

W. MANCHESTER HUDSON
Architect

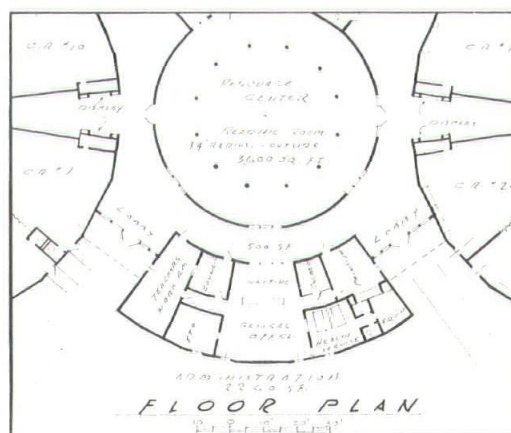
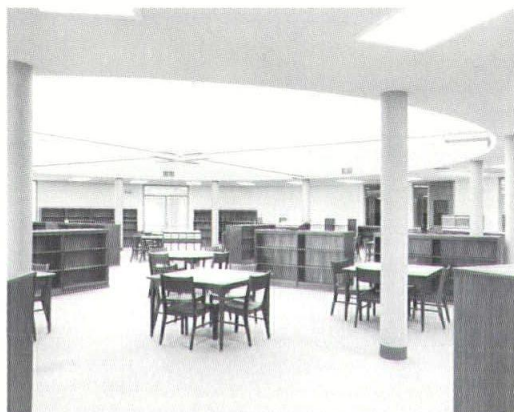
GEORGE W. RACE
Structural Engineer

J.C. HARRISON
Mechanical Engineers

JOSEPH S. HOLLADAY
Electrical Engineer

BRYANT CONSTRUCTION CORPORATION
General Contractor

Divided into three round pods, this 50,000 square foot elementary school houses six hundred students in grades one through six. The multi-use spaces within allow many different groupings for new instructional programs. Its \$15.00 per square foot cost varies little from that of a more conventional school building.



SCIENCE-CLASSROOM BUILDING
Central Wesleyan College
Central

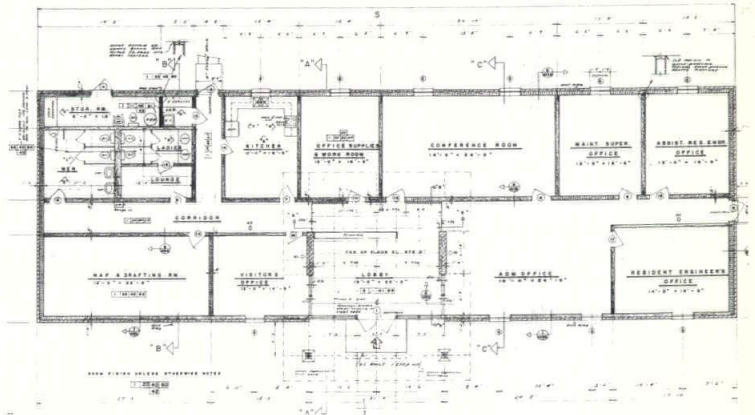
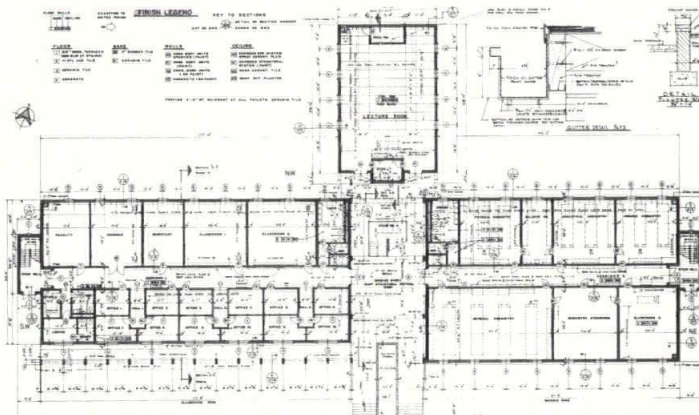
JOHN W. KELLY
ROY T. AMMONS
Associated Architects

HUNTER WATKINS
Structural Engineer

TERRY CONSTRUCTION COMPANY
General Contractor

DOUG HAYNES
Photographer

A reinforced concrete and masonry structure was designed to house the science program of a small denominational college. Classrooms and laboratories are grouped around a mall and connected with covered walks and a bridge.



**OFFICE BUILDING AND
FIRE STATION**

Donaldson Industrial Park
Greenville

JOHN W. KELLY
Architect

DENDY ENGINEERING COMPANY
Electrical Engineer

REECE CONSTRUCTION COMPANY
General Contractor

Projecting the design standards expected of industry locating in an industrial park, an office building for the park management and a fire station were developed. Both buildings use the same design features, even to forms for pre-cast fascia and columns.



JAMES A. NEAL
Architect

JEWELRY STORE
Greenville

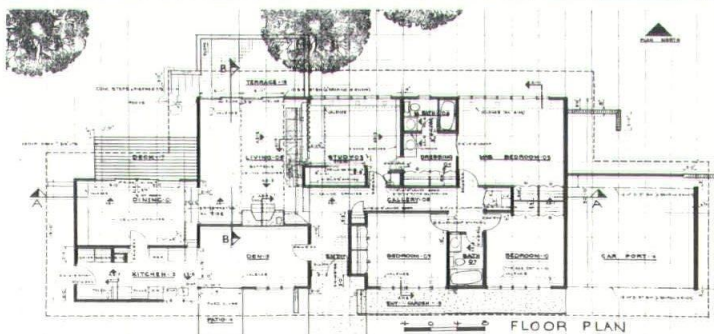
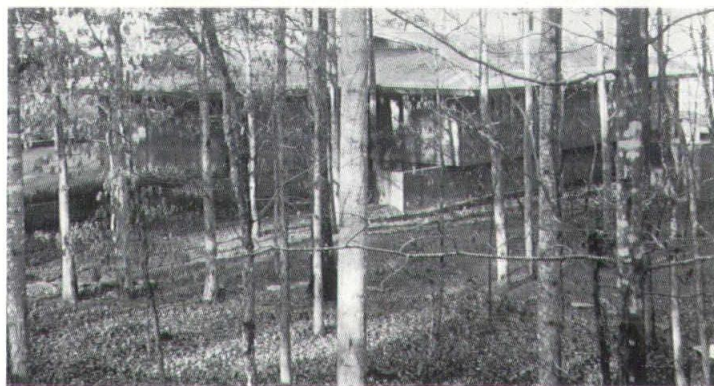
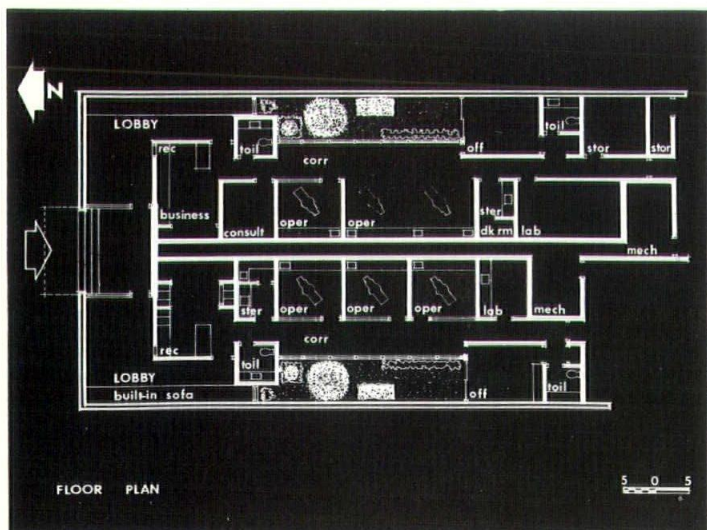
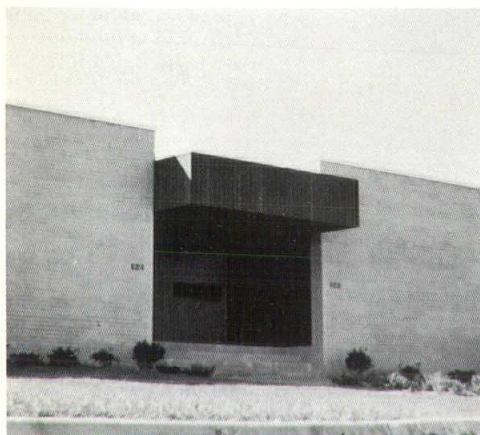
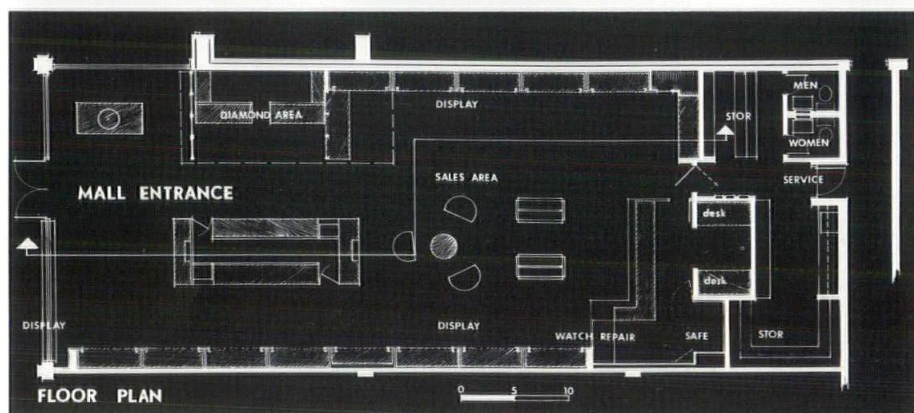
YEARGIN CONSTRUCTION COMPANY
General Contractor

