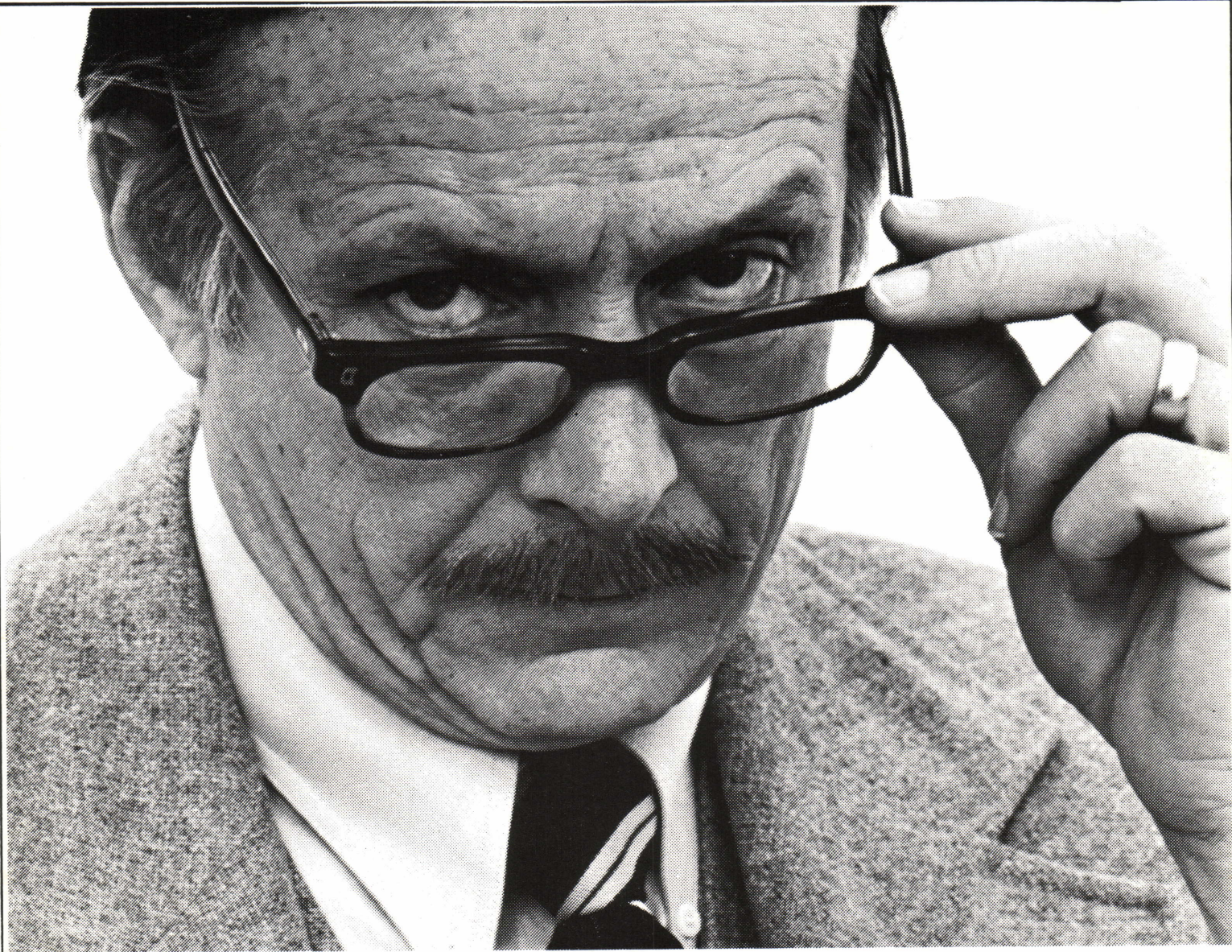


SCAIA REVIEW OF ARCHITECTURE 82/83

South Carolina Chapter/The American Institute Of Architects





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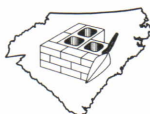
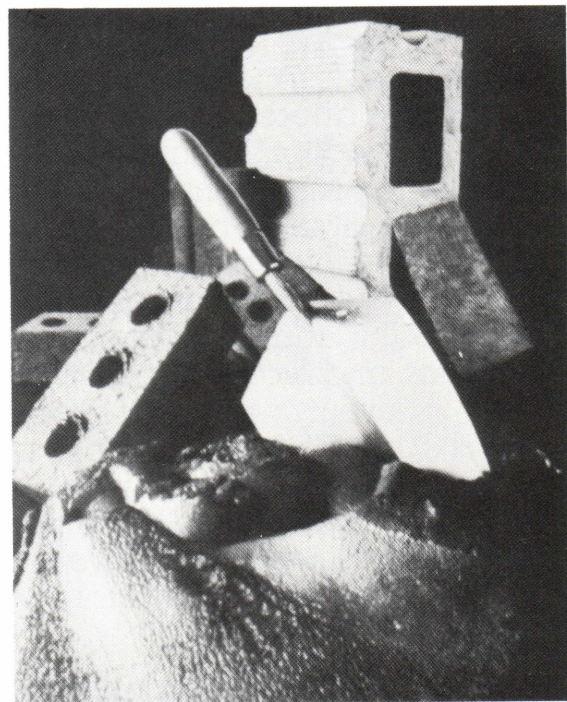


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SCAIA REVIEW OF ARCHITECTURE 82/83

SOUTH CAROLINA CHAPTER/THE AMERICAN INSTITUTE OF ARCHITECTS

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1522 RICHLAND STREET

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Editors

MICHAEL S. KOHN

B. PAUL PUSHKAR, JR.

COVER

Architecture as a celebration of space — that's what this Park Pavillion on the waterfront in the Henry C. Chambers Park in Beaufort is all about. A creation of Thomas and Denzinger, Architects, this modest and well-crafted design earned a 1982 Honor Award from the South Atlantic Region, American Institute of Architects.

PERSPECTIVE

Page 5

Editorial changes bring a slightly new look to a familiar format. The twenty-fifth anniversary of the College of Architecture at Clemson University is noted by articles on its history and its philosophy.

RETROSPECTIVE

Page 10

As the editorial helm changes captains, a retrospective of the past sixteen years honors retiring editor John Califf and delineates past trends to help us understand more about where we're headed.

PROJECTS / CONCEPTIONS AND REALIZATIONS

Page 18

A broad sampling of buildings designed by South Carolina architectural firms, both designs yet-to-be built and completed projects.

SCAIA ROSTER

Page 41

Listings of all fellows, corporate members, associate members of the South Carolina Chapter of The American Institute of Architects and of the firms with which they are affiliated.

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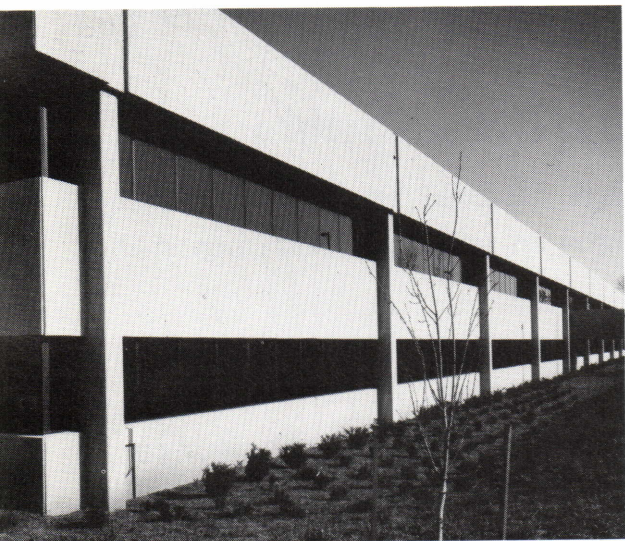
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The Budgetmakers

PERSPECTIVE

CALIFF RETIRES / SCAIA REVIEW GETS AN UPDATE

John Califf, editor of the *SCAIA Review of Architecture* for sixteen years, retires this year after much dedicated service. As the job is a demanding one, the Board of Directors suggested appointing two Co-Editors to share the duties. As a result, Michael Kohn and Paul Pushkar have been named to the post, with the goals of maintaining the high quality of past issues and analyzing all aspects of the publication which could be strengthened and improved.

The Magazine, in the views of the Board and the Editors, is a service to the Chapter through its publication of architects' work and the membership roster. In addition, news items, articles, advertisements and biennial publications of SCAIA Honor Awards traditionally serve as elements which round out the magazine. The Editors feel strongly about continuing the role of service to the members, sustaining the roster and the publication of the best of architects' works.

Though continuing these aspects of service and the traditional format, an analysis of all parts of the magazine has been made with this issue, and will continue to be made with each issue. In one area of review, the Editors feel that, rather than merely being a compilation of state work, the magazine should produce some comments and critiques about design. Whether with articles or editorial statements, the magazine should become one method to get architects to think about and talk about architecture, rather than just mindlessly producing it.

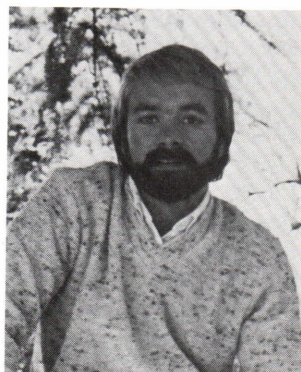
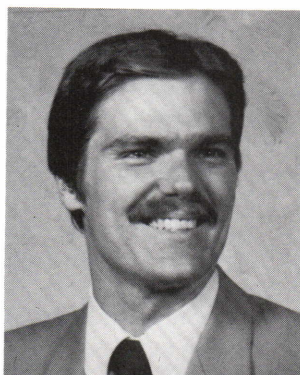
With this added dimension of purpose comes a slightly new look — a new type-face, a different paper stock, subtle changes in layout and an effort to produce color photographs in the magazine in the future. Rather than change for change's sake, these elements represent an editorial resolve to keep the magazine new and fresh. Additionally, the Editors intend to strengthen the advertisement sections, using the revenue gained to produce a publication of higher quality and to reduce the cost to the Chapter.

KOHN/PUSHKAR NAMED CO-EDITORS

Michael S. Kohn and B. Paul Pushkar have been named Co-Editors for the *SCAIA Review of Architecture*, succeeding John W. Califf, Jr. With their long friendship and similar backgrounds, Kohn and Pushkar combine their diverse talents to head the official magazine of the SCAIA.

Michael Kohn, 29, is an architect with Drafts & Jumper in West Columbia. A native of Columbia, he received his undergraduate degree at Clemson University and his Master of Architecture degree from Rice University. He also studied for one year in West Germany as a Fulbright Scholar. He is continually involved with civic work, and particularly enjoys church work. His other interests include music and athletics.

Paul Pushkar, 29, also a native of Columbia, is an architect with Design Collaborative in Columbia. His undergraduate and graduate degrees in architecture came from Clemson University, and he studied in Europe at Clemson's Daniel Center for a semester. He served last year as President of the Columbia Council of Architects and also as Chief Advisor to Explorer Scout Post #4. He maintains an avocation as a concert pianist, and enjoys biking, cooking, and skiing.



EXECUTIVE SECRETARY BULLARD RESIGNS

With 14 years of service to the Chapter, Doris L. Bullard resigned as Executive Secretary in December 1982. Through her tenure, she witnessed the steady growth of the Chapter and became well known as an able and competent worker to all with whom she came in contact. She is succeeded by Kay Williams Smith as Executive Secretary and Mimi Wagner as Assistant Secretary.

FRANK LUCAS, FAIA

The Jury of Fellows of The American Institute of Architects has elected Frank E. Lucas to the College of Fellows of the Institute in 1983. The recognition was awarded for notable contributions to the advancement of the profession of Architecture in fields of design, preservation, service to the public and to the profession. Lucas is a partner of Lucas, Stubbs, Pascullis, Powell, and Penney, Ltd. (LS 3P), founded in 1964 as Lucas and Stubbs.

DEATHS

Philip W. Bancroft, AIA, 33, of Camden, on September 30, 1981. Born in Birmingham, Alabama, Bancroft worked with Ben Compton, Architect, and Henry D. Boykin, Architect, before opening a private practice in March 1981. He died of injuries received in an automobile accident.

Clay E. Baker, Jr., AIA Associate, 33, of Charleston, on August 26, 1982. Born in Spartanburg, South Carolina, Baker attended Clemson University from 1967 to 1971, and worked with Lucas & Stubbs until his death.

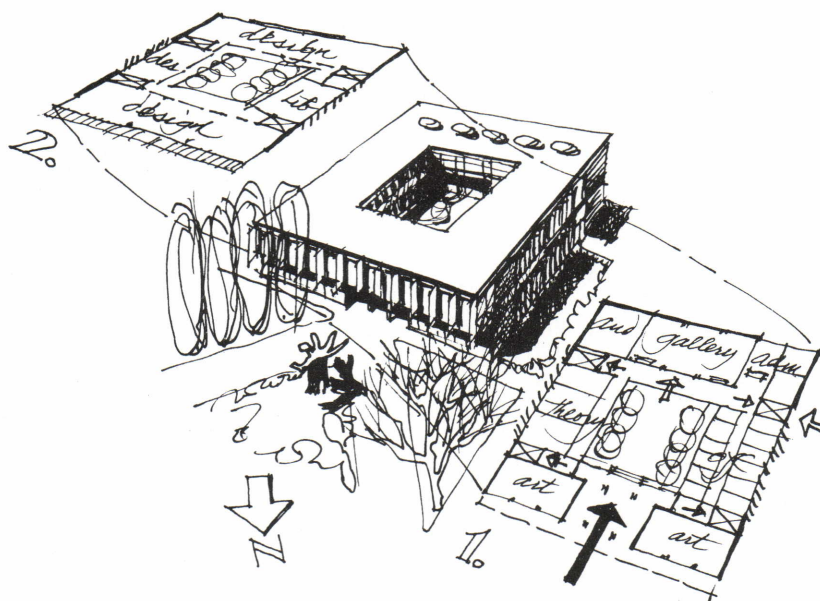
Robert Nyle Jackson, Jr., AIA, 61, of Columbia, on March 19, 1983. Jackson was born in Gray Court, South Carolina, and attended Clemson College. He served as a pilot in World War II and the Korean War. He worked with John Lambert, Heyward S. Singley, and Lafaye, Fair, Lafaye, before opening his own firm in 1958. This firm had expanded to Jackson, Miller, Brandt, Wilds and Associates by the time of his death.

Green Hamel Giebner, AIA, 69, of Greenville, in December 1982. Born in Kansas City, Missouri, he graduated from the University of South Carolina in 1936. He was the owner of a private practice, Green H. Giebner, AIA, P.E., at the time of his death.

COLLEGE OF ARCHITECTURE CELEBRATES TWENTY FIVE

Clemson University's College of Architecture, the birthplace of an architectural education for many of the state's architects, celebrates its formation as a college this October 14 and 15 in collaboration with the SCAIA's Fall Meeting. The conception occurred from a desire twenty five years ago for excellence in architectural education; this quest for excellence has produced one of the foremost schools of architectural education in the country. The following article, by Dean Harlan E. McClure, traces the development of the College.

One of the initial design sketches for the College of Architecture, by Harlan McClure, is shown here. The simplicity of plan and clarity of detail remain strong after twenty-five years.



GOALS OF EXCELLENCE — THE EVOLUTION OF AN ARCHITECTURAL COLLEGE

Harlan E. McClure, F.A.I.A

In almost any kind of endeavor it is pretty important to know where you are going and why you want to go there! Once these critical issues are settled, it is possible to take a more pragmatic look at the destination and figure out the most favorable itinerary and find ways to capitalize on opportunities that reveal themselves enroute and to minimize the effect of inherent limitations.

Basically, the building of an architectural school is not greatly different from planning a trip. However, it is infinitely more complex and the equation has many variables. In 1955, the architects of South Carolina were a small group, many of whom had been educated at Clemson and a number of them had achieved a degree of financial success. Their leaders also numbered several who realized that despite their loyalty to Clemson as an Institution, the professional education that they had received was frail when compared with that offered in many other architectural schools. They forthrightly demanded changes in the status quo!

After the search for a department head that brought me to Clemson, the goal of many of the State's architects was to have a very good school by regional standards. This objective was sound enough, but it did not seem sufficiently broad or perhaps deep enough for the continuing changes and complexities of our times. Today architectural practice may be national or even international! Design concerns the total environment and all of the scales of design have commonalities affecting the whole, but varying components. We believed in 1955, and still believe today, that these several scales of design in man's physical environment need coordination if we are to achieve the highest quality of life. Regarded from an educational point of view, what better place is there to learn this coordination than in a school that embraces as many of these kindred design disciplines as possible? So this desire and the goal of achieving the highest possible standards have guided us as we developed a first stage plan to capture standard and to build the school's quality. Thus, within five years, we

would hope to obtain what the architects wanted, and then set to raise the sights of all of us to richer and broader objectives in subsequent phases.

Within one year, the architectural program had been fully accredited and the Clemson Architectural Foundation established, which enabled the College to offer an important and stimulating program which previously had not been funded. The sponsored activities included schedules of distinguished visiting lecturers, critics, exhibitions, field trips, and external aids to the library. Then we obtained scholarships to stimulate excellence and worked to improve recruitment through public relations and greater selectivity.

Of course, one important aspect of excellence relates to faculty improvement, which is certainly a multi-faceted problem. Architecture, during this first period of program building, had the status of a department in the School of Engineering, and accessions to the faculty in architecture were exceedingly limited. It was recognized that

there is a critical minimal size program in architecture. Unless a school is very wealthy, this certain minimum scale is required to be able to justify a large enough faculty to include the necessary specialists required. The theory of a critical size was seen to equally apply to other important adjuncts in professional architectural education. For example, the school needed a good architectural library, shop, and photographic facilities.

