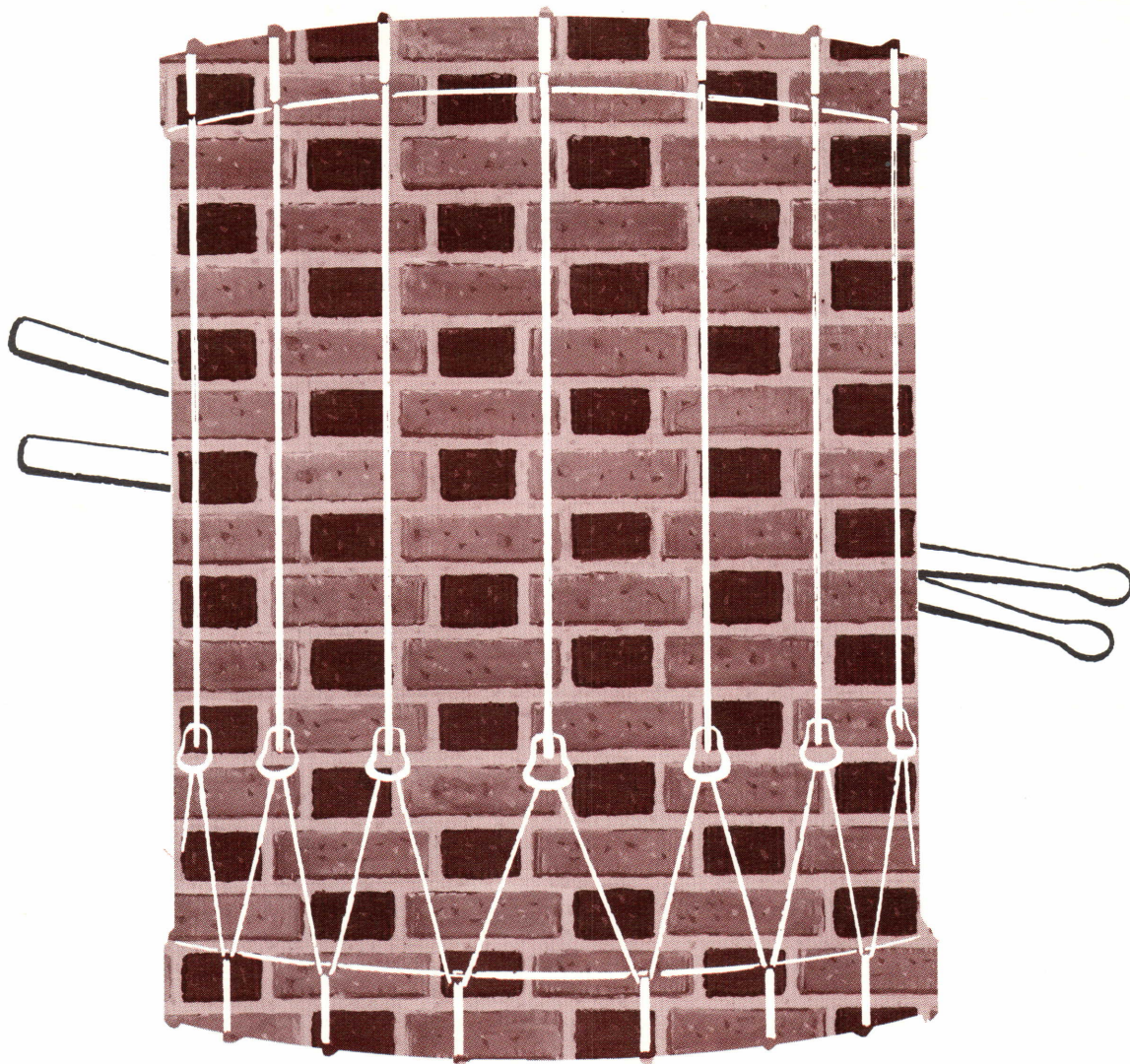


# 1972 SCAI REVIEW OF ARCHITECTURE







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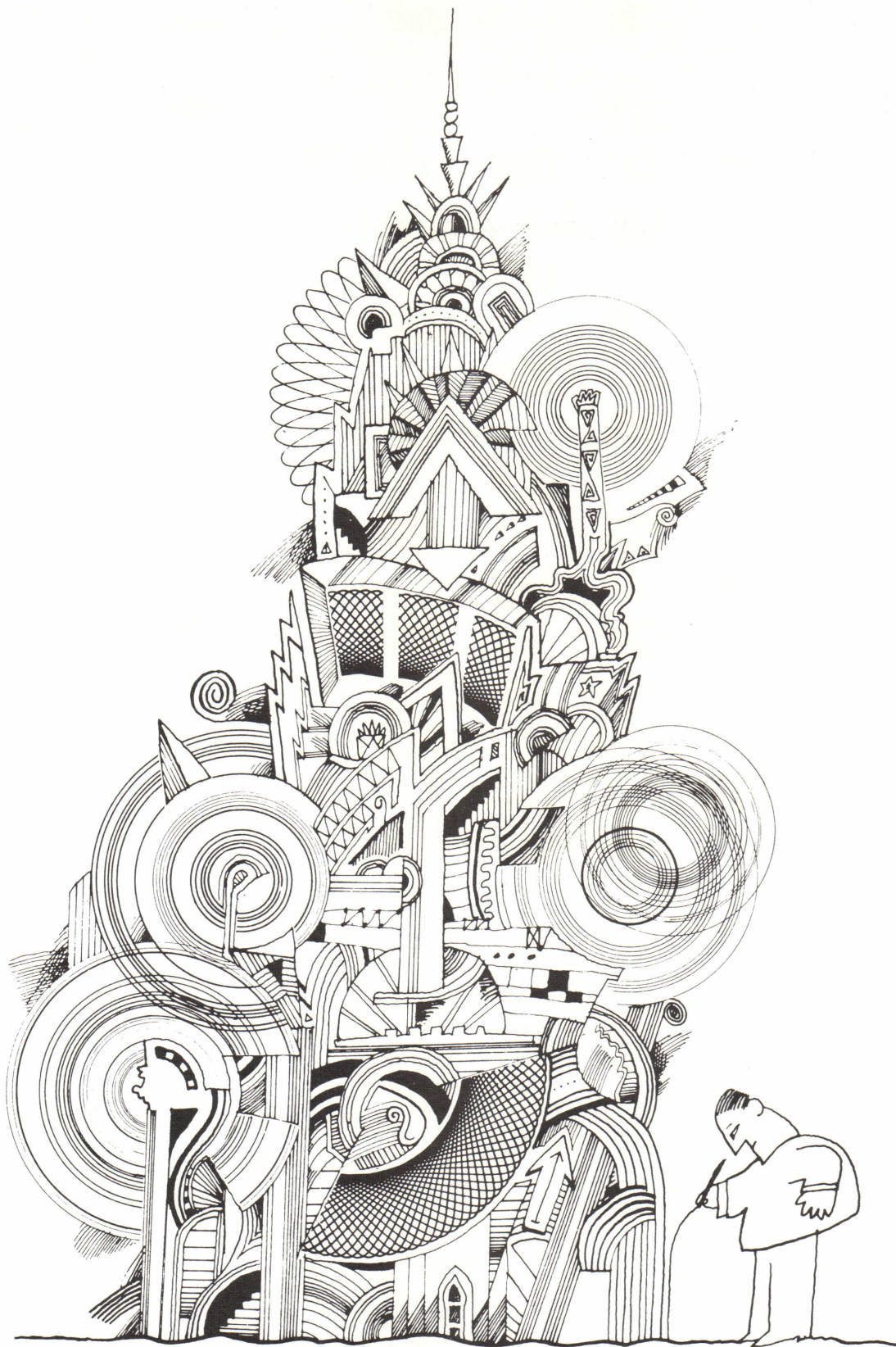
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## IF YOU CAN BUILD IT, WE CAN HEAT IT.

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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# Last week, Barron Kinsey solved tile-setting problems for Dan River Mills and Burlington Industries. This week, he's doing the same for John.

Barron Kinsey is Mid-State Tile Company's technical representative.

Because he's had 39 years experience with ceramic tile, a lot of big companies call on him for help.

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But sending Barron Kinsey to your office, showroom or job site is just one way the people at Mid-State can make things easier for you. Here are a few other ways:

Our tile comes in 85 colors. Which is a broader range than most of our competition. In addition to porcelain ceramics, it also comes in

15 textured glazes. 10 matte finishes, with no extra charge for mattes. As well as 20 brights. And in an innovative designers' line that can turn residential and commercial projects into showplaces.

To find out more about what we can do for you, call Barron at 704/246-5915. (He's also ready to show you what Mid-State's new premixed grout can do. It's a new premixed formula that comes in colors, resists mildew, chipping and staining and eliminates call backs.)



**Mid-State Tile Co.**

P.O. Box 627 Lexington, N.C. 27292

Where good people make a better product.





# 1972 SCAIA REVIEW OF ARCHITECTURE

## AWARDS

This issue features the SCAIA Honor Awards Program for excellence in design. Because there was such a large number of exceptionally fine buildings entered, not only the three winners of honor awards, but also many of these entries, have been published. Every firm participating has at least one building shown, the actual number shown being directly proportional to the number entered.

## COVER

An intriguing entrance into a courtyard of the Shipyard Condominiums at Hilton Head Island, one of the 1972 SCAIA Honor Award Winners.

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COLUMBIA

## SKIP AND GO NAKED

A flyer came in the mail at the chapter office recently from Skip and Go Naked Productions. Naturally, it was expected to be promoting material of at least a sensual, if not erotic, nature. Actually, the description of what it was promoting gives us much to think about.

"Here is a community that lets you know it is a part of the earth—not a fortress or a cyst, not a bastion or a cancer. People don't just exist here; they live here. They know that life is more than a square mile of concrete and steel and plastic and glass and token islands of engineered greenery.

But can a community like this, whose architecture oozes ideas and attitudes be tolerated in a modern urban setting? Can a tight, practical city of the 1970's handle such a display of emotion? **LIVIN ON THE MUD** is a film which confronts these questions. The answers must come, in part, from you.

The message is simple or complex, depending on how you take your medicine. This community lives and breathes; it carries on organic functions that some folks don't like to talk about. The tide comes and goes on the mudflats—not as a threat, not as something to be bulwarked against, but as an easy old friend that delivers building materials free of charge. The dwellings grow with the simple pulse of life; a stick here, a board there, tempered with humor and

colored by the weather. Proving that man can go with and around nature, not just over and against it, that the homes of man can be as real as the homes of the other animals.

But there is a city around this community—a city which was wrenched from the Canadian wilderness by these people's grandparents. A hundred years ago—fifty years ago—they battered the land because it was tough and it battered back. And the frontier ethic is slow to die; it lingers into the present. Stomp that land! says a persistent voice from the past. Whip it into shape! Show it who's boss! Livin' on the mud, you say? In the last third of the twentieth century? No, by grandfather's bones, we'll scrape that mud into shape and build a condominium or two on it.

But first . . . something has to be done about those shacks. Those squatters. Those people down there who don't seem to know we landed on the moon a few years back.

A city has bulldozers and men to run them. A fire department that's licensed to burn. Laws and rules and attorneys who know the many ways of using them. A mayor who thinks these people and their homes have no place in a modern urban municipality.

It's a conflict that will continue as long as there are people who hear the beat of a somewhat different drum. **LIVIN ON THE MUD** has documented a small, important part of that conflict."

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## OFFICIAL PUBLICATION SOUTH CAROLINA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

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## Greensboro's newest parking garage to feature Southern elevators with glass enclosures

Space for 630 automobiles will be provided in Greensboro's newest parking garage on South Greene street. Costing \$2.5 million, vertical transportation for the seven levels will be provided by Southern elevators with glass enclosures. Visitors using the garage will get a good view of the city from these modern elevators.

Architect: J. Hyatt Hammond Associates, Inc., AIA

General Contractor: Daniel Construction Company of North Carolina



# **SOUTHERN ELEVATOR CO.**

Main Offices and Plant: Greensboro, N. C.

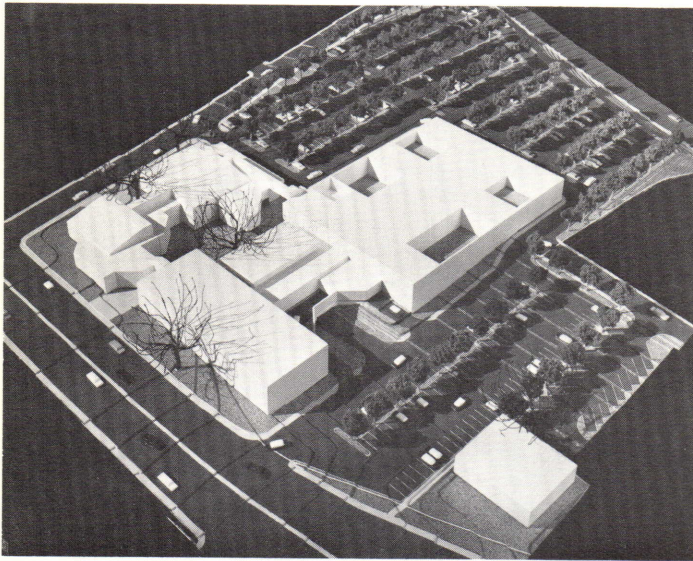
A S O U T H E R N C O M P A N Y F O R S O U T H E R N S E R V I C E



# PREVIEWS

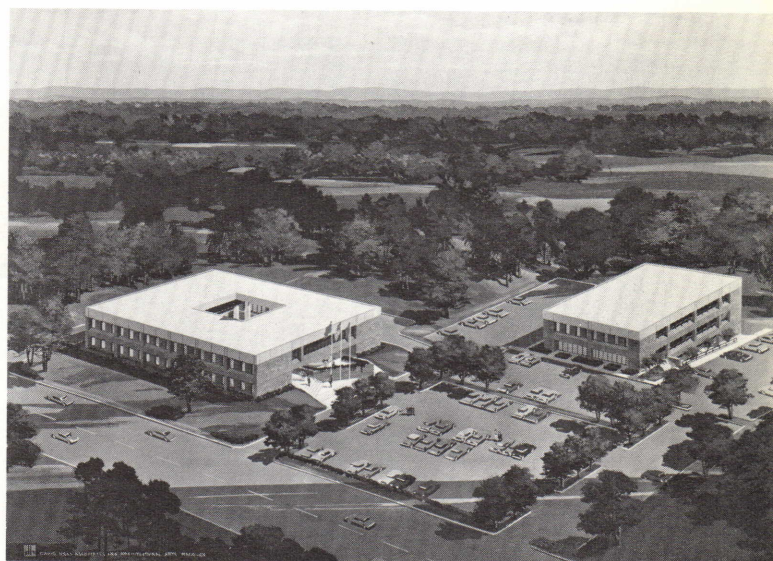
## LYLES, BISSETT, CARLISLE & WOLFF

The \$3.45 million activities center at Francis Marion College will be a 103,760 square foot structure of one and two story modules organized with a grid of interior streets around an open court.



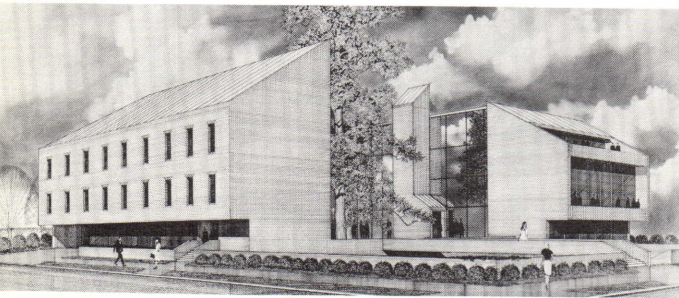
## J. E. SIRRINE COMPANY

Greenville's Law Enforcement Center will house the city police department, the county sheriff's department, detention quarters for an ultimate 425 inmates, the coroner's office, the city magistrates and the municipal courts. The 137,000 square foot facility, costing an estimated \$4,400,000, has been designed as an attractive addition to Greenville's urban image.



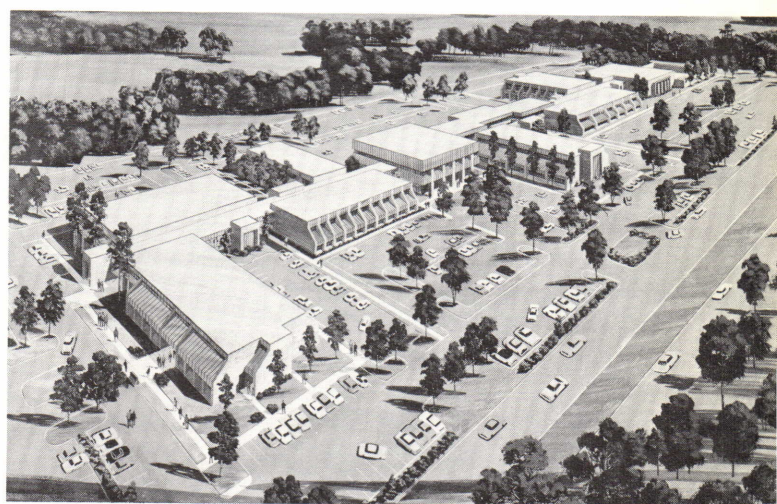
## VICKERY/PALMER/BASHOR

Northpointe Center in Greenville will contain some 50,000 square feet of office space when completed next November. Both of its buildings were designed to utilize an exterior circulation system with interior space laid out on a five foot module to provide maximum flexibility in office arrangements. Parking areas have been dropped below street level.



## COLUMBIA ARCHITECTURAL GROUP

Two office developments for the Columbia area include one for Bill Jones Realty designed to save the state's oldest magnolia tree and reflect the tradition character of its surroundings and another for Jimmy Martin Realty planned around a covered central mall to include 200,000 square feet of offices, apartments and a health club.

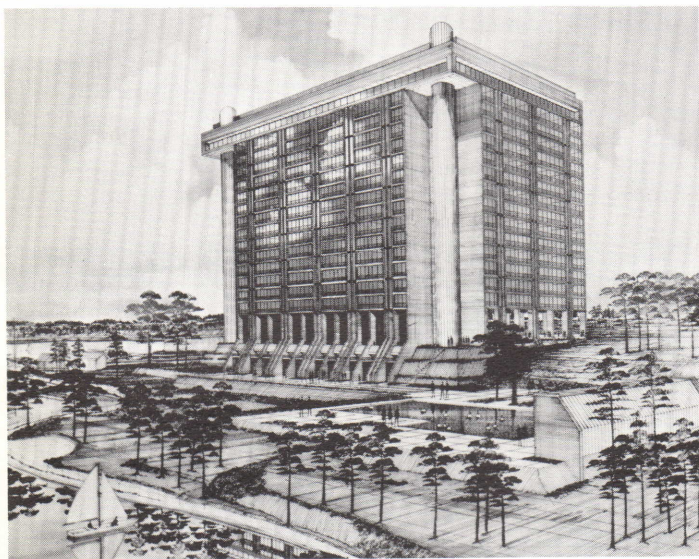






#### LYLES, BISSETT, CARLISLE & WOLFF

Work is underway on Land's End, the first phase of a \$25 million, four phase development program at Lake Murray on eleven acres of mainland and forty four acres on four islands extending a mile into the lake and joined by causeways. The entire community called Watergate will feature condominiums and garden townhouses with boating, beaches, clubs, landscaping and other attractions based on the lake and island setting. Each phase will be developed in a separate and distinct manner. Land's End will include 114 townhouses; Phase II, Mariner Cay, 2½ to 3 story, efficiency to three bedroom units; Phase III, Harbour Cay, one story cluster homes and Phase IV, Compass Cay, an ultimate, whose definite development is yet undecided upon.

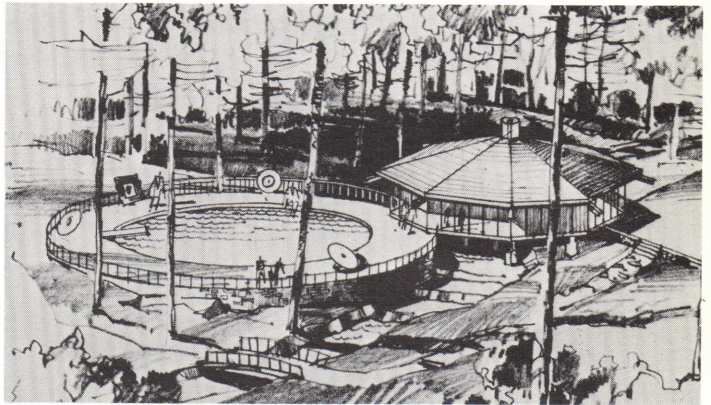
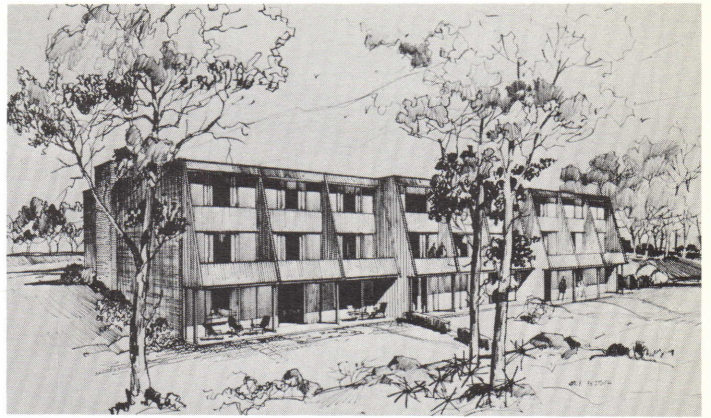


#### COLUMBIA ARCHITECTURAL GROUP

Two more major projects are being planned for Lake Murray. Marina Towers, an eighteen story, 168 unit luxury apartment project, will offer a new concept in high rise apartments for the area with all units having two levels and a lake view. A 92 unit condominium project will have all units lake oriented with views achieved by a variation of building heights stepping down the slope of the site.