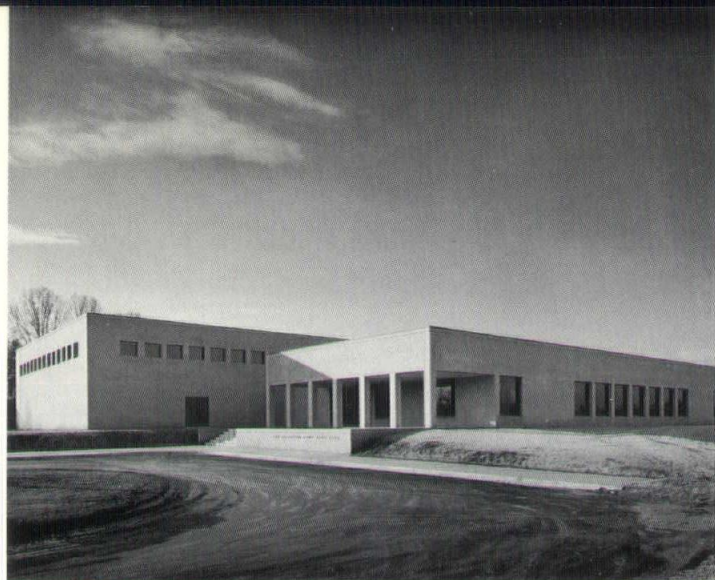
DENTAL BUILDING
Greenville

CONSTRUCTION INCORPORATED
General Contractor

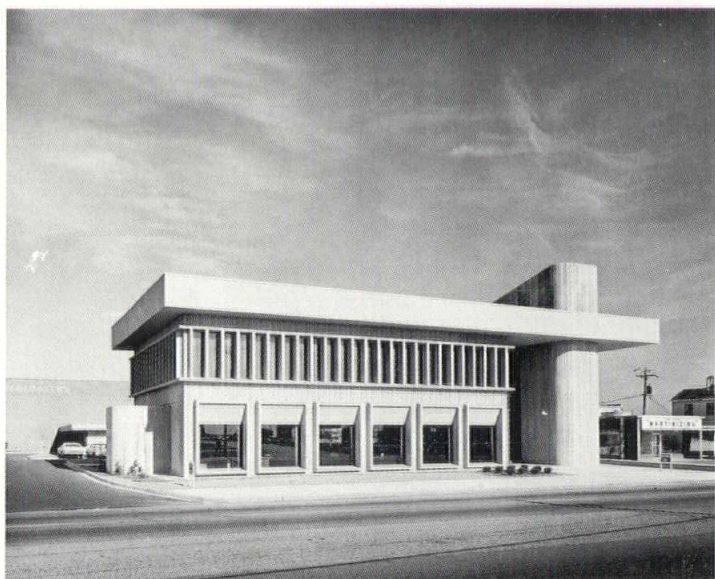
NEAL RESIDENCE
Greenville

ROY CAMPBELL
General Contractor

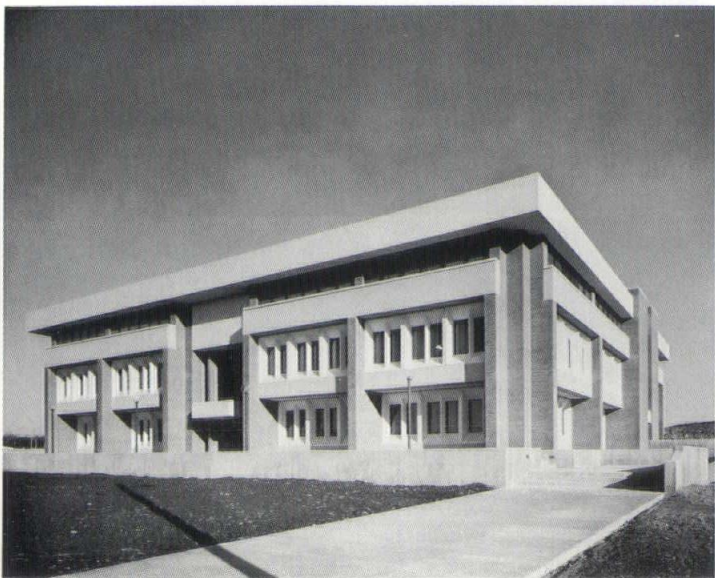




YEARGIN CONSTRUCTION COMPANY
General Contractor

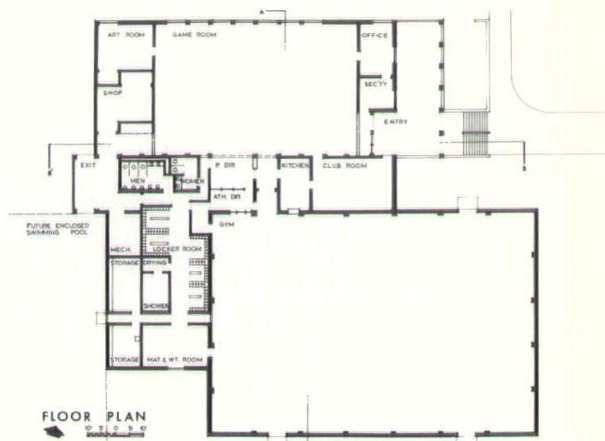


TRIANGLE CONSTRUCTION COMPANY
General Contractor

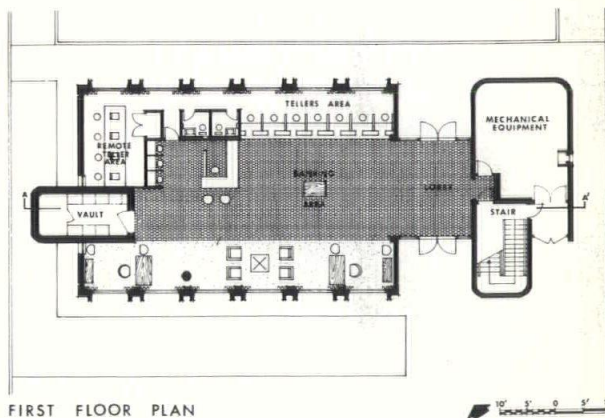


J.E. SIRRINE COMPANY
Architects-Engineers

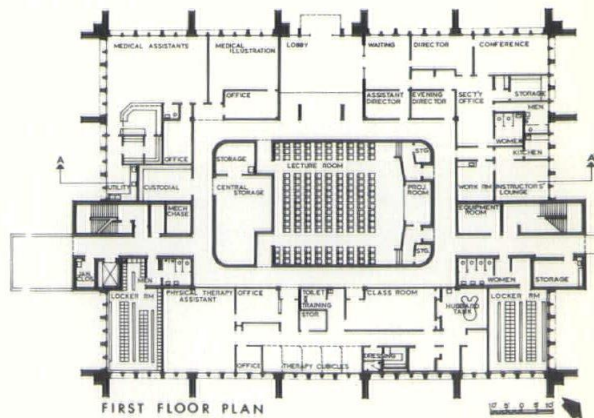
GORDON SCHENCK
Photographer



RECREATION CENTER
Greenville



BRANCH OFFICE
Peoples National Bank
Greenville



HEALTH CAREER CENTER
Greenville

ARCHITECTURAL EDUCATION AT CLEMSON TODAY

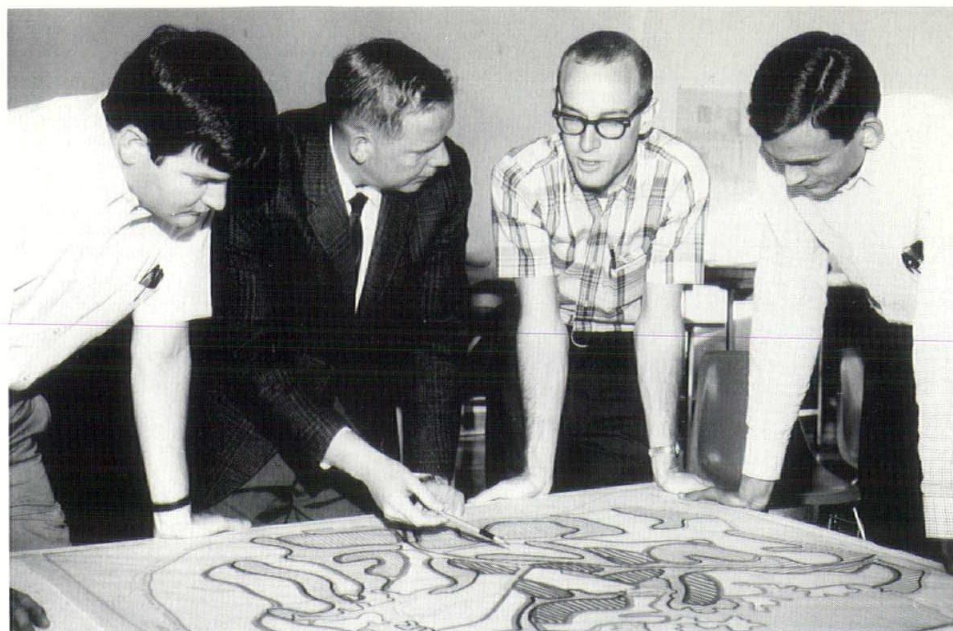
BY JAMES DALTON
ASST. PROF. OF ARCHITECTURE

Since its inception in 1914, the architectural program at Clemson University has undergone much change, but its primary purpose, to train quality professional architects, has always been prime in the activities of its faculty and administrators. Through the school's history, the architects of South Carolina have been a significant force in the accomplishment of this purpose.

The early architectural program at Clemson, though modest, produced sufficient numbers of graduates to fulfill the needs of the State. But the building boom following World War II and its accompanying lack of sufficient architectural professionals triggered concern in the profession about the future of architectural education in the State. This concern had the South Carolina Chapter of the American Institute of Architects to take steps in 1954 to raise the quality of architectural education at Clemson. A new administrative head was sought, and following the appointment of Harlan McClure, the program was reorganized, longrange objectives were delineated, and in 1956 the program was accredited by the National Architectural Accrediting Board.

The restructuring placed emphasis on the design of the *Total Environment*. Planning studies were integrated with the architectural program and in 1958 architecture was established as an independent school and later a college, within the University. These developments provided the program new freedom of operation and new opportunities to serve the institution, state and region.

As stated in the "Long Range Planning Report" submitted to the University in 1968:



The School has sought, during the past thirteen years, to work towards the following goals and objectives:

1. Develop programs of the highest possible professional quality consistent with available resources. These areas of environmental design include:

- (a) Architecture
- (b) Building Science
- (c) Planning
- (d) Visual Studies
- (e) Architectural History and Ecology
- (f) Landscape Architecture
- (g) Interior Design
- (h) Product Design

2. Make effective use of the State of South Carolina as a laboratory for environmental design studies, developing research and public service functions as an integrated part of the educational process and not isolated from teaching.

3. Develop public awareness of good design through community related projects, exhibits, speeches and other avenues of communication. Place emphasis on secondary school students as both citizens and potential professionals.

(a) Produce continuing campus planning studies and provide architectural criteria for the orderly, functional and aesthetic development of the institutional plant.

(b) Play a role in the education of undergraduates outside of the professional school to foster concern for good environmental design and appreciation of the visual arts.