In actuality, after three years of evolution and improvement (with CAF external funding help), it became clear that to move towards our goals at a less painful and frustrating pace and to be consistent with the desires of our professional constituents, it was necessary to constitute the architectural programs as an independent academic unit. A logical case was made, but this academic freedom was not to be granted by the School and Institution without a struggle. After strong written and vocal support from most of the State's practitioners, approval did come with final endorsement by the majority of the Board of Trustees. It was then christened, the "School of Architecture", with its own dean.

By late 1958, the School, the CAF, and the SCAIA Chapter held discussions regarding the feasibility of initiating a program at Clemson in Building Construction and Management. The Carolinas Chapter of the AGC and a number of heads of South Carolina construction organizations were advocates of this idea and participated in fruitful discussions of the graduate product desired in the program. Concurrence was reached between the Deans of Engineering and Architecture that the curriculum should be administered by architecture, and this was subsequently approved by the Board on April 11, 1962. Students were admitted for the fall semester of 1962. Although the School had long wished to assume charge of the teaching of its required courses in structures, mechanical plant, and lighting systems, this goal was not to be accomplished for another eight years. During this period, however, the school made serious efforts through the able help of Emery Gunnin to help the students apply information learned in structural courses, taught else-

where, as a resource in architectural design.

The early 1960's were a period of enrollment expansion at Clemson, and the economy of the State was growing. Nevertheless, the University Administration quite properly drafted a policy of limiting enrollment by developing higher admissions standards. In the School of Architecture, demand for admission increased yearly, and serious efforts were made to keep the total of students admitted consistent with the ready need for graduates.

By the middle Sixties, the School had fully developed a technique of using vertical studios in the spring semester. This enabled a limited number of students including 2nd, 3rd, and 4th year levels to be in small studios of 10 to 12 and have a single professor. Depending on enrollment totals, there were 8 to 10 such studios, and projects used enabled varying and interesting competitive design feasibility studies to be made. These studies took various forms and were preceded in the fall semester with a more typical horizontal academic organization. In this manner, students dealt with a syllabus in the fall term that related them to things particularly relevant and necessary to that level and afforded them the opportunity of knowing their own classmates. After alternating this with a semester of collaboration on a common problem in other years, students were exposed to an unusual and stimulating learning sequence.

During the period of the middle Sixties, there was a general strengthening of all library holdings, including visual aids and the addition of a full-time shop foreman as well as considerable improvement in all aspects of that resource. Additions to the faculty and a general control of the number of students admitted all contributed to the growing quality of the school's offerings.

During this period, there was an overt unrest on the campuses of America's colleges, stemming in part from genuine concern over the justice of the Viet Nam war, with its draft, compounded by the problems of a generation nurtured by a permissive society, when faced with academic discipline. It was a time of

rebellion and confusion, sometimes fostered by segments of the faculty. Clemson, like most Southern schools, escaped much but not all of the outcome of these events in the years of 1969 and 1970. Some of the effects on the development of American higher education have been interesting and related to the goals of the College of Architecture after that time.

Students had quite properly gained a more important role in the governance of their colleges, but throughout American schools, standards had generally slipped. Many students had completed degree programs unrelated to the realities of the world of the professions, business, and industry. The ending of the overseas war and an economic recession caused an unemployment picture not unrelated to the sort of education the students had received. Standards began to improve!

By 1967, it was very evident that the profession of architecture had become very complex, and thoughtful architectural educators were beginning to conclude that it was no longer possible to receive a good general education and a professional one as well in five years. Clemson became one of the schools to set up a new six-year, two-degree sequence in 1967, and by 1971, students who had completed the new four-year degree began to enter the two-year graduate program leading to the Master of Architecture degree or alternate programs in Planning (M. C. R. P.), Visual Arts (M. F. A.), or the Master of Architecture program with a concentration in Building Management.

The new curricula were structured with alternative special career routes, which had greater depth and breadth of opportunities in education for the design professions and enabled the College to enjoy expanded public service and research missions. It should be mentioned that although the College of Architecture had offered a special program leading to the Master of Architecture for a few able people during the Sixties, after 1967 it became the normally established system. This organization provided a new chance to counsel students out of careers in the design professions while still earning a four-year degree, to be a foun-

dation for graduate work in a quite different field. The strengthened general undergraduate education facilitated these options.

Another organizational benefit which has exceeded our expectations has been our ability to accept good architectural students with undergraduate degrees from other universities, as well as students from strong basic schools in our graduate programs in planning and visual arts. Moreover, because of demand, the College has developed a postbaccalaureate program to accommodate good motivated students with undergraduate degrees in other fields. This is a growing area of activity.

Since 1956, in the evolution of the programs of the College of Architecture, every effort has been made to deal with matters outside the classroom that condition the quality of the education of our students. Early in this 28-year history, many offerings for enrichment provided by the CAF included Visiting Lecturers needed to have authoritative experts here, Visiting Exhibits needed to complement course offerings, and Field Trips to take local students to projects of importance.

By 1973, the expansion of graduate programs as an integrated part of professional education made it seem very desirable to add another important dimension to the education of our graduate students. We thought the answer lay in establishing a graduate center in a dense urban port city, rich in its historic

treasures and with modern urban problems. This would be an ideal supporting contrast to balance our graduate offerings. The dean proposed that a study be made of the feasibility of such a center. His invitation to lecture at several Italian universities in the Spring of 1973 provided a setting for this undertaking which was actively sponsored by the CAF Board.

After finding a suitably located large villa in Genoa following thorough investigation, that ancient port city in the heartland of Europe seemed to answer Clemson's need. A major fund raising effort was mounted by the CAF to defray the costs of acquisition, remodeling, furnishing, and equipping this Center, christened the "Charles E. Daniel Center for Building Research and Urban Study". The first graduate students and their faculty to reside in the Center were in place less than five months of its preliminary acquisition. After two and one half years of occupancy, thanks to the generosity of many generous contributors and a major benefactor, the Center was completely owned by the Foundation without debt. It was to be used by the Clemson College of Architecture to further education, research, and continuing education goals. Efforts since that time have been devoted to refining its programs and improving its library and facilities. Over 300 graduate students and many faculty have been strengthened and enriched by work and study there.

During the late Seventies and the early Eighties, the general economic status of South Carolina, as of the nation, has been constrained. Clemson University has suffered budgetary reductions, and these have hurt the University despite its important documented services to its citizens as well as its important educational mission in the State. President Bill Atchley has worked tirelessly to correct these problems, and each Clemson College has had to govern its limited resources with care and prudence. The faculty of the College of Architecture has endorsed the efforts of the Administration and has also felt a dependence on external help to bridge the gap between available funds and high quality programs.

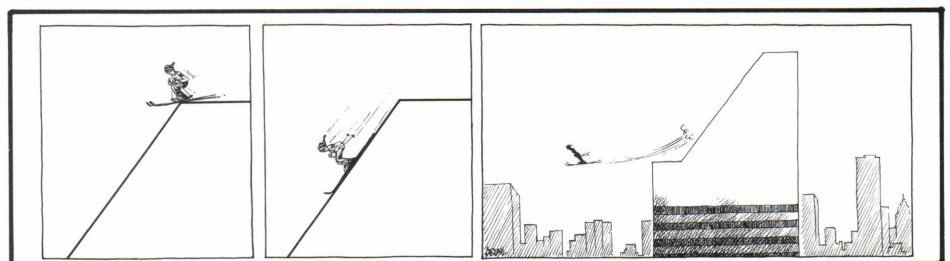
Economic restrictions have prevented the College of Architecture from accomplishing its goal to establish a graduate program in Landscape Architecture in response to the request of the South Carolina Chapter of the American Society of Landscape Architects. With improving times, it is to be hoped that this can be added to complete the spectrum of offerings for the design professions.

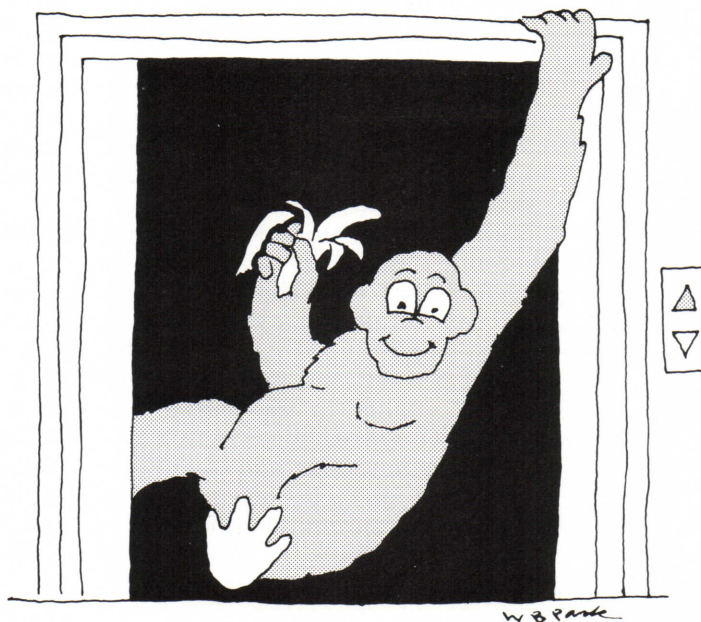
This and more space for computer graphics facilities and for research are needs when funds are available. The student body is able and the best in the College's history, and the faculty is as talented and motivated as ever in the pursuit of excellence.

ARCHITECTURAL CARTOONING

As a new and hopefully permanent feature of the *SCAIA Review*, we present Architectural Cartoons. A feature which has returned to prominent national magazines, a well done cartoon often says more than the proverbial thousand words. Another reason for its importance is that the cartoon laughs at the foibles of the profession as well as the public; hopefully we never lose the ability to laugh at ourselves.

Our cartoonist is Robert Ariail, 28, who is the Editorial Cartoonist for the *Columbia Record*. Having been extensively published, he is also the winner of state, regional, and national awards for his work. Currently a senior in Media Arts at USC, he has more than a layman's interest in architecture, having studied architecture for nearly three years at the University of Florida. His work shown here, commissioned for the magazine, pokes fun at local issues as well as nationally known designs.





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Califf at Millwood

TRIBUTE

One of the purposes of this 1983 issue of the *Review* and certainly the focus of this editorial is acknowledgement — acknowledgement of retired editor John Califf and recognition of the buildings and architects he featured from 1967 to 1982.

As of October 1983, John Califf is healthy and active professionally, and it is to him as former editor of the *AIA Review* that this acknowledgement is aimed for he ably produced the publication for sixteen years.

Perhaps, his own greatest strength professionally is in the realm where a thorough knowledge of history has served him. His own architectural restorations, his knowledge concerning other architects' work in that discipline, and simply his personal knowledge of different regions of the state and its story are the hallmarks by which most South Carolina architects know him.

Califf contributed his knowledge, time, and talent to the *Review* for a long period, and his work on the *Review* has had impact and has been appreciated. Since the *Review* not

only is circulated among architects, but actually goes out to doctors, lawyers, board members, and other potential clients, the magazine John Califf has captained has actually made a big difference in public relations, in communication among the AIA membership, and even in bringing clients to architects within the state. Given the importance of the journal to South Carolina architects, given the fact that over the years from 1967 to 1982, John Califf sometimes almost singlehandedly produced the *SCAIA Review*, and given the high level of quality in the journal regardless of budget, the SCAIA hereby offers him thanks and commendation for a job well done and for a special contribution to the profession of architecture.

RETROSPECTIVE

John Califf featured numerous buildings during his sixteen years as editor, and the remainder of this editorial will focus on some of those featured buildings. Buildings were selected to illustrate general trends that they represented, typified or maybe even helped to lead.

The current editors do not pretend to have the gracious equanimity and diplomacy of a John Califf, and as a result, the buildings they single out and bring to light may annoy or offend some who in their own wisdom would have selected and commented differently. If the comments annoy, then all the better because this editorial is then at least assured of an audience. It has come to the editors' attention that the profession at the state level tends generally to avoid reading unless the material is: 1) controversial, 2) richly packaged and oh-so-visual, or 3) guaranteed to make the reader some money somehow. That the reader has read this far says something about his well-rounded interest in the profession.

This editorial is about acknowledgement of noteworthy state architecture over the last sixteen years. Acknowledgement in the true sense of the word not only means praising, as in the performance and character of John Califf, but also means telling about the negative aspects that happen to be the truth, too. Knowing that the rest of this article is going to deal with both positive and less

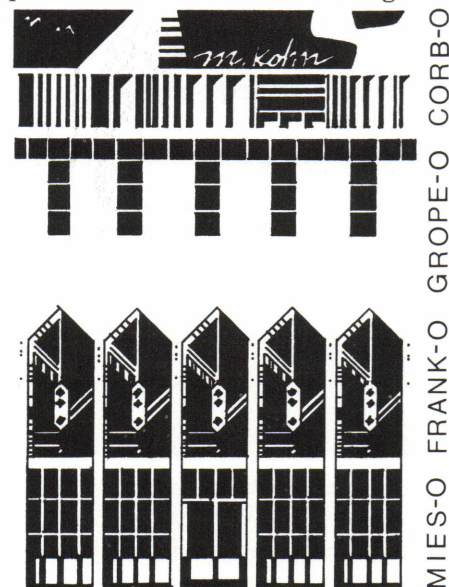
positive aspects of previously-featured buildings, the reader can either be offended when his own work gets criticized, or he can consider it a privilege to have been featured and to have provided a lesson and contribution to other architects from which to learn.

Trend Followers

Generally speaking and with a few notable exceptions, the buildings featured in the last sixteen years tend to follow trends rather than to set them. In fact, the designs seem to lag five to twenty years behind major developments elsewhere in the country and world — again, with some noteworthy exceptions.

The most visible trends followed were those which imitated such first generation masters as Frank Lloyd Wright, Mies Van der Rohe, Walter Gropius, Le Corbusier and second generation masters such as Louis Kahn. Kallman, McKinnell, and Knowles in their publication of Boston City Hall had a significant impact on South Carolina architecture for a period as did the "big plan" attitude of urban designers in the late sixties/early seventies. High-tech architecture is a lonely but interesting breed in South Carolina and as a result, will get a short bit of special comment. The state has categorically been abreast of or even leading trends in the areas of beach architecture, restoration, and vernacular/contextual architecture.

Beginning with Wrightian offshoots, one can find several examples of South Carolina buildings re-





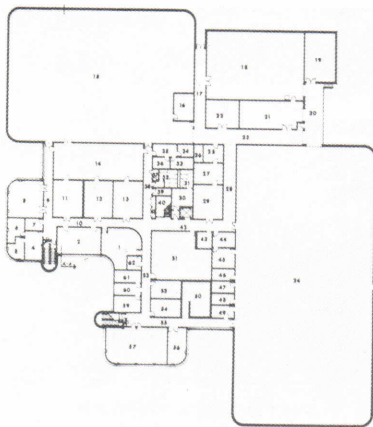
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flecting the master's ideas. The Macfie Residence (1) by Tarleton/Tankersly, for instance, uses several Wrightian motifs — punctuated horizontality, characteristic sweeping overhangs, an effort toward continuity between indoors and out. The residence is even planned on a hexagonal grid, a device explored, popularized, and, perhaps, brought to fullest fruition by Wright. The Macfie Residence was completed in November, 1963. Wright's hexagonal house, for the Hanna's was built in 1937.



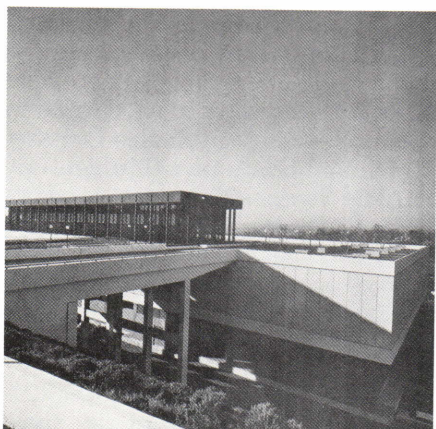
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The Springs Mills Research and Development Building by J. E. Sirrine Company in Fort Mill (2) likewise owes gratitude to Wright and his Johnson Wax Building for its formal vocabulary. The idea of a suspended skin with alternating bands of brick and glass and even the soft corners were explored by Wright around 1938-47. To Sirrine's credit is the exceptionally clear organization of spaces with respect to themselves and to the site (3) and the human quality to the massing that so often is missing in buildings of this type.