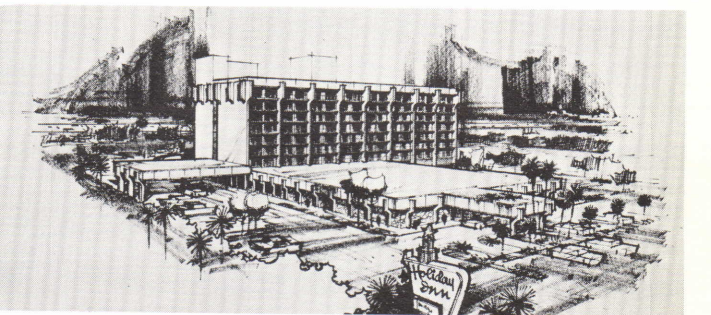
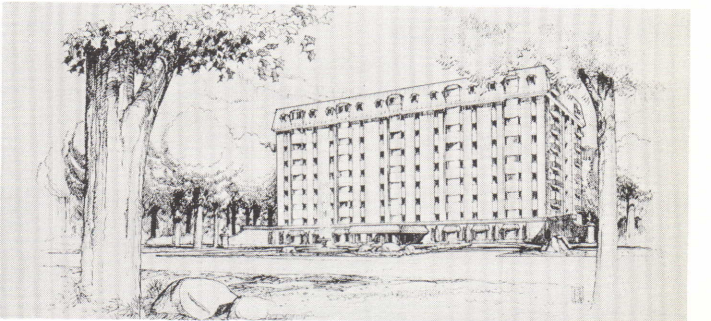
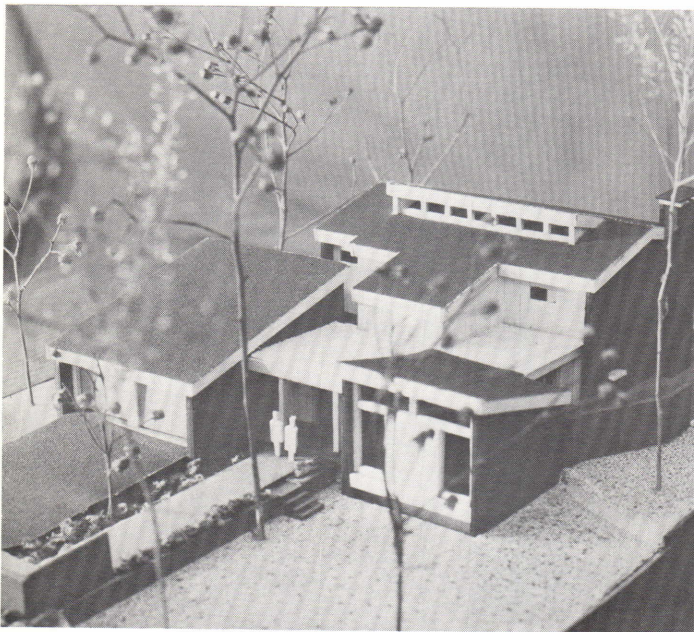


#### REID HEARN & ASSOCIATES

Building clusters and open space planning have been employed in planning the housing development which will replace Columbia's most publicized ghetto, Black Bottom. Individual townhouses are dispersed around a central community plaza amid greenbelts, athletic fields and play areas.

#### PEARLSTINE/ANDERSON

Both of these apartment projects take advantage of distinct features of their sites. Watermark has been designed to fit a steeply sloping site with a view of the Saluda River bordering one of its sides. The clubhouse at Cedarwood is an elevated pavilion over a stream flowing through a wooded area.



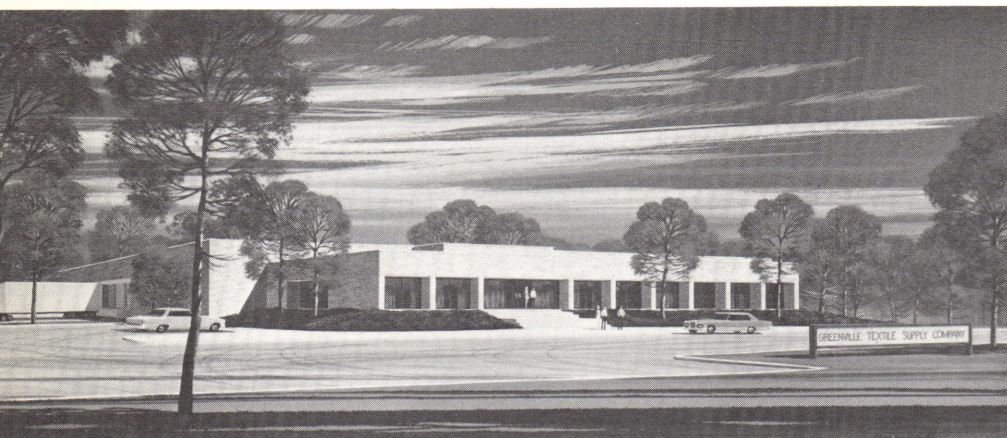
#### RILEY BULTMAN & COULTER

The Coulter residence is located on a lake in suburban Forest Acres outside of Columbia. Its family living areas face on the water in a two story portion while the formal areas orient to the entrance front in a one story portion. Wood decks and paved terraces surround the house.

#### AVERY WOOD ASSOCIATES

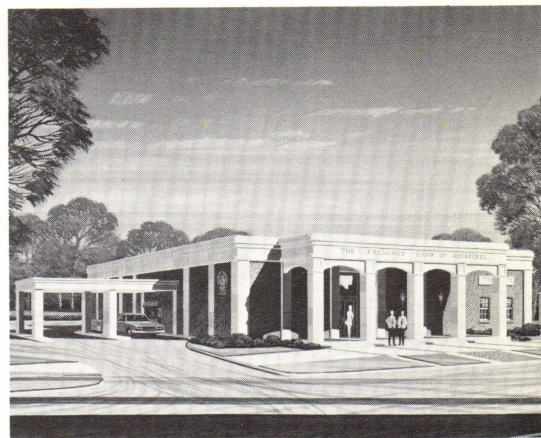
These two projects, an apartment house for the elderly in Columbia and a motor hotel, use different materials for effect. The apartment house has brick and metal mansard roof for grace, the motor hotel rugged concrete for strength.





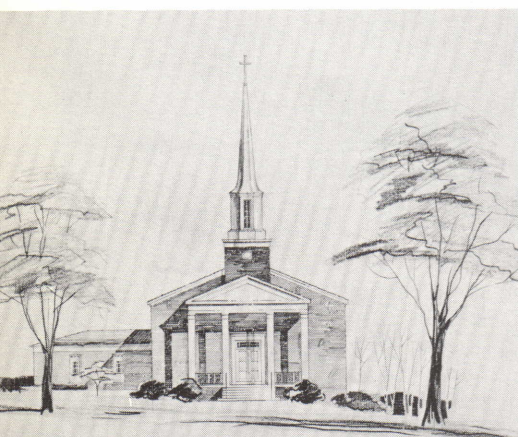
#### FREEMAN, WELLS AND MAJOR

Providing a warehouse and office building of maximum size and minimum cost for the Greenville Textile Supply Co. has been done with simple massing.



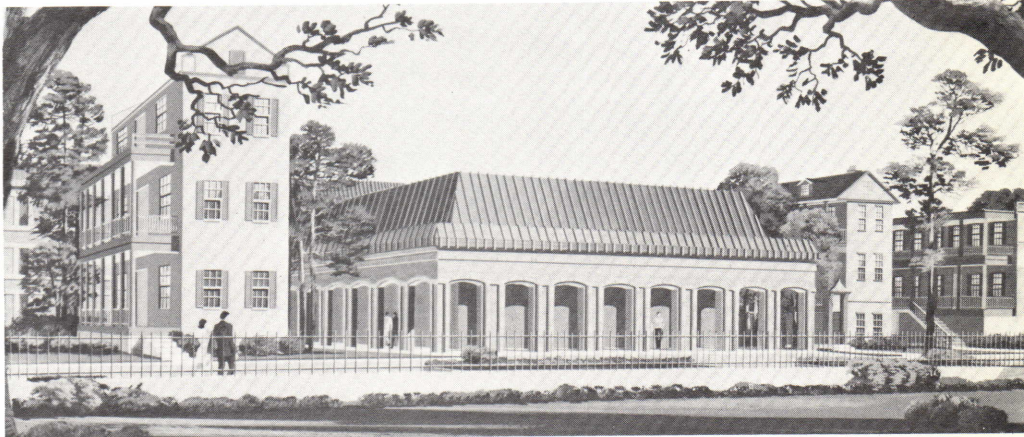
#### CLARK AND McCALL

The criteria for The Exchange Bank of Kingstree called for a classical design to add harmony to the surrounding area including Robert Mills' court house.



#### CHARLES N. ROBINSON

This new facility for St. Luke's Methodist Church in Lancaster County includes a sanctuary, classrooms and offices in some 9,000 square feet of traditional design.



#### LUCAS, STUBBS AND LONG

The College of Charleston's \$2.5 million Science Center will contain an auditorium, classrooms, and laboratories for chemistry, biology, geology and physics.



#### PIEDMONT ENGINEERS • ARCHITECTS • PLANNERS

Areas within the Library-Learning Center at North Greenville College provide for language laboratories, individual study, audio-visual rooms and 55,000 books.



#### DEMETRIOS C. LIOLLO

A five story office building for doctors and dentists in Charleston's medical complex area has been designed around a core giving maximum tenant and minimum corridor space.



# "Why hire an architect if all I need is four walls and a roof?"

"It's not a big project," the argument goes. "So let's not make it any more complicated than it has to be..."

With these words, architects are shut out from the job they do best.

## **Architects are trained un-complicators.**

Architects are simplifiers, trained to help you separate what you truly need from what you think you need.

Together, you and your architect make discoveries you might never make by yourself.

You may discover (as a North Carolina bank did) that 4 walls are one wall too many.

You may discover (as a Kentucky company did) that those two buildings you're assuming you need should really be one building.

Or you might find that that steep (and cheap) site is actually better suited to your building's function than that flat (and costly) one.

**Architects are assumption-busters.**  
Walls, sites, materials, "inevitable"

costs and delays—all of your assumptions about traditional construction come under attack.

And as you collaborate, you may find your assumptions about architects (that they're slow, or spendthrifts, or impractical dreamers) being shattered, too.

In the meantime, it would be good if you could talk to some businessmen who've been through the experience.

## **Ask the man who's tried one.**

Send for the handsome new booklet, 10 BUSINESSMEN TALK ABOUT THEIR ARCHITECTS. It's published by the American Institute of Architects. But it's written by businessmen: Presidents, Vice Presidents, General Managers.

And it's free. Just ask your secretary to mail us this coupon.

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"10 businessmen talk about their architects."

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# AS BUILT



## LYLES, BISSETT, CARLISLE & WOLFF

Moncrief Army Hospital, the largest single structure financed by the U. S. Army in South Carolina, is now completely operational. The \$12 million project consolidates 120 medical units into one building serving a military and civilian populace of more than 75,000 on twelve floors. Its patient capacity is 435 beds in one, two and four bed rooms. The structure of the building is reinforced concrete for permanence and prevention of noise transmission between floors.



## PEARLSTINE/ANDERSON

Warm brick and bronze glass along with simple forms provide low maintenance exteriors for these two office buildings in Columbia. The Devonshire Associates Building has exterior walls, columns and windows positioned to provide easily divided office space. The Fourteen Hundred Building has been designed for the addition of several floors.



## UPSHUR, RILEY AND BULTMAN

The Customer Service Building for the South Carolina Electric & Gas Company and the Caughman Road Middle School are two recently completed projects by this firm in the Columbia area. The SCE&G project consolidates all consumer service functions in one accessible downtown location. Based on open areas for team teaching, the school has several teaching "houses" and auxiliary buildings grouped around two interior courts.





### J. E. SIRRINE COMPANY

This research and development building for Springs Mills in Fort Mill takes its design motifs from the adjacent existing administrative headquarters building and its plan from its functional relationship to the connecting pilot and greige mills which its labs support. The air conditioning systems for this facility are very sophisticated and are tailored for six specific purposes.



### JAMES A. NEAL AND ASSOCIATE

The architect's new office building is located in Professional Park on Cleveland, overlooking the Reedy River in Greenville. There is approximately 2,000 square feet of office space supported from two masonry walls on prestressed double tees sixty six feet long with a fifty foot clear span. The exterior and interior siding is rustic cypress. Twenty foot ceiling areas occur in the reception area and the principal's office-conference room. The building is part of a ten building complex being designed by the architect.



### VICKERY/PALMER/BASHOR

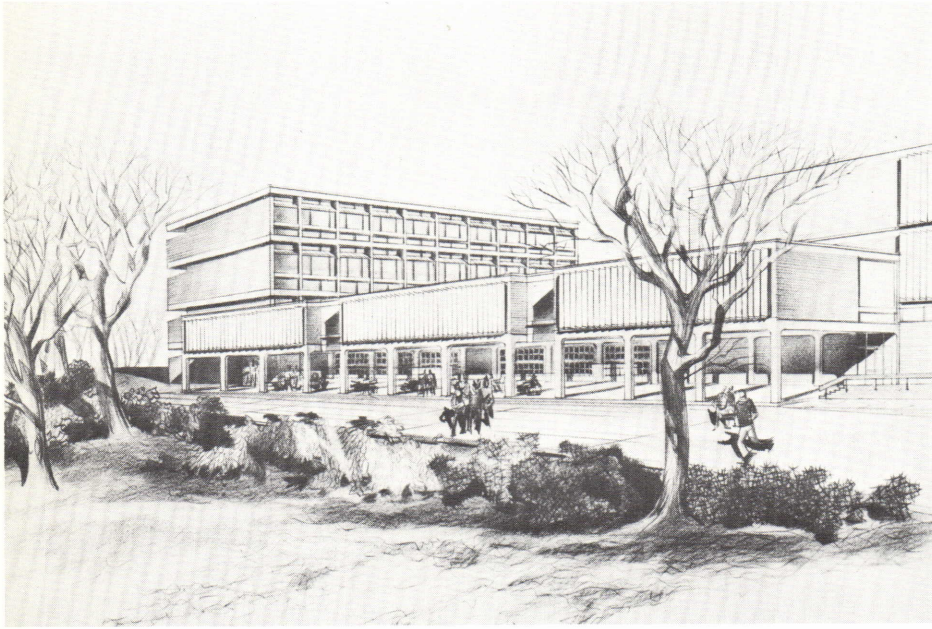
Peppertree is a 110 acre planned residential community which features moderately priced homes and a recreation-oriented "life style". The project includes 250 single family houses with a community greenway of parks and playgrounds, convenience shops and a swim and tennis club.

### AVERY WOOD ASSOCIATES

This corporate headquarters for Threatt-Maxwell Construction Company in Greenville makes heavy use of massive brick corbelling and recessing to give strength to a medium sized (16,000 sq. ft.) office building.







## CLEMSON ARCHITECTURAL BUILDING ADDITION

Construction of a \$1,768,000 addition to the building housing the College of Architecture at Clemson University was begun in November. The new wing will be a four-level expansion at the south end of Lee Hall, the present architectural building. It will provide an additional 65,000 square feet of space, more than doubling the existing physical capacity of the College of Architecture. Space for the additional faculty and increased professional enrollment deemed necessary for the state's growing architectural needs has been provided for in the planning.

The ground-level floor will provide additional studio space for the visual studies program. Facilities planned for this floor include two ceramics studios, two printmaking studios, undergraduate photographic studio (work room and large dark room), graduate photographic studio with four dark rooms, sculpture and painting studios, a sculpture court, and a room for the university's master plan model.

Administrative and faculty offices will be located on the lobby or main floor, as will two graduate studios, a jury and demonstration room, and expanded area for the architectural library.

Other floors will contain additional studios and seminar rooms for the College of Architecture's various educational programs.

As with the original building, Dean Harlan E. McClure served as designer and the construction documents were prepared by Lockwood Greene, Inc. Charles D. Wise Construction Company of Toccoa, Georgia, is the general contractor.

## USC AQUAMOBILE

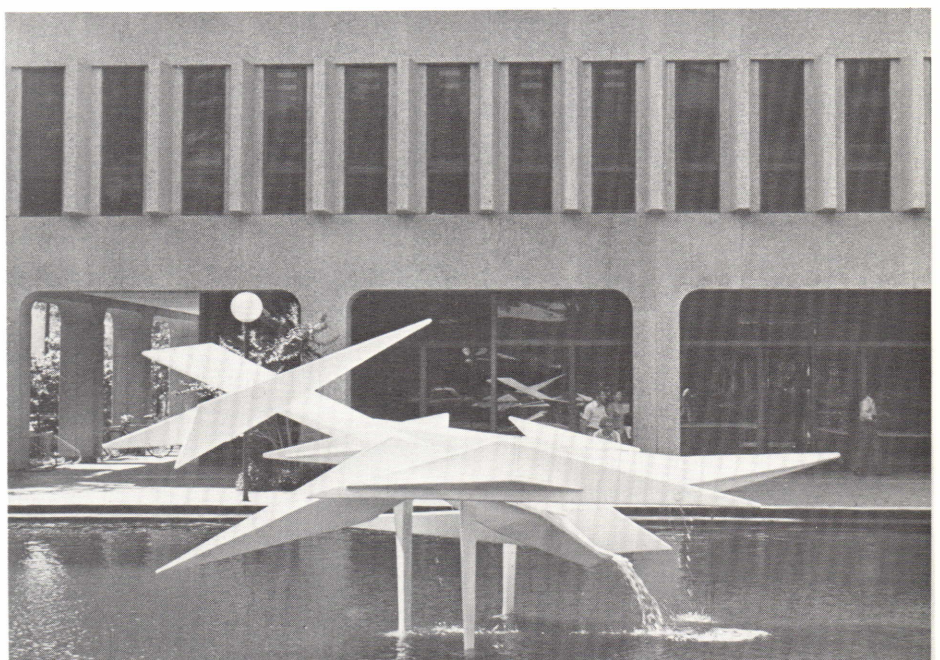
Sculpture in motion became an interesting feature on the University of South

Carolina campus recently when an aquamobile was set in the reflection pool at the Humanities Center. An aquamobile is a sculpture piece with moving parts set in motion by running water.

Looking like three great white water birds, the USC aquamobile is made of fiberglass and has three main elements each with several moving parts. Its graceful motion and splashing sounds have made the reflection pool one of the most pleasant places on the campus. The aquamobile is the work of sculptress Lin Emery of New Orleans who won a competition sponsored by the University to obtain a suitable piece of sculpture for the pool. She has done several similar pieces for buildings in the New Orleans area.

## NAMES AND FIRMS

**T. J. Bissett**, a senior principal in the firm of Lyles, Bissett, Carlisle and Wolff, this year became the tenth South Carolina architect to be elected to the College of Fellows of the American Institute of Architects since its founding. A principal in his firm since its founding in 1946, Bissett now serves as executive vice president of the firm, exercising control over all project directors. He has been active in AIA work on the state, regional and national levels for twenty five years and was one of the founding members of the Clemson Architectural Foundation, having subsequently served as its president.





**Robert I. Upshur**, has become director of school planning for the State Department of Education. He was one of the founders of the nineteen year old firm of Upshur, Riley and Bultman in Columbia and has been a registered architect in South Carolina since 1947. The firm has now become **Riley Bultman Coulter Associates** with the addition of Richard R. Coulter, a registered civil engineer, as a partner.

**John W. Califf, Jr.**, became campus architect at the University of South Carolina in October in a reorganization of the physical plant and planning activities there. A former partner in the Columbia firm of Califf/Player, he will now be in charge of campus master planning, architectural coordination and building modification at USC. Samuel J. Player will continue the practice as **Player/Associates**.

**Robert S. Lafaye**, senior partner in the Columbia firm of Lafaye, Lafaye and Associates, died on September 28th at the age of 80. One of the state's senior practitioners, he became a partner in his firm in 1920 and during his long career produced many well-known buildings in the state. He received a Distinguished Service Award from the SCAIA in 1970.

**Samuel Lapham FAIA**, who in 1920 founded the venerable Charleston firm of Simons and Lapham (now Simons, Lapham, Mitchell and Small) with Albert Simons FAIA, died on October 2nd at the age of 80. With Simons he had coauthored **The Early Architecture of Charleston**, published in 1927 by American Institute of Architects, and had done much historical survey and restoration work in the Low Country.

**Columbia Architectural Group** has been formed by the reorganization of the former firm of John F. Taylor. James E. Bruce has joined Taylor as the registered architects in the new firm along with Allen Marshall and O. Rogers. Offices are in the Palmetto State Life Building, Columbia.

**Marrs and Lawson Architects Incorporated**, 1700 Oak Street, Myrtle Beach, has been formed by R. Edward Marrs and J. Perrin Lawson.

**Gill and Wilkins, Architects and Planners** has announced the change of its name to **Gill, Wilkins & Wood** with the addition of Allen P. Wood as a partner.