4. Maintain a continuing study of each professional curriculum administered by the School, seeking to educate the student not only as a professional, but also a whole man.

At the time of reorganization of the School, a Foundation was established by the South Carolina Chapter of the American Institute of Architects to provide financial supplements to the programs of

the School. Programs provided by the Clemson Architectural Foundation have been many, including celebrated guest critics and lecturers, a variety of excellent exhibits, travelling expenses for student field trips and professional activities, student loans and grants, and gifts to the architecture library. A 1969 calendar of events of the College of Architecture consisting of some thirty-five exhibits, lectures and field trips illustrates the educational environment made possible in part by the Clemson Architectural Foundation.

Other activities sponsored by the Foundation include publications such as the *Semester Review* co-edited and co-authored by the Faculty and students of the College of Architecture, and distributed to the students, faculty, each foundation member and all accredited schools of architecture in the United States.

This year the Foundation has also co-sponsored, along with the Columbia Art Museum, the publication of the book "300 Years of South Carolina Architecture," co-authored by Dean Harlan McClure and Professor Vernon Hodges.

The rapport existing between the practicing professional architects in the State of South Carolina and the Clemson College of Architecture has always been one of the main contributing factors to the success of the architectural program. This unity, stimulated by the programs singularity in the State is indeed unique among architectural schools in the nation.

ARCHITECTURE AND THE AIA

Architecture is a profession that deserves the same recognition and status as law and medicine. As in other professions, competence of service is the principal measure of an architect's value. His only remuneration is the fee received from the client. Time devoted to a particular task is an important element in the establishment of fees, but values are reflected predominantly in the soundness of judgment and exercise of talents accruing from training and experience.

The complexities of the architect's role and the importance of his services to his client are increasing. Today's buildings are highly complex, involving advance systems of heating, air conditioning, and lighting, new concepts of structural framing, and other complicated features. Requirements for public health and safety are becoming more rigid. New materials and construction methods are being developed continuously.

Many years of study and apprenticeship are required for one to become an architect. Because of his serious responsibility to the public, an architect must be licensed by the State. Today's licensing requirements normally include a college degree involving at least five years' study, an apprenticeship of at least three years, and a week-long written examination. Architectural services associated with complex projects of major scope normally include the combined efforts of a team of architects and other professional personnel that embrace many years of training and experience.

An architect may be employed in various capacities. He sometimes serves as a consultant to render opinions and advice in a limited field on a special problem. On some projects his normal services may be expanded, reduced, or modified to meet particular circumstances.