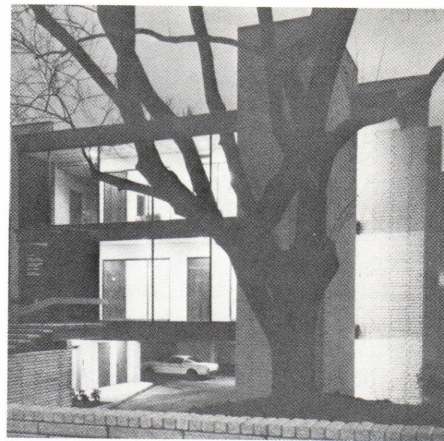


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Less is more, more or less, in the eyes of all Mies Van der Rohe's camp in South Carolina. Numerous buildings follow in the Miesian tradition with varying degrees of success. The Columbia Post Office (4) by Lyles, Bissett, Carlisle and Wolff and Lafaye for all the difficulties its site offered ends up as a Berlin Museum of Art on a rather overwhelming podium of service elements. The Pearlstine/Anderson Building (5) in Columbia, plugs office functions into the Farnsworth House, except rather sensibly justifies the elevated functions by putting parking below on a rather cramped site. Rosenblum's Bankers Trust (6) in Charleston, likewise handles parking by elevating the building in an exposed structure vocabulary. The pedestrian bridge at Central Correctional Institute in Columbia (7) by MBTB is a similar exposed structure approach. The Blue Cross-Blue Shield Building by Lucas and Stubbs (8) is perhaps more an SOM extension than a Miesian offshoot. The nature of its glass-box-on-a-podium composition brings immediately to mind the Lever House which recently has won the AIA Twenty-Five Year Award



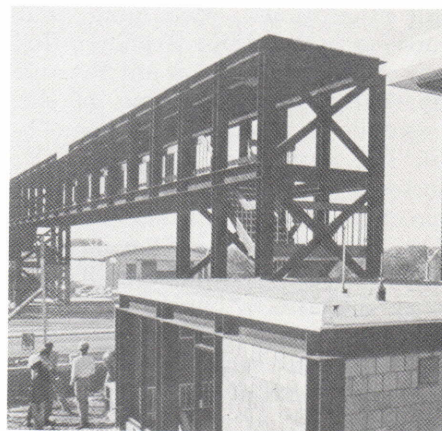
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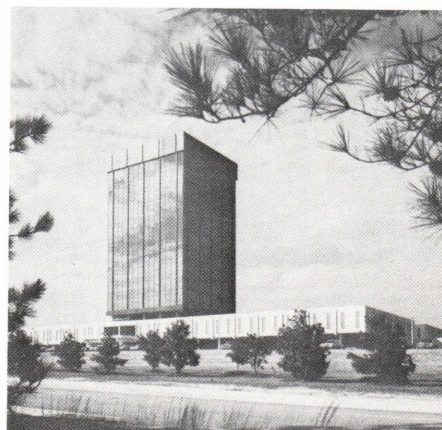
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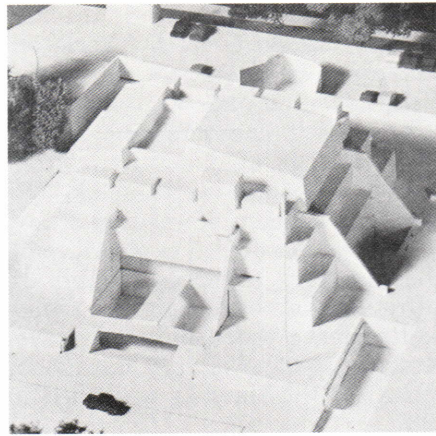


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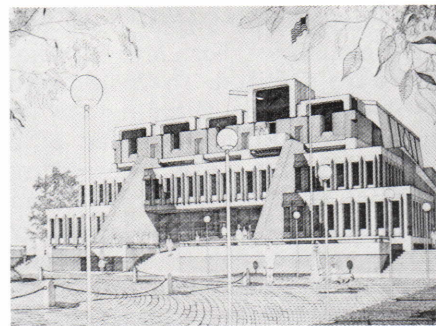
and National Register status, a testimony to the strength of the original idea and its completion.

Le Corbusier is more ephemeral, academic, and less understood than Mies, and as a result, it is no wonder his stylistic influence on the Palmetto State was felt less than that of some of the other modern masters. One notable exception, however, is the Oak-Read Apartments by Lyles, Bissett, Carlisle and Wolf (9,10) in Columbia. The project is located in a low income area of Columbia. The structure, however, stands comfortably and quite proudly as a jewel set in a rough background and bears more than a remote resemblance to the Marseilles Block by Corbu. The apartments are a visually pleasing composition of elements such as balconies, free standing stairways, and *brise soleil* equivalents. The impeccable condition in which the neighborhood keeps the apartments is a testimony to the beauty and strength of the design.

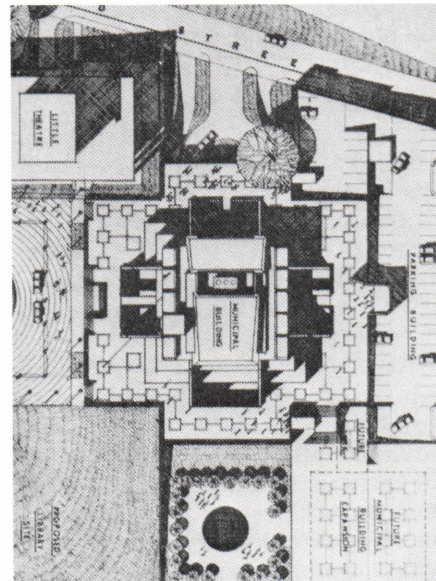
Major influences other than first generation modern masters on Sandlapper architecture over the past sixteen years include Boston City Hall and Louis I. Kahn. Boston City Hall by Kallman, McKinnall, and Knowles had a considerable influence on the competition entries and apparently the judges, too, of the Greenville Museum Competition (11-15). The first place entry by J. E. Sirrine, representing all of the freedom of Boston City Hall without any of the discipline, is in flagrant contrast to anything surrounding it. The entry contains a beautiful set of drawings for a building that might be just right for someplace. Perhaps, more indicative of the Boston City



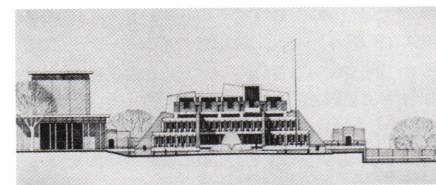
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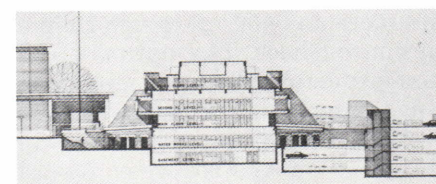
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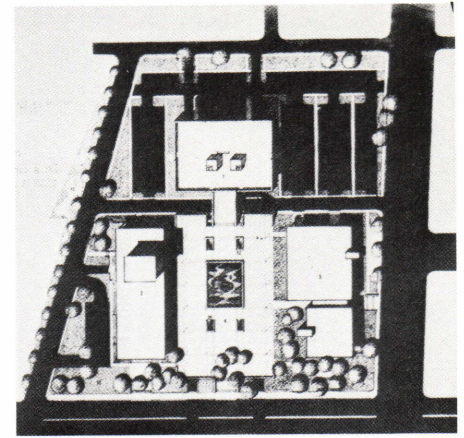
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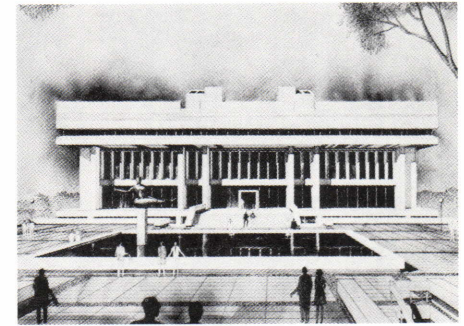
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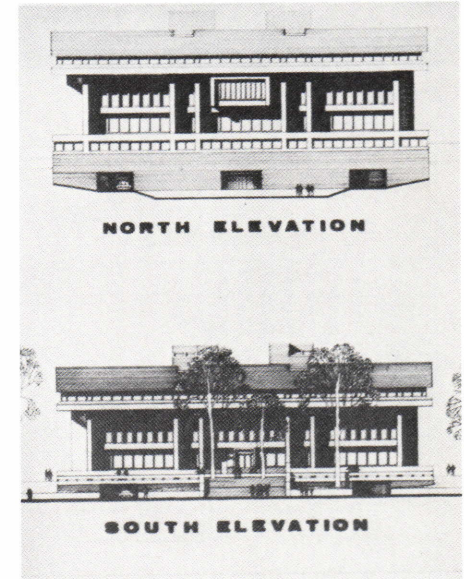
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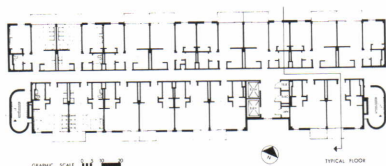
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Hall spin-offs that actually were to influence more real buildings were the second and third place entries by Townes Associates/Charles L. Bates (16-18) and Craig and Gaulden (19-20). The Townes/Bates entry sports the same highly articulated Boston City Hall type facade that looks ever so good in a heavily inked drawing and has the characteristic projecting upper story to crown the piece.

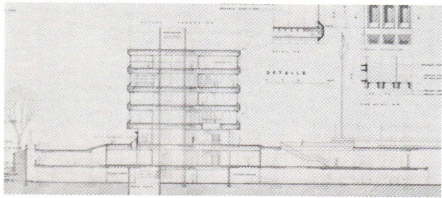
Rhodes Engineering Building (21-23) also by Sirrine, is of the same genre but is a much happier trans-



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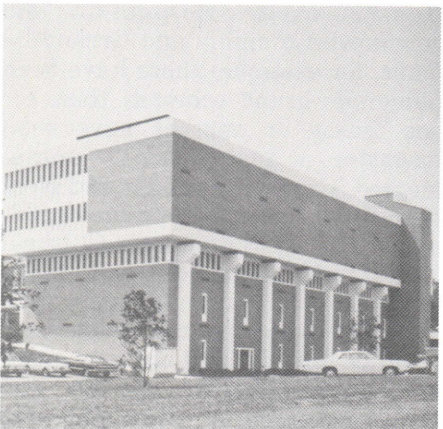


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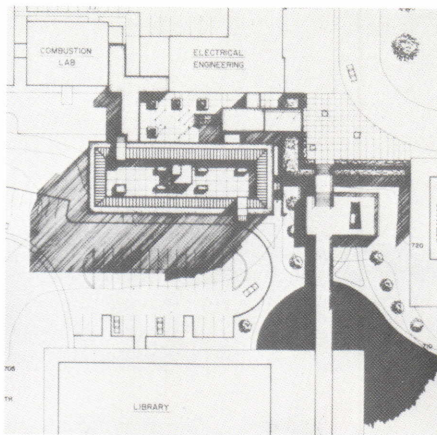
lation of the vocabulary and enjoys a very intelligent relationship to its context, the Clemson Campus. The building uses the givens of Clemson "brick and bands" but composes the elements in a way that is refreshing and memorable. There is also the sensitive treatment of scales at play on Rhodes — a monumental facade facing the behemoth library and a much more human, warm scale at the elevated pedestrian entry side. With regard to scale, one could argue the Sirrine's Rhodes is more successful than KMK's Boston City Hall precedent.



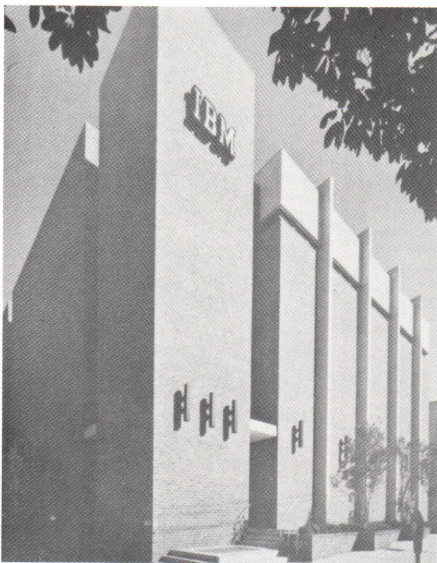
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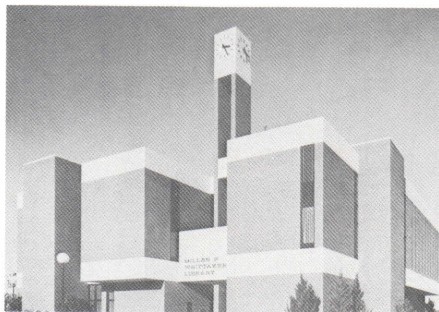
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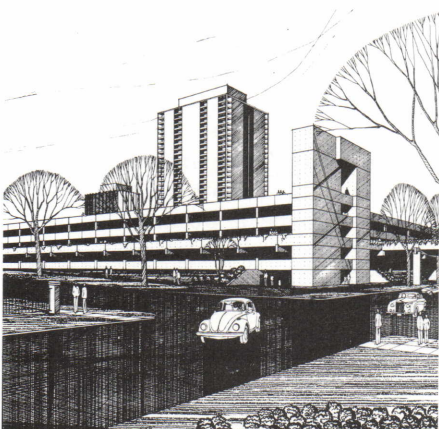
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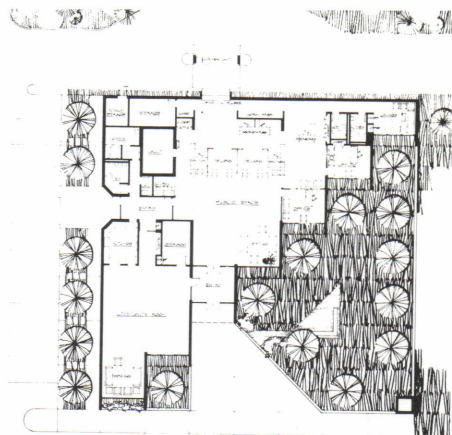
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Louis I. Kahn left a bountiful legacy for the benefit of Carolina Architects. Tabb Heyward and Upshur, Riley, and Bultman's IBM Building (24), and the Whitaker Library at South Carolina State College by Lyles, Bissett, Carlisle and Wolfe (25) bear resemblance to the cleanly detailed massing of the Richards Medical Center by Kahn. Even the Garage on the University of South Carolina campus (26) by Wilbur Smith and Columbia Architectural Group and the First Federal Banks by Freeman, Wells, and Major hint at Kahn's motifs. Both the garage and the bank are clearly successful in their own right, however. The garage is successful in its selective use of color and careful massing as well as its relationship to pedestrians, and the bank in its strong diagrammatic parti of a full square with eroded edges (27,28). The Elmwood Cemetery Memorial Tower may also owe some gratitude to Kahn but has so many of its own special condi-



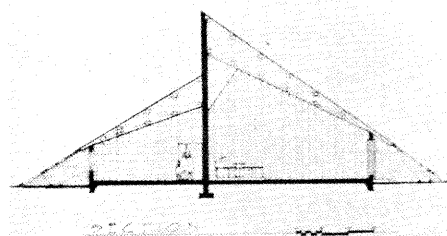
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tions expressed that it really tends to stand alone. The monument (29) is at once working at the freeway scale and the single worshipper's scale. It accomplishes a lot with deceptive simplicity and an economy of means. John Califf designed the project while at LBC&W.

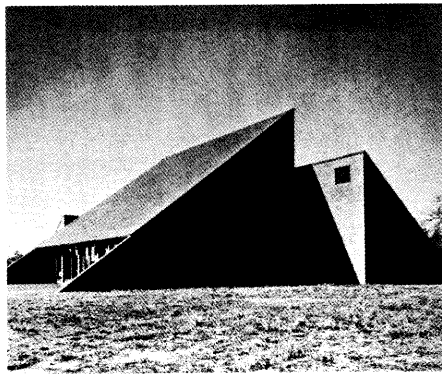
Other examples that have a certain strength all their own with hints at precedents include Reid Hearn's Fripp Island Administration Building (30) and Tarleton/Tankersly's Our Shepherd Lutheran in Hartsville (31,32). In Hearn's Administration Building one can see the rippled plate of concrete roof that adorned many buildings, good and bad, from the fifties and sixties and perhaps especially some of Marcel Breuer's; however, the clever arrangement of parts and the handcrafted touch of the precast panels is Hearn's own. Our Shepherd likewise may have its antecedents but is handled so radically — the idea of the pure triangular forms is carried so to the extreme in this case — that one cannot help but feel the originality and purity of Tarleton/Tankersly's ideas at work



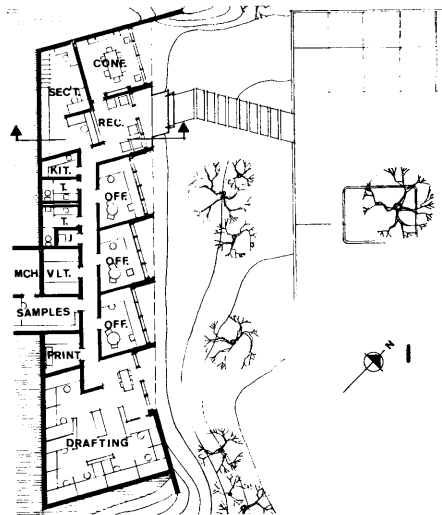
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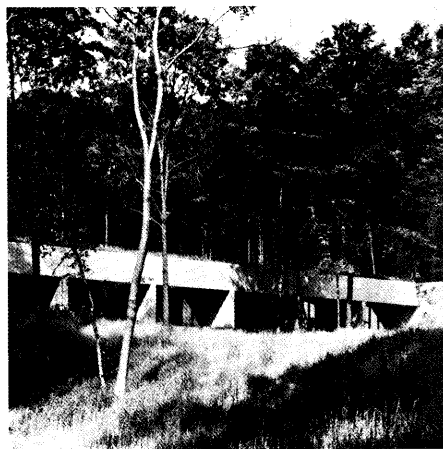
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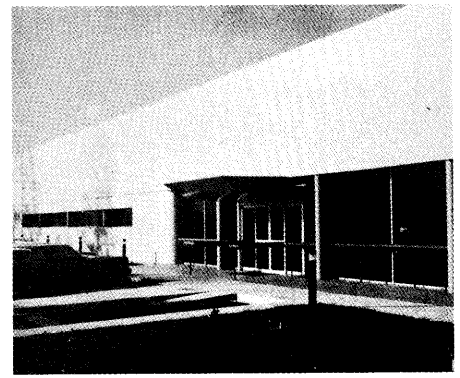
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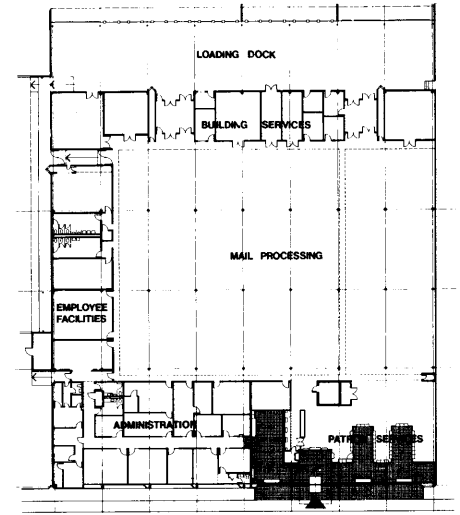
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in the building. This same vitality is true of Craig and Gaulden's own offices in Greenville (33,34).