# 1972 SCAIA HONOR AWARDS PROGRAM

For Architectural Design, Writing and Photography



MCGINTY & DYE  
Shipyard Condominiums  
Hilton Head Island

## HONOR AWARD



These condominiums, most of which will be permanent or part time residences, face on a golf course. Subsequent units will border on both the golf course and a pool area. A tennis court will also be provided for the group. A variety of plans for two, three and four bedroom units have been worked out with inter-

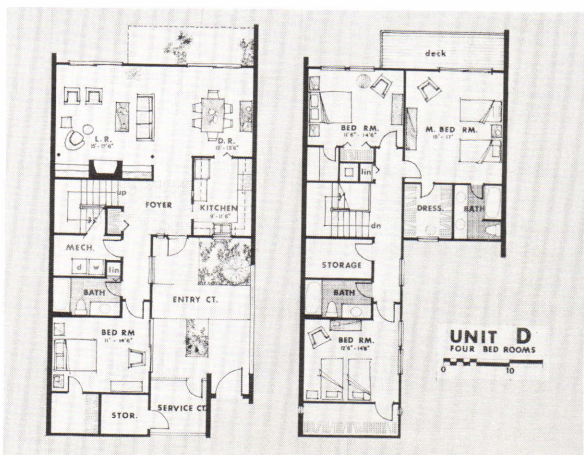
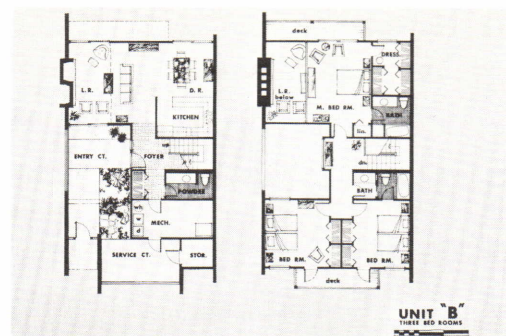
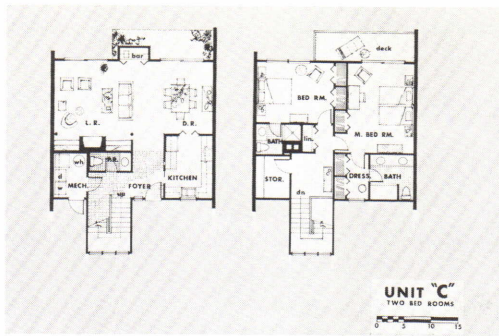
related exteriors whose materials are cypress siding and cedar shingles. All of the wood is treated with a bleaching oil and is being allowed to weather. This will allow the buildings to harmonize with the natural surroundings, rolling dunes and heavy growths of trees and shrubs, which have been preserved with great

care. Construction is continuing on the remaining units of the group which will number eighty eight when completed.

**Owner:** Shipmaster Corporation; **Developer:** The Hilton Head Company; **General Contractor:** Graves Construction Company.

**Photography:** William E. Cornelia.







THE TARLETON-TANKERSLEY ARCHITECTURAL GROUP  
Our Shepherd Lutheran Church  
Hartsville

## HONOR AWARD



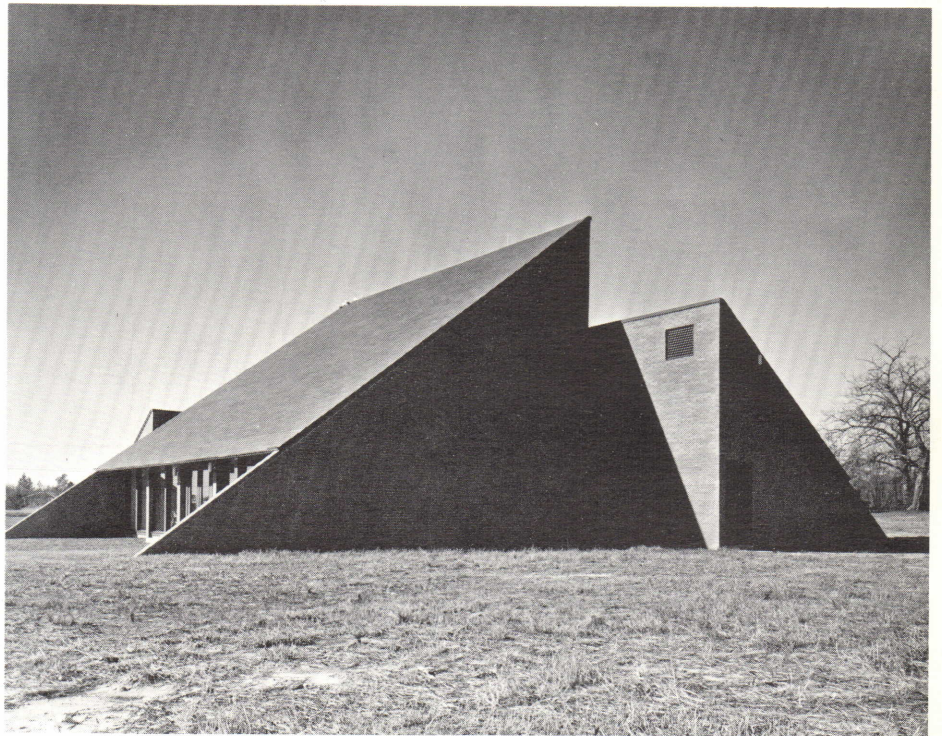
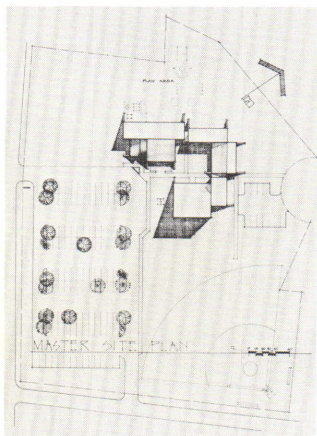
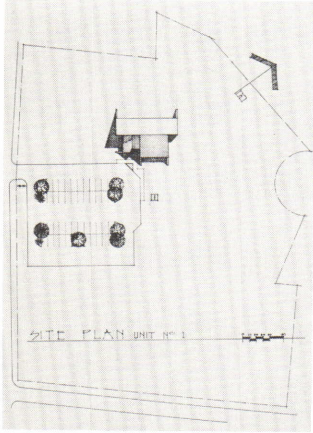
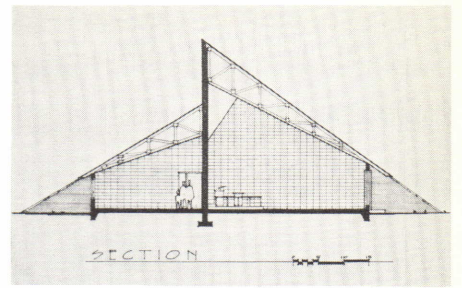
A small first unit for a Lutheran mission congregation, this church was designed within the master plan guidelines of the Lutheran Church in America which requires a scheme dominated by anticipated congregational growth with adaptations made for immediate use. The architects also felt that this first unit should have the integrity to stand alone as a building and to function as a complete church until the master plan is realized, or more importantly, should lack of growth not warrant further additions. The building forms evolved as a counter to the site, focusing to the

centroid of the complex, and are scaled for the particular function of the space. Particularly, the mass of the first unit allows it to dominate the site and to survive visually in a featureless terrain. With a budget limitation allowing only 3,800 square feet in this initial unit, internal space had to serve as many functions as possible and multi-use capability became the major planning criteria. Except for the nursery and a kitchen-classroom, teaching spaces are formed as required by movable dividers and movable seating, and chancel components give further mobility.

**Structural Engineer:** Gene King; **Mechanical Engineer:** J. C. Harrison; **Electrical Engineers:** Durlach, O'Neal, Jenkins and White; **General Contractor:** Thrasher Construction Company.

**Photography:** Tarleton







J. E. SIRRINE COMPANY  
Sadler's Creek Bath House-Pavilion  
Lake Hartwell

## HONOR AWARD



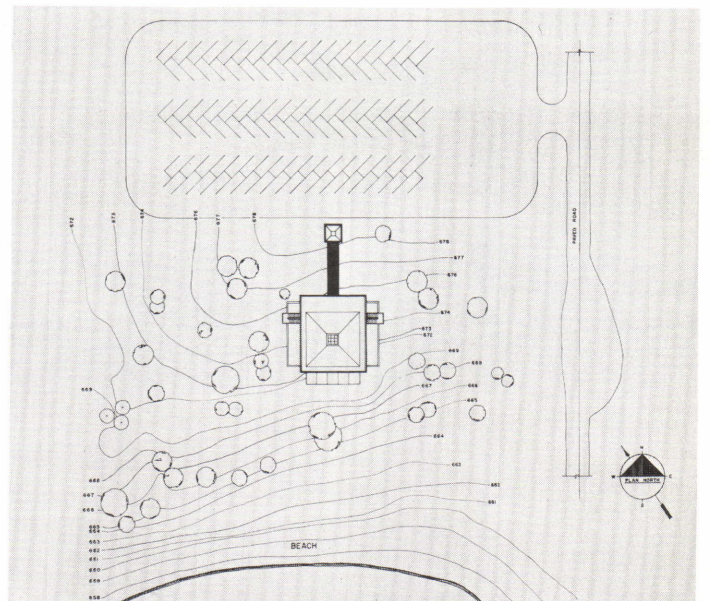
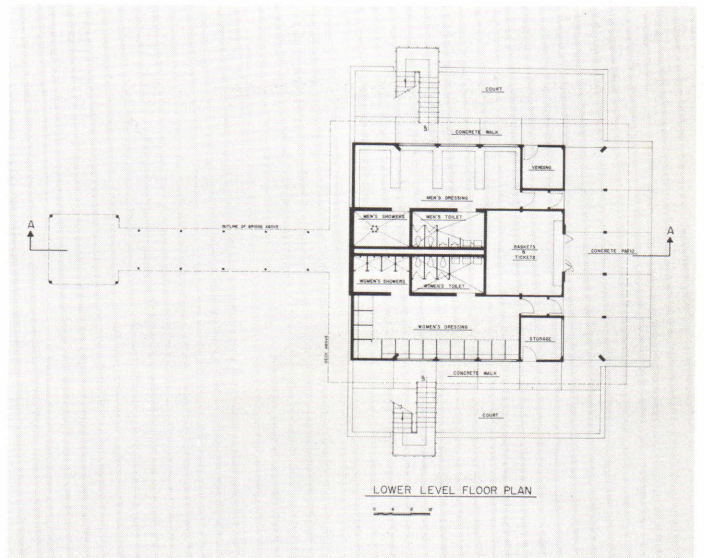
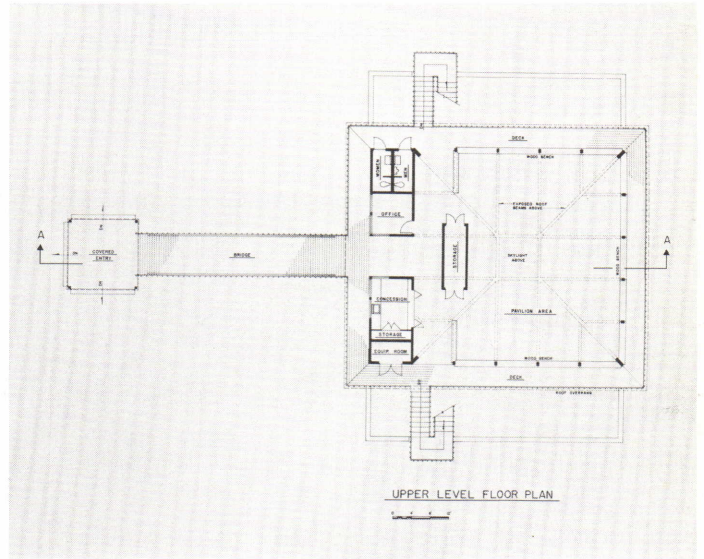
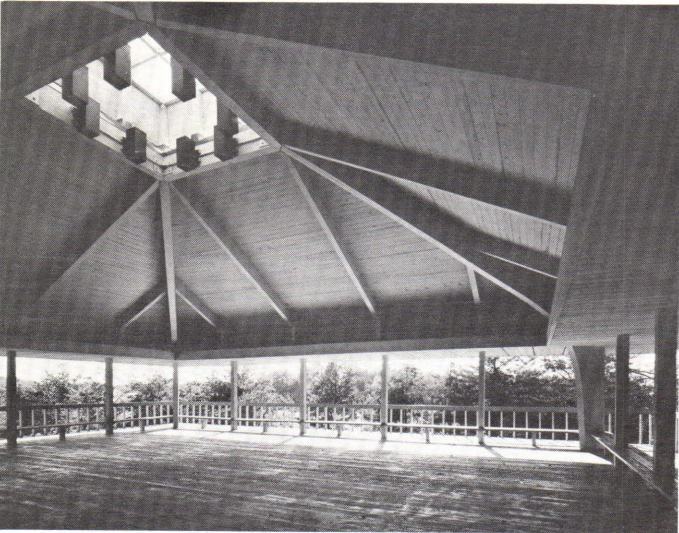
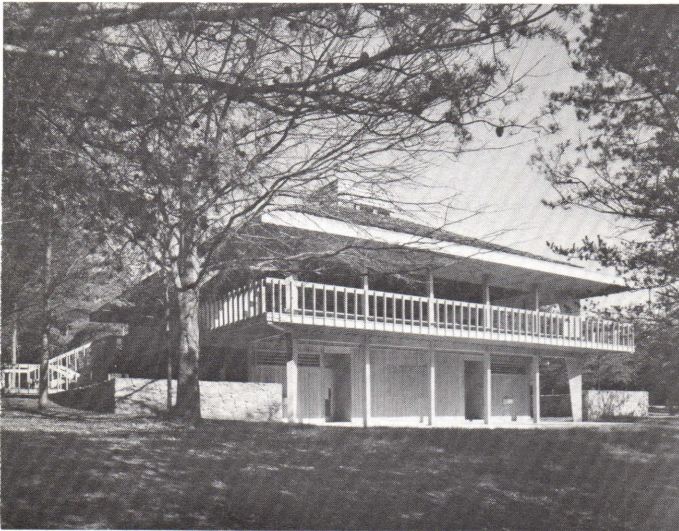
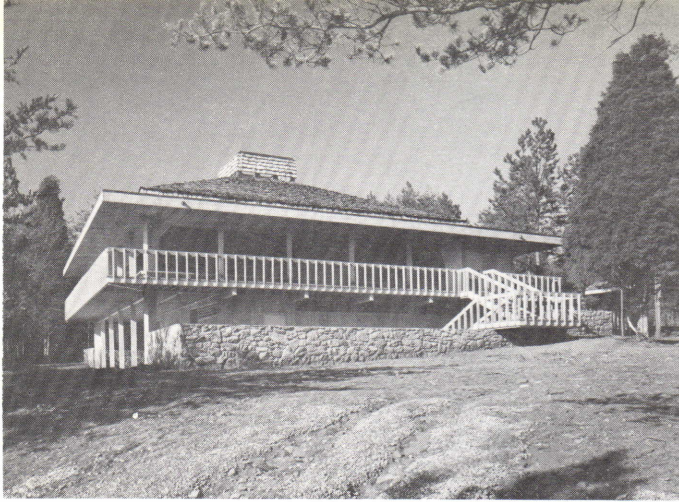
The bathhouse-pavilion is a two story structure placed on a gently sloping, heavily wooded site entered on the second level via a bridge from the public parking area. This level contains a multi-purpose pavilion space, open on three sides, presenting a pleasant view of the lake and surrounding landscape; a peripheral balcony walkway; concession stand; superintendent's office; convenience toilets; and storage. A pyramidal roof clad with wood shakes is employed

over the pavilion; the remaining spaces at this level are covered with a flat roof. Flanking stairs lead to the lower level bathhouse facilities which relate directly to the beach area. The structural system is essentially post and beam with laminated wood sections employed for the pavilion roof. Use of materials is restrained, limited to wood stained grey and stone. The facility contains 4,500 square feet and was constructed at a cost of approximately \$100,000.

**Architect in Charge:** Harrison S. Forrester, vice-president of architecture; **Director of Architectural Design:** Richard D. Mitchell; **Designer:** Kenneth J. Russo; **Project Architect:** Charles Gentry; **Structural Engineer:** Bill Myers; **Mechanical Engineer:** Bob Ridgeway; **Electrical Engineer:** Bob Bruns; **Construction Supervision:** Frank Shaw; **General Contractor:** Morris Construction Company.

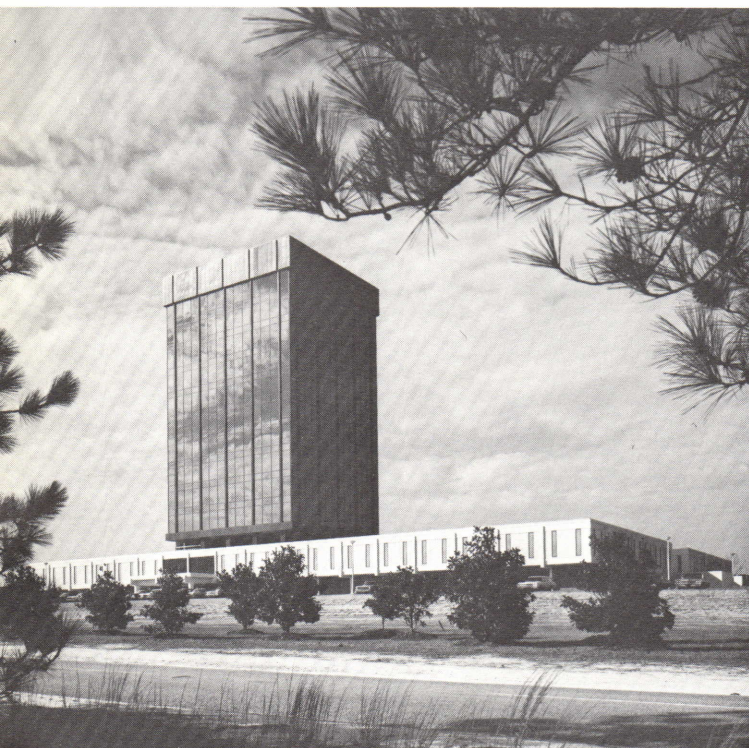
**Photography:** Gordon Schenck.







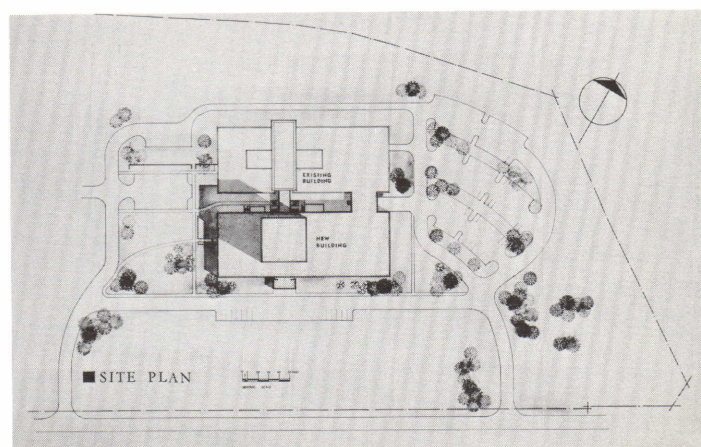
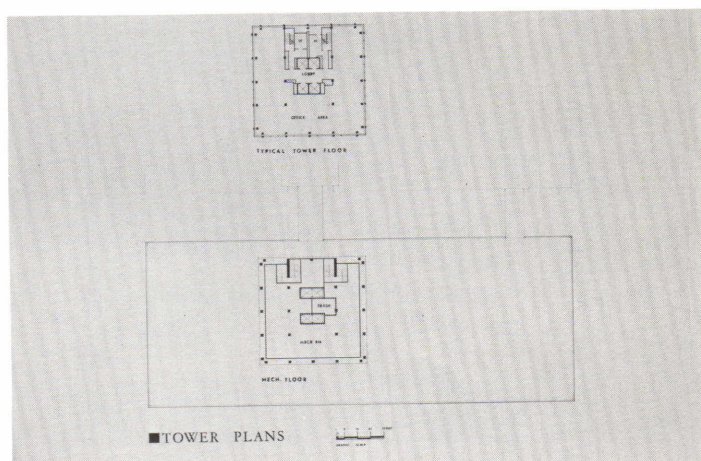
LUCAS, STUBBS AND LONG ASSOCIATES, LTD.  
Blue Cross-Blue Shield of South Carolina  
Columbia



This project is a major addition to the South Carolina headquarters of Blue Cross-Blue Shield on Interstate Highway 26, 10 miles southeast of Columbia. The building site is situated on a high bluff in a sparsely populated area. The addition included an 80,000 square foot two-level precast concrete building and a 12-story glass tower, also containing some 80,000 square feet. The solar glass walls are insulating reflective glass units, tinted bronze. Mullions and the penthouse curtain wall are bronze aluminum. The spaces in the base addition include a variety of office types, computer room, auditorium, cafeteria, executive dining and a lobby. The tower contains a central service core with office suites around the perimeter of the glass tower wall.

**Structural Engineers:** The Sheridan Corp.; **Mechanical and Electrical Engineers:** Lucas, Stubbs and Long; **Landscape Architect:** Kenneth B. Simmons; **General Contractor:** McCrory-Sumwalt.