The American Institute of Architects is the national organization of American architects. It has served since 1857 as the representative body of the profession in the United States. Through the American Institute of Architects, the efforts of its members are combined to render a greater service to society and advance the general welfare of the public through the development and maintenance of the highest practicable standards of design and construction in its buildings and their surroundings.

Membership in the American Institute of Architects is a mark of distinction in

the profession. It signifies that, in the opinion of his colleagues, the architect concerned is professionally competent and measures up to the highest standards of integrity and ethical conduct.

These statements from the "Standards of Architectural Service" published by the South Carolina Chapter of the American Institute of Architects give a concise picture of the architectural profession and its representative body. The South Carolina Chapter (SCAIA) is the statewide branch of the organization. Its membership is mainly divided into three categories: 8 fellows, those recognized for outstanding work and service, 190 corporate members, those registered for the practice of architecture; and 34 associate members, those non-registered employees in architects' offices or in architectural education.

Listed here are the current officers of the SCAIA, its membership and by locality the 95 architectural offices having one or more corporate member as a principal.

1970 SCAIA EXECUTIVE COMMITTEE

FRANK E. LUCAS
PRESIDENT

JOSEPH L. YOUNG
VICE-PRESIDENT

FRANK D. HEMPHILL
SECRETARY-TREASURER

T.J. BISSETT
PAST PRESIDENT

ROBERT G. CANNON
DIRECTOR, COMMISSION ON
THE PROFESSIONAL SOCIETY

J. FRANKLIN CLARK, JR.
DIRECTOR, COMMISSION ON
PROFESSIONAL PRACTICE

STANLEY B. DUFFIES, II
DIRECTOR, COMMISSION
ON ENVIRONMENT

PETER A. McKELLAR, III
DIRECTOR, COMMISSION ON
EDUCATION AND RESEARCH

JAMES L. THOMAS
DIRECTOR, COMMISSION
ON PUBLIC AFFAIRS

H. HAROLD TARLETON
EX-OFFICIO
PUBLIC RELATIONS

Architecture is the art and science of creating useful, beautiful, and practical buildings. It is based on professional knowledge of construction methods and materials, principles of functional and artistic arrangements, applicable codes, regulations, and standards, and contractual and financial arrangements incident to the construction of building projects.

For a building to be of maximum functional use, it must be arranged for convenience and efficiency. To be beautiful, it must reflect a blending of pleasing shapes, materials, textures, colors and environmental surroundings. To be most practical, costs of construction and maintenance during its intended life must be the minimum attainable under prevailing circumstances. The goal of the architect is to achieve these results.

FELLOWS:

FREEMAN, W.E., Jr.
226 West Washington Street
Greenville, S.C. 29601

HARMON, G. Thomas, III
3350 Millwood Avenue
Columbia, S.C. 29205

LYLES, W.G.
P.O. Drawer 7
Columbia, S.C. 29202

McCLURE, Harlan E.
Dean - College of Architecture
Clemson University
Clemson, S.C. 29631

PETTY, Walter F.
1501 Lady Street-Suite 401
Columbia, S.C. 29201

WOLFF, Louis M.
P.O. Drawer 7
Columbia, S.C. 29202

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LAPHAM, Samuel
10 North Atlantic Wharf
Charleston, S.C. 29401

SIMONS, Albert
10 North Atlantic Wharf
Charleston, S.C. 29401

MEMBERS EMERITUS:

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1501 Lady Street-Suite 401
Columbia, S.C. 29201

MARVIN, Roy
Green Pond
South Carolina 29446

STAATS, Henry P.
59 Church Street
Charleston, S.C. 29401

WESSINGER, J.W.
729 Meeting Street
West Columbia, S.C. 29169

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Aiken, S.C. 29801

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BLUME, Edward S., Jr.
2230 Devine Street
Columbia, S.C. 29205

BOOTH, Louis S.
200 West Hampton Avenue
Spartanburg, S.C. 29301

BOUDREAUX, John A.
6701 Longbrook Road
Columbia, S.C. 29206

BOYKIN, Henry D., II
1310 Broad Street
Camden, S.C. 29020

BROWN, Bruce K.
511-B Wilton Street
Greenville, S.C. 29609

BULTMAN, Phelps H.
2740 Devine Street
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CALIFF, John W., Jr.
209 Middleburg Plaza
Columbia, S.C. 29204

CAMPBELL, Richard E.
P.O. Box 3028
Spartanburg, S.C. 29303

CANNON, Robert B.
2230 Devine Street
Columbia, S.C. 29205

CARLISLE, John M., Jr.
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Spartanburg, S.C. 29301

CARLISLE, W.A.
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Columbia, S.C. 29202

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College of Architecture
Clemson University
Clemson, S.C. 29631

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Columbia, S.C. 29205

CARTER, Charles F., Jr.
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Columbia, S.C. 29201

CASELL, James H.
Box 125 H1, Route 1
Pickens, S.C. 29671

CECIL, Oliver K.
P.O. Box 1773
Spartanburg, S.C. 29301

CHAPMAN, A.H., Jr.
770 Union Street
Spartanburg, S.C. 29301

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Looking up Meeting Street towards St. Michael's.

Photo by Jordan

SCAIA PRESS AWARDS

Each year notable journalistic effort covering architecture and related fields in the state is honored through the SCAIA Press Awards Program. For the past two years extremes in architecture have been recognized. In 1969 John G. Leland, staff writer for the Evening Post was cited for in-depth reporting on historic Charleston buildings which "provided a new dimension to the understanding of the city's rich heritage," as was William A. Jordan for the accompanying photographs. The series of weekly articles entitled "Do You Know Your Charleston?" by News and Courier reporter W.H.J. Thomas also won an award of merit for providing "vivid insights into Charleston's past."

This year the awards went for reporting on architecture of the present and future. Mrs. Barbara H. Stoops of The State received the press award for excellence in architectural reporting in a daily newspaper for her articles on contemporary churches. Clemson University News Bureau director John Allen was recognized for his news releases on the activities of the College of Architecture.

Representative work by these five journalists are included in this section of the Review.

ADAM ARCHITECTURE SHAPED TO CHARLESTON'S PURPOSE

BY W.H.J. THOMAS
CHARLESTON NEWS & COURIER

This manner of design, which began in England in the 1760's with Robert and James Adam, arrived at just the right time. Something pure and fresh was needed to draw the fancy of the builders away from earlier styles that had degenerated to bombast and to the construction of monumental hunks of gilt pastry.

The two brothers started a small revolution by developing their own cult of classical purity. No sooner had they begun their practice than the chaste and elegant Adam style became the mania of the day.

The delicacy of the Adam design, the grace and fineness of the classical details, the subtle eye for color could seldom be used with telling effect in the elevation of a building, but the interiors were exquisite.

Styles were being carried to absurd conclusions, with the English town and country house ornamented in positively riotous combinations of classical, rococo and Chinese decorations. Pediments over doorways went up into pagoda-shaped points. Strange oriental faces looked out from the rococo mantels over fire openings.

Photo by Jordan

Robert Adam was frequently the subject of amusing stories about his concern for the "total" design of a room. He believed that an Adam room, to be completely satisfying, must be matched in every detail. Not only must walls and ceiling be in proper relationship, but the carpets, curtains and furniture were also designed by him to insure that his clients would add nothing offensive. So little faith did he have in the client's taste that Adam designed plaster work on the walls in such a way that no pictures could be hung without his approval.

Adam style came to Charleston without any such extremes. The "light and graceful" decoration and general building design which the Adam brothers affected may be seen in many a local ceiling, along walls, and in mantles, mirrors and niches.

Gabriel Manigault was probably the leading interpreter of the Adam style here. He was a rice planter and may be called either an amateur or professional architect. He fits into both categories with plenty of arguments for both sides.

Beatrice St. Julien Ravenel, in her book "Architects of Charleston", describes his work as "simplified Adam" which concentrated "its applied enrichment on mantels, doorways, arches and the like."