The High-Tech building is another area in recent South Carolina history where a designer's idea is readily apparent. There are so few examples of the type in the state, but this one in the form of a post office by Lyles, Bissett, Carlisle and Wolfe (35,36) is a true gem. The building was published nationally and as such has contributed to the development of a sleek aesthetic in



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architecture that has since experienced wide application in large scale buildings in numerous cities — truly a "cutting edge" piece of architectural aesthetics.

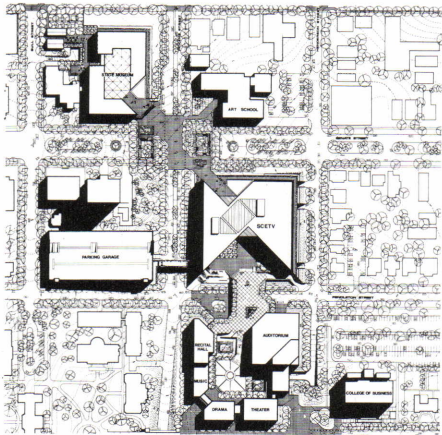
One last category before moving to some generally strong areas of Palmetto architecture is the "Big Plan Era". The time period around the late sixties to mid-seventies saw the development of many large scale, comprehensive plans for cities and areas of cities. Although all or part of a few major plans have been implemented (Tarleton/Tankersly's Bryan Psychiatric Hospital (37) and downtown Columbia and Greenville plans, for example) there have been numerous grand schemes that, for one reason or another have been forgotten or just partially implemented. Craig & Gaulden and Neal Associates' Reedy River Scheme (38) as well as the Ed Stone's Cultural Center for Columbia (39) both fall in the category of having a long way to go for full implementation and may never be fully realized due to changes in political climate, attitudes, and the organizations for whom they were designed.



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Leading Edges

Categories where Sandlapper architects have been generally abreast with trends and even pacesetters in some respects are in the areas of beach architecture and restoration/response to vernacular contexts. Part of this leadership, understandably, results from the fact that the state is blessed with excellent beaches and first class resorts whose developers demand and control top quality design. The leadership also has resulted from the fact that the state has numerous older buildings to restore and strong contexts in places like Charleston and older parts of other cities.

Examples of some of South Carolina architects' finer efforts in island architecture include these beautifully proportioned and detailed cabanas by Corkern, Wiggins and Associates (40) and the Shipyard Condos by McGinty and Dye (41). Columbia Architectural Group's Patio Homes (42) nestle perfectly into their wooded surroundings at Hilton Head, and Corkern & Associates' Moss Creek Golf Clubhouse (43) is the epitome of quiet assertion. Added to the long list of standouts is Turnberry Condos by Lee and Partners (44), a delightful experience in every aspect from site planning to the massing of individual buildings to the details of the pieces. The list goes on and on with the common key areas of success being the attention given to climate, natural materials and colors, and sensitive siting. It is deserved recognition of architectural and development excellence that people all over the world are buying architecture at Hilton Head, Seabrook, Kiawah, and other well-developed South Carolina islands.

Restoration is another area where South Carolinians have done well with regard to trends. At the height of the modern movement, no sane architect would have dared brag on restoring a "Hindu Gothic" building. Lucas, Stubbs, Long Associates, however, were not only adventure-some enough to undertake such a job (45) by 1971, but were even pleased about it, and proud they should be since it earned a merit award in 1974. Another excellent restoration is the SCAIA's own headquarters in Columbia, a Victorian cottage resuscitated by Fulmer and Crawford. It



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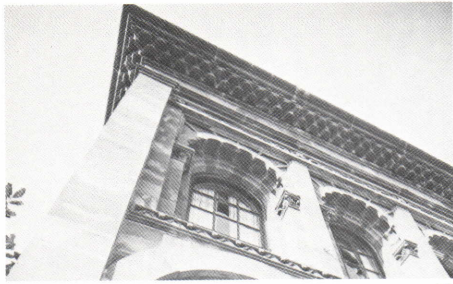
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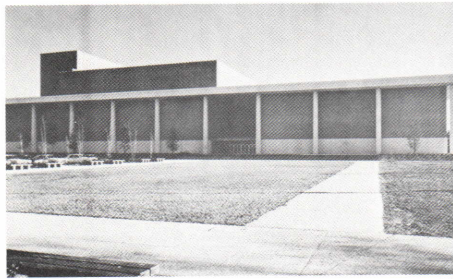
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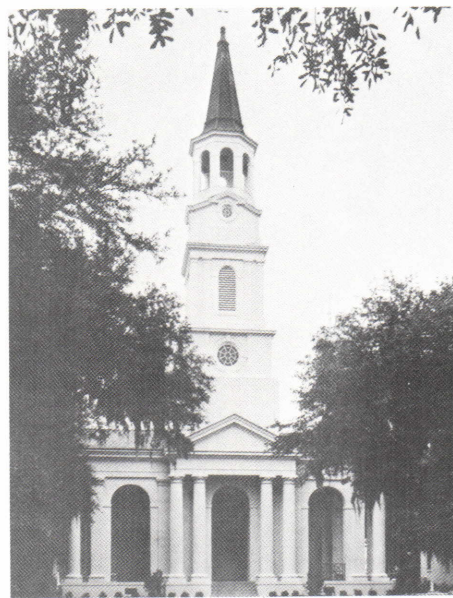
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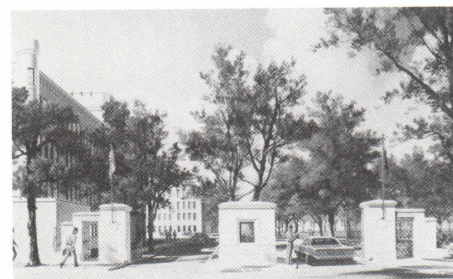
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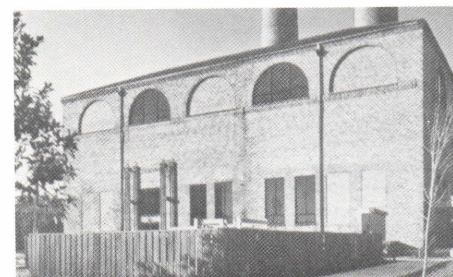
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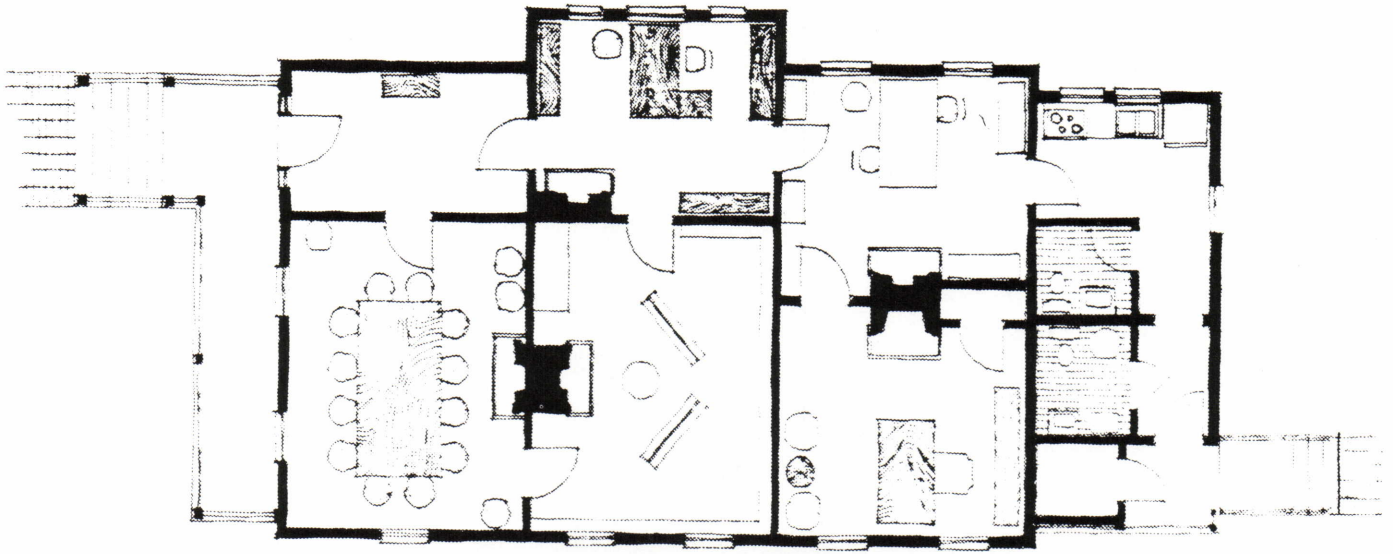
is one thing to have old structures to renovate, it's another to have the skilled architects to bring out the best in the buildings.

Perhaps, the most recent push in the state is for its architects to become more sensitive and responsive to the settings into which buildings go. The most poignant example of the change in thinking are photographs (46) and (47) which appeared side by side on page 9 of the winter 1968-69 *Review*. Both buildings are in the Charleston area. The Municipal Auditorium by Lucas and Stubbs totally disregards the scale and texture of Charleston and all the amenities that make the city a place. The building reflects the attitudes of government at that point in time and is an expression of the budget

and program given the architect. The second, St. James Episcopal by Simons, Lapham, Mitchell, and Small epitomizes everything that makes Charleston "Charleston." What is interesting is the intelligent shift that has occurred in Lucas and Stubbs' work that now indicates the firm's leadership in designing buildings sensitive to time, place, and history. For example, LS3P (their named changed, too) has done work at the Citadel (48) that is refreshingly humble in its deference to the existing character of the campus. LS3P's restoration of the East Bay Community Center, (49) the Albert Simons Arts Center, (50) the Dorchester County Library, (51) and Thom Penney's own house (52) all reflect that beautiful balanced stance of roots in the past and a face to the future. The firm's transformation is an accurate barometer of a shift that's been taking place nationally.

Toward Leadership In Design

It is with gratitude that this issue of the *Review* is dedicated to Califf. The buildings that John Califf has published between 1967 and 1982 tell an interesting story. The bulk of the featured architecture during that sixteen year period owed heavily to precedents, and with a few notable exceptions, stayed within the confines of an established and acceptable aesthetic. Typically, the majority of featured buildings were cycling in a trend begun by others (notably, first and second generation modern masters) years ago. With the rise of top-notch development at the island resorts, however, the state has moved more and more into a position of leadership and contribution to the front end of trend-making. Likewise, with the efforts to bring back or keep alive that special quality in such cities as Charleston, Palmetto State architects have been innovative and methodical in their creation/recreation of an aesthetic consistent with the existing fabric of the locale. The challenge facing architects in South Carolina today is to maintain that leadership and actively pursue it in other areas where the profession is probing such as energy conservation. South Carolina has the talent in its architects to strengthen its leadership role in architecture, and the time may now be ripe to begin a broad-based movement of creating directions for the profession.



Above: Plan of Victorian Cottage, Columbia, home of the SCAIA

Below: Cottage exterior. Thoughtful restoration by Fulmer and Crawford



CONCEPTIONS

WILSON HIGH SCHOOL MUNFORD G. FULLER & ASSOCIATES (FORMERLY SMITH & FULLER)

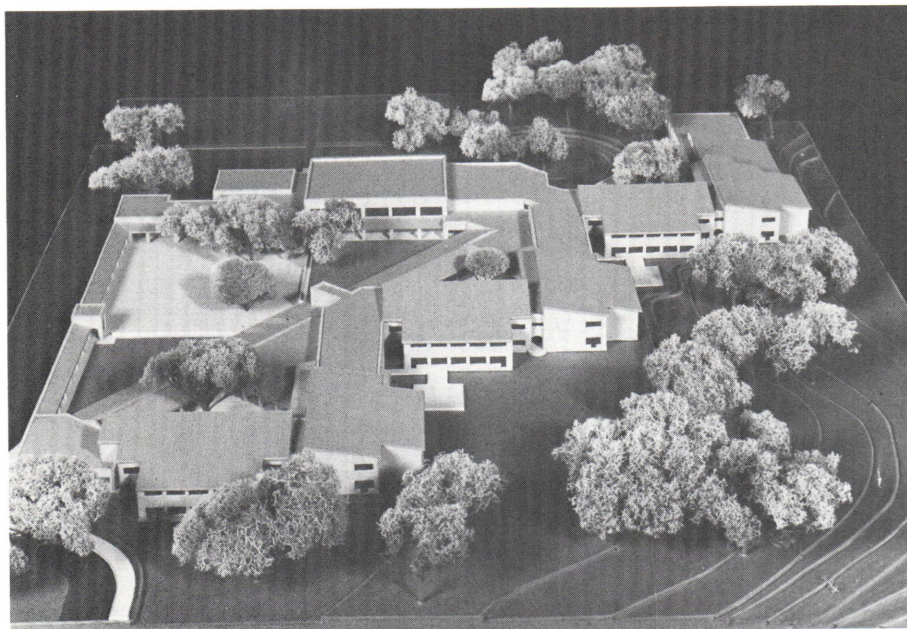
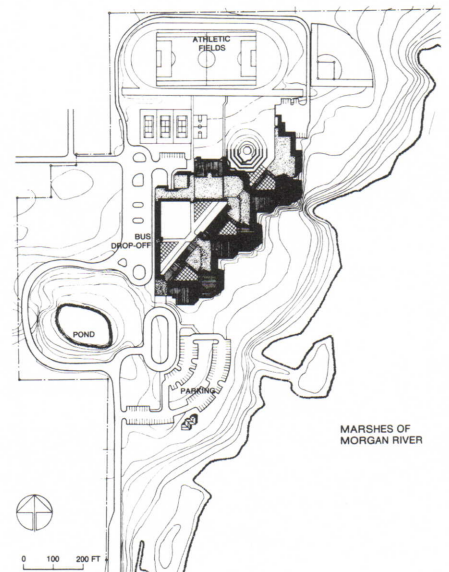
This high school in Florence for 1500 students functions around an open two level Media Center. A centrally located split-level Commons Area serves as the hub for school events, dining area, and study hall.

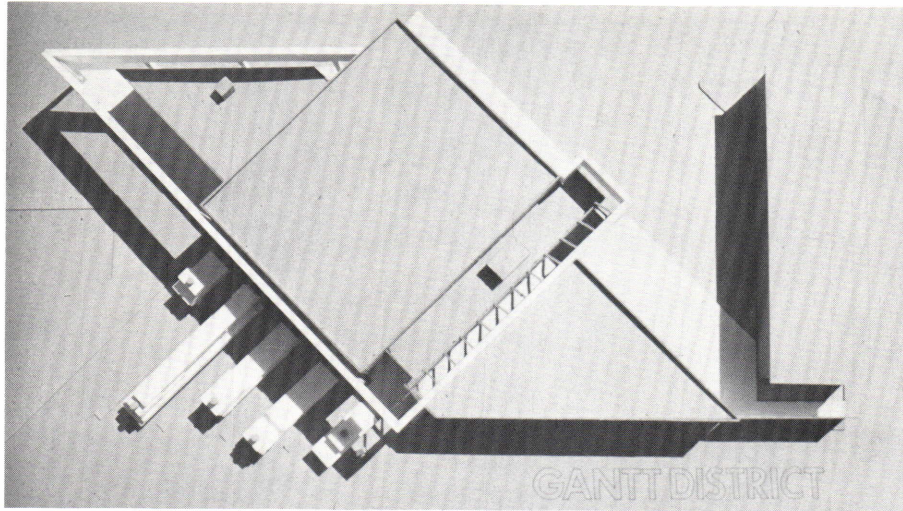
STRATFORD HIGH SCHOOL LUCAS, STUBBS, PASCULLIS, POWELL, AND PENNEY

Occupancy of this Berkeley County school is slated for August 1983 with a Phase One enrollment of 1200 students. Energy efficiency was an important criteria in design, with consideration of proper solar orientation, window overhangs, and value engineering of the various mechanical system components.

LADY'S ISLAND MIDDLE SCHOOL THOMAS & DENZINGER

The teaching philosophy of this Beaufort school differs in that the school is composed of smaller learning units around a series of courtyards along a diagonal "main street". A Learning Unit is a "little school within a school" where the students spend most of their day within a single unit, providing a smaller cohesive unit within the larger complex.





FIRE STATION AND MUNICIPAL OFFICES COMPLEX

GREENE & ASSOCIATES

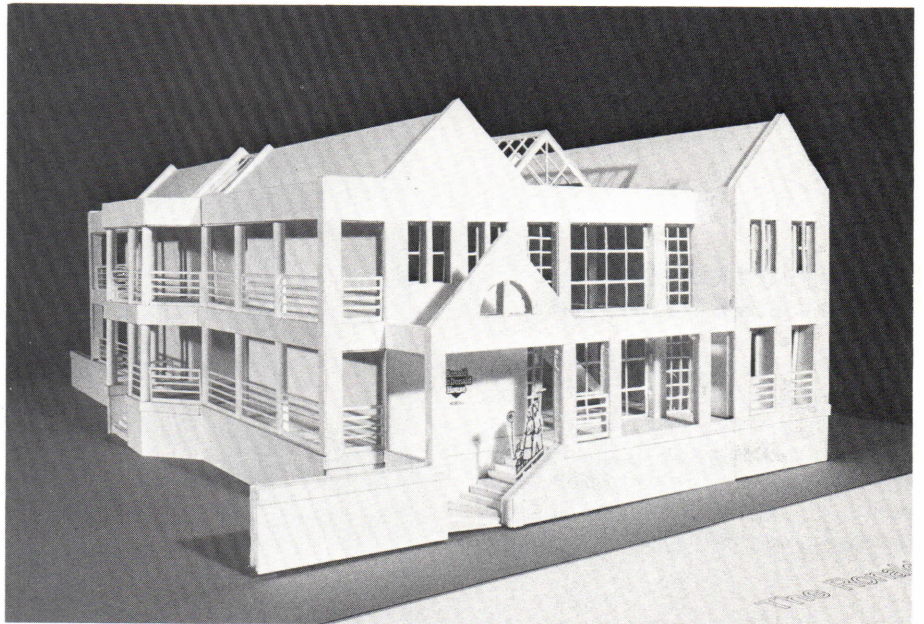
Existing buildings, setbacks and access for the Fire Station dictated the strong geometry of this complex in the Gantt District of Greenville. Three divisions — Sewer Commissioners' offices, Police Station and a Fire Station — are expressed in the massing but are linked by a free standing fascia system.