**Photography:** Gordon Schenck.

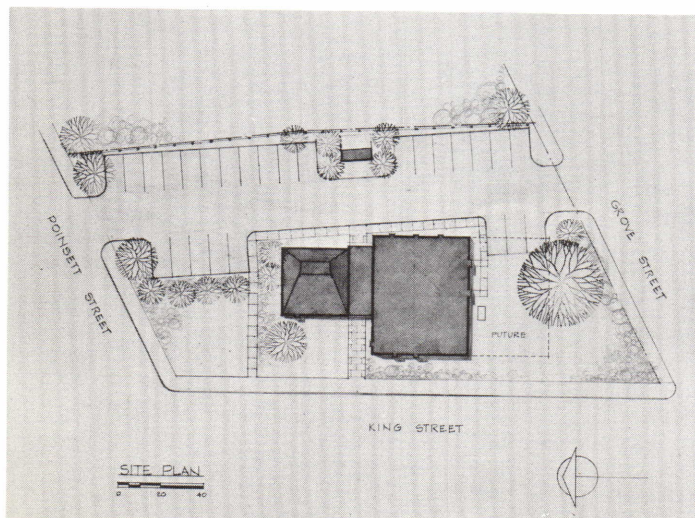
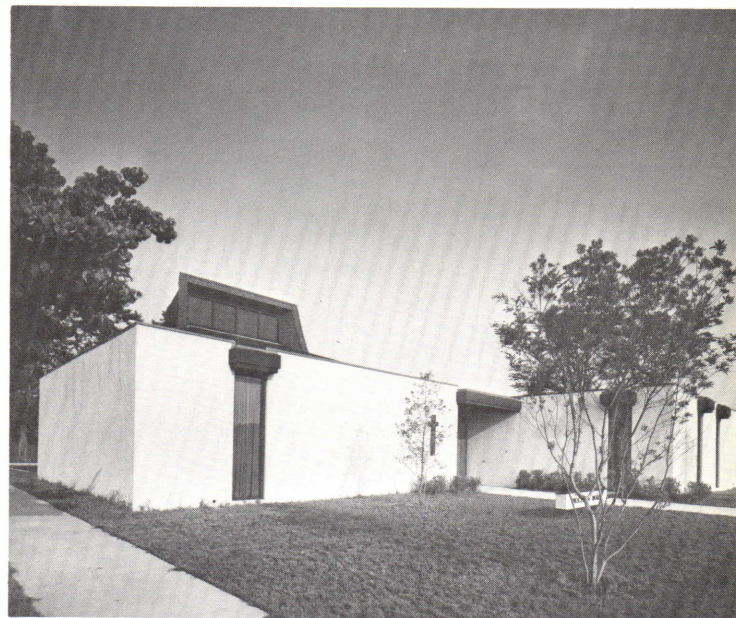
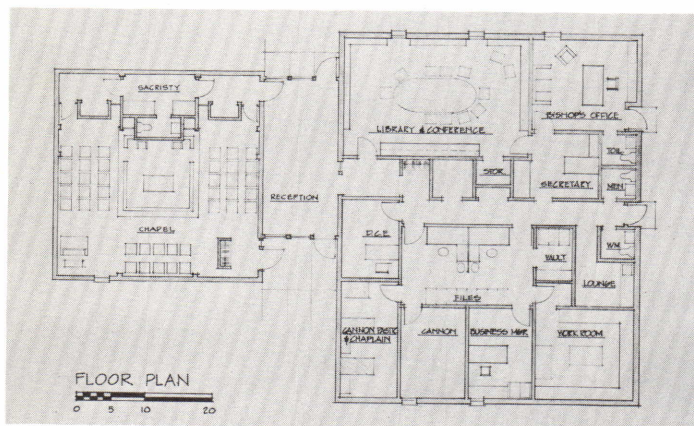




This building houses the administrative headquarters of the Episcopal Diocese of South Carolina and a small chapel. The skylight identifies the chapel area which can be used independently from the flat-roofed administrative area, providing office space for the bishop and his staff. The chapel will seat fifty parishioners. There extensive use of wood lends warmth while the exposed wood structural members also provide a feeling of strength.

**Structural Engineers:** The Sheridan Corp.; **Mechanical and Electrical Engineers:** Lucas, Stubbs and Long; **General Contractor:** Tuk and Pherigo.

**Photography:** Gordan Schenck.

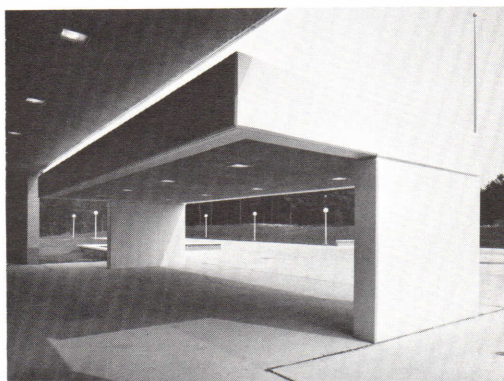




# J. E. SIRRINE COMPANY

## Reception Processing Building

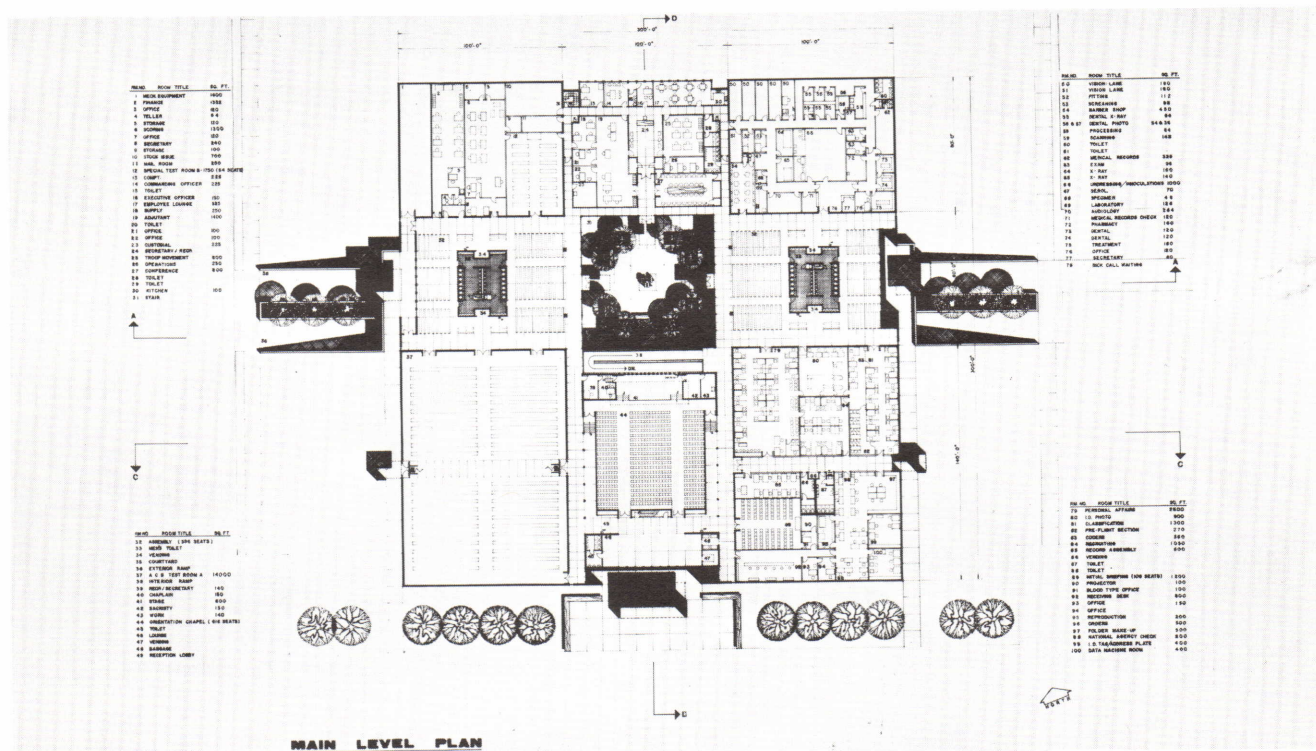
### Fort Jackson



This is the first building in a complex of structures that will ultimately include five receptee barracks, a dining hall, service club, and headquarters barracks. Programmatically the building is a unique concept in that it accommodates the entire receptee processing operation in a single structure. The design basis for the processing building can be attributed broadly to two major determinants: (1) The program, inter-relationships, process flow, and the using agency's desire for flexibility provided a strong initial framework. For instance, the flexibility factor has led to predominantly long span conditions allowing for easy redistribution of spaces within the span limits. Process flow is optimized through clarity of circulation both horizontally and vertically. The central courtyard acts functionally and aesthetically as a reference and unifying space. (2) The existing site configuration and structure combined with proposed future buildings dictated a partial two story building to insure maximum land utilization. This allows the processing building to visually seat itself gracefully into the landscape along with reducing the scale of the building and quantity of earth moving.

**Architect in Charge:** Harrison S. Forrester, vice president of architecture; **Director of Architectural Design:** Richard D. Mitchell; **Designer:** Kenneth J. Russo; **Project Architect:** Ralph H. Aiken; **Structural Engineer:** Bill Myers; **Mechanical Engineer:** Cary Tucker; **Electrical Engineer:** Bob Bruns; **General Contractor:** Algernon Blair, Inc.

**Photography:** Neil Gillespie.



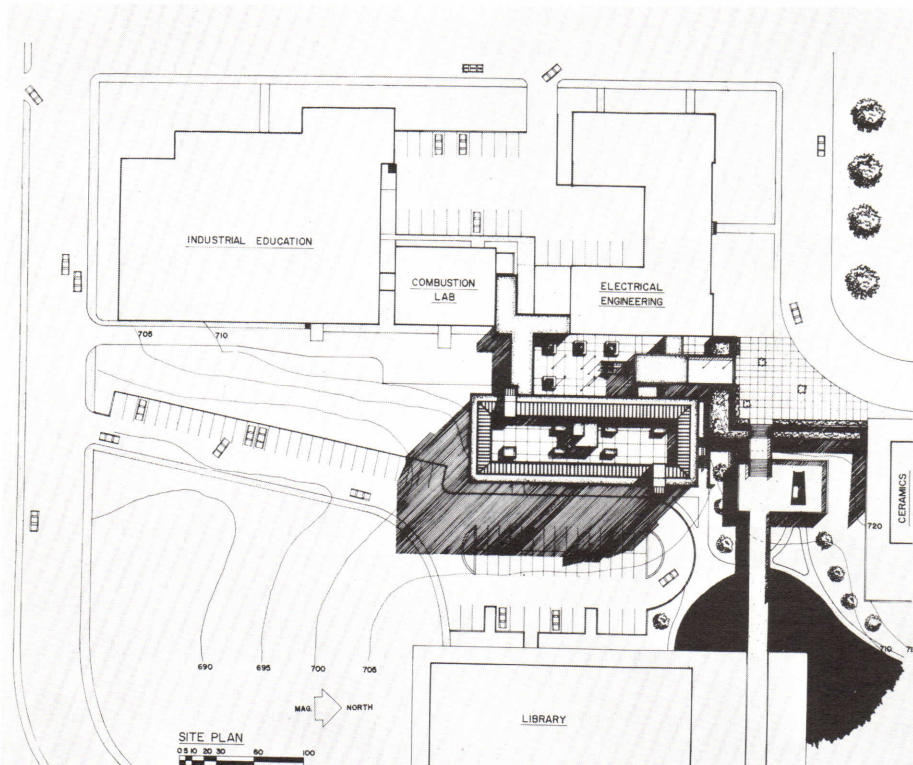


J. E. SIRRINE COMPANY  
Rhodes Engineering Research Center  
Clemson University

The site for this five story facility was particularly complicated because it was between a large old building and a large new library, both of different materials. In addition, the site was extremely steep as it sloped from the old building down to the new building. As can be seen from the site plan, the exterior circulation for students is excellent and the interior court yard created between the electrical engineering building and this building provides a great deal of interest to this overall concept. The building itself is reinforced concrete frame with clearspan prestressed concrete T's so that a reasonable amount of flexibility is provided for interior rearrangement. The exterior of the building consists of brick veneer and white prestressed window units reflecting building materials of the surrounding buildings. The roof is of Cor-Ten steel recalling the slope of the roof of the adjacent electrical engineering building. The resulting space on the roof is used for outdoor experiments. The interior utilities have been so arranged that they come up vertical shafts and are completely accessible on each floor. The cost of this structure was approximately \$2,229,000.

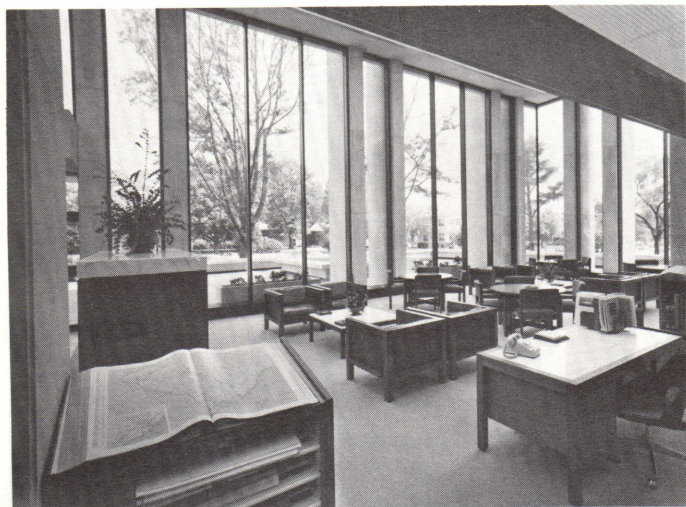
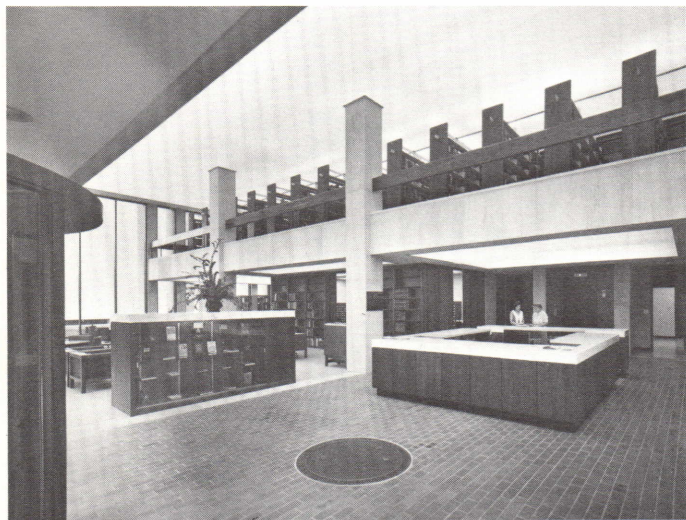
**Architect in charge:** Harrison S. Forrester, vice president of architecture; **Project Architect:** George Auld; **Structural Engineer:** Bill Myers; **Mechanical Engineer:** Bob Ridgeway; **Electrical Engineer:** Bob Bruns; **Construction Supervision:** Frank Shaw; **General Contractor:** Boyle Construction Company.

**Photography:** Neil Gillespie.





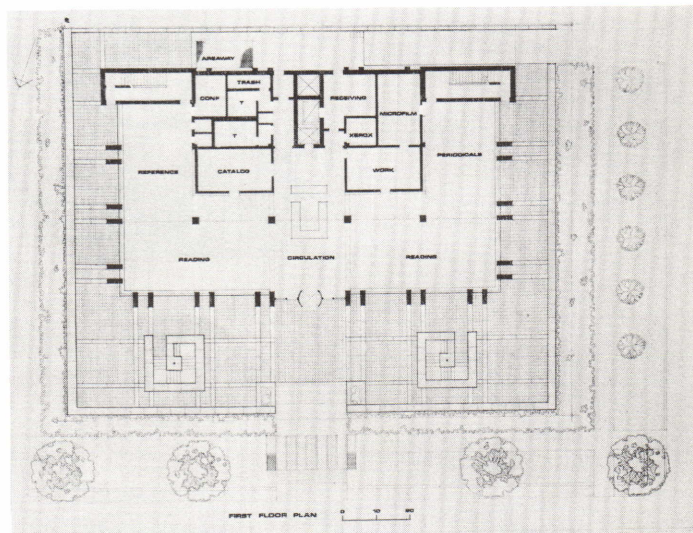
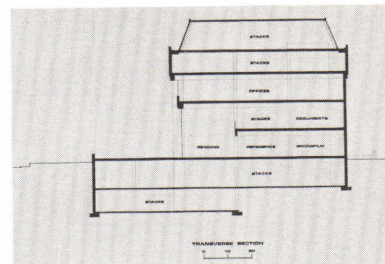
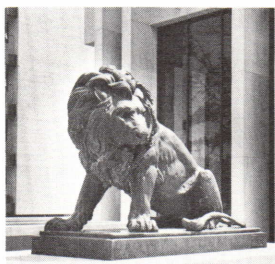
**CALIFF/PLAYER**  
 (formerly Geiger/Califf/Player)  
 South Carolina State Library  
 Columbia



In this state library building exterior forms predict interior functions. The open glass-walled main, mezzanine and second floors for reading, reference and administrative work are sandwiched between the raised plaza over the two basement levels and two solid-walled upper floors, all used for closed book stacks. The 56,000 square foot building makes the fourth major structure at an important intersection; the others being the local art museum, the state archives building and a state office building. It is entered by way of the brick-paved, landscaped plaza. The structure is of reinforced concrete with the floor slabs carried on exterior column-mullions, corner stair towers and interior columns. All of these exterior surfaces are faced with limestone with bronze tinted glass infills set in bronze colored aluminum frames. The mansard roof of the top story is also of bronze colored aluminum. The brick pavers of the plaza are gray-brown with buff concrete divider strips modulated with the vertical column-mullions. This simple, restrained exterior color palette and the strong lines of the column-mullions and deep fascia are intended to create a total effect of dignity compatible with that of the surrounding area and indicative of its purpose.

**Library Consultant:** J. Russell Bailey; **Structural Engineer:** Gene King; **Mechanical Engineers:** Reed, Flemming & Associates; **Electrical Engineers:** Holladay, Coleman, Williams & Associates; **Landscape Architects:** Simmons and Gattis; **General Contractor:** Lafaye-Tarrant Construction Company.

**Photography:** Russell Maxey.



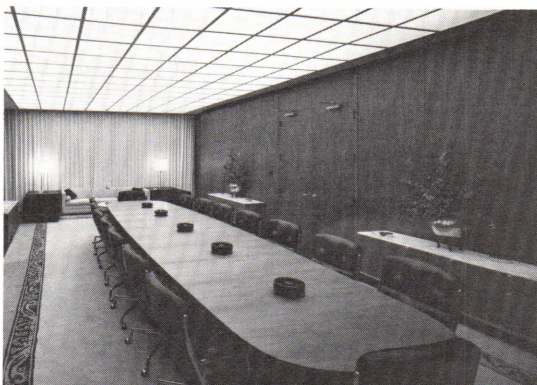
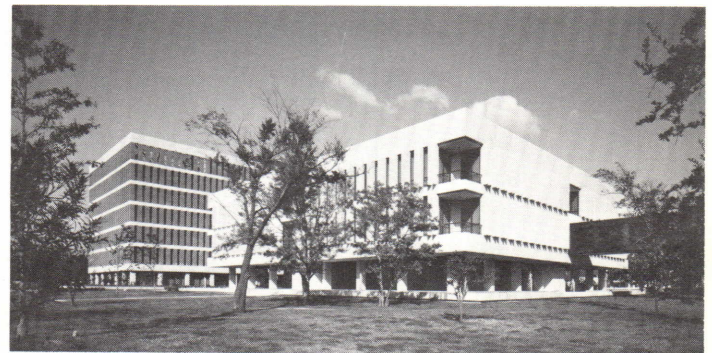
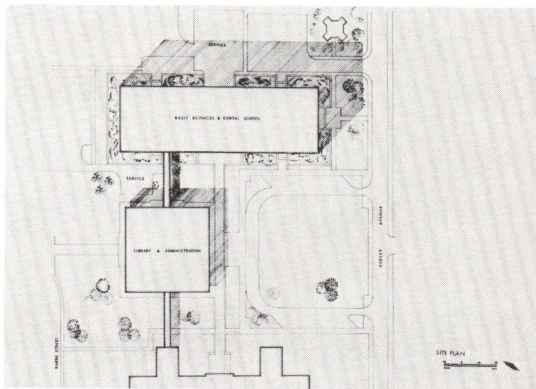
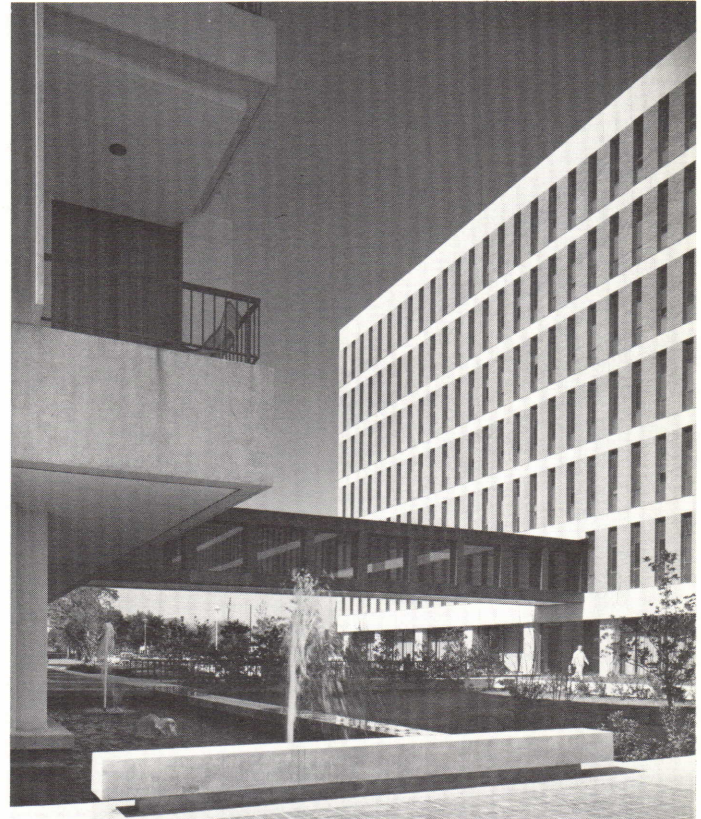


LYLES, BISSETT, CARLISLE & WOLFF  
Basic Science Building and  
Library-Administration Building  
Medical University of South Carolina at Charleston

The problem was to design a complex for student activities, administration, library, basic sciences and the dental school at the medical university. Located on property adjacent to the existing teaching hospital, the three story student activities-administration-library building and the seven story basic sciences-dental school comprises 390,000 square feet of space and is connected by paved walkways and elevated covered walks to the hospital. Careful consideration was given to the design and siting of the buildings to ensure that they would blend and be in harmony with existing medical university facilities and city surroundings. The basic sciences-dental school is sited on an axis in relation to the teaching hospital with the student activities-administration-library building centered between these structures serving as a focal point surrounded by a paved plaza and a moat. Steel frame with brick facing compatible to that on existing structures is used on the basic sciences-dental school while the other building is concrete frame with precast facing.