Several examples of his work still stand in Charleston. These include such a variety of buildings as the Joseph Manigault House at Meeting and Ashmead, the South Carolina Society Hall at 72 Meeting, and City Hall, built as the Bank of the United States.

Two fine examples of his architecture have disappeared: his own dwelling at the southeast corner of Meeting and George Streets and the Orphan House Chapel which stood on Vanderhorst Street.

Old photographs show his Meeting Street dwelling as an attractive house of cypress built on a high brick foundation.

The Manigault house and South Carolina Society Hall still show much of his interior design unaltered. The use of curves in room construction, the handsomely carved mantels, and the sophisticated arrangement of rooms of varied importance all show the strong influence of Robert Adam in his late period and leave Charleston with its most authentic examples of this popular style.

Charleston shapes every style to its own purpose. In architecture, whether it be any of the Georgian phases, the Greek or Gothic revival, or a bit of Victorian decoration, a certain local modification rules the manner of plan and presentation.

This was true with the interpretations of the Adam style in architecture and interior designs to be found in so many dwellings in Charleston built after the 1780's.



The Blacklock House, 18 Bull Street, a house of Charleston's Adam era.

HOUSE AT 110 BROAD ST. WAS BUILT FOR COMFORT

BY JACK LELAND
CHARLESTON EVENING POST

The man who brought the poinsettia to the United States lived in the house at 110 Broad Street and ate food baked in an "eye-level" oven—a century and a quarter ago.

The house itself is a bit of an architectural museum piece that has remained unchanged since its construction prior to 1728 by William Harvey.

Benjamin Harvey, a son of the builder, leased the house to Provincial Governor James Glen. Six years later the very wealthy Ralph Izard of Goose Creek purchased it and the lot to the west. It remained in the hands of Izard's descendants until 1858 when the late Judge Mitchell King bought it.

The house is still in the King family and is the residence of his great niece, Miss Rebecca Bryan.

Joel Roberts Poinsett, a Charlestonian who served the United States in the foreign service section of the State Department, introduced the poinsettia to this country while he was ambassador to Mexico. He married a granddaughter of Ralph Izard, Mrs. John Julius Pringle, who had inherited 110 Broad Street.

They lived there and the handsome Italian marble mantels in the four principal front rooms were brought by them from Italy.

The house is simply arranged with four rooms on each of three floors. These are centered around chimneys that serve both as heating adjuncts and as supports for the heavy heart-pine beams and other massive woodwork.

The floor to ceiling paneling is of pine. It has the raised centers so popular in the early 18th century with the doors receiving somewhat more intricate carving

than is normally found. The panels are of very wide planks with some of the over-mantel panels at least three feet wide.

On the second floor the drawing room (east) can be paired with the smaller parlor on the west side by opening wide hinged doors connecting the two. The doors are six feet wide and are unusual in that sliding doors normally would be used in such a location.

The late John Mead Howells, internationally known architect, described the detail of the major interior doorways as unique. These are arched openings with fan-lights above the rectangular solid pine doors. However, the door framing is set inside the arched opening, almost as if it were a picture frame.

The drawing room mantels are of grained white Italian marble with delicately carved figures. These include animals and a central scene in which Ceres, goddess of the harvest, is the main figure. Wooden mantels of the pre-Adam era exist in the remaining eight rooms of the main house.

A one-story wooden modern kitchen now connects the main house with the old "cook kitchen-wash kitchen" building at the rear. Half of this two-story building has been made into a charming small apartment.

The "cooking" half remains in its original state. A central chimney is about 16 feet wide. It incorporates a massive arched fireplace with a warming oven at its left. Atop the warming oven and at the eye-level height so proudly promoted by modern oven manufacturers, is a quaint bake oven with an arched iron doorway. This type oven was common in the early 18th century but most of them have disappeared here.

When the Charleston Museum was restoring the Heyward-Washington House on Church Street, it copied the kitchen fireplace and oven at 110 Broad Street as part of the outbuilding restoration work.

In the back of the lot is a former carriage house and double stable that has been converted into a residence. The wide arched carriage doorway and its flanking single-horse stable doors were made into windows. This carriage house of one of the Charleston outbuildings decorated in the Gothic style during a revival of that fashion in architecture.

A cistern once stood above ground



The house at 110 Broad Street.

Photo by Jordan

near the kitchen. This large (10 by 20 feet) water reservoir filtered water into a catch basin where a wooden pump lifted it to kitchen level. The wooden pump was succeeded by an iron one that still remains as a support for ivy. The rectangular cistern hatch cover now is a part of the entrance stoop to the carriage house.

Number 110 Broad St. is a house built both for comfort and show. Dances were held in its second floor drawing room until long after the Civil War and the layout of the house made it possible to entertain there in the grand style during the eras when Charleston was a prosperous plantation center.

Its thick brick walls serve as insulators against both heat and cold and its tremendous kitchen affords the owners the best in cookery.

And no detail was overlooked. In the northwest corner of the lot, the two "necessaries" still stand. They are of massive brick construction and, while the inner furniture has long since disappeared, in the corner of one is the remains of a miniature fireplace complete with its own tiny brick chimney.

KEOWEE CITY

BY JOHN ALLEN

CLEMSON UNIVERSITY NEWS BUREAU

A sleek monorail car whisks you into the heart of a busy metropolis where smart hotels and tall office buildings tower above attractive shops and the many citizens going about their daily business.

Only minutes ago, a small business jet brought you to a central transportation center on the outskirts of this city of 100,000 population, some 10 miles north of Clemson.

The two-mile ride into the downtown area by overhead monorail passed quickly as you enjoyed a view of the Blue Ridge Mountains which form a striking backdrop for the young city.

The year is 2000 and these things are perhaps typical of what may be happening then in *Keowee City* an ultramodern metropolis of the 21st Century in the Keowee-Toxaway region of Pickens County.

For the present, however, Keowee City is only an idea in the creative minds of Clemson University city planning and architectural students and interested officials who have spent the past seven months developing plans and designs.

Clemson students undertook the Keowee City study as a realistic exercise in city planning and architectural design

and as a public service project.

From the outset, students worked closely with the Greenville-Pickens Regional Planning Board which had received a federal grant to make a study of new town development for the Greenville-Pickens region. The Board underwrote student expenses connected with the Keowee City study.

The products from months of work were unveiled in a presentation at Clemson's School of Architecture. Detailed design plans and models of the future city's proposed central business district, an industrial park, and housing units were explained by the student architects.

Comments from one of their advisors, Prof. Edward L. Falk, an experienced city planner and faculty member of the Clemson School of Architecture, underscored the need for new town planning.

"A good deal of urban growth is expected throughout the nation in the coming years," Prof. Falk reported, "especially along a strip from Washington, D.C., to Atlanta, Ga., where the development of a megalopolis is anticipated.