RONALD McDONALD HOUSE

**LUCAS, STUBBS, PASCULLIS,
POWELL AND PENNEY**

Like other Ronald McDonald Houses, this building serves as a home away from home for the parents of locally hospitalized children in Charleston. The house accommodates up to thirteen families and a resident manager, and the design encourages communal living with a central activity core serving as a magnet to draw guests away from seclusion and preoccupation in the individual areas.

The House's site is contiguous to the City's Old and Historic District, and through sensitive siting and materials, this design demonstrated how contemporary architecture can become a courteous neighbor to the past.



KEENAN THEATER

CARSON ASSOCIATES

Located on the existing high school campus, Keenan Theater is designed to seat 500, and includes all the necessary components to be a full, working theater. With primary considerations given to acoustics and sight lines, the theater will be for District-wide and community use.



CAPTAIN'S QUARTERS

LEE, McCLESKEY, MILLER

With Phase One completion scheduled for September 1983, this project at Shelter Cove on Hilton Head Island will contain 64 units. The construction is reinforced concrete flat plate on precast concrete pilings. Exterior materials are stucco and tile roofing.



HARBOUR POINTE

LEE, McCLESKEY, MILLER

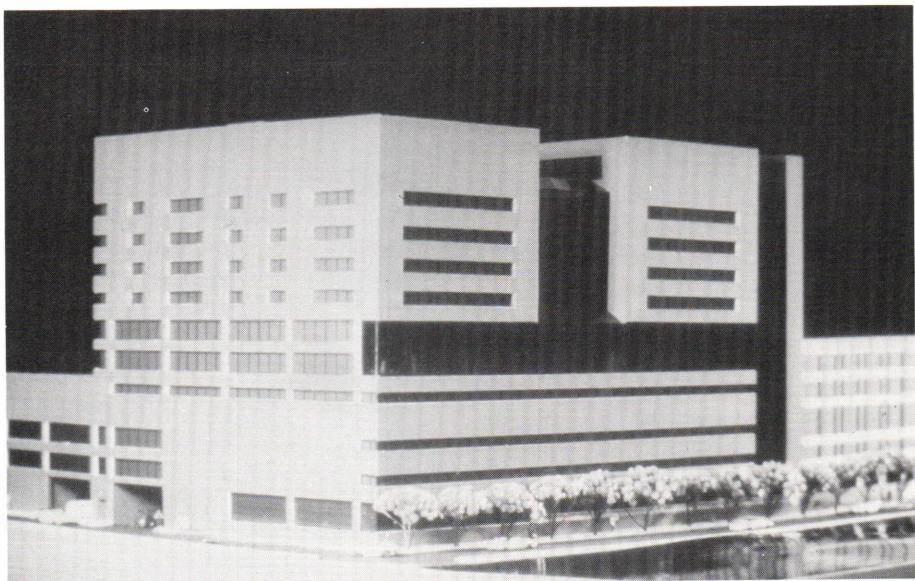
This project on Hilton Head Island will ultimately contain 112 villas, all of which will have water views. Shown here is a 50 unit building wrapped around an interior open courtyard, with completion due in the Spring of 1984.



CHILDREN'S HOSPITAL

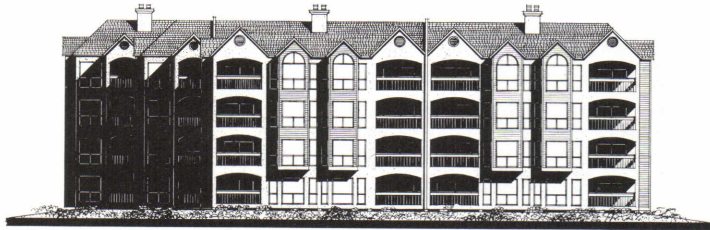
**MEDICAL UNIVERSITY OF
SOUTH CAROLINA**
**GEIGER McELVEEN KENNEDY /
ELLERBE**

Situated on the Medical School's campus in Charleston, the building's proportions are due largely to the restricted site available on campus. Responding to the special needs of young patients, a glass atrium on the sixth floor acts as a reception and playground area for the children.





PARKING LOT ELEVATION - BLDG. A 1/8"



VIEW ELEVATION - BLDG. A 1/8"

OCEANPOINT VILLAS GLICK / SCHMITT AND ASSOCIATES

This four story, 38 unit condominium project will feature a skip floor circulation system to reduce the number corridor balconies and an architectural vocabulary that breaks down the scale of the building. The building, located at Fripp Island, relates to an adjacent development.

HARBOR LAKES CONDOMINIUMS MICHAEL W. SPIVEY & ASSOCIATES

Located on a wooded site, adjacent to a fresh water lake, this project will consist of 52 two and three bedroom townhouse units of 1375 and 1600 heated square feet, respectively. Units are staggered along the waterfront to take advantage of the undulating shoreline and to maximize the number of units featuring a waterside dock.



GADSDEN STREET TOWNHOUSES MICHAEL W. SPIVEY & ASSOCIATES

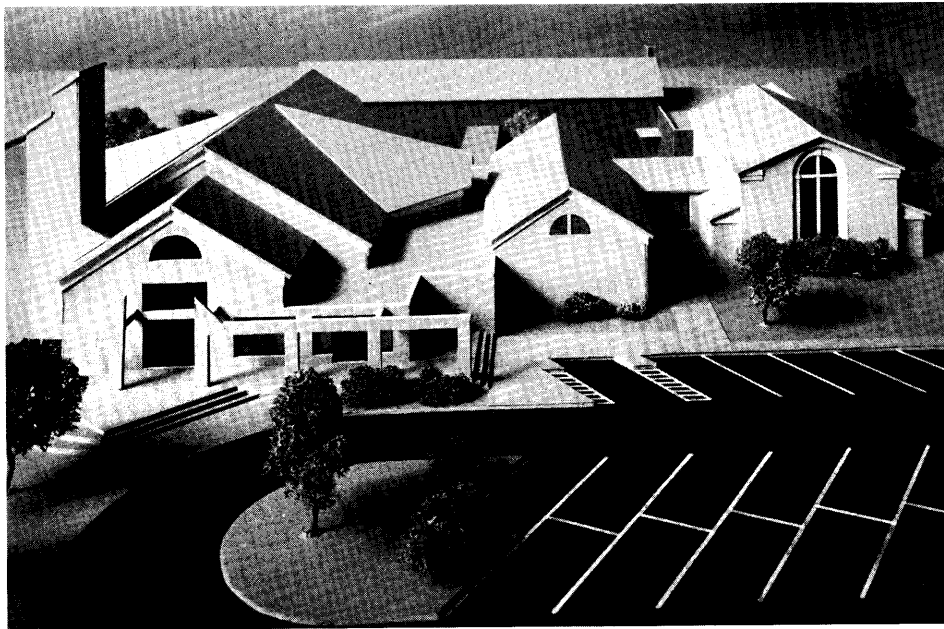
Replacing a parking lot in historic downtown Charleston, this project harmonizes with its surroundings in scale and materials. Each unit of approximately 1700 square feet features a private rear courtyard.



GADSDEN STREET ELEVATION 1/8":1'-0"

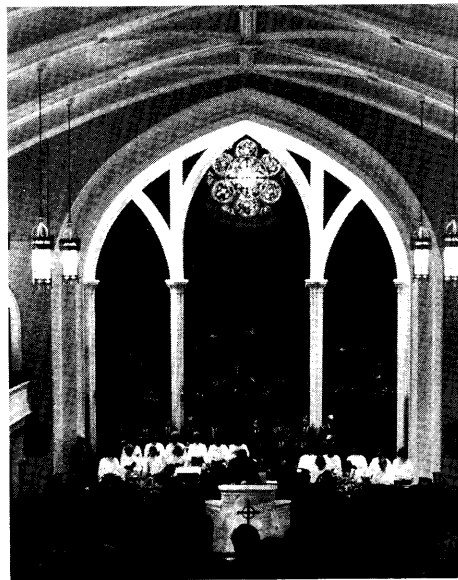


BULL STREET ELEVATION 1/8":1'-0"



**HIBBEN UNITED
METHODIST CHURCH
ADDITION**
DEMETRIOS C. LIOLLIO &
ASSOCIATES

This addition to the church in Mount Pleasant will blend with the existing complex, creating a new sanctuary and support spaces; the existing sanctuary will then be turned into church school space. The arrangement of new additions creates a center courtyard focus for the entire complex.



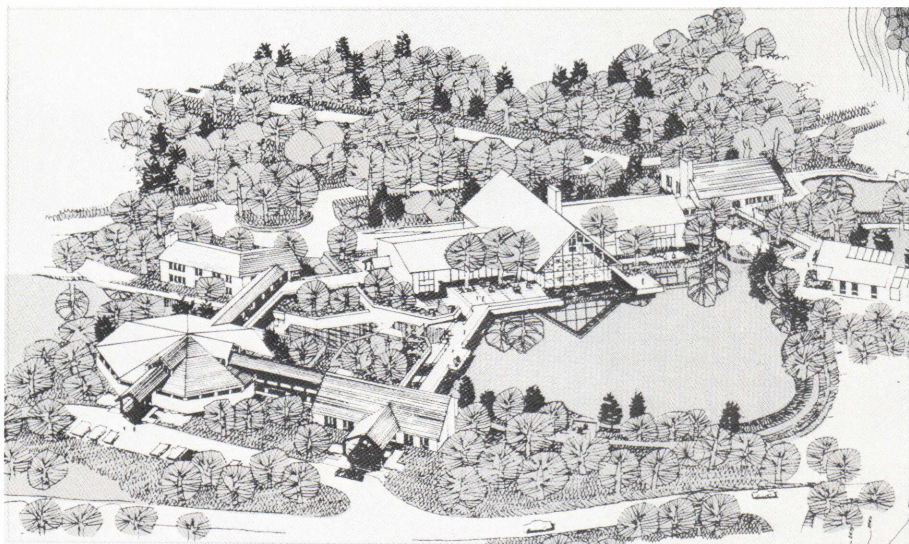
**FIRST PRESBYTERIAN
CHURCH RESTORATION**
HENRY D. BOYKIN

First Presbyterian Church in Columbia, listed on the National Register of Historic Places, completed its present sanctuary in 1853. This church, damaged by fire in March 1982, has been restored and is awaiting the installation of a new Casavant organ. Improvements included a new triptych arch screen, a new rose window, marble pulpit, and a new center aisle.

**FIRST BAPTIST CHURCH/
SANCTUARY AND OFFICE
EXPANSION**
GREENE & ASSOCIATES

Designed as a dramatic extension to an existing linear education building, the new sanctuary for this Simpsonville church remains sympathetic to its elder, eclectic counterpart through extensive brick detailing and a seven-part arched window. The sanctuary, including balcony, seats 950 people.



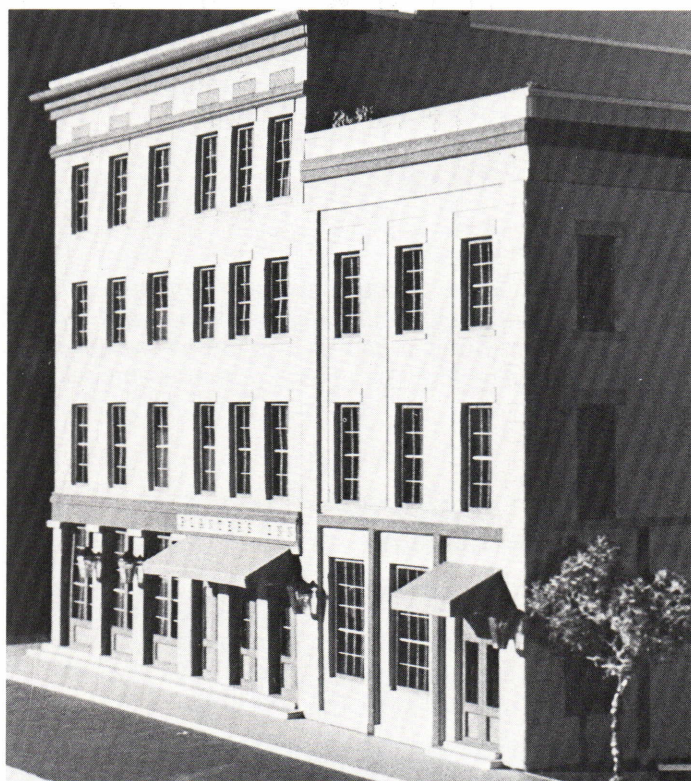


THE COVE NEAL, PRINCE & BROWNING

The master plan of this religious retreat near Asheville includes a year-round lay training center, camping areas, and the Ben Lippen prep school. Site planning of the main complex makes advantageous use of a lake.

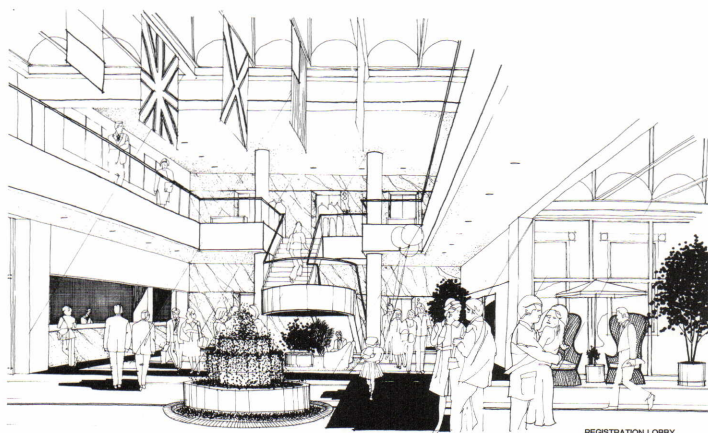
THE PLANTER'S HOTEL DEMETRIOS C. LIOLLO & ASSOCIATES

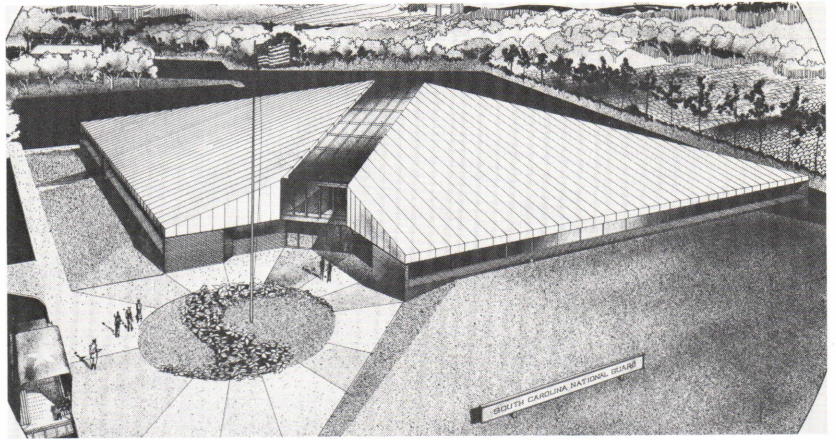
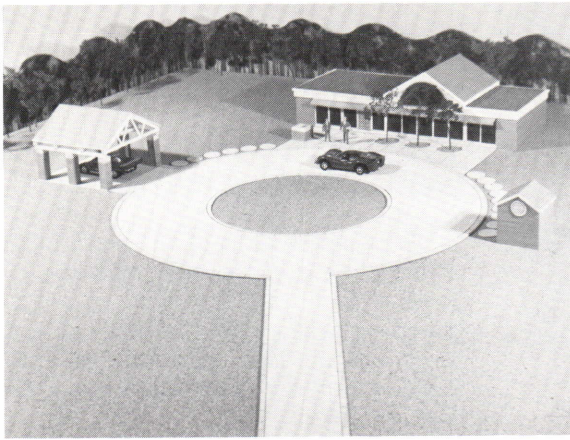
At the corner of North Market and Meeting Streets in Charleston, this hotel project includes a renovation of an 1832 building and a restoration of an addition at the rear. The luxurious appointments of the hotel are matched by the diligent architectural research which went into the re-creation of the original facade.



PENSACOLA HILTON ODELL ASSOCIATES

An old L & N Railroad Station on the National Historic Register is used as the lobby and meeting room space for this 15 story luxury hotel in Pensacola, Florida. The 225 room hotel tower is clad in bronze reflective glass to highlight the detail of the Railroad Station, and is tied to it by means of a transparent skylit Galleria.