**Engineers:** LBC&W; **Consultants:** Taylor, Lieberfeld & Heldman; **General Contractor:** J. W. Bateson Company.

**Photography:** Gordon Schenck.





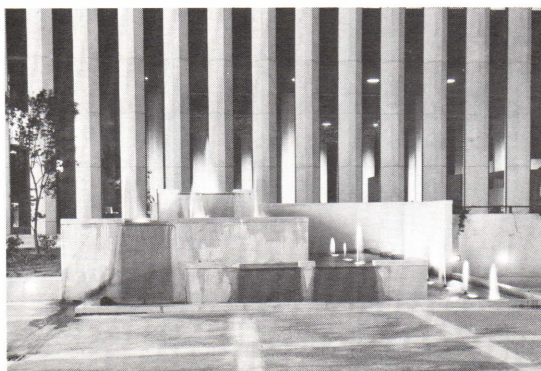
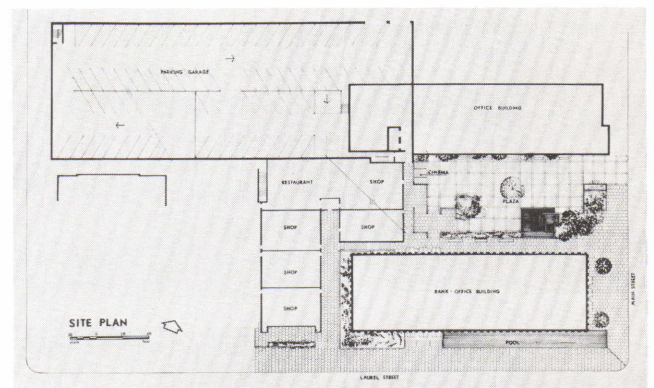
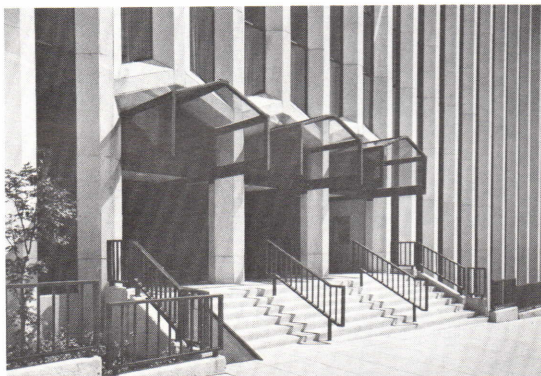
LYLES, BISSETT, CARLISLE & WOLFF  
Jefferson Square  
Columbia



Following a comprehensive economic research study, it was decided to design a speculative building complex to have some 145,000 square feet of office space and to house the main office and the banking floor of one of the largest banking institutions in the state. The site was located at the end of a proposed downtown redevelopment area. The office building rises twelve stories and creates a central plaza onto which the main banking floor, shops and a theater open. The striking verticality of the office structure is terminated at the base by the plaza and a terraced pool. This complex provides both a visual and an economic terminal point for the proposed downtown redevelopment. Its structure is reinforced concrete with precast concrete facing.

**Engineers:** LBC&W; **General Contractor:** Ruscon Construction Company.

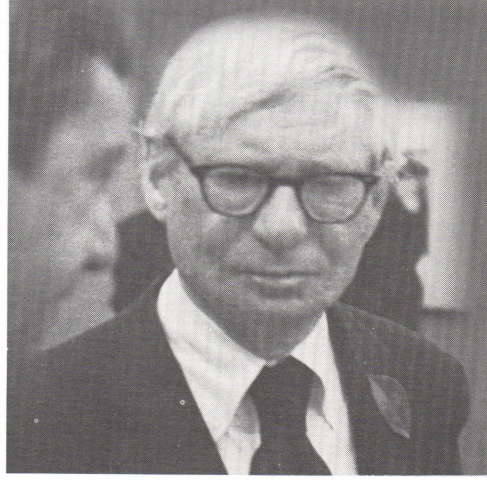
**Photography:** Russell Maxey.





SELECTED REPRINTS FROM

# THE SEMESTER REVIEW OF THE CLEMSON UNIVERSITY COLLEGE OF ARCHITECTURE





The SEMESTER REVIEW is a publication of the Clemson Architectural Foundation. This joint production of students and faculty of the College of Architecture records the result of creative studies, public service, and research in the College, and provides a vehicle for relevant communication and debate.

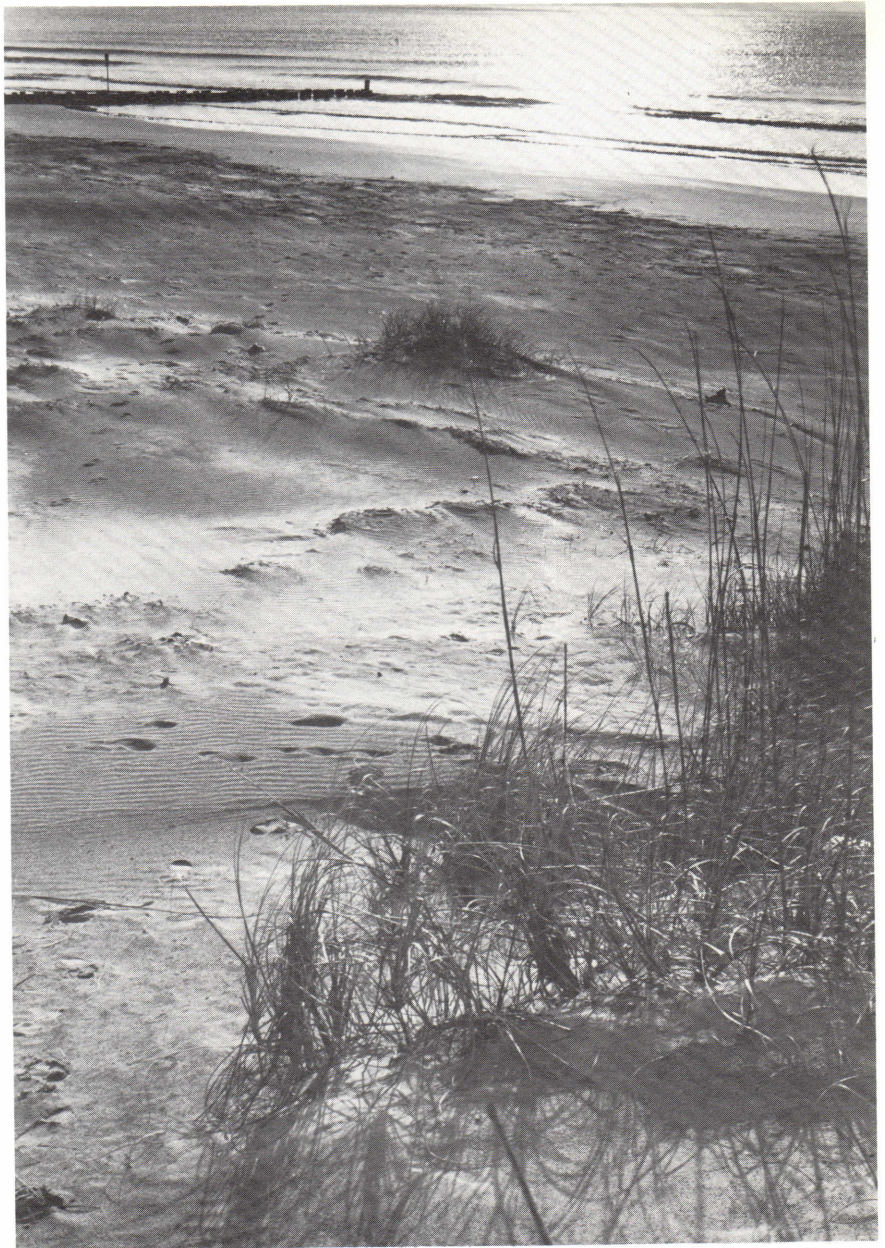
*Editor:* James E. Dalton

*Student Editor:* Clarence Addison

*Cover Photographs:* Peter R. Lee

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Bethea



## A PROFESSIONAL TOMORROW

*The following article is based on an address to the architectural students of The Louisiana State University on March 1, 1972, by Dean Harlan E. McClure, F.A.I.A. Dean McClure is the Past Secretary-Treasurer and Past President of the Association of Collegiate Schools of Architecture, Past Chairman of the South Carolina State Board of Architectural Examiners, and Past Secretary and Past President of the National Architectural Accrediting Board.*

Occasionally, in recent years, one hears educators predict the death of our institutions, and this prophecy includes the professions and, indeed, that state of mind we call "professionalism." One or two architectural deans have made a point of announcing with seeming pride a diminishing trend of their graduates to enter the actual professions of architecture and planning. To some, this may sound shocking when taken at face value, but in a more realistic sense our professions are multi-faceted, and our professional educational programs deliberately reflect this growing diversity. For our graduates to end up in many different areas of the "professions" seems to follow logically. We may have more a matter of changing professional directions than serious exodus from our ranks.

If our professional school is a fair sample, the number of persons seeking admission to our programs grows rapidly each year and most of those finishing enter some branch of the environmental design professions and, in many cases, in highly specialized roles. This is expected.

Of perhaps greater concern to professionals are the increasing and potential forces pushing into what has been the presumed realm of the design professions. In part, this is because the architect, of his own free will, has abdicated his responsibility for residential building. And now, at long last, the construction industry is slowly industrializing. Thus, industrial corporations will doubtless help give new form to traditional professional roles.

Some schools, including our own, are developing the areas of building economics and more rounded resource capabilities in Building Science as important parts of the curriculum. This is a realistic assessment of our needs and those we expect in the future. But we still hold to the belief that well-educated architects and planners are essential, even key elements of the environmental design team. Very likely, there will be greatly increased tasks for our graduates if they are well prepared for future challenges. But then, how does one really predict the needs of the future?

It helps to understand both the past and present to make effective prognoses in any area. Changes have occurred with ever increasing rapidity during my lifetime, and in our land we have a developmental pace that has made refinement and the consolidation of design gains extremely difficult. Conversely, developed refinement takes time and study.

We Americans seem to have inherited a disordered environment and collectively lack the will to put it right! The culture of our forebearers who first settled on these shores was grounded in traditional and more sensitive physical surroundings. This was to be followed in later generations by cyclical changes and environmental apathy. This regrettable



and calloused characteristic seems to have been formed as the continent was settled westward, by the illusion that our resources and land were limitless; that one could make a mess and escape by a move westward. Always new areas to be exploited! The resultant erosion of our natural resources and the ugliness and unlivability of our cities is not unique among nations, but it cancels in great measure our vast technological accomplishment and our extraordinary agricultural and industrial production. We can sum up our own balance sheet according to our own sense of values.

Happily, we are a young people and once aroused can generally overcome problems. Current reaction to the disgraces of our man-made environment is a healthy sign, but both tardy and excessively feeble.

Philip Freneau (1752-1832), a great and sensitive American, had a prophetic insight into things to come. He was a patriot, a writer, a poet, an editor, and a sea captain. Freneau spoke of the "Past and Future of America" in a feeling essay about our destiny, as he saw it in the Eighteenth Century. To quote from that work, "It is not easy to conceive what will be the greatness and importance of North America in a century to come if the present fabric of nature is upheld, and the people retain those bold and manly sentiments of freedom which actuate them at this day. Agriculture, the basis of a nation's greatness, will here most probably be advanced to its summit of perfection, and its attendant commerce will so agreeably and usefully employ mankind that wars will be forgotten; nations by a free intercourse with this vast and fertile continent, and this continent with the whole world, will again become brothers after so many centuries of hatred and jealousy, and no longer treat each other as savages and monsters. The iron generation will verge to decay, and those days of felicity advance, which have been so often wished for by all good men, and which are so beautifully described by the prophetic sages of ancient times."

Philip Freneau, like Americans of his generation, was proud of his land and confident of her future. Although many of Freneau's predictions of our productivity have materialized, our times have been torn by war and internally wrenched by conflicts. His was a noble vision of the

future but, alas, the New Jerusalem is not yet with us! Two centuries separate the times of Philip Freneau from ours. But in our time, change is far more rapid. We are now in a vastly different world than that of twenty years ago.

A new world pattern burst out of the last Great War — Russia, and then China, clearly moving into the role of superpowers. Yet, despite the half-century of unprecedented progress Russia has experienced, she has persistently had problems with agriculture since the days of Lysenko. In Russia, bureaucracy has become increasingly burdensome and inefficient, personal liberty continues to be stifled, and consumer goods are of low priority. Although branches of her science have done well, her ballet, and to some extent her music, has been outstanding, her architecture has not been impressive, and her town building mediocre. One might suppose that a socialist state could develop the art of civic design to a high order as the state can control many variables, but such has not been the case. Despite the centralized planning administration, it has not been possible to contain the growth of Moscow at desired levels! But we cannot forget that Russia must now be reckoned with. She has tremendous natural resources and commands a vast land with a monolithic and pragmatic approach to problems. By any standard, she is a world force — economically, politically, and militarily — and this will likely prevail in the foreseeable future.

China, an ancient seat of culture and refinement, for centuries has been under the oppressive pressure of fantastic overpopulation, similar to other parts of mainland Asia. She has been historically misgoverned and tyrannized at home, exploited from abroad, and an incubator of famine, pestilence, and war. With Mao has come a New China that has brought the sense of nationhood to its people, perhaps for the first time. Her role in world affairs will grow and she probably will move ahead in cultural affairs, as well as in world economics. As a sometime student of Far Eastern affairs, I believe the recent acceptance of China into the family of nations is a right and overdue act. We can have complementary gains to both China and ourselves by more normal international relations.

One cannot discuss this new world in which we live and practice without a realistic look at Japan. That nation of



sensitive, intelligent, and hard-working people has shown the world that an insular nation, utterly defeated in her last aggressive war, can win far greater riches and influence by peaceful economic means. Her productive development of fine cameras has overtaken and even surpassed the established German lines, her optics and chronometers challenge the Swiss, and her motorcars are strong competitors in the low-cost market everywhere. Her economic rebirth is of deep interest to the Chinese, and a state visit of the Russians to Japan indicates Soviet concerns.

For centuries, the Japanese have been world masters in the design of simple, highly sophisticated, wooden buildings, and the art of gardening has been traditionally developed to a high form of environmental art. The new generation of Japanese architects has had a matching success with the design of larger buildings, employing new materials and techniques.

In contemporary Japan, the ancient monuments at Nara and Kyoto still attract the architectural visitor, but so too do the new masterpieces of Kenzo Tange, and a group of promising young architects.

In actuality, the new architecture of Japan, like that of America, is full of bright and impressive incidents but has not achieved a matching success in new city building. Japan, like most rapidly industrializing states, has unbelievable air pollution, water pollution, and overcrowding, but she has a national economic health not easily paralleled in the western world.

Immediately following World War II, the United States had been clearly established as the world's supreme economic power. Although her total economic picture was bright, there was a huge housing deficit in this country which had resulted from the minimal building activity of the depression years, followed by the Great War. Industrial plants were still geared to wartime production, and most of our other building types had considerable obsolescence. Quickly, this country sprang to the new challenges and despite spiraling construction costs soon had civilian buildings of all types going up on every side.

This activity in building construction was reinforced in the mid and later forties with an expanding production of consumer goods, and there was a continuing buildup of an

agricultural surplus in most commodities. Our enviable prospects were not immediately shared by much of the Western World, and certainly not by the underdeveloped countries. A widening breach between the "have" and "have not" countries was occurring in all parts of the world.

Britain had been physically devastated in large areas by the blitz, and the long and costly struggle had dissipated her economic reserves, demolished her housing, and disarranged her people. She faced the post-war years with her former colonies achieving independence, and the old times of a far-flung empire to consume her manufactured goods and provide her with raw materials on a special "buy cheap and sell dear" basis were gone forever. New social demands and a spirit of egalitarianism were also to be important elements in the shaping of post-war Britain. This would affect deeply her public expenditures for housing, education, and health-care.

Before the guns of the world war were silenced, a British commission under Lord Leith had made a careful study of the redevelopment of London, and the establishment of new satellite towns around that city and other major towns, as a means of decreasing population at the centers and accommodating urban growth.

During the 1950's, Britain was obliged to rebuild and replace great amounts of housing, schools, and industrial plants, and luxury building didn't fit very often into the tough priorities picture.

Despite critical economic problems and a diminished role in world affairs, British cultural institutions have maintained a rigor and exercised significant leadership. The British press and British architecture have ranked high in these areas amongst the work in nations of the world, and both her experiments and her successes in city building are worthy of very special note. Above all, the British have managed to maintain a sense of enduring values, yet have explored new directions in urban design. All the while, they have been self-critical of the results.

It could be said with some fairness that the U. S. Marshall Plan did more to help our erstwhile enemies than more feeble forms of grants aided our "allies." Ironically, perhaps, the two countries that gained the most from the



destruction and chaos of World War II were West Germany and Japan. America helped both countries with fiscal reforms, the establishment of economic priorities, and followed through with generous grants-in-aid. Behind it all, of course, was a desire to buttress both the eastern wall of the North Atlantic community and the watery western edge of Asia, as seen from our position in world geo-political economics. Never in the history of the world has a vastly wealthy nation proceeded to liquidate her vast gold reserves and migrate simultaneously from a position of awesome competitive might to the tottering brink of economic disaster. This has been created by non-competitiveness and industrial inefficiency. Through wars and international waste, these things have brought about scandalous shortages in our balance of payments.

To oversimplify, we have raised wages without assuring the other side of the economic coin be struck — that of increased individual productivity. Our building industry, in particular, has undergone accelerating wage increases and seeming reduction in manual productivity. Fortunately, increased mechanization has kept buildings from being priced out of the reach of most of us.

So, here we are in this year 1972 in the United States with a gross national product that is still pre-eminent, but finding the Common Market countries a new economic force not always sympathetic to our desires. We are witnessing each day the growing strength and competitiveness of Japan and West Germany. We see our "special relationship" with Britain of reduced vitality.

Perhaps most important, we have learned that we cannot wage an extravagant war and have both guns and butter. Our defense needs and our social needs must be put in more sensitive balance. We have also learned that the love of other nations cannot be bought with grants-in-aid. (Recent events in Egypt may have taught the Soviets the same lesson.)

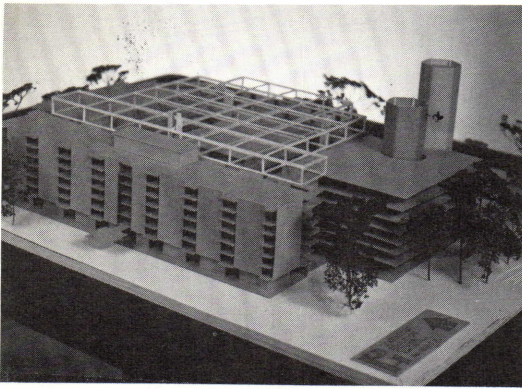
In summation, the world geo-political economic game is a very different one from twenty or twenty-five years ago. Economic competition from other quarters of the world will continue to increase, social expectations amongst our underprivileged have increased, and these needs remain largely unfulfilled. This should mean that our industry will become more efficient, our labor force more skilled and productive, and our professionals much better educated and capable of solving vast new problems.

Our changing and strengthening curricula in the colleges of architecture, and our additions of new faculty with new expertise, will help us share in part this responsibility. It seems to me that the times ahead will require more and more services by better architects and planners. That is a challenging prospect!

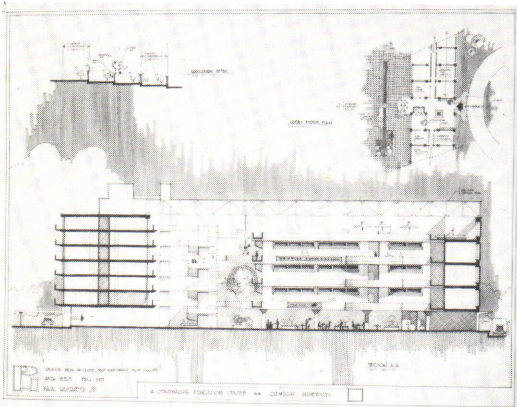
Harlan E. McClure



## CONTINUING EDUCATION CENTER, CLEMSON, S. C.



*Paul Hughes is a fifth-year architecture graduate student in the general design option. The following is a proposal submitted by Mr. Hughes after an investigation into the potential for converting the existing Clemson House into a Continuing Education Center.*



The recent growth in adult education in this country has been phenomenal. In 1968, 30,000,000 adults went back to school and that figure has been increasing yearly.

Clemson University has been conducting a professional development program which, like the national trend, has been growing rapidly. This program at Clemson is outstripping its makeshift and borrowed facilities and there is an urgent need to provide a separate installation.

The existing Clemson House is under consideration for possible conversion to a Continuing Education Center; consequently, the Clemson House served as the nucleus from which this design grew. With such alterations as partition rearrangement, the addition of balconies to all sleeping rooms, and the removal of the first-level banquet rooms and shops, the present hotel became the Center's dormitory and reception area.

The central conference area is flanked by two parking ramps which not only concentrate parking in the Center, but provide an enclosure for the large interior space. The two existing water towers are incorporated into the south ramp. These water towers are encased in metal framework and sheathed by colored canvas covers. Under the conference levels is the dining and banquet area. The conference rooms are arranged in groups of six per floor. Each group surrounds a projection and service corridor. Adjacent to each pair of conference rooms is a lounge balcony. Behind the conference levels are the offices and preparation rooms. The top level contains the pool, solarium, deck lounge, and game area.

The entire interior of the Center is covered by a solar-glazed space frame. The vertical circulation consists of a series of ramps and elevators.

This design was programmed to coincide with a sequence of events occurring from the time that the conferee arrived at the Center until his departure. The concentration of functions offers the participant considerable variety of spatial experiences and concurrently allows him expeditious movement among the various activities.