"Communities who anticipate this

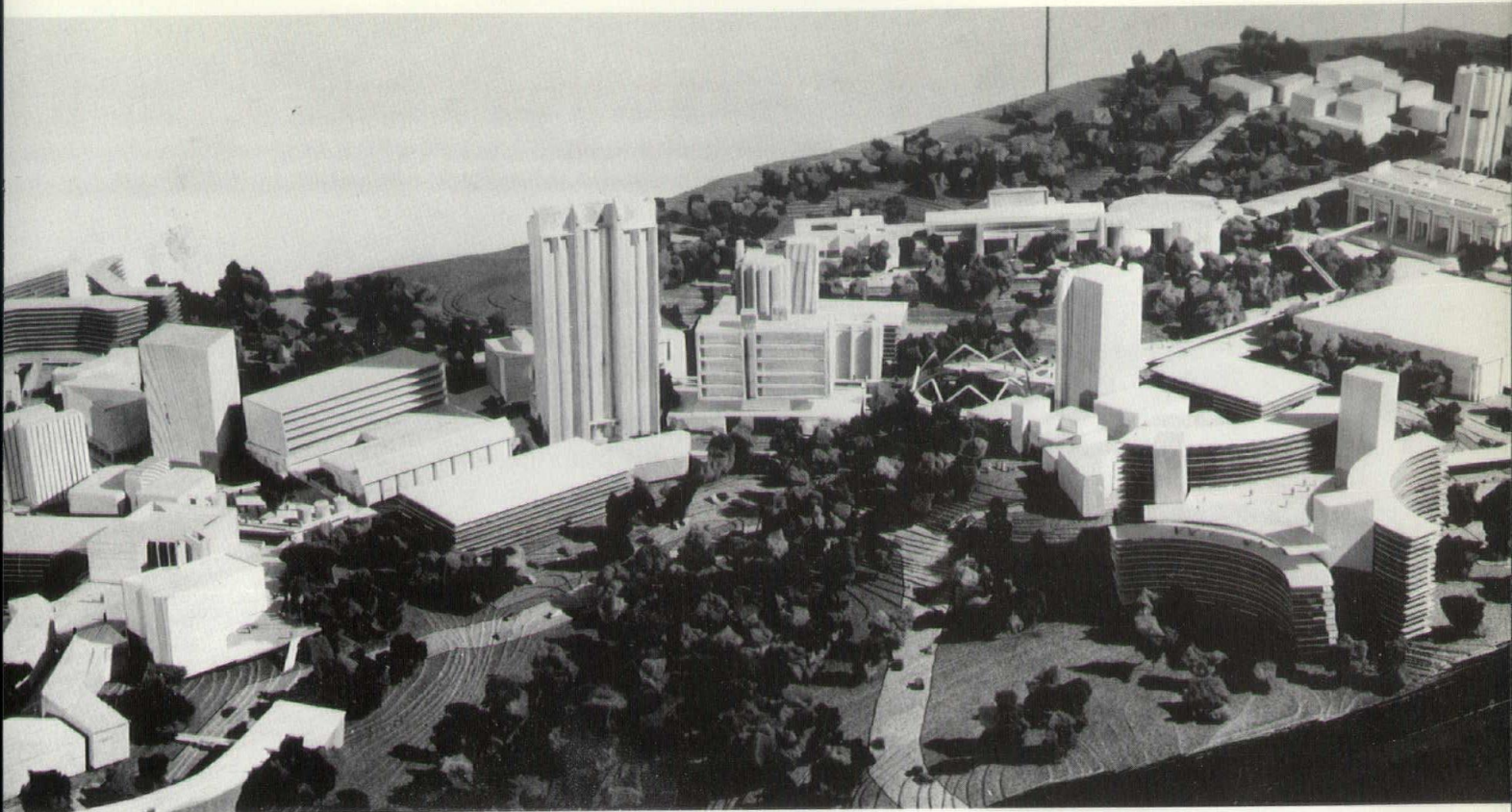
need and demand for new cities and who plan for it will receive the growth," said Prof. Falk. "However, it is entirely dependent upon the enthusiasm and drive of the citizens of this area."

The Keowee City project prepared by Clemson students is receiving further attention from area planning experts, according to Prof. Falk.

He said the Greenville-Pickens planning board is working with various leaders in the business community in evaluating these possibilities and examining the financial feasibility of the project.

"In addition to its value as an academic exercise to enrich the education of our architectural and planning students," said Prof. Falk, "The Keowee City study is also a useful device for stimulating interest in a new town oriented to the new Lake Keowee."

The Clemson student planning and design project resulted from a report prepared for the regional planning board by an economic consulting firm. The report, in conjunction with the Board, introduced the concept of "new town" development for the Greenville-Pickens region, indicating a need for several new towns in the area.



A model of Keowee City

Armed with this information, graduate students studying city and regional planning at Clemson began laying the foundation for the Keowee City project last fall. From three possible sites for the proposed city, students chose a 5,000-acre tract along S.C. Highway 183 in Pickens County.

Bordered on the west side by the new Lake Keowee, the land is near Duke Power Co.'s nuclear generator project currently under construction. Some students felt this area with new power sources to serve incoming industry would be a prime location for a new town, while another student suggested that a city of 100,000 persons should not be located near the nuclear station.

Graduate students prepared a generalized land-use plan and turned their work over to third and fourth-year architectural students when the Spring semester began.

In preparing for the in-depth planning and design work ahead, these undergraduates reviewed the entire history of new town development, studying textbook material on some 16 new towns around the world. A field trip in early February provided a first-hand look at

two new towns developing in the United States.

Visiting Reston, Va., and Columbia, Md., they talked with townspeople and merchants, and took some 300 photographs of the cities. Both Reston and Columbia are in infant stages of growth, but the population of each is expected to eventually reach 100,000—the same as that projected for *Keowee City* by the year 2000.

While creating designs for their city of tomorrow, the young architects said it was somewhat difficult to think in terms of the future and to envision how living may be then.

A dozen students who developed an overall master plan of the central business district chose a linear scheme with a pedestrian mall for the shopper's convenience.

Following the idea of centralization of education, students provided an educational park downtown to allow students to identify and associate with the business district in their free time. The educational park would be an ungraded school system for six year olds through junior college age students.

Day care centers were placed at various

points around the city.

Visitors coming into the city by air, bus, or train would arrive at a transportation center outside of town and take the monorail into the city. Once there, slow-moving mini-buses are available for short hops.

Another student team prepared a detailed look at an industrial park and the facilities which may be located there. They envisioned a prime industrial atmosphere with a totally flexible system of utilities such as water, sewage, and power.

"A new industry moving in could plug into this system even down to its air conditioning units," said a student. "This service would be sold to them in a one bill package."

A modern industrial mart was designed in which manufacturers could display their goods to consumers, thereby improving communications between the two.

Three student groups tackled the problems of housing and each developed schemes that would make livable the higher population densities that the future growth of our country will require.

THE NEW SOUTH CAROLINA CHURCHES

BY BARBARA H. STOOPS
THE STATE, COLUMBIA

YOU CAN'T ALWAYS SPOT 'EM BY THEIR STEEPLES ANYMORE

The South Carolina church in the wild-wood, down the road or high on a hill, has come up with a new personality.

The rectangular or four-square traditional church building still dominates the state landscape, but increasingly contemporary church architecture challenges the imagination with dynamic, sweeping lines and bold silhouette.

Where some religious groups—particularly the Lutherans and Roman Catholics—have been innovators in architectural design in recent years, now even the most conservative denominations are blossoming out with new and different-looking church buildings.

From the Piedmont to the Low Country, unusual shapes and forms catch the eye.

The South Carolina sky is still punctuated by heaven-pointing spires... but pagoda roofs and colonnades have made their appearance, interpreted in shingle and veil block, among other materials.

The question often asked in connection with the changing design of churches is "why?"

Why build a church that "doesn't look like a church?" This is the criticism most often leveled at such contemporary architecture.

One spokesman is John A. Pinckney Jr., of Greenville, an architect associated with the firm of Tarleton and Tankersley, which receives much favorable attention in construction—and church—circles for its church designs.

Elder son of the Rt. Rev. John A. Pinckney, bishop of the Episcopal Diocese of Upper South Carolina, he is a native of Charleston and a graduate of the Clemson University School of Architecture. He spent two years with the U.S. Army Artillery before becoming a practicing architect.

Both as churchman and architect, Pinckney is delighted that people are beginning to "sit up and take notice" of the new churches. "Too many people have been apathetic about what the churches were building and allowing to be designed," he comments.

Articulate and concerned, Pinckney says it is difficult to put into words the philosophy behind the so-called "trends" of architectural development... and then does a remarkable job of clarifying the role played by the architect in the changing shapes of today's church.

The dramatic changes are not a matter of whim or desire to be different. Rather, the new designs represent thoughtful and skilled efforts to create spaces for worship, Christian education, and Christian fellowship for "Today's Man."