PRIVATE RESIDENCE RANDALL INABINET

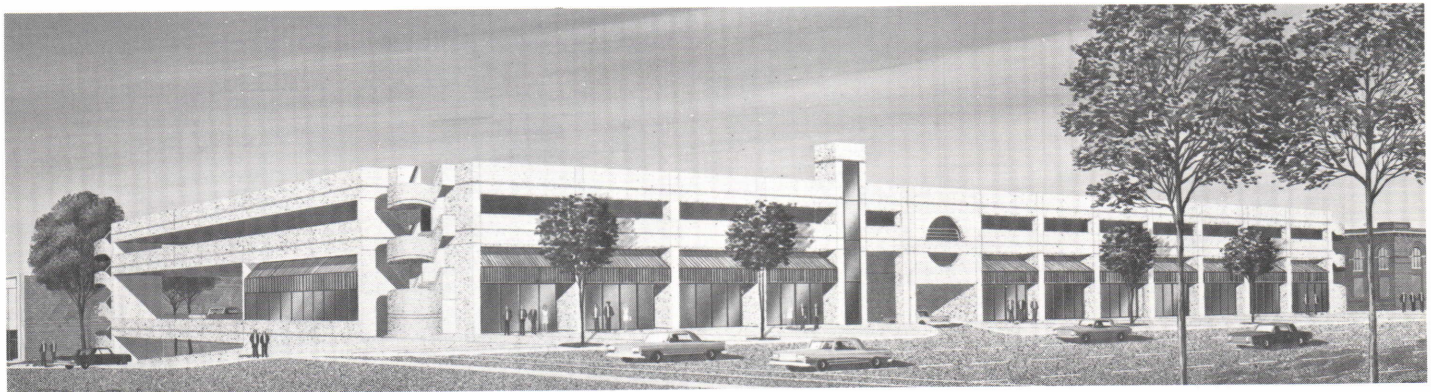
This residential complex in North, South Carolina, was designed in keeping with the character of the large site and was influenced by Greek temple architecture and groupings. Design features reflect careful thought toward energy efficiency.

NATIONAL GUARD ARMORY STEVENS & WILKINSON

Located in Greer, South Carolina, this facility responds to community meeting needs as well as answering its military function. The main assembly space is entered on a diagonal axis, which is emphasized by a skylight which completely bisects the building.

PALMETTO CENTER STEVENS & WILKINSON

This mixed use facility in downtown Columbia houses 450,000 square feet of office space, 300 hotel rooms, 10,000 square feet of convention facilities, 2 restaurants, a bank and specialty retail. A four story skylighted atrium unifies the public areas.



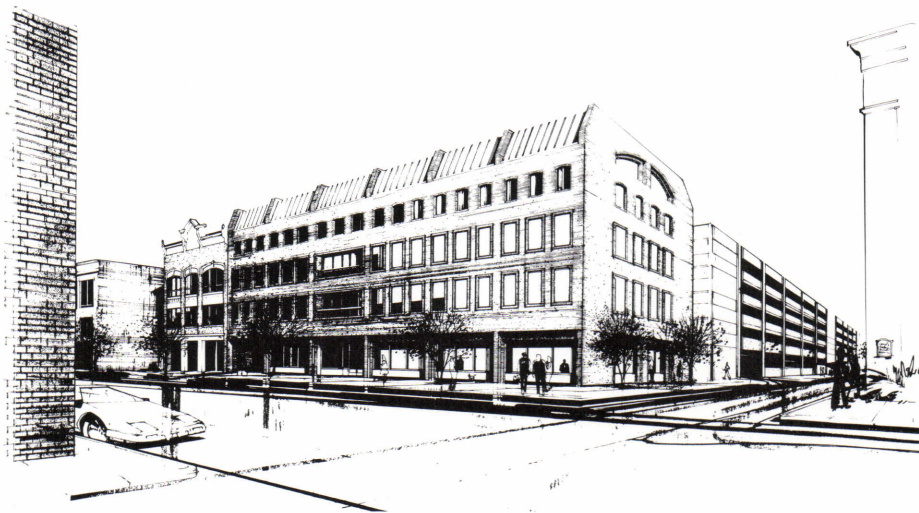
ASSEMBLY STREET PARKING & RETAIL FACILITY STEVENS & WILKINSON

This structure in downtown Columbia accommodates 800 cars on four levels, as well as 25,000 square feet of commercial space.



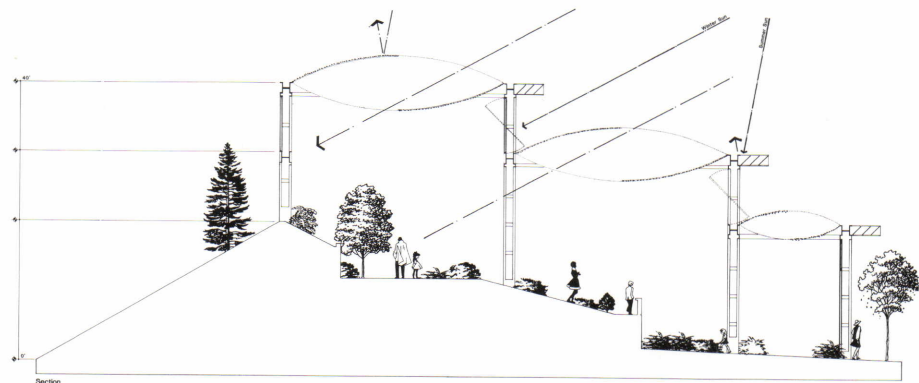
**CONDOMINIUM COMPLEX
MUNFORD G. FULLER &
ASSOCIATES
(FORMERLY SMITH & FULLER)**

These two and three bedroom units are located on a densely wooded site in Florence. An adaptation of the Charleston single house, these units will be either combined into quadroplexes or left as freestanding units.



**THE FIRST TRIDENT
BUILDING
LUCAS, STUBBS, PASCULLIS,
POWELL AND PENNEY**

Located within the Old and Historic District in Charleston, this 34,175 square foot office building offers prime office space and aids in revitalization of the Central Business District. The glazed, sloped fifth-story walls capture a commanding view of the harbor.



**GREENHOUSE — GARDEN
COMPLEX
CRAIG, GAULDEN AND DAVIS**

When completed, the complex at Callaway Gardens in Georgia will encompass five acres and will consist of five steel-framed structures with sliding wall panels. The architecture will respond to the seasons through the use of solar radiation, natural cooling, protective wind screens and sliding walls.

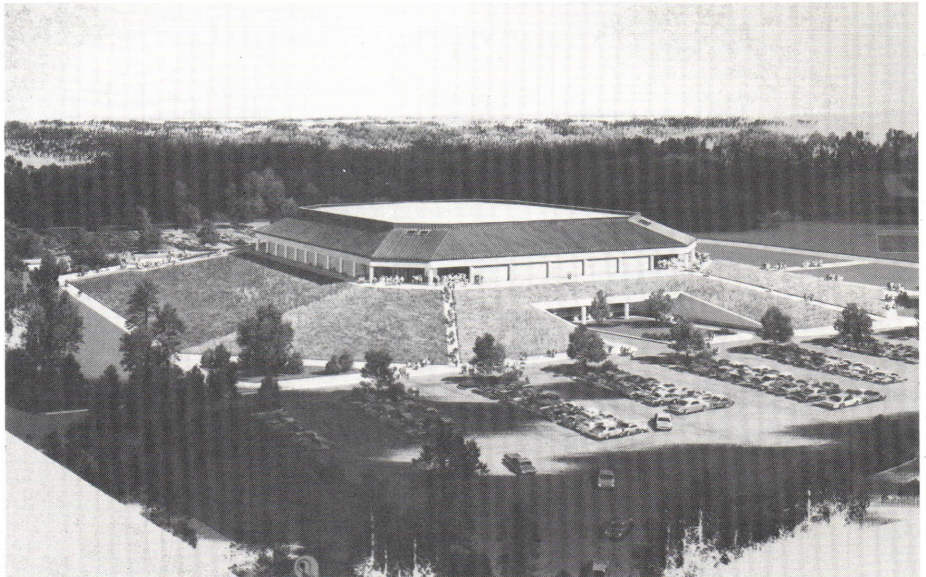


**BAKER HOUSE
CONDOMINIUMS
DEMETRIOS C. LIOLLO &
ASSOCIATES**

Restoration of the original architectural features of this 1912 hospital and its conversion into 23 luxury condominiums characterizes Baker House in Charleston. Varied amenities such as loft bedrooms, decks, and patios utilize all areas of the existing structure.

MULTI-USE FIELD HOUSE GEIGER McELVEEN KENNEDY

The field house is located near the main campus of Winthrop College. The concept was to allow entrance on a concourse level above an administrative and service entrance. This was achieved by grading away from the activity floor level. Seating for 6,000 allows the facility to be used for basketball, concerts and various other entertainments.



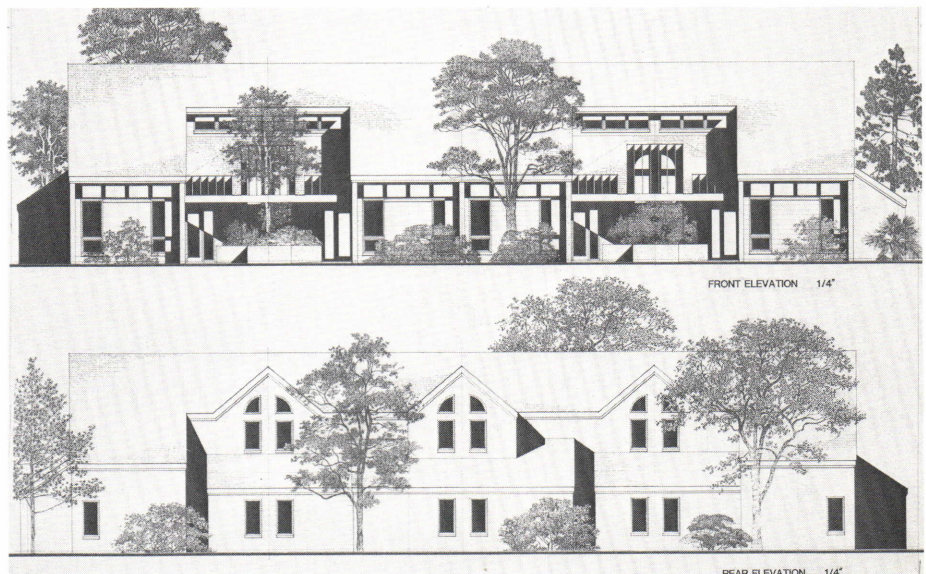
CHARLESTON INTERNATIONAL AIRPORT PASSENGER TERMINAL LUCAS, STUBBS, PASCULLIS, POWELL AND PENNEY

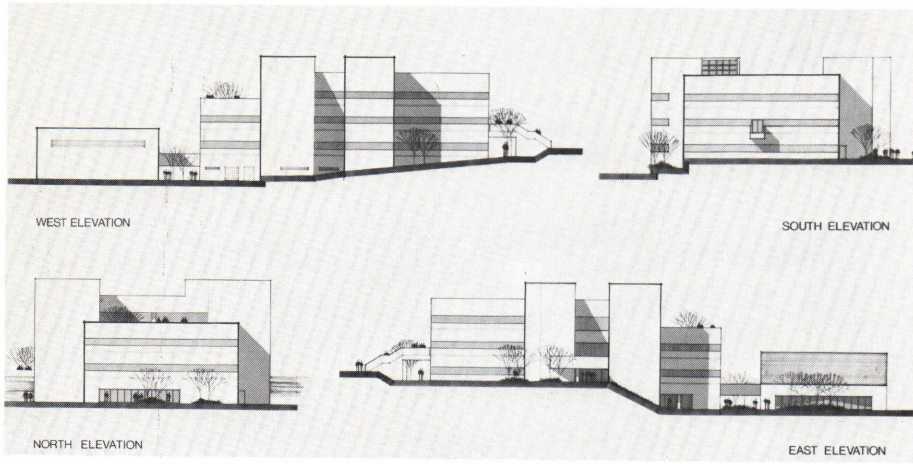
The new terminal building, scheduled for completion in early 1985, encompasses nearly 280,000 square feet, including 13 gate positions for major carriers and commuter airlines. Designed to optimize the flow of passengers, freight and services while limiting the walking distances for passengers, the single level plan allows for expeditious handling of both ticketing and baggage services.



WAPPOO EXECUTIVE OFFICE PARK — PHASE II MICHAEL W. SPIVEY & ASSOCIATES

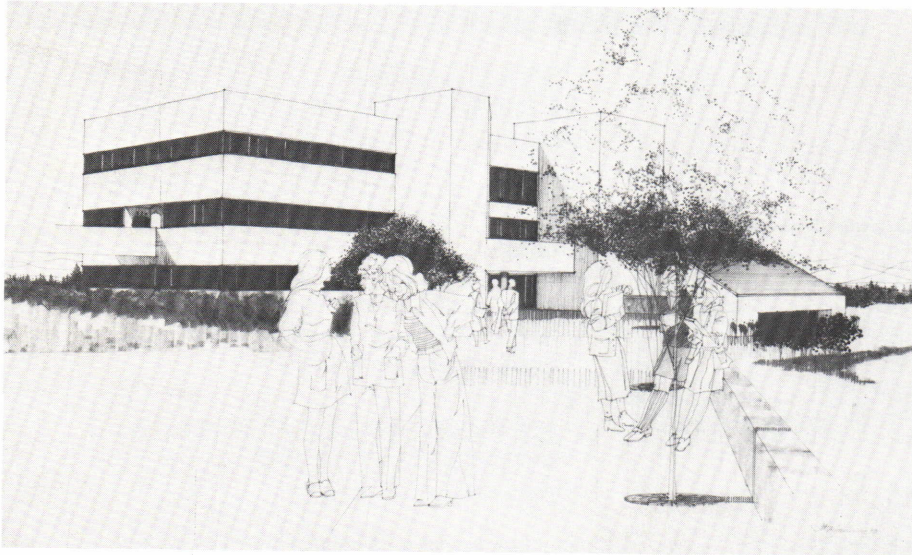
This project was constructed in a residential/office development on James Island near Charleston. It consists of two identical buildings of 5,700 square feet, with lavishly landscaped entrances, raised planters and trellises.





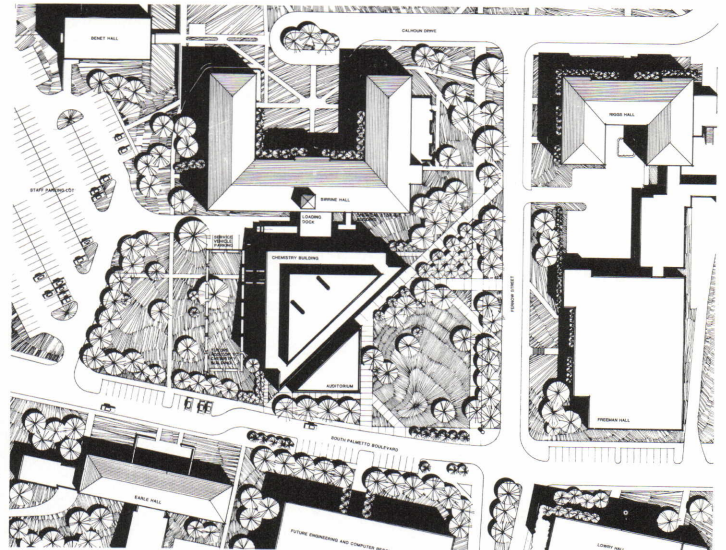
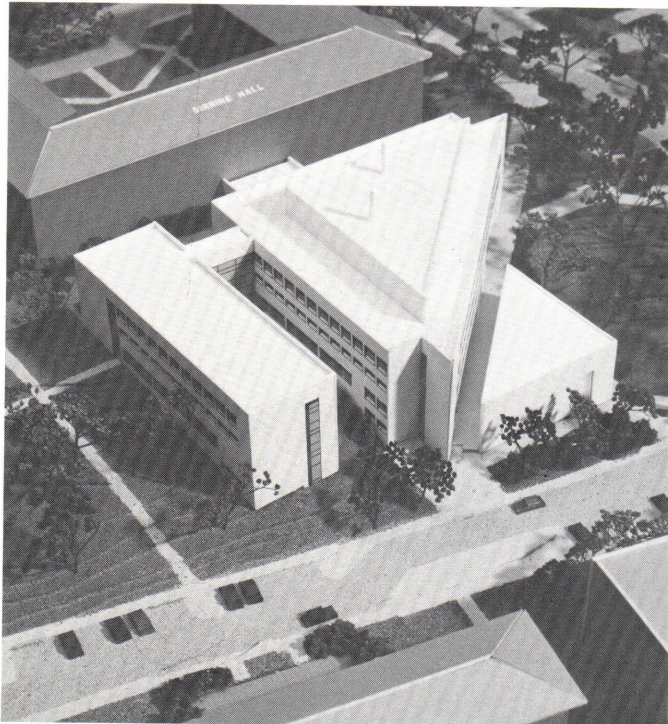
HUMANITIES AND SCIENCE BUILDING / USC/SPARTANBURG ENWRIGHT ASSOCIATES

The facility will consist of 60,000 square feet of chemistry, biology, and psychology labs, classrooms, offices, support areas and a future 300 seat lecture facility. Sited to enclose a secondary campus quadrangle, the interior layout is based on vertical distribution of utilities in back to back modules, dictating that pedestrian circulation be at the perimeter of labs. Exterior materials will be brick and tinted glass to complement the existing campus.