The ultimate success of any Continuing Education Center hinges on conferee participation. The combination of a well-presented educational program and the unique environment of the Center itself should help to insure that goal.

Paul Hughes



*Robert Chartier received his Master of Architecture degree in 1972, majoring in Health Facilities Planning. He has since joined the faculty of the College of Architecture as an Instructor. Mr. Chartier holds a Bachelor of Architecture degree from North Carolina State and was awarded the Bronze Star for service as a construction officer in the Corps of Engineers in Vietnam, 1968-1969.*

*John M. Currie received his Bachelor of Arts degree in Pre-Architecture in 1971, and is presently in the Health Facilities Planning option. He has held several offices in the Clemson Student AIA Chapter and was a Past Student AIA Regional Director.*

## HEALTH CARE FACILITIES PLANNING AND DESIGN STUDIO

### The Studio –

The Health Care Facilities Planning and Design Studio, which is a continuing graduate studies option, is presently composed of a small number of graduate assistants under the direction of Professor George C. Means, Jr., A.I.A. The members of the studio have been able to participate both as graduate students pursuing academic goals and as professionals involved with real people, problems, and solutions.

The studio's purpose is to recognize and emphasize the need for better systems and facilities for the delivery of health care services through research, academics, systems analysis, field work, and multi-disciplinary teamwork. The primary goal of the studio is to bring these research projects and systems solutions to realization or implementation through the preparation of necessary programmatic documents and reports.

As a result of these activities by Professor Means and the studio assistants, health professionals can begin to imagine and demand facilities appropriate to the requirements of patient care and management, and architects can be helped to understand the particular design parameters and often unique spatial requirements of modern health care facilities and systems. Our current project, "The Village System," illustrates this cooperative effort between health care organization, health care facility planner, and architect, which is necessary in order to achieve appropriate and compatible programs and facilities.

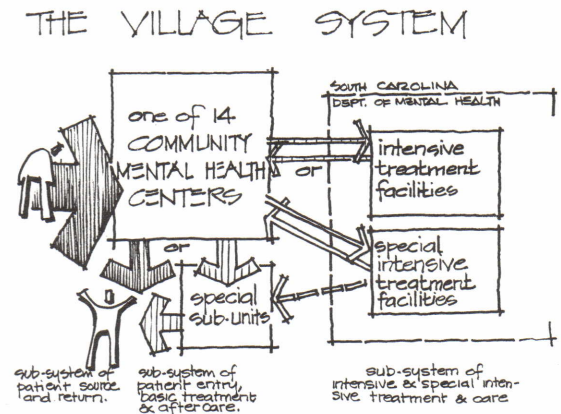


Figure 1



### "The Village System" —

On January 19, 1972, Dr. William S. Hall, State Commissioner of Mental Health, presented to Clemson University, the College of Architecture, and the public at large, a report on the progress of "The Village System."

Dr. Hall explained that "The Village System" (Fig. 1) is a patient treatment methodology for the mentally ill in South Carolina. It was and continues to be guided by a multi-disciplinary team from the South Carolina Department of Mental Health, its Engineering and Planning Section, and the Health Care Facilities Planning Studio of the College of Architecture. This treatment methodology is based on an ordered sequence of therapeutic interaction that takes place in a range of facilities from a highly controlled simulated community environment to neighborhood and home area after-care programs.

"The Village System" is the result of a research and planning program conducted jointly by Mr. C. M. Hunter, Chief of the Engineering and Planning Section, SCDMH, and Professor Means and the Health Care Facilities Planning Studio. Dr. Hall praised this professional effort between the two state institutions, and encouraged further cooperative undertakings of solutions to meet the health care delivery needs of the people of South Carolina.

Funds had been approved for the construction of the first two components of "The Village System," (Fig. 2-photo); and the Treatment Facility for Alcoholism and Drug Addiction (Fig. 3-photo). Construction drawings and specifications for the "Addictions Treatment Facility" have been completed recently by the firm of Geiger, McElveen and Kennedy, Architects. Final design development and construction documents for "Village A" will be completed soon by Tarleton-Tankersley Architectural Group. Johnson and King (structural), Holiday, Coleman and Williams (electrical), and Reed Fleming Associates (mechanical) are the engineers for the treatment facilities. Concurrently, work is in progress in community mental health programs and other components of the system.

Our role in "The Village System" (initiated in 1968) has been to help develop a concept and program wedded to a facilities system which will provide continuity of care and an orderly growth of mental health programs in the state. In essence, Professor Means and the studio act as consultants and client representatives so as to assist project architects to understand and translate into physical design documents the new patient treatment programs and particular spatial requirements of "The Village System" components.

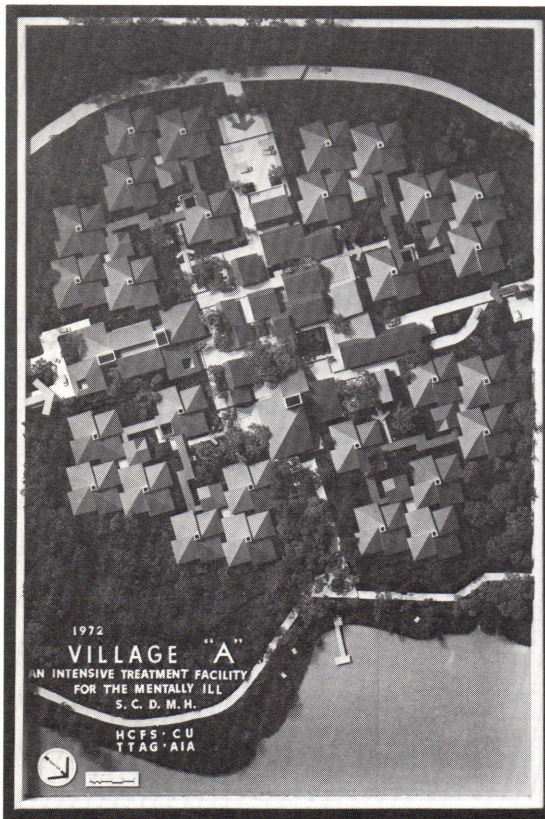
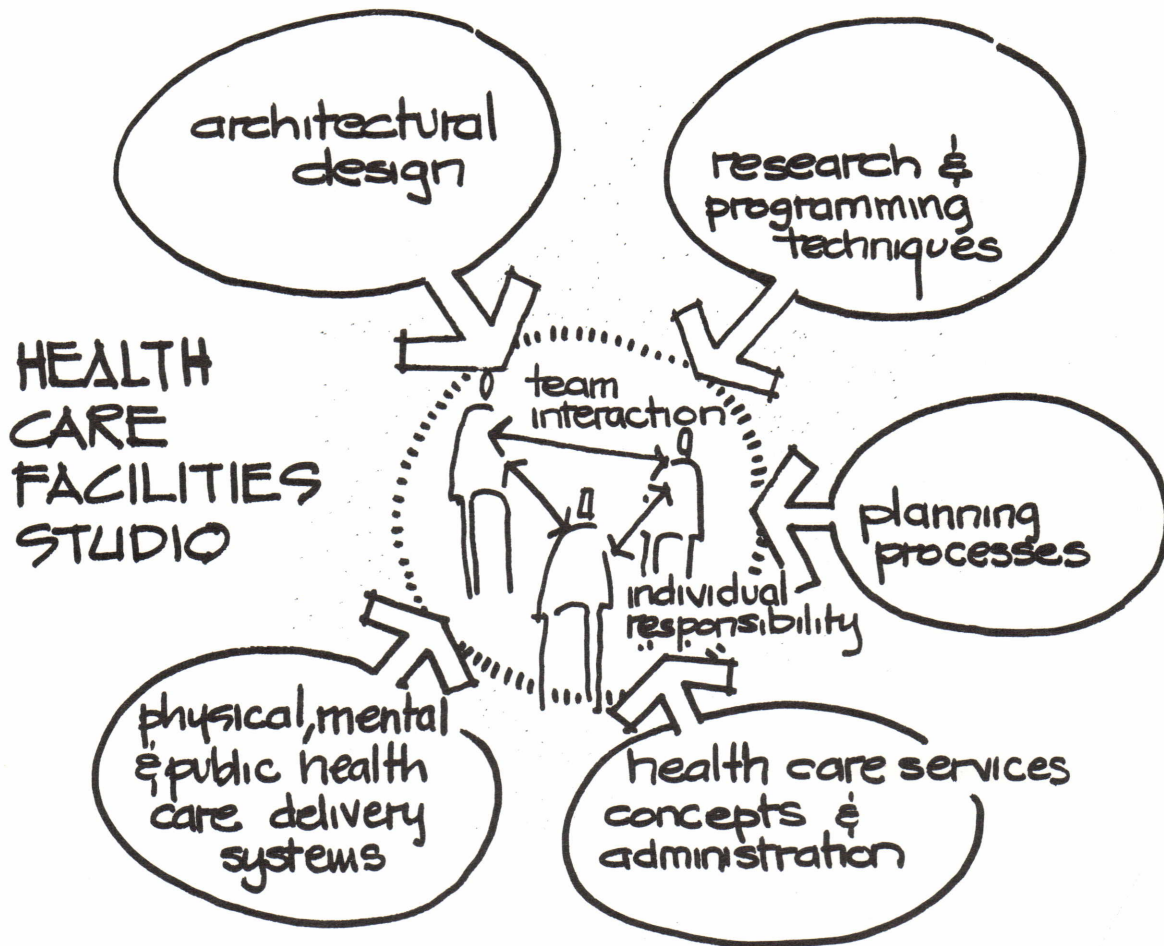


Figure 2







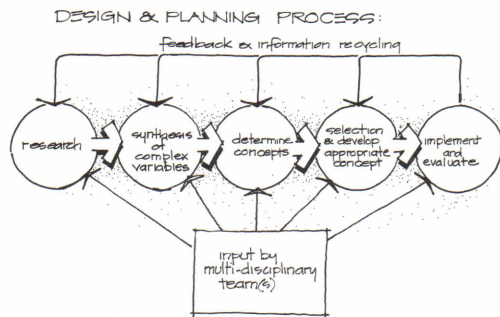


Figure 5

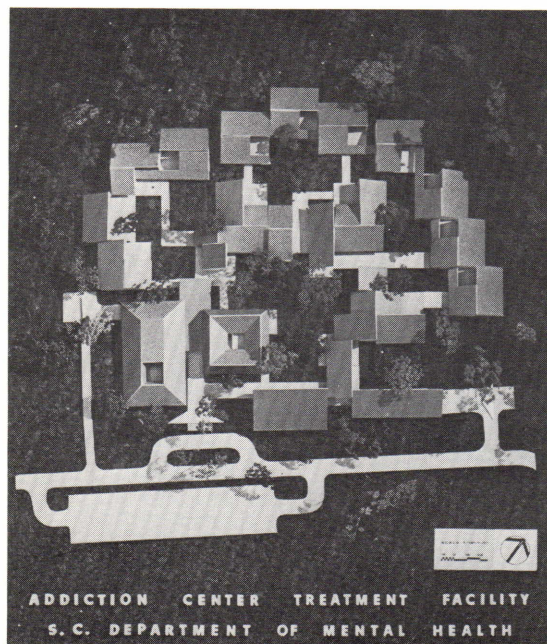


Figure 3

### The Continuing Program —

The study and research program for the studio assistants is a combination of real-problem research as with the South Carolina Department of Mental Health "Village System" and multi-disciplined academic studies to include physical design systems, mental, physical, and public health care facilities elements, health care services, and health services administration and planning.

Although the studio members have common academic requirements, they are most often engaged in different research problems. The studio must, therefore, rely upon teamwork as well as our personal responsibility and initiative.

Viewed as individual elements of a total system, each research problem is approached through a definite process. Inherent in this process is input and feedback by a multi-disciplinary group or team to provide specific expertise and guidance throughout the process. The method of flow is best explained by a diagram depicting the phases of the studio's planning process (see diagram).

As health care planners and systems analysts, we find ourselves in a position of being able to bring together the areas and techniques of city and regional planning and architecture. That is to say, our function is to marry together systems and appropriate facilities, concepts, and requirements. Through this orientation, health care facilities planning completes the full range of professional environmental design studies conducted at the College of Architecture.

The research and studies conducted by the Health Care Facilities Planning and Design Studio has included theses, research papers, proposed solutions, and program documents for innovative treatment facilities and systems. These activities cover all the levels of health care from "optimum health" to death, and include the areas of mental health, drug and alcohol addiction treatment, emotionally disturbed children, and primary and acute physical health care systems and facilities. Areas currently under research are preventive health, community mental health, health education, mental retardation, and continuing studies and analyses of physical health care delivery systems and facilities. Areas which we hope to research soon include the relationship of physical and mental health to the many levels of human environment from home to community and urban areas.

Robert Chartier  
John Currie



*"Tree of Life," by John T. Acorn, Beth Israel  
Synagogue, Greenville, S. C.*

*Honorable Mention*

*Religious Arts Exhibition - 1972, Atlanta, Ga.  
The Guild for Religious Architecture, an affil-  
iate of the American Institute of Architects.*





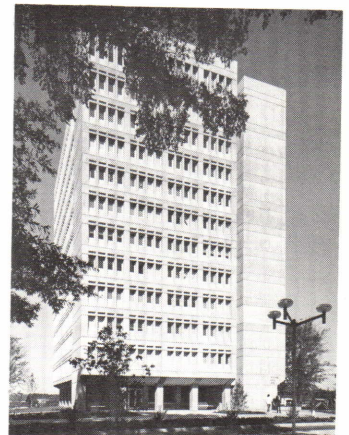
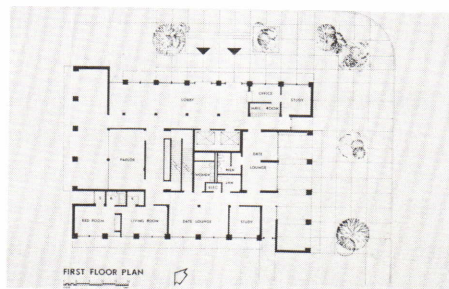
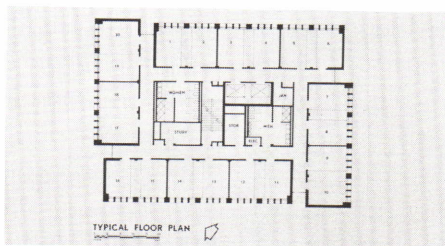
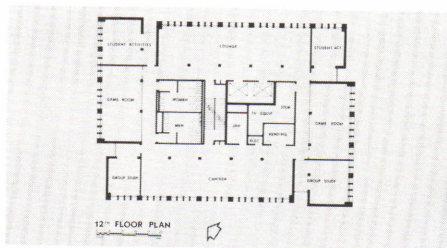
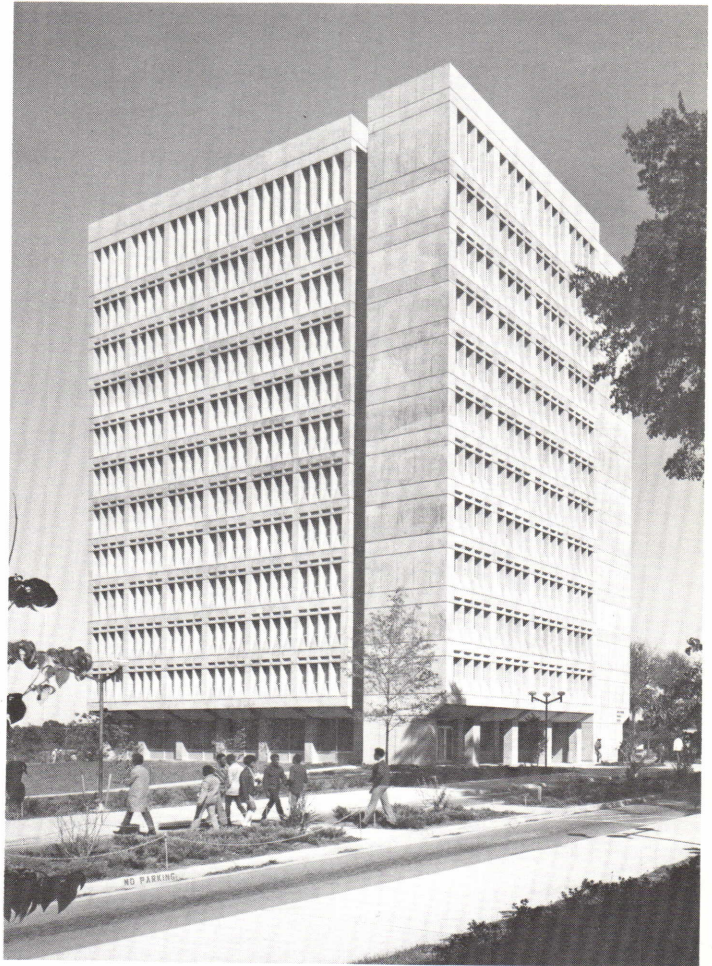
LYLES, BISSETT, CARLISLE & WOLFF

Mather Hall  
Benedict College  
Columbia

A restricted in-town site required that a high rise building be designed as a coeducational dormitory to house four hundred students at this predominantly black school. Reacting to a change in educational and philosophical directions of the school, this dormitory provides rooms for men on five floors and women on five floors with recreational facilities, dating rooms and a lobby on the ground floor and card rooms, television lounges and student government offices on the top floor. The roof has also been developed for recreational purposes. Poured in place concrete has been used to contrast with the older brick buildings on the campus, thus making a strong exterior architectural statement of the changing educational goals of the school.

**Engineers:** LBC&W; **General Contractor:** Congaree Construction Company.

**Photography:** Gordon Schenck and Russell Maxey.

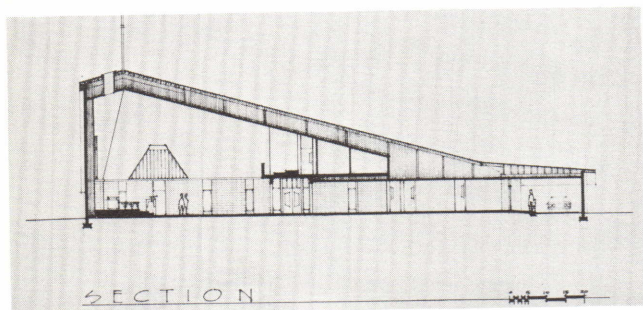
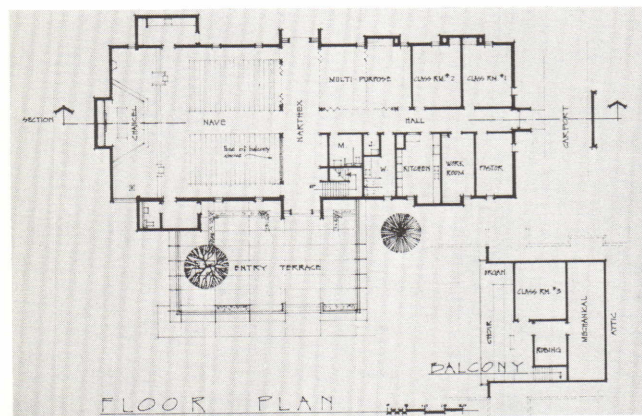




# THE TARLETON-TANKERSLEY ARCHITECTURAL GROUP

St. John's Lutheran Church

Clinton



A visual expression of growth in membership and spiritual activities has been attempted in this new building for an existing church with a long history. The narthex is the core of the design around which the worship area and church school are developed. It also serves as an overflow space for both the worship and fellowship areas, and future expansion is planned along its extension. One large hood type roof, covering all areas of the building, gives it mass economically. With the ceiling following the slope of the roof, the high point is dramatically over the altar, still allowing enough height at the opposite side of the worship area for a balcony holding the choir, a classroom, robing and practice room and a mechanical equipment room. The pews, chancel furniture and many of the appointments such as the candle holders, bible stand, flower vases, collection plates and stained glass windows, were designed by the architects.

**Structural Engineer:** Gene King; **Mechanical Engineers:** J. C. Harrison and Associates; **Electrical Engineers:** Durlach, O'Neal, Jenkins and White; **General Contractor:** W. E. Baker and Son.