"What it all boils down to," says Pinckney, "is that we are creatively enclosing space, dictated by requirements of a changing society, with the use of new techniques, materials and forms for traditional problems. The only constant, and the most important, ingredient is today's man."

"The great thing about Christianity is that it is not old and dead. It is alive and should speak to the people of our time and future times through our churches," he says.

"The buildings we create for God's people must speak our language of today. Just as the churches that were built during 'yesteryear' were speaking the language of that time, through the techniques, materials, and space of that day and so were contemporary to their time, ours should do the same."

Just "to go modern" is not enough, he says.

A space for worship has to be quality architecture: it must incorporate the function of the group, must be physically successful and must be delightful.

"This worship space should also convey the family-like experience of the community of God's people. It is generally accepted that we should not worship as an audience attending a religious ceremony, nor as a flock of individuals at their private devotions, but as a single community worshipping together.

This emphasis on participation for all and involvement one with another implies an intimacy between the congregation and celebrants. It may be the keynote in today's design change for South Carolina churches.

In other words, the new shapes do away with the separation between the clergy and the people. They eliminate the feeling that the congregation is looking



St. John's Lutheran Church, Clinton, by Tarleton-Tankersley

Photo by Gillespie

on at a religious drama or attending a spiritual lecture.

The first requirement in designing a space for worship (or church), says Pinckney, is to find out "what happens when we worship."

"All churches have established patterns of usage or rites. These are known as the liturgy and are not just the people in motion . . . but the dialogue of action and interaction that takes place in a church service." He said that even though churches have become known as "liturgical" and "non-liturgical" churches, these are incorrect labels.

"The particular facets of worship that draw together particular congregations make up a big part of what happens when we worship, and these vary . . . one faith will be drawn by the Biblical Work, another by Christian discipline, and third by social action."

To an architect creating a church for a particular denominational congregation, these stressed facets of faith are most important because they are the basics to be emphasized in space planning.

The second requirement, Pinckney finds the most difficult . . . to blend and imbue these facets within the unity of the church design, internally and externally.

One way that the architect uses design to express the image of the church as a family, "that God's presence is among his people," is by use of the oblique, or a 15 degree angle, seating. This can improve the congregational viewing and prevents a regimented "row" line of sight. Or, a basically square (and intimate) worship space can bring congregation and clergy close together.

WHY BUILD A CHURCH THAT IS DIFFERENT

"We first thought in terms of a red brick church with white pillars!"

The Rev. W. Trenton Bruce, pastor of St. Andrews Baptist Church, was describing the steps his congregation took in deciding to build their eye-catching church at 230 Bush River Road.

Church buildings of many types were discussed. "Finally, our architects, Blume, Cannon and Ott of Columbia, suggested that we have our very own design . . . one created just for our congregation and its needs," he says. "Our Chapel is the outcome and we are very proud of it."

The arched and vaulted roof evokes Gothic memories, while the cruciform or cross patterned design of the floor plan dates back to early church building about 423, he said, so the contemporary design was a blend of the very new and very old.

Dan Ott, superintendent of the Sunday school, likes the architecture. He calls it "a very beautiful church." However, he says the congregation is growing so fast, they are now knee-deep in plans for new educational buildings and a new larger sanctuary. This latter building will have "the same dynamic lines and will be complemented by the present chapel," he explains.

Tom Taylor, young, energetic minister of music who is planning to leave soon to attend seminary, says the shape of the interior with its arching ceiling is "acoustically excellent." Moreover, he likes the way the pews are angled so worshipers come almost face to face. "This is a really good way to make everyone want to sing," he points out.

Thirteen-year-old Andrea Bacon, vivacious teenager from Irmo Junior High and church member, "likes" modern design. She thinks the windows are neat and says all her school friends comment on the building when they ride by.

If she had a hand in the planning, Mrs. Bill Putnam says she would have

voted for traditional architecture. "But now I love it," she says, and is glad the building committee chose contemporary design. She thinks the new interesting lines are particularly good "since we have such a young, active congregation."

Bill Bowman, Training Union director, moved to Columbia from Columbia, Tenn., after the church was built. He feels the unusual design has helped attract newcomers to the church . . . "and then the activity here keeps them."

Originally organized as a mission of Shandon Baptist Church in 1955 and named Broad River Baptist Church, the congregation relocated, changed its name and built the present facility in October 1965. "There have been 885 new church members since November 1962, when I came," says the Rev. Mr. Bruce. The church is 5.5 miles north of Columbia at the intersection of Interstate Highways I-26 and I-20 in one of the city's fastest growing suburban areas.

"We watched the church grow from the grounds up . . . going out there every day, just as if it were our own home," comments Mrs. Charles Rivers, who teaches a Sunday school class full of 7 year-olds. She says "I like modern design in all forms—and the design of our church is particularly inspiring. I didn't have to be talked into liking it."