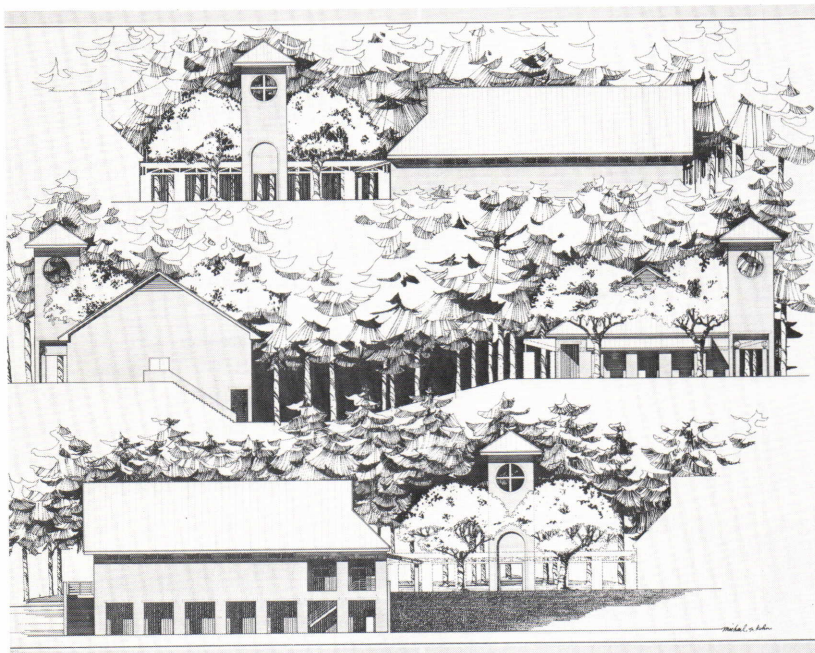
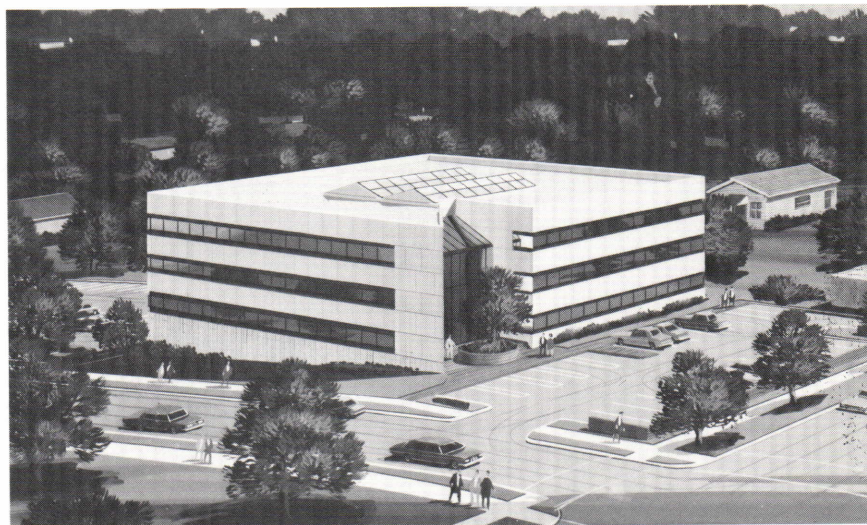
CLEMSON UNIVERSITY CHEMISTRY BUILDING ODELL ASSOCIATES

The new 100,000 square foot, five story brick structure will contain teaching and research laboratories, offices, and classrooms along with a 250 seat auditorium. The triangular shape of the project was generated by the site topography, the diagonal pedestrian circulation to Earle Hall, the desire to maintain the north/south greenbelt vista along Fernow Street, and the efficiency of the floor area to the exterior building skin.



ELMWOOD OFFICE BUILDING GEIGER McELVEEN KENNEDY

Located on a rather small commercial site abutting a residential district in Columbia, this 45,000 square foot office building was sited to preserve several large trees. Three floors of offices surround a skylit atrium, and structural design allows for a future expansion of three more floors. A sharp, angular corner works to define the entrance. See photo opposite page.

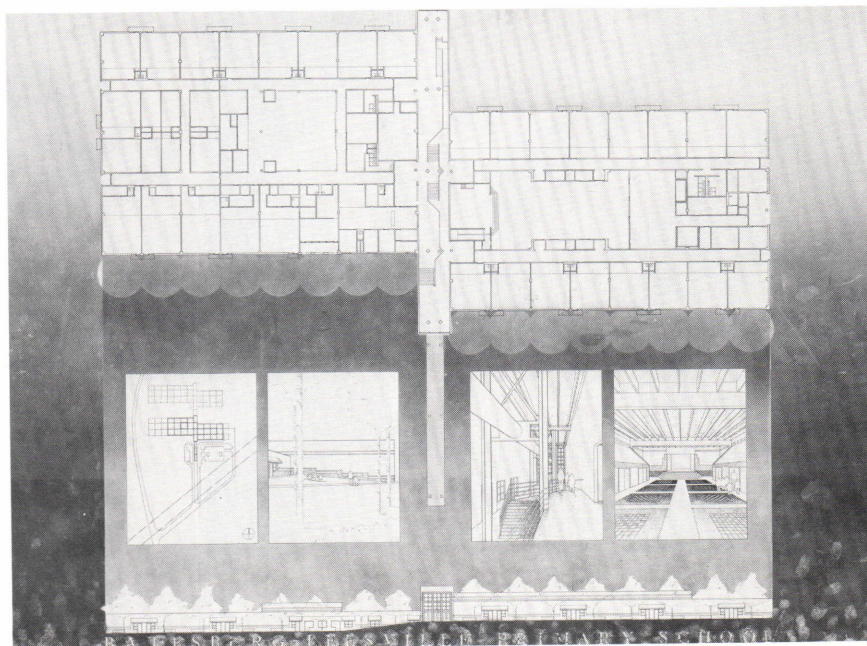
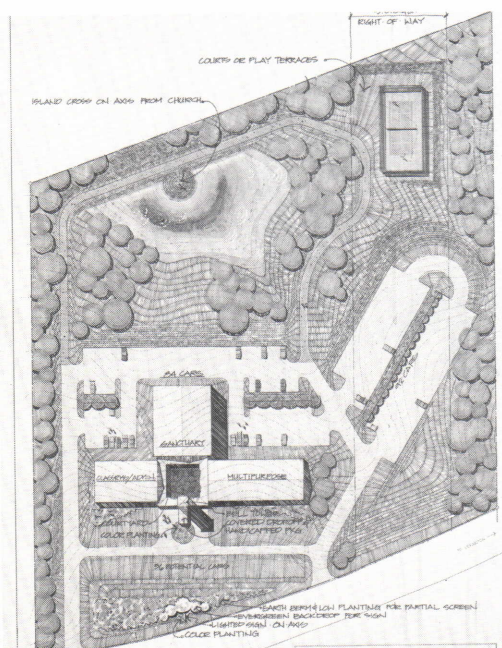


SAXE GOTHA PRESBYTERIAN CHURCH DRAFTS & JUMPER

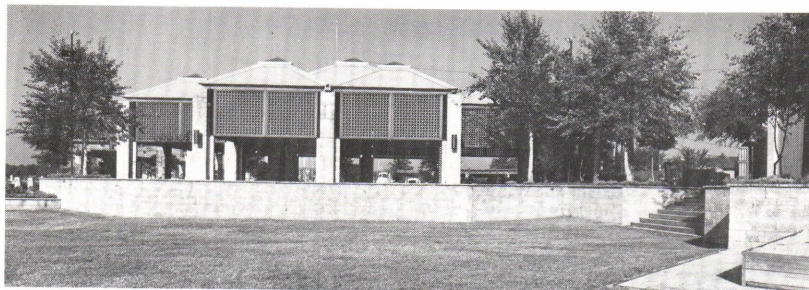
The master plan of this church near Lexington dictated the damming of a creek to form a pond, which becomes a focus. The rural context of the site suggested barn-like, silo shaped forms with large overhanging metal roofs.

BATESBURG LEESVILLE PRIMARY SCHOOL DRAFTS & JUMPER

Generators of design for this school include planning for expansion and the existence of subsurface rock on the site. A shift in plan and elevation along a circulation spine forms an axis and minimizes grading requirements.

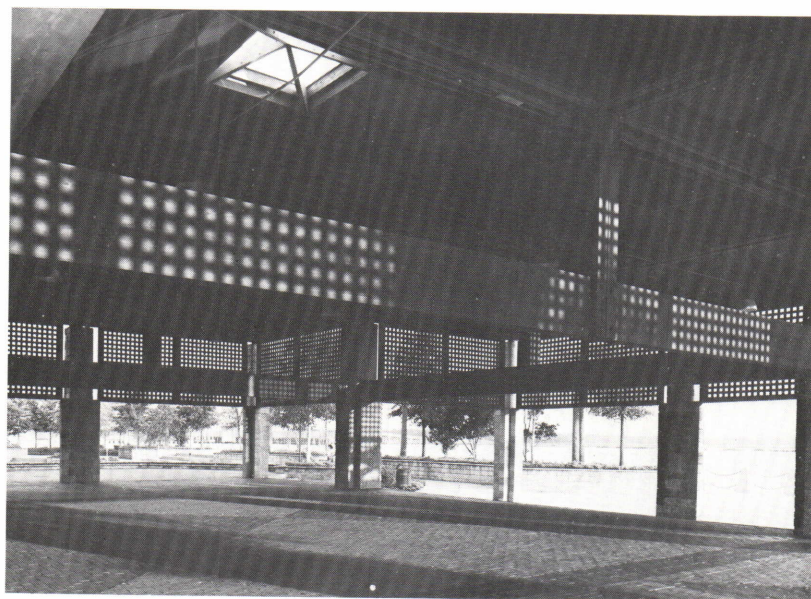


REALIZATIONS



RECREATION BUILDING/ GOODALE STATE PARK DESIGN COLLABORATIVE

Rental usage of this building near Camden for family reunions suggested elements of Southern residential vernacular for design: gabled hip roof form, peripheral porch, wood siding, dominant chimney, and metal roof. Use of these vernacular elements with contemporary detailing and bright colors is combined with considerations for energy efficiency.



PARK PAVILLION THOMAS & DENZINGER

Winner of a 1982 Honor Award: South Atlantic Region, AIA, this Beaufort structure serves as a gathering place for a variety of functions. The form of the building, clusters of pyramidal roofs, creates a counterpoint to low neighboring buildings. Materials — sand-blasted oyster-shell concrete block and brick paving — relate to the park.

SOUTHERN PINES PSYCHIATRIC HOSPITAL GRESHAM, SMITH AND PARTNERS

This campus style psychiatric facility near Charleston helps treat the patients in an environment with many of the same activities and experiences they would encounter in the community. With the architecture carefully reflecting the program, the complex also includes a gym, dining facilities, and classrooms.





AVCO-LYCOMING PROJECT / GUARD HOUSE ENWRIGHT ASSOCIATES

The guard house for the 100,000 square foot manufacturing plant conversion in Greer called for a design to reflect the high technological nature of the plant. Natural aluminum panels and solar glass give a permanent appearance for this moveable structure.

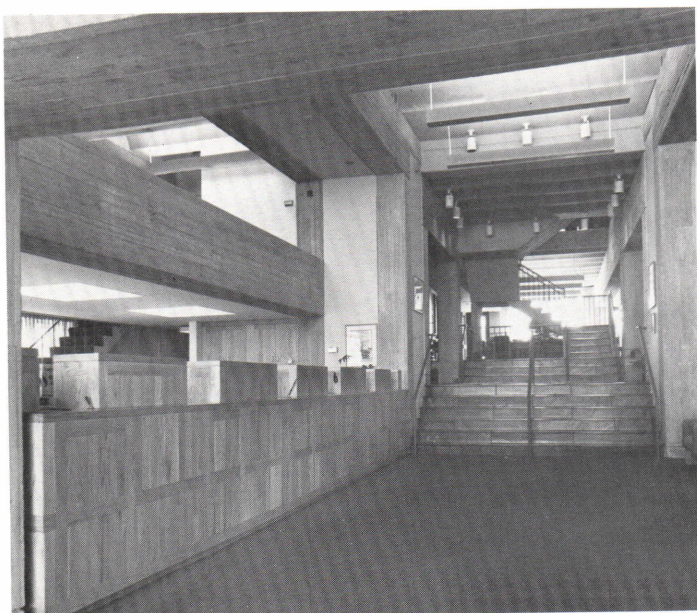
SERVICE CENTER/OFFICE FACILITY DEMETRIOS C. LIOLLO & ASSOCIATES

These offices in Charleston for the Boy Scouts of America take advantage of a heavily wooded site on a marsh, leaving much of the site natural. Two distinct functions suggested use of a binary plan with a shared lobby.



FIRST FEDERAL SAVINGS AND LOAN THOMAS & DENZINGER

The main office of this Beaufort business has the elevation scaled in proportion to existing adjacent buildings. First and second floor plans are organized along central open work stations, with views at either end of the building predominant.



**SALES AND
ADMINISTRATION
CENTER/REFLECTIONS
RICHARD MOLTEN
ARCHITECTS**

Designed as a sales and display area for a residential community outside of Columbia, this building also houses offices for the developer's staff. The form of the building is a progression of spaces growing from the administration wing into the larger volume sales area.



**VILLAGE WALK
OFFICE PARK
GLICK/SCHMITT & ASSOCIATES**

This project in Mt. Pleasant is a 32,000 square foot condominium office complex consisting of sixteen modules clustered around six landscaped courtyards. These two story modules can be divided in a variety of configurations to meet the requirements of different tenants.



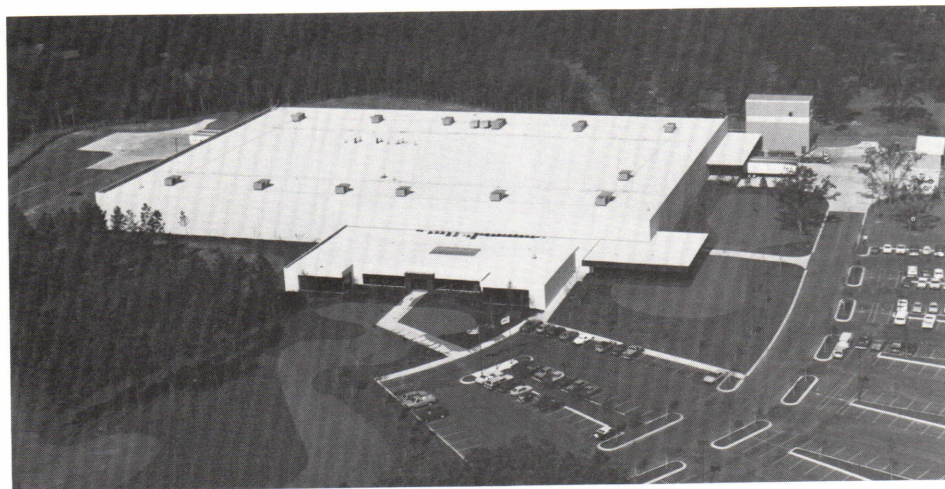
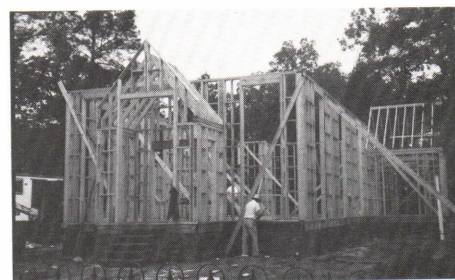
**OFFICES/CHRISTIE
PEDIATRIC GROUP
ARD-WOOD**

This Greenville office for four pediatricians contains 7760 square feet. Pleasant two story spaces include patient waiting areas.



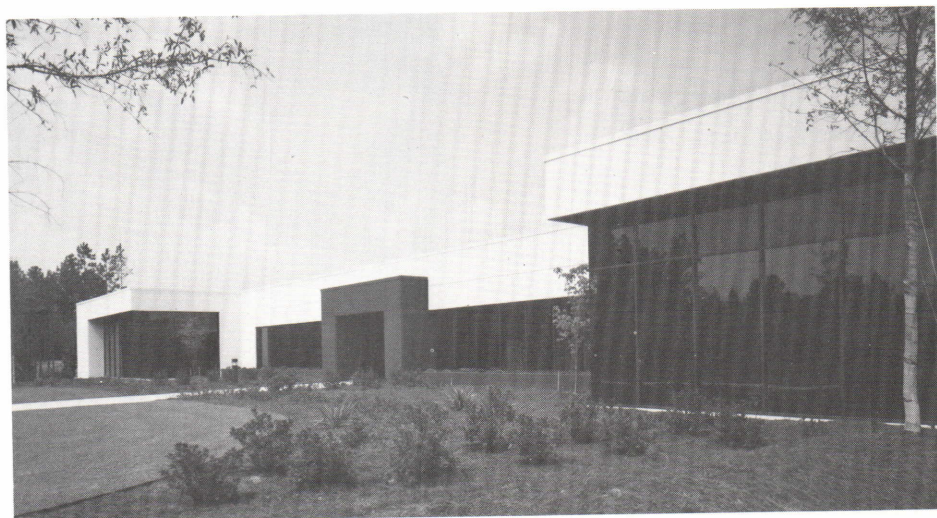
ST. JOHN'S EPISCOPAL CHURCH/RECONSTRUCTION COLUMBIA ARCHITECTURAL GROUP

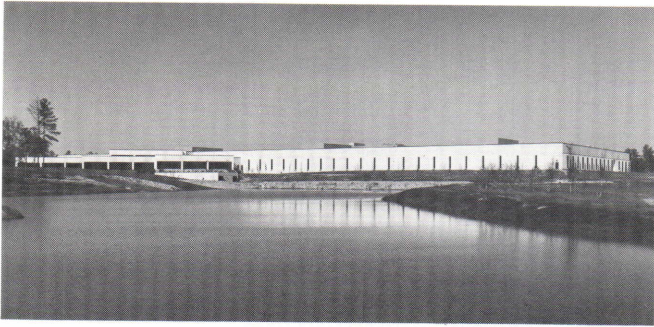
St. John's, Congaree, built in 1859 and typifying the "Carpenter's Gothic" style, was completely destroyed by fire in 1981. Since no plans were available, a massive effort of documenting the original design was undertaken. Although identical in details, the church was slightly increased in size, with a corresponding proportional increase in all dimensions to keep the building in scale.