**Photography:** Gordon Schenck.



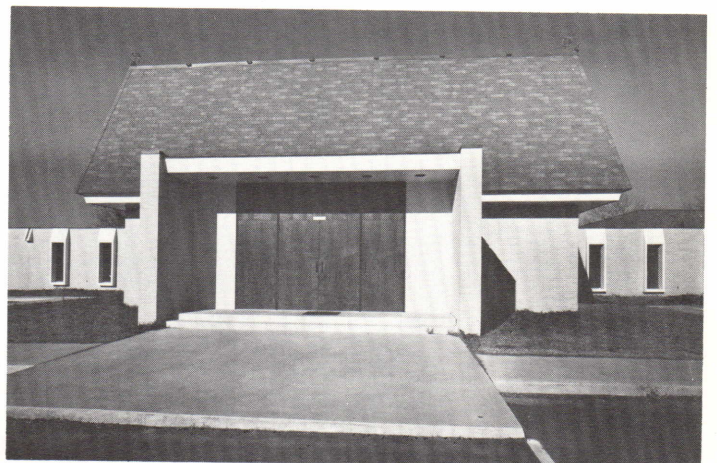
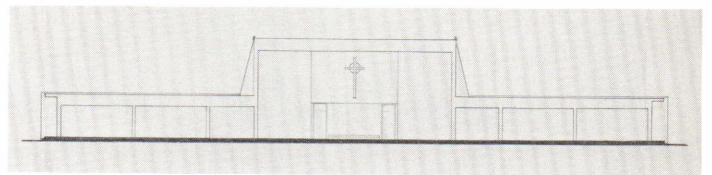
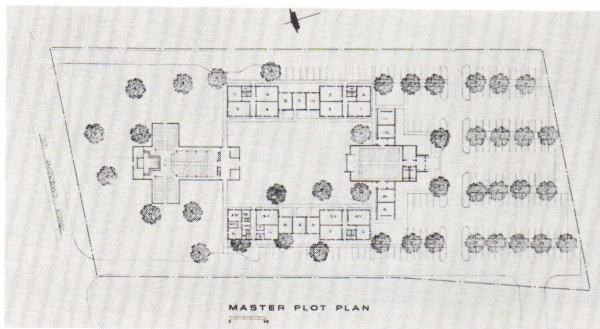
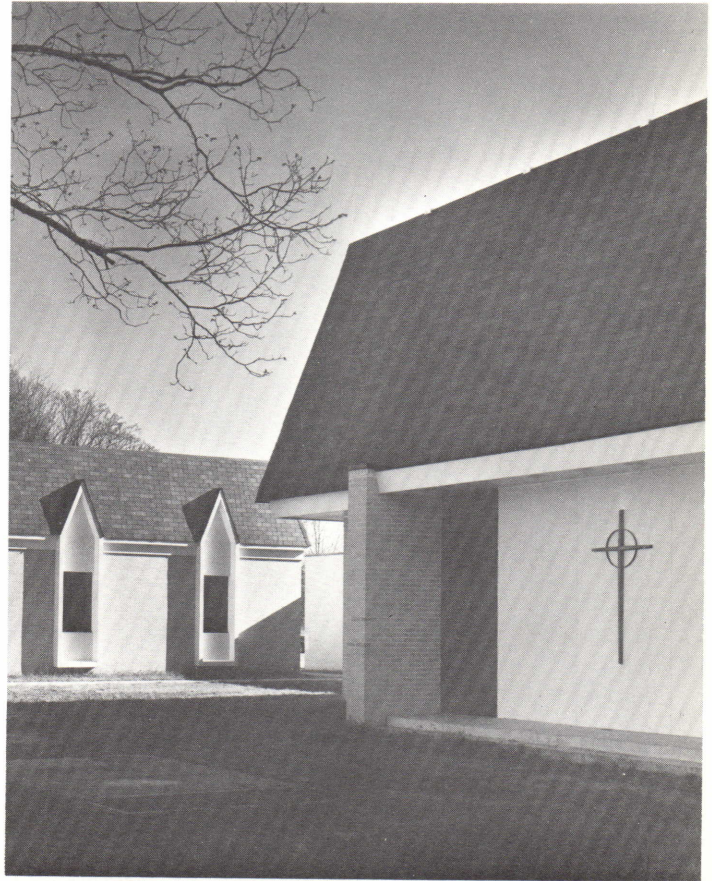


JOHN TABB HEYWARD, JR.  
Seven Oaks Presbyterian Church  
Columbia

This fellowship hall and eleven classroom wing is the first element of a master plan to accommodate 1,000 members in fifteen years. As a multi-purpose area, the fellowship hall serves as the principal place of worship with a seating capacity of 400 and as a recreation space, large enough for basketball, its future principal use when an 800 seat sanctuary is built as the last phase of the master plan. This sanctuary and the fellowship hall will be on an axis running from the front to the rear of the site and connected by flanking classroom units forming a courtyard featuring a grove of large pecan trees. Thus the fellowship hall will be separated from the sanctuary to avoid overpowering or competition in the ultimate scheme and yet is the focal point for worship at present. Warm gray brick and cast stone trim are featured on the exterior.

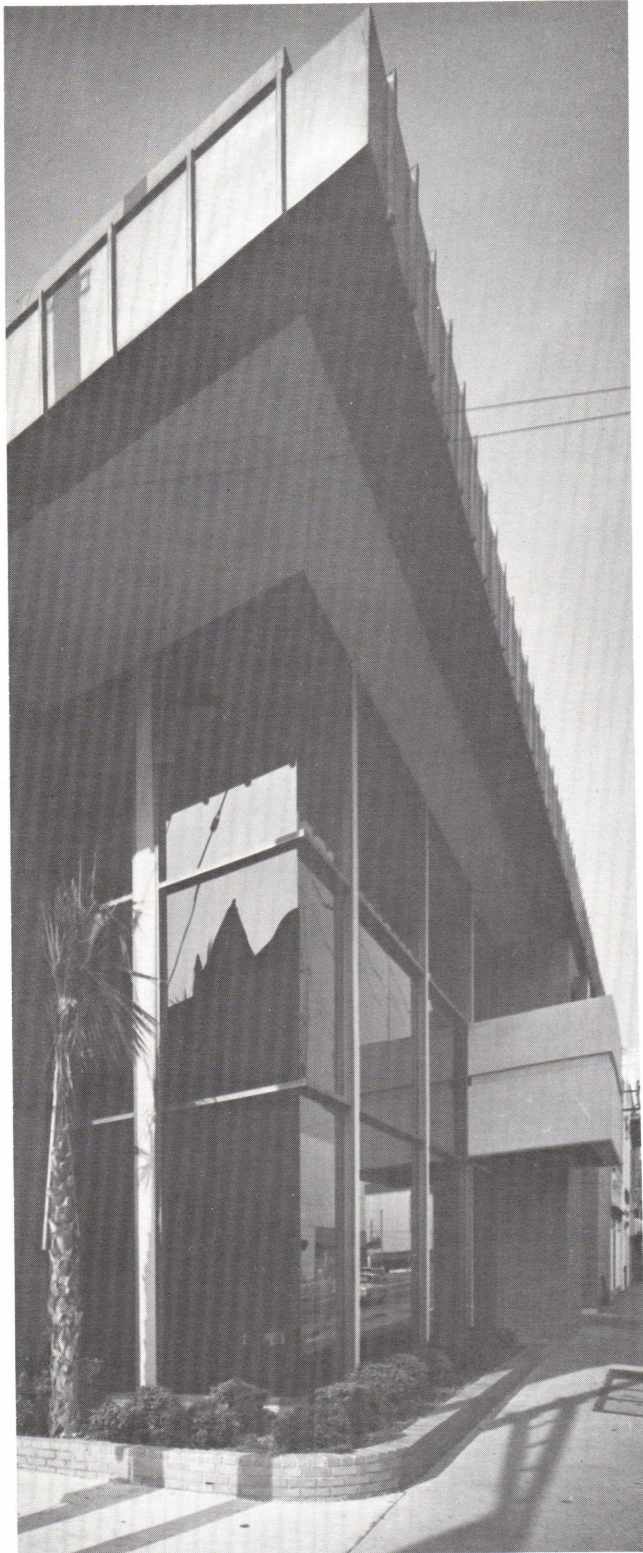
**Structural Engineer:** Allen Jones, Jr.; **Mechanical Engineers:** Reed, Flemming and Associates; **Electrical Engineers:** Holladay, Coleman, Williams & Associates.

**Photography:** Russell Maxey.





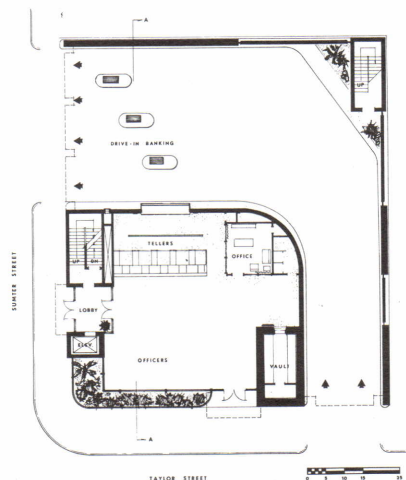
LAFAYE, LAFAYE AND ASSOCIATES  
National Bank of South Carolina  
Columbia



This bank building of 18,000 square feet is the main local office of an organization based in another city. It is located one block off of the main shopping street. The program called for the usual banking services, three remote control drive-in stations, operations, trust department, board room and space for considerable expansion. While the main level was designed around the necessary automobile traffic movement and backup space, and the lower level follows its configuration, the upper level covers virtually the entire site except for a sightline setback required by zoning at the street intersection corner. Maximum flexibility in office layout was required on the upper level so electric floor duct, lighting and air conditioning is modular.

**Structural Engineers:** Gene King; **Mechanical and Electrical Engineers:** Durlach, O'Neal, Jenkins and White; **General Contractor:** M. B. Kahn Construction Company, Inc.

**Photography:** Russell Maxey.





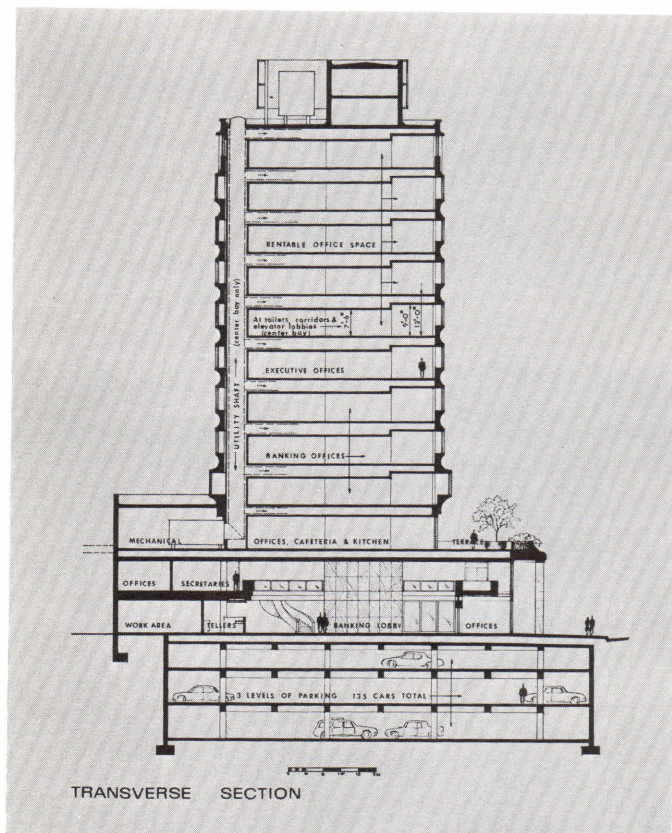
# LAFAYE, LAFAYE AND ASSOCIATES

## SCN Center Columbia

This fifteen story bank and office building is located in the heart of the city's business-governmental-educational area. It contains three floors of underground parking and storage and twelve floors above ground with approximately 135,000 square feet of banking area and rentable office space. The two story granite faced banking lobby contains the usual walk-in banking services as well as an elevator entrance which can be closed off after banking hours. On the third floor is a mechanical equipment room housing the major equipment for a high velocity air system which permits more than thirty different zones on each floor. Also on this floor is a fully equipped kitchen which serves dining facilities opening onto the terrace. Facings on the steel construction are white marble around the two story colonnade at ground level and white precast stone from the third to the top stories with continuous horizontal window bands of solar reflecting glass between the stone panels.

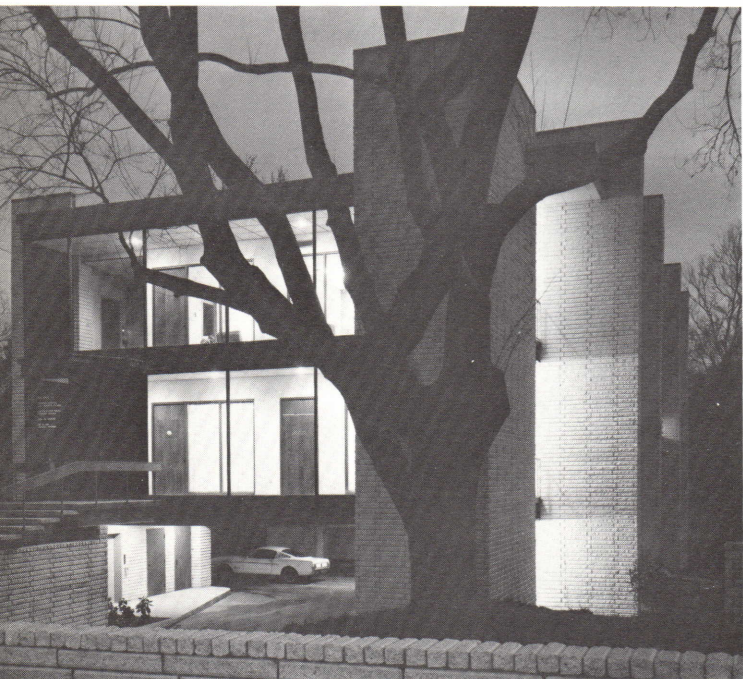
**Bank Interior Consultants:** Middleton, Wilkerson and McMillan;  
**Structural Engineers:** Johnson and King; **Mechanical Engineers:** Mechanical Engineering, Inc.; **Plumbing and Electrical Engineers:** Durlach, O'Neal, Jenkins and White; **General Contractor:** M. B. Kahn Construction Company.

**Photography:** Russell Maxey.





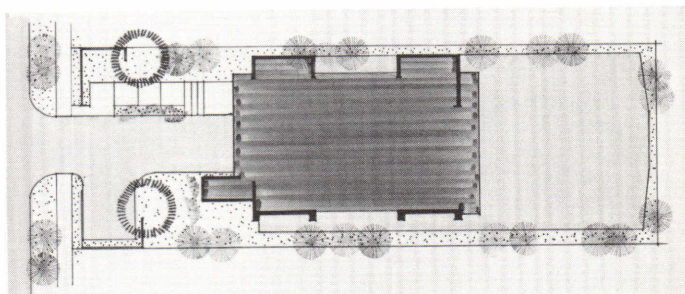
PEARLSTINE/ANDERSON  
3106 Devine Building  
Columbia



This two story office building is located on a transitional urban lot designed to take advantage of two important natural features—a slope away from the street and two fine existing trees. By setting the building some 60 feet back from the front property line, the trees were retained, and a center drive following existing contours allowed parking under the building. Four suites are occupied by the designing architects, consulting engineers offices, a development company and an insurance company. Each floor has two suites facing a front glazed elevator and stair gallery, and a rear service corridor, and each suite has its own package roof top all-electric mechanical unit concealed in the service towers. The two story steel frame and bronze glass office structure is supported over the parking level on four service towers faced with precast concrete masonry units. Steel girders span the parking area and the interior slab over steel joists is carpeted. Partitions are gypsum-board on metal studs with vinyl, grasscloth or wood paneled coverings.

**Structural Engineers:** Johnson & King; **Mechanical Engineers:** Reed, Flemming; **Electrical Engineers:** Holladay, Coleman, Williams; **Landscape Architects:** Simmons & Gattis; **General Contractor:** Taylor-Marchant.

**Photography:** Russell Maxey.





# PRATHER, THOMAS, CAMPBELL, PRIDGEON & ASSOCIATES

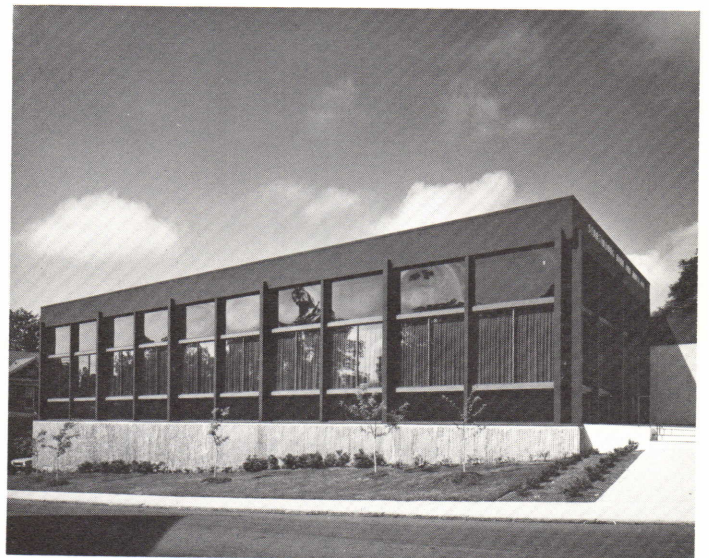
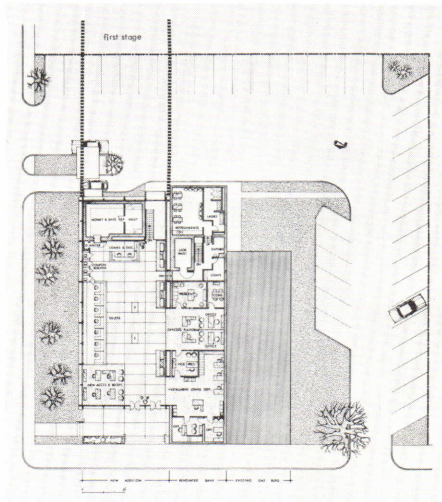
Spartanburg Bank & Trust Company

Spartanburg

This project consists of a new structure designed to function with an existing building at first and ultimately with another building, all on a very restrictive downtown site. A design decision was made wherein the basic concept would be strengthened in the final phases of the master plan. Modular construction utilizing exposed steel frame was selected as the medium through which to project the image of a bold, dynamic institution. A rugged, hammered concrete basement provides a strong base for the steel frame. The basement area contains most of the inner workings of the bank whereas the main floor is devoted entirely to the customer with continuous glass surfaces in the steel frame enabling the public to see and feel the openness of the banking policy. The project has 5000 square feet of renovated space and 8000 square feet of new space with an additional 7000 square feet available when the second building is brought into the ensemble.

**Mechanical Engineer:** J. C. Harrison; **Electrical Engineer:** Holaday, Coleman, Williams & Associates; **General Contractor:** Fiske-Carter Construction Company.

**Photography:** Gordan Schenck.





# SIMONS, LAPHAM, MITCHELL AND SMALL

## Edwards Central Office and Warehouse

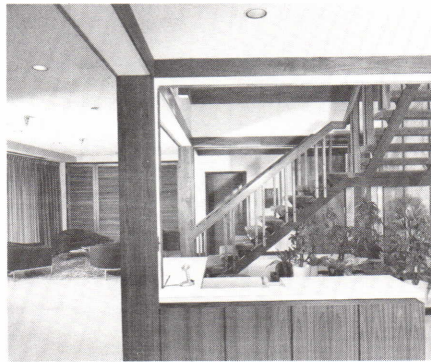
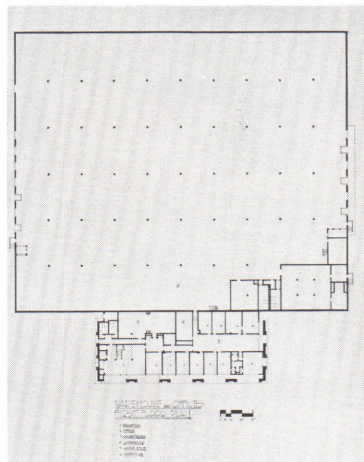
### Charleston



The project consisted of providing the central offices and warehouse space for a variety store chain with 23 outlets in the state. The site, facing a major interstate highway, demanded careful integration of the two basic structures while providing a strong architectural statement readily visible to the fast moving vehicular traffic. The central offices, consisting of 22,000 square feet of floor space, are divided vertically. The ground floor consists of the centralized administrative and buying offices. The second floor contains the centralized bookkeeping and credit departments with adjacent computer space. The warehouse receives merchandise by truck and rail for pricing, tagging and transshipping to the various retail outlets. The initial increment consists of 82,000 sq. ft. of floor space with future expansion of an additional 82,000 square feet. The structure is of light steel frame and steel bar joists on treated wood pile foundations. The exterior walls of the warehouse are of a light tan brick with offwhite metal siding and dark brown trim. The offices are of tan precast exposed aggregated concrete.

**Project Architect:** John M. Mitchell, Jr.; **Designer:** Dennis Donahue; **Warehouse Consultants:** M. A. Garr and Associates; **Structural Engineers:** W. E. Edwards, Inc.; **Mechanical Engineers:** Felkel and Hastings; **Electrical Engineers:** Bush-May and Williams; **Landscape Architect:** Robert Marvin; **General Contractor:** Ruscon Construction Co.

**Photography:** Louis Schwartz.



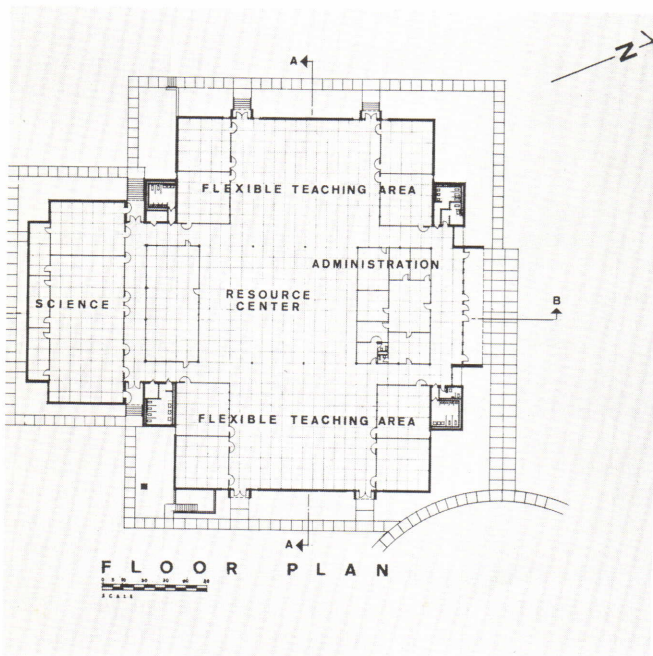


CRAIG AND GAULDEN  
Christ Church Upper School  
Greenville

This 32,000 square foot building is the first academic stage of a church-affiliated high school. A future commons and arts wing has been planned for the partly wooded fifty acre site on the outskirts of the city. A completely flexible design with open and closed space was used to allow for individualized instruction and to accomodate future changes in education. All interior partitions are movable and the ceiling-lighting-mechanical system is relocatable. The entire floor system is suspended to permit installation of possible future mechanical and electronic equipment. Steel floor and roof framing has been used along with load bearing masonry exterior walls.