St. Andrew's Baptist Church, Columbia, by Blume, Cannon and Ott. Photo by Maxey



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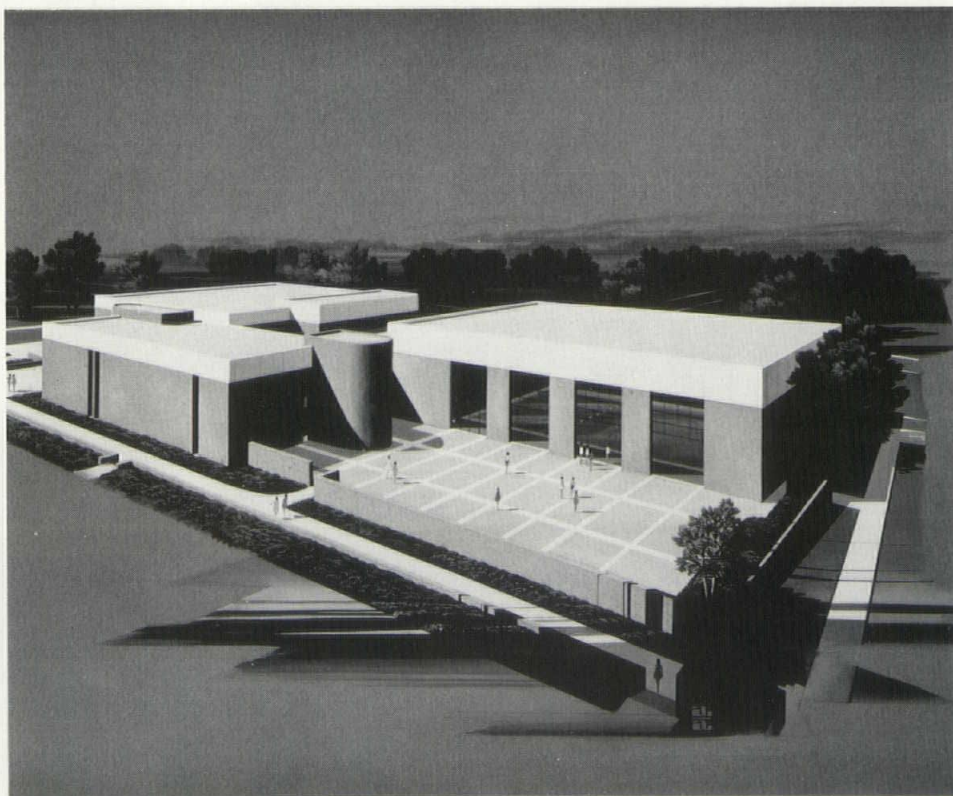
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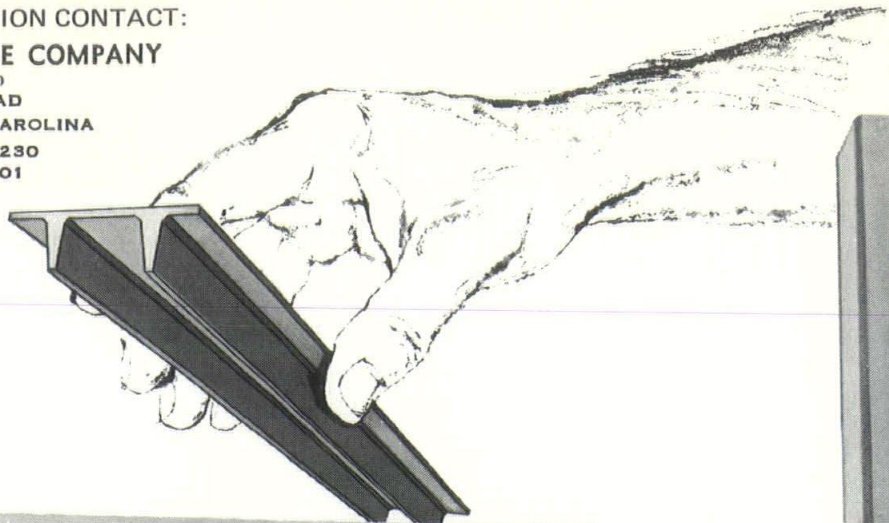
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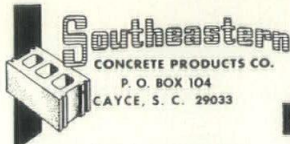
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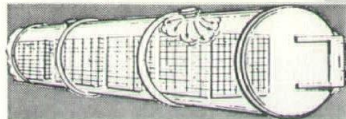
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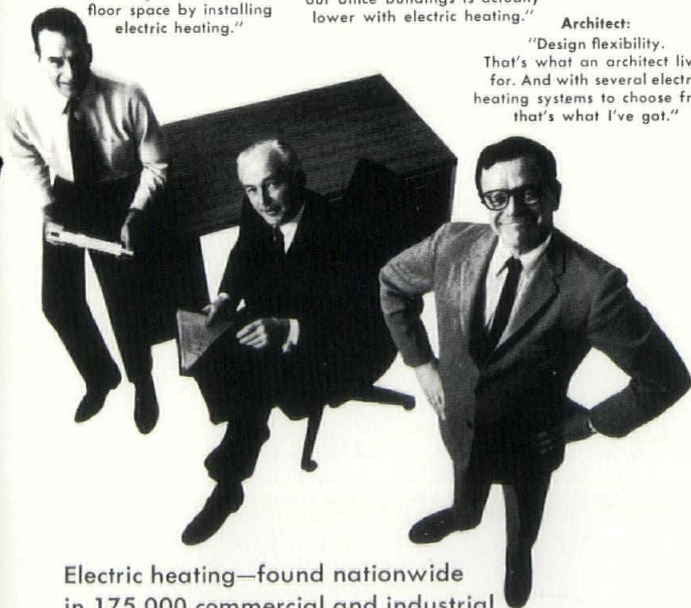
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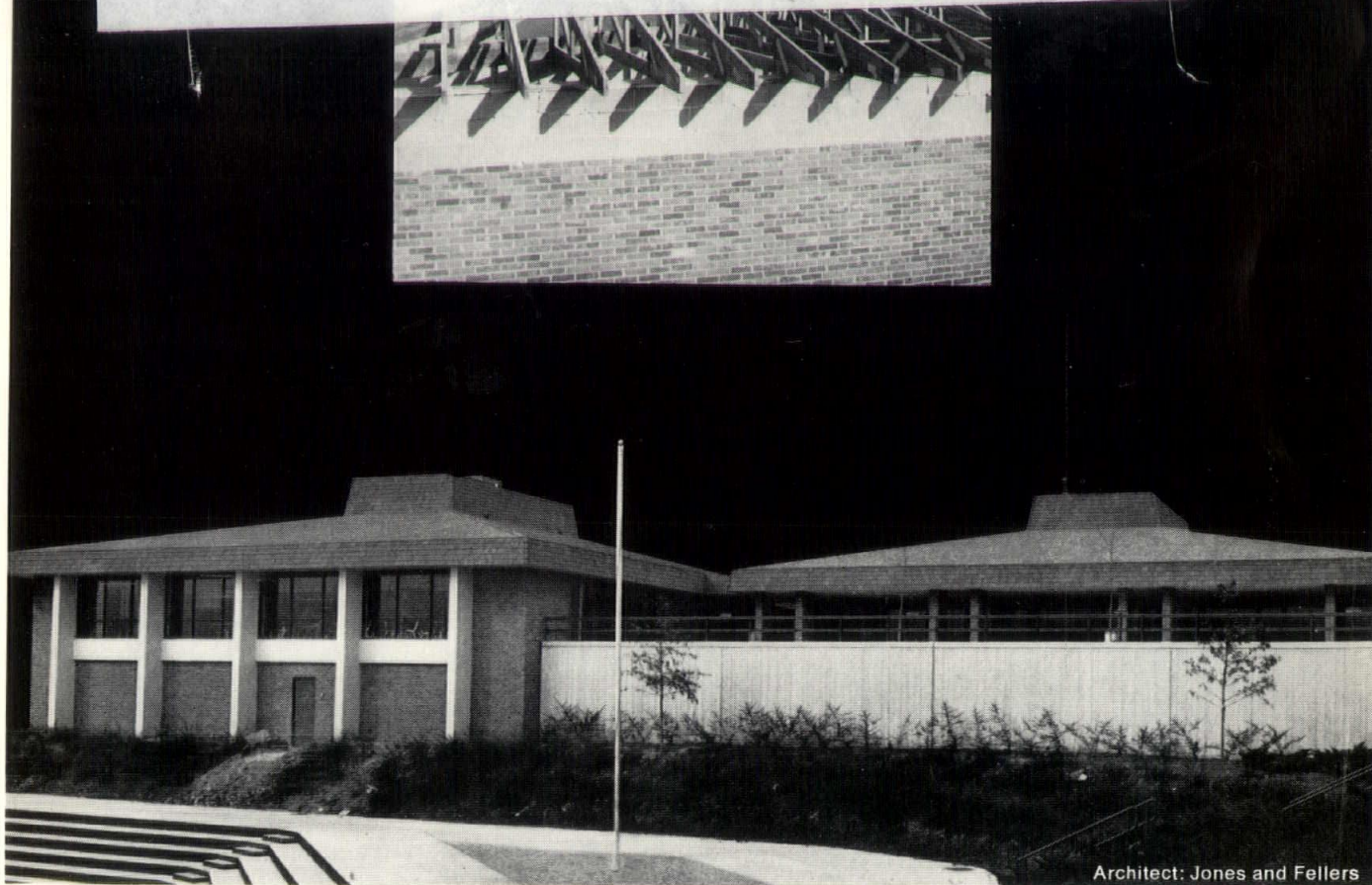
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Escape time is crucial in a fire—so when the University of South Carolina built new dorms for their football and basketball teams, they put an extra time-safety factor in the construction: They used Non-Com fire-retardant wood.

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Underwriters' Laboratories, Inc. give Non-Com wood a fire-hazard rating of 25 or less for flame spread,

with no evidence of significant progressive compustion during a 30-minute test; and Non-Com is generally accepted as an alternate to non-combustible materials by State insurance rating bureaus.

Called "The Roost" by the Fighting Gamecocks who make it their home, the five-building dormitory complex features roof systems of truncated pyramids. Roof trusses were prefabricated of Non-Com lumber by the Boozer Lumber Company, Columbia, S. C., and are spaced on 24" centers. Roof decking and fascia are $\frac{5}{8}$ " thick Non-Com plywood. Roof systems are designed to support 55 pounds per sq. ft. total load. Preliminary cost analysis showed that these

Non-Com roof systems provided the dorms with a positive extra safety factor—at about one-half the cost of an alternate steel system.

For more information on this fast, economical way to build more get-away time into buildings, write for Non-Com Bulletin W 632, Wolman Preservative Department, Koppers Company, Inc., 750 Koppers Building, Pittsburgh, Penna. 15219.

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