BENDIX ASSEMBLY PLANT AND OFFICES DESIGN COLLABORATIVE

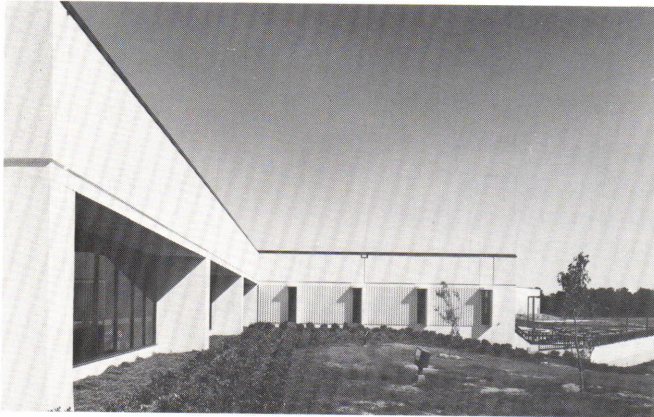
The 172,000 square foot Drum Brake Facility was designed to achieve a high level of design with economy. The 30,000 square foot open plan office area benefits from the visual relief of the atrium, while the cafeteria is located to give a panoramic view of the site. The total project is complemented by landscaping, graphics, and interior design.





UNITED TECHNOLOGIES PLANT **PIEDMONT ENGINEERS ARCHITECTS** **PLANNERS**

Visibility from I-77 across a lake was an important consideration in this plant north of Columbia. All interior functions are located with exterior views where possible. A clerestory-lit employee mall and colorful graphics in the plant serve as employee amenities.



SEVEN OAKS RESTAURANT **NEAL, PRINCE, AND BROWNING**

This 1895 Queen Anne/Colonial Revival residence in Greenville has been transformed into a popular restaurant. A 2500 square foot kitchen facility has been added, blending with the architectural character of the original structure.

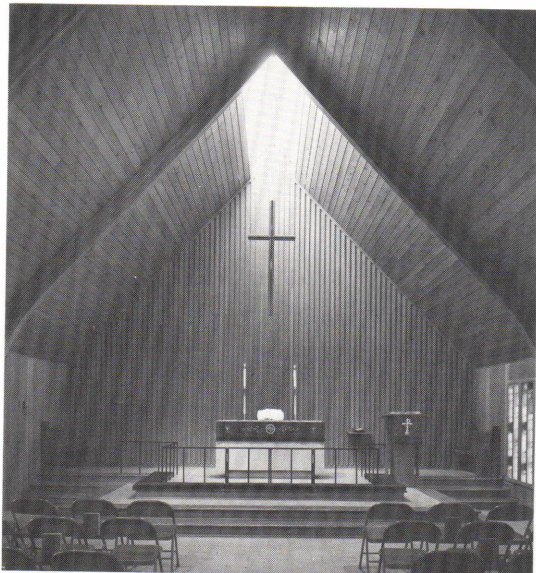


ABIDING PRESENCE LUTHERAN CHURCH **CHARLES N. ROBINSON**

Dramatic lighting of this Lancaster church focuses attention on the altar. Support facilities for the church are included in an adjacent wing, with expansion planned.

CNS FEDERAL CREDIT UNION **ROSENBLUM & ASSOCIATES**

The West Ashley branch of this Charleston bank is designed to be competitive with the chaotic nature of the typical strip highway. The building itself is intended to be the complete signage for the bank.



**JENKINS/HOOGENBOOM
RESIDENCE**
THOMAS & DENZINGER

This Fripp Island beach house for a family of three and their single relative called for separate but connected quarters for each party. Living areas interlock with screened porches, while shingled gables, dormers, and arched windows satisfy clients' desires for recalled images.



**OCEAN FRONT
RESIDENCE**
RICHARD MOLTEN
ARCHITECTS

The form of this house in Georgetown County reflects the natural progression of terrain and vegetation on the site, while maintaining spectacular ocean views. The two story living room floods the house with light while overhangs control summer sun. Materials are stucco, cedar shingles, and cedar siding.



WALL RESIDENCE
NEAL, PRINCE, AND
BROWNING

The main entrance of this Greer residence is a sunroom for passive solar collecting capability. Beyond the utilitarian function, the sunroom is an extension of the client's desire for a warm and informal welcoming of their guests.



**PATRICK NOBLE
CALHOUN COURTS
CRAIG, GAULDEN AND DAVIS**

The architecture of this Clemson University project houses 500 students in Phase One. Interaction is encouraged by the design in a variety of levels, from each apartment of four students, each building of eight apartments sharing a courtyard, to the larger gathering potential of the pedestrian streets and the central Commons building. The serpentine arrangement closely responds to the contours of the site.



**PRIVATE RESIDENCE
GLICK/SCHMITT & ASSOCIATES**

The orientation of this Kiawah Island vacation home and the generous overhangs allow for extensive glazing, offering natural light and dramatic views. When viewed from the beach, the house has strong recall of the traditional Southern beach house.

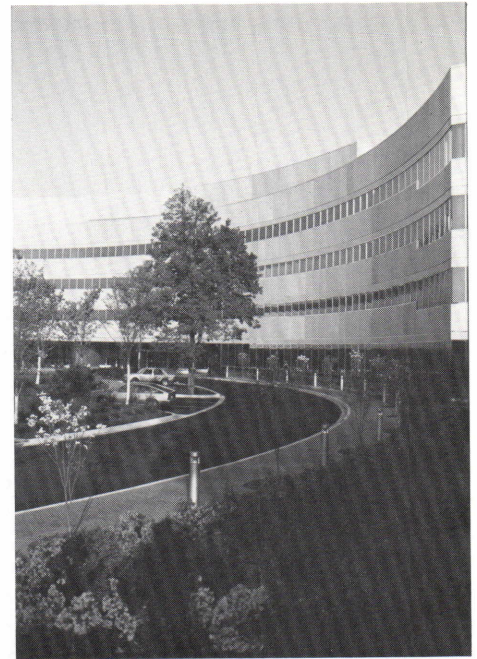
**CURL CREEK TOWNHOUSES
GILLILAND, BELL, AND DORN**

These moderately priced townhouses in Greenwood are part of a phase which may ultimately include 100 units. All units are approximately 1100 square feet and have two bedrooms.



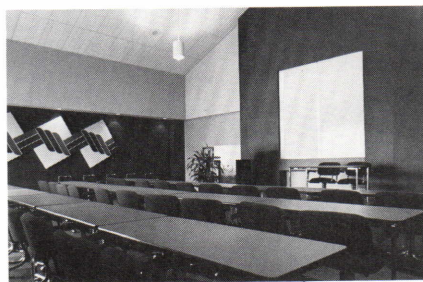
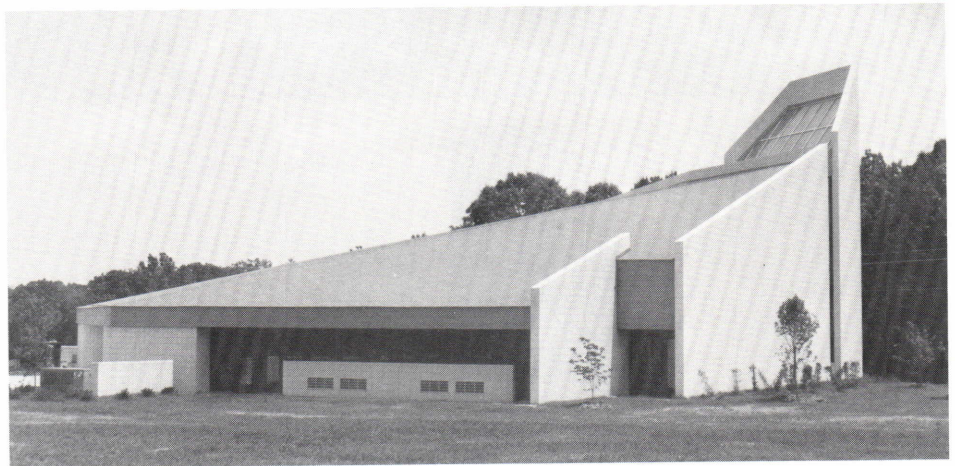
**THE LIBERTY
CORPORATION
ODELL ASSOCIATES**

As the initial phase of the master plan for the company's 44 acre site in Greenville, this 150,000 square foot building features a facade of natural aluminum spandrel panels, stainless steel mullions, and glass. The crescent shape of the building and the circular entry drive define the space for the naturalistic front garden.



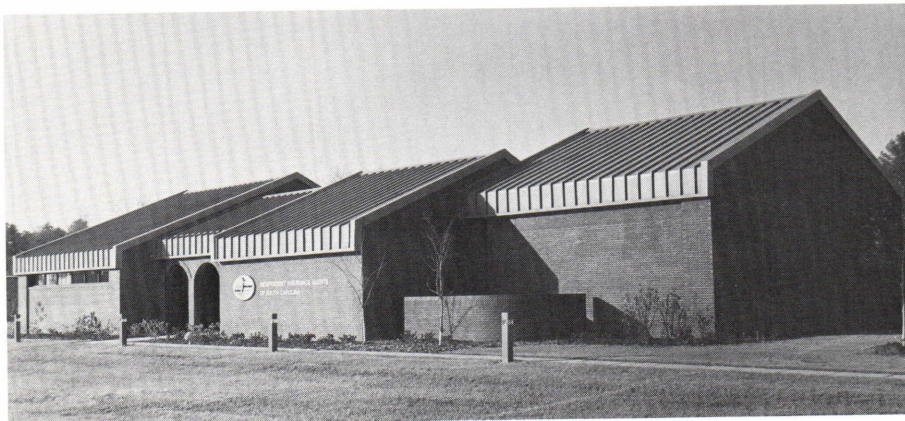
**DISCIPLES UNITED
METHODIST CHURCH
MARSHALL CLARKE
ARCHITECTS**

The first phase of this Greenville church includes a 250 seat sanctuary/fellowship hall, classrooms, office/reception area, and support spaces.



**INDEPENDENT
INSURANCE AGENTS
OF SOUTH CAROLINA
DESIGN COLLABORATIVE**

Given a barren site on a major expressway in Columbia, these state office headquarters have a high visibility image from the highway with the four pods, each relating to a particular function. Because the views from the site are poor, a heavily landscaped courtyard on the side away from the freeway was designed to create a focus for the building.



**BUFFALO RAILROAD
EQUIPMENT
CORPORATION
ROSENBLUM & ASSOCIATES**

This new 17,500 square foot manufacturing and office facility in Hanahan was sited with respect for the natural environment. Imaginative use of standard metal building components resulted in unique design with economy.



**AIRCRAFT HANGAR/
OFFICE BUILDING
PIEDMONT ENGINEERS
ARCHITECTS PLANNERS**

The owners, the State Aeronautics Commission, desired a progressive image for this facility in Columbia, which is often the first introduction to South Carolina for some of its visitors. A cantilevered truss system, boldly expressed, allows a completely unobstructed opening to the taxiway. Metal siding is used as a skin for the frame.



**ROBERT SMALLS
JUNIOR HIGH SCHOOL
JAMES PARRISH BROWN
ARCHITECTS**

Nearing completion in Beaufort County, this school is designed for 1080 students. Passive solar design optimizes natural daylighting, while materials, form, and scale tend to be non-institutional and vernacular.



**JAMES ISLAND HIGH
SCHOOL RENOVATIONS
GLICK/SCHMITT & ASSOCIATES**

This project consists primarily of infill of old window walls and new windows, but was highlighted by the construction of a new entry and bus drop-off area. This gives the school a strong sense of entry and identity.



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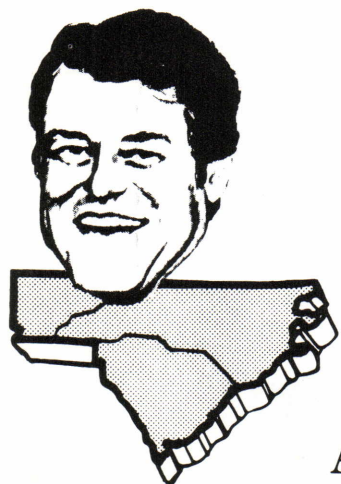
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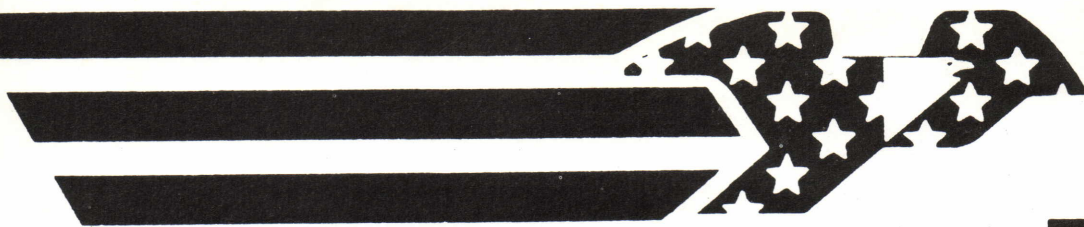
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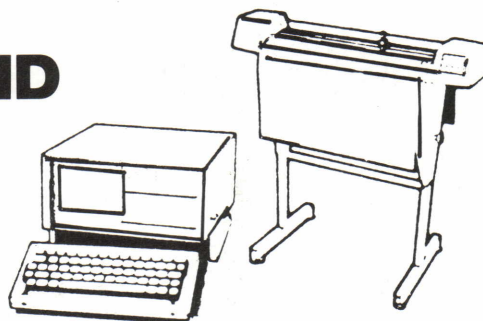


american blueprint

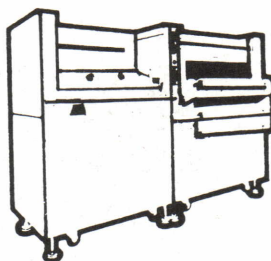
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COMPUTERS AND PLOTTERS



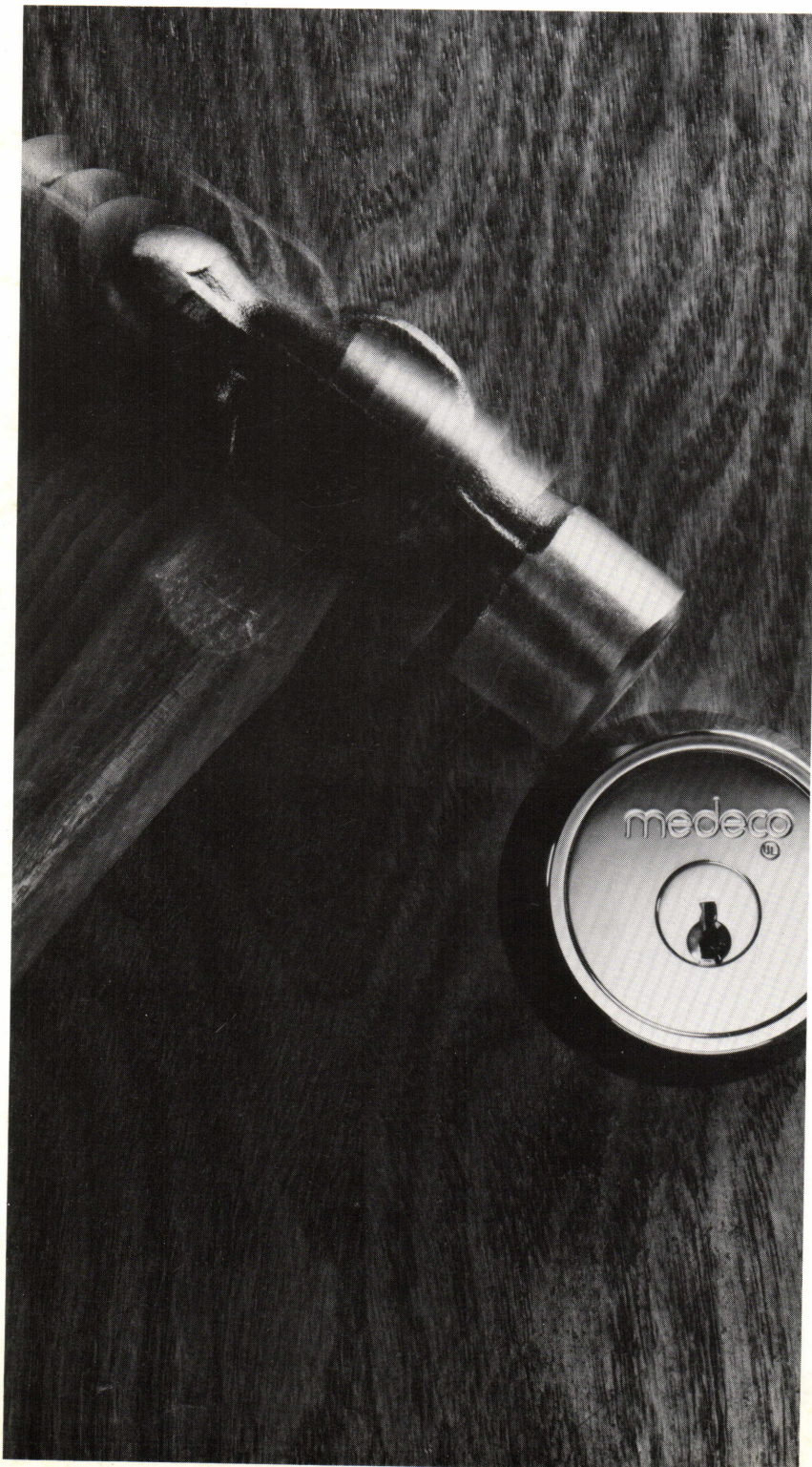
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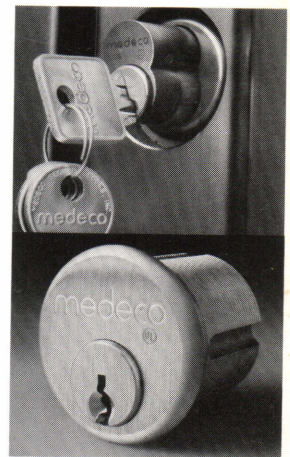
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