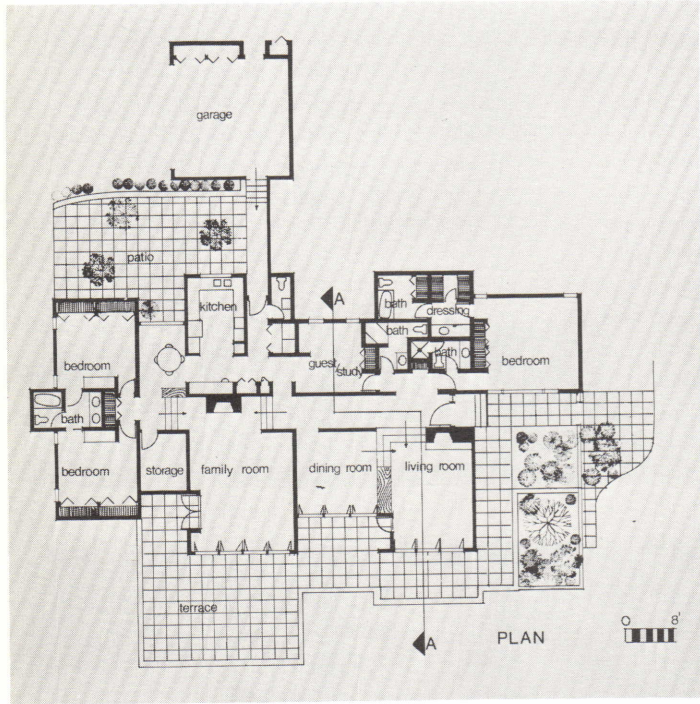
**Educational Consultant:** Stanton Leggett; **Structual Engineers:** Enwright Associates; **Mechanical Engineer:** J. C. Harrison; **Electrical Engineers:** Thomas C. Dendy; **General Contractor:** Cely Construction Company.

**Photography:** Gordan Schenck.





**JAMES A. NEAL AND ASSOCIATE**  
**The David King Residence**  
**Greenville**



As a private residence for a doctor, his wife, and two young sons, an informal design with warm materials was desired. The site was open with woods on the eastern side and a good slope existed across the width of the lot. Privacy has been provided from the street, and openness has been provided to the wooded area. The terraces have been designed so couples could dance on the same level as the family room. The interiors were developed with the idea that contemporary or transitional furnishings could be used. A number of interior cabinets and buffets were built on the job. Movable shutters were designed to give flexibility to light and privacy requirements.

**Mechanical Engineer:** Larry Copeland; **Electrical Engineer:** Mike Boland; **General Contractor:** W. Keith Vaughn.



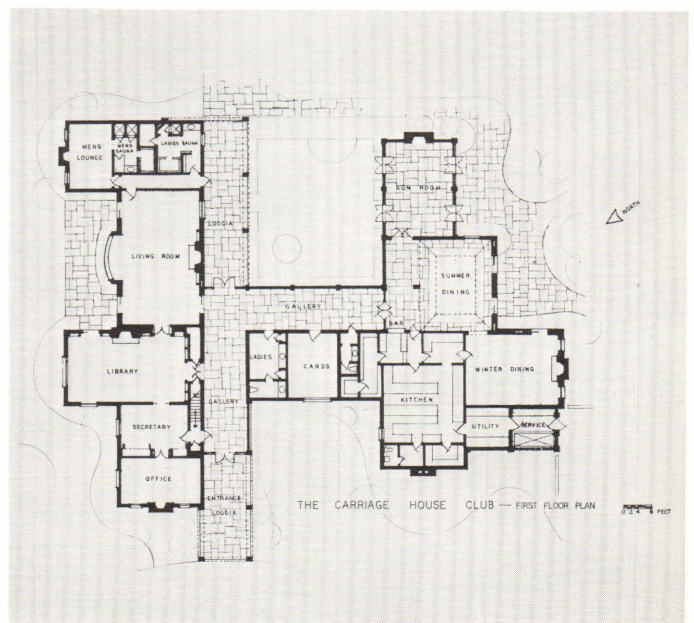
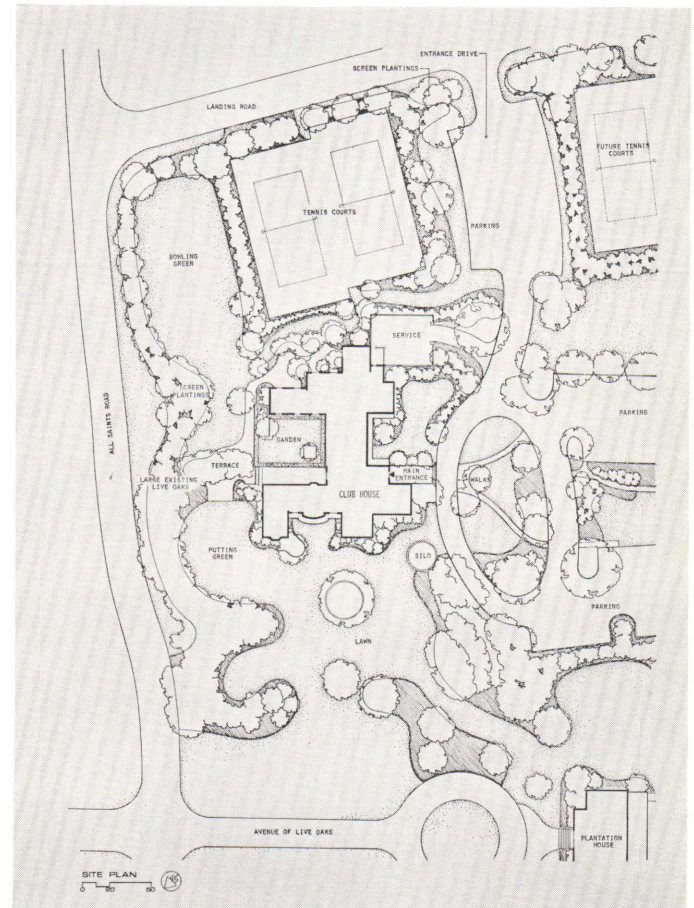
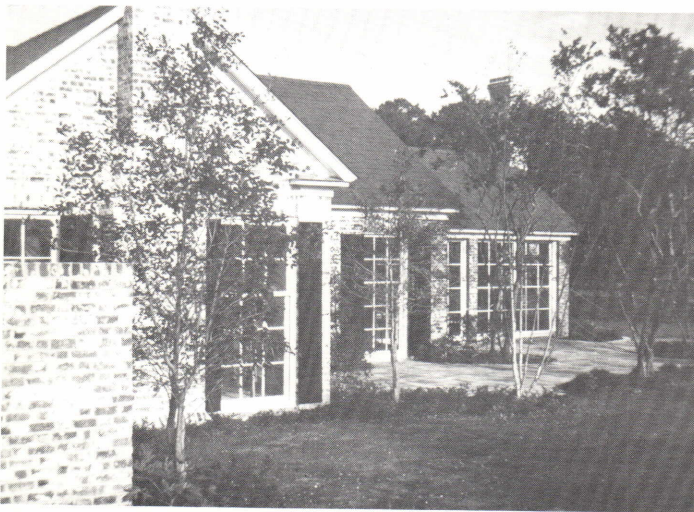


# HENRY D. BOYKIN II

## Club Facilities for Litchfield Plantation, Inc. Pawleys Island

Sprawling along a river's edge, this historic rice plantation has been transformed into a private resort of condominium villas and residential homesites hidden in the thick native growth. Roughly half of the plantation site has been set aside as a permanent common and the restored plantation house and redesigned dependencies have been developed as club facilities, giving all of the amenities of a well appointed country estate. Built in the early 18th century with later fashionable changes, the plantation house has been preserved and adapted as a guest facility. An avenue of ancient live oaks leading to its front now serves as the principal entrance to the development. Built to appear as a group of dependency buildings, the club house is a rambling structure of old Savannah brick and slate. It serves as a nucleus for the social life of the development with interior spaces flowing directly onto garden terraces among the trees thus forming a pavilion related closely to the beauty of the setting in all seasons.

**Mechanical Engineer:** William Franks; **Plumbing Engineer:** Harry McKeown; **Electrical Engineers:** Durlach, O'Neal, Jenkins and White; **Landscape Architect:** Richard Bell Associates; **Interior Designer:** Otto Zenke; **General Contractors:** Club House, J. O. Baldwin; Plantation House: E. W. Jerdon Construction Company.





## 1972 ARCHITECTURAL PRESS PHOTOGRAPHY AWARD

Ned Brown

Beaufort



A fine example of the architectural press photography of Ned Brown, photographer for the **Beaufort Gazette**, is shown in this layout of pictures originally published in a local magazine on Hilton Head Island. They show the Joseph T. Elvove house in Sea Pines Plantation designed by the architectural firm of Corkern, Wiggins, Lee & Lominack to be "fun as well as functional, conducive to the entertainment of large groups and yet still be in scale with the everyday living requirements of its bachelor owner, his day maid and his dog".

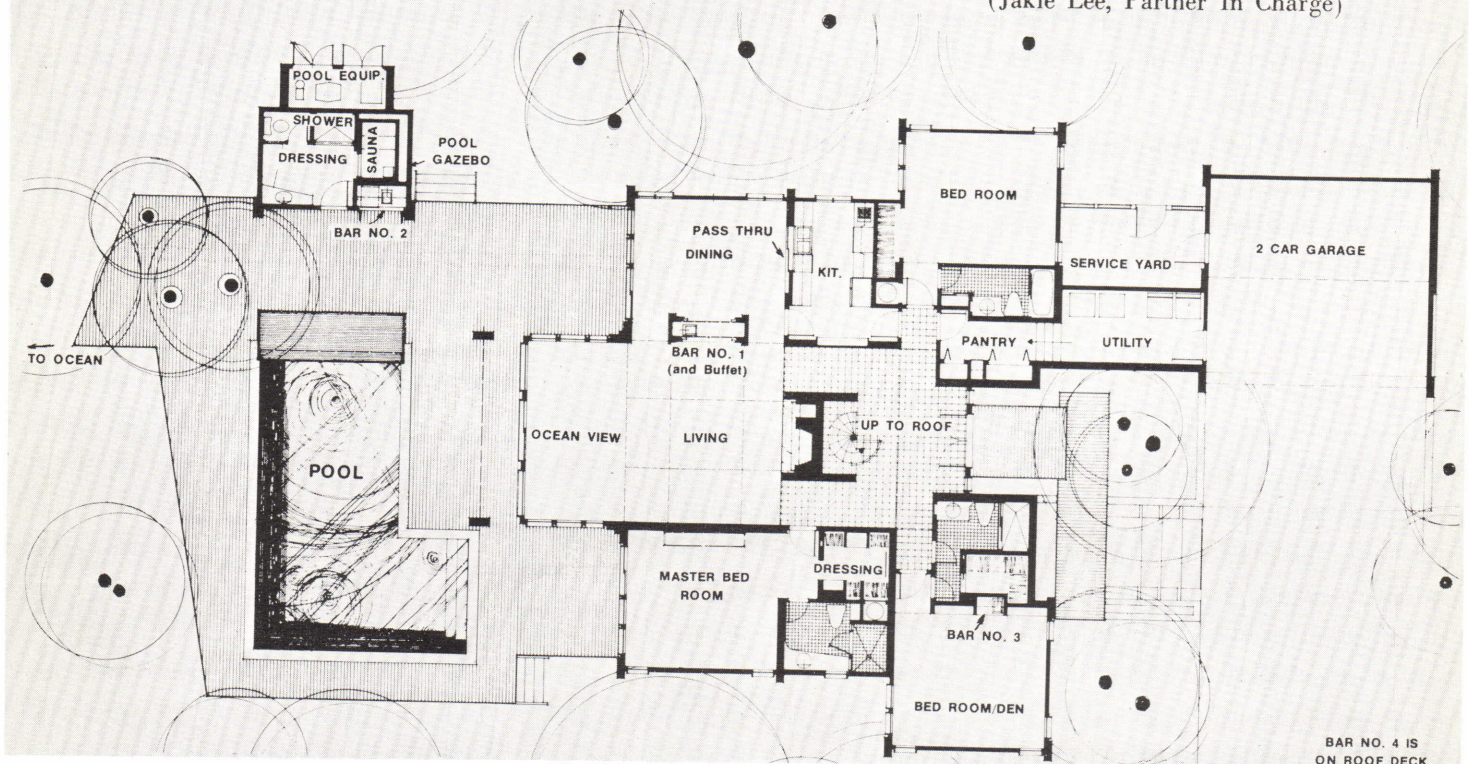






OWNER:  
Mr. Joseph T. Elvove  
Sea Pines Plantation

ARCHITECTS:  
Corkern, Wiggins, Lee & Lominack A.I.A.  
(Jakie Lee, Partner In Charge)





# THE PIAZZA

## Charleston's most remembered architectural feature

by W. H. J. Thomas

Of all the features most peculiar to Charleston's period dwelling houses, the local piazza remains the most typical. It also remains the most mysterious as to precise origin and even as to its time of development.

Visitors to Charleston often cite these long, narrow front or side galleries as the one feature they remember most clearly, yet historians have been puzzling over this most—Charleston of building features all through this century. Many of the dominant details of local residences may be traced with relative ease to some national or cultural tradition, but the piazza is still the great Charleston question mark.

Though it now seems difficult to believe, there was a time when Charleston homes did not possess piazzas as we now know them in any significant numbers to judge from a few fragments of evidence we have of the early city. A view of the harborside section of the city made about 1738 or 1739 by an individual with the last name of Roberts shows most houses of that period possessed little more than an occasional small balcony. In Roberts' view we do find evidence of the narrow Charleston "single house", long associated in our mind with two or three levels of side galleries, but the picture does signify that the local piazza did not exist here before 1740.

This evidence does some damage to the favored theory that piazzas are French in origin, as the settlement of Huguenot refugees at Charleston was completed long before Mr. Roberts got down to drawing his picture. Could it then be that the piazzas came with the next large influx of French settlers after 1790 with the slave revolts in Santo Domingo?

It is also difficult to hold too strongly to this theory, as it appears the side piazza on the local single house had definitely arrived by 1770 to judge from several examples of dwellings of this period which were obviously built along with their porches.

The "French theory" gained much support a number of decades ago with the circulation of a post card showing a four-story house at Rennes in Brittany, popularly known as "Le Moison du Cadet Rouselle" because of its association with the figure in the old Breton folksong of the same title.

The card did show a dwelling with several levels of Charleston-type piazzas screening one side. So strong was the resemblance between the Rennes house and those of Charleston that the picture created a news story in *The News and Courier* in 1938 when many a local man lost a wager while trying to identify which Charleston street it stood on.

The "West Indian theory" as to the origin of the piazza is equally sensible but just as difficult to prove. From the time of settlement of the city in the 17th century up through the end of the 18th century, the Charleston-West Indies ties were as consistent as the trade was brisk. Being of roughly similar climates, it is not difficult to see that a West Indian who took up permanent residence in Charleston could have easily brought his idea of a proper porch or verandah along with him, as a sensible extension of living quarters to his tall, narrow dwelling.

The development of the local piazza, once it became entrenched here, changed only in the most superficial manner as the style of each dwelling changed with

fashion. Basically a utilitarian feature, it did lend itself to minor ornamentation with the classical orders and was well-suited to the Georgian period.

As a thing of beauty and as an almost independent feature demanding enrichment, it came most fully into its own about 1800 when the Adam style gained popularity. The delicate Adam style seemed perfectly created for the natural lines of the Charleston single house and its side piazzas, allowing for gentle segmental arches, small fragments of classical entablature and well-turned balusters. The Aiken House at 656 King St. (c. 1811) is a fair example of what was attempted.

Later stages of the classical revival served smoothly enough with their piazzas, but little of real interest was to be seen in the piazza development during the 1830s or 1840s. It was not until the flamboyance of the 1850s that builders once again toyed with innovations in piazza design in that last period of relative prosperity before the Civil War. Such dwellings as the deSaussure House at 1 East Battery (c. 1850 ed.) the Patrick O'Donnell House at 21 King (c. 1851), the Edward L. Trenholm House at 93 Rutledge (c. 1850), or the George W. Cooper House at 13 Franklin (c. 1849) showed the possibilities still open in developing the side gallery form after approximately 100 years of use and variation.

Whatever the mystery of the form, whether it be French, West Indian, native-born and all three together, the name for these long porches is strongly Italian but via London. In Europe the name signifies an enclosed court or open arcaded area as in the colonnade of a building. Its possible first use in England





Photo by Jordan

came during the reign of Charles I when the architect Inigo Jones created for Lord Bedford a large arcaded development called Covent Garden Piazza. Popular ignorance took the name of the whole to be the name for the individual entrances porches to the 18 houses on the north and east sides of the development. The name's trip across the ocean to colonial America was just a matter of time.

Mr. Thomas, a staff reporter for The Charleston News & Courier, has twice won this press award for his outstanding series on local architecture, "Do you know your Charleston?" This article is typical of his writing.

One of the last of Charleston's great antebellum houses to be built, the deSaussure House (1850) shows the final development in piazza design. Occupying what is considered to be the most desirable location in the city at the corner of East and South Battery, this old mansion has a commanding view of the entire harbor and the sea beyond. From its wide piazzas South Carolinians cheered the arching fireball that burst over Fort Sumter on April 12, 1861 heralding the beginning of the Civil War.



# Columbia's Changing Skyline



The Coliseum Motor Inn—a new convention center near completion on Assembly Street.



The Heritage—an 18 story condominium tower at the corner of Senate and Gregg.

Columbia's skyline, part of which is seen above stretching from the Carolina Coliseum to the Capstone, presents an everchanging vista to the eye as high rise buildings continue to be planned and built at a rate hard for many to comprehend. Four of these recently completed structures are featured in the awards section of this issue: Blue Cross pg. 22, Jefferson Square pg. 28, Mather Hall pg. 29 and SCN Center pg. 33.

Others under construction and being projected are perhaps even more interesting.

The tallest building actually being built at this time is Lyles, Bissett, Carlisle and Wolff's Bankers Trust whose bare steel frame dominates the skyline photograph. This \$10 million bank and office building rises twenty-one floors above the corner of Sumter and Gervais Streets. Columbia Architectural Group is planning a thirty story office building as a part of a possible development of the city block bounded by Gervais, Assembly, Senate and Park Streets. To be called Market Square it would also include fifteen story apartment and hotel towers and a 2,000 space parking garage.



Market Square—Columbia's most ambitious development, still in early planning stage.





Another projected total block development—Senate, Barnwell, Gervais and Gregg Streets—would contain an eighteen story condominium tower by LBC-&W to be called The Heritage.

High rise living for the elderly is also taking hold in Columbia. Two church affiliated apartment houses are ready to be occupied, the Catholics' sixteen story Christopher Towers designed by Blume, Cannon and Ott and the Episcopalians' eighteen story Finlay House by Lafaye, Lafaye and Associates. This latter firm also has plans ready for a sixteen story public housing structure.

Motels, too, are going upwards. Nearing completion is the fifteen story Coliseum Motor Inn on Assembly Street planned by Pearlstine/Anderson. This convention center will have 250 guest rooms and banquet facilities for 2,000, with a second phase of 250 rooms. If projected need for office space is any indicator, Columbia's climb skyward is due to continue. The absorption rate of new office space has jumped over 75,000 square feet per year for the past ten years. One economic consultant is projecting an ability for the capital city to absorb over 200,000 square feet per year within the near future.



Finlay House—a high rise apartment for the elderly built by the Episcopal Church.



Bankers Trust—currently Columbia's tallest building under construction near the Capitol.



Public Housing Tower—a 16 story high rise apartment dwelling for the elderly.



## HINDU GOTHIC RESTORATION

Lucas Stubbs Long Associates, Ltd.



After



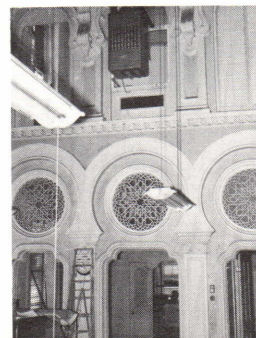
Recently one of Charleston's most interesting and unusual buildings was saved from destruction and renovated as the law offices of Senator Ernest Hollings. At the time that its fate was undecided it was described in part by local architectural writer W.H.J. Thomas as follows: "This building of unusual design, constructed in 1853 and 1854 as The Farmers' and Exchange Bank, has long been considered one of Charleston's most notable landmarks of commercial architecture and frequently has won praise for its Middle Eastern and Indian motifs, blended together in an eclecticism so typical of the high Victorian design of the mid-19th century. Preservationists and architectural historians of note from many parts of the United States and Europe have picked it out as a fine example—and perhaps the only true example in America—of the Moorish or Hindu picturesque style that evolved from one aspect of English Regency architecture. The design was the work of one of Charleston's most wonderfully eclectic architects, Francis D. Lee (1826-1885) who left the city with several handsome examples of Gothic, Moorish, Egyptian and Classical Revival buildings. Close study of the capitals of the interior and exterior pilasters and the beautifully contoured arches over windows and doorways show a strong kinship with the style called Indian Mogul. However one cares to match up those elements that can be identified by contrast in Lee's perfectly balanced little Oriental structure, the real influence for its design can most probably be found in England's Brighton Pavilion, constructed in several stages over many years by King George IV."

In adapting the former Hindu Gothic bank building to a law office the architects maintained the exterior facade as originally designed and in the interior kept as much of the intricate plaster and grillework as possible while making extensive changes and additions. The unique double entrance where the design of the doors and windows were repeated was preserved and the addition of a contemporary circular stair, providing alternate access to the law library above, hardly disturbs the eclectic surroundings.

**Photography:** Gordon Schenck.



Before





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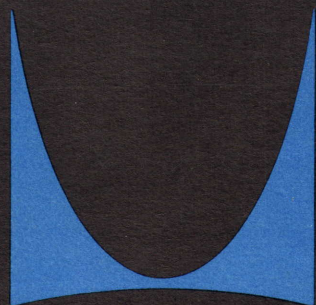


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