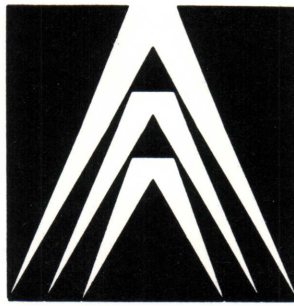


# SCAIA REVIEW OF ARCHITECTURE 84/85

SOUTH CAROLINA CHAPTER/THE AMERICAN INSTITUTE OF ARCHITECTS

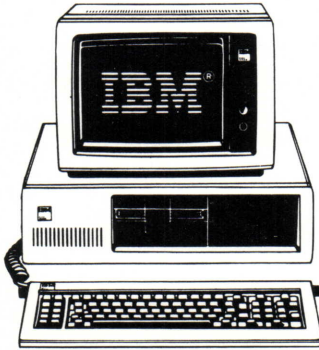




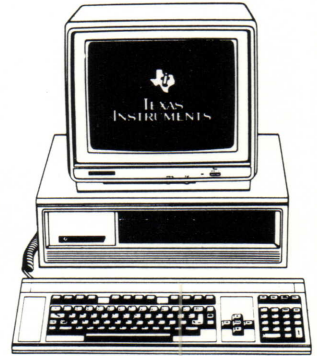


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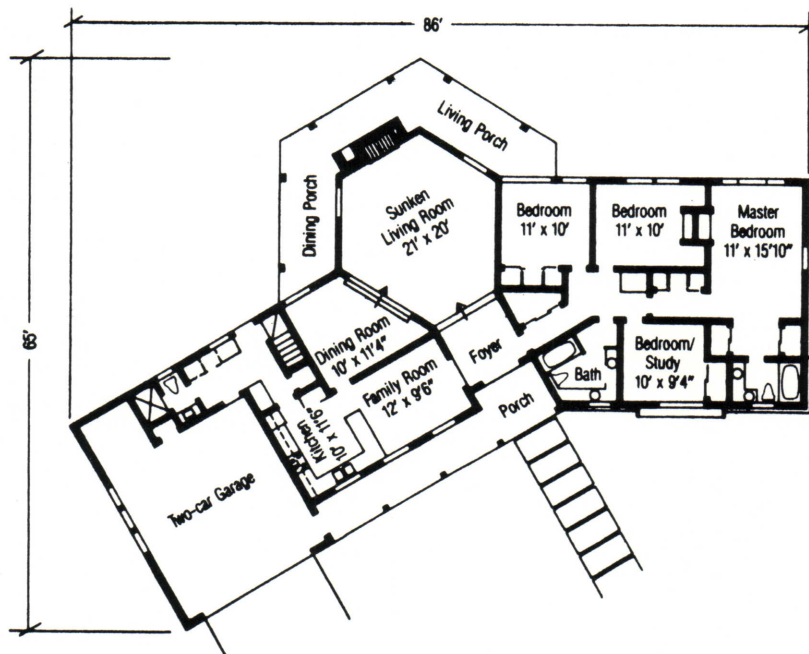
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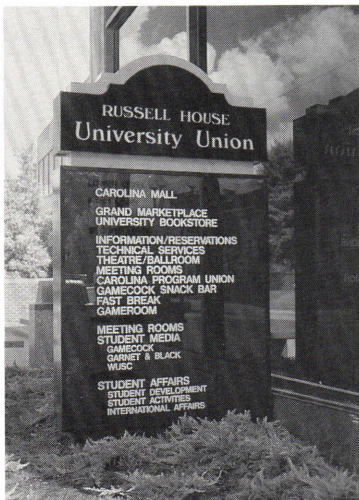
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# SCAIA REVIEW OF ARCHITECTURE 84/85

SOUTH CAROLINA CHAPTER/THE AMERICAN INSTITUTE OF ARCHITECTS

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## COVER

Winner of a SARC Honor Award, The John A. Sibley Horticultural Center at Callaway Gardens, GA is spotlighted in this issue. Architects: Craig, Gaulden and Davis, Greenville, and Landscape Architect Robert E. Marvin, Walterboro.

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**OFFICIAL PUBLICATION, SOUTH CAROLINA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS** *Review of Architecture* is published annually by the South Carolina Chapter of the American Institute of Architects. Circulation is to all members of the Chapter and to professional engineers, interior designers, contractors, planning agencies, finance institutions, and church, hospital, school and governmental officials in the State. Issues are available from the chapter office for \$2.00 per copy. Opinions expressed by contributors are not necessarily those of the South Carolina Chapter of the American Institute of Architects. Advertisements do not constitute an endorsement by the South Carolina Chapter of the American Institute of Architects. *Review of Architecture* is printed by The R. L. Bryan Company, P.O. Drawer 368, Columbia, S.C. 29202-0368.





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## SCAIA Review Names Staff

The co-editors of the *SCAIA Review*, Michael Kohn and Paul Pushkar, now have the assistance of a volunteer staff. The new magazine staff, also practicing architects, joins AIA staff members Kay Smith and Frances Reynolds and the editors in this yearly production. Named to staff positions are W. Barry Agnew, AIA, Ruth Todd Odom, AIA Associate, and John F. Taylor, AIA. Barry is an architect with Marshall Clarke Architects, Inc., in Greenville, and attended both Clemson and the University of North Carolina/Charlotte. Ruth works with John Califf and is a graduate of Clemson University. John Taylor, a principal with Columbia Architectural Group, also attended Clemson. The addition of these assistants has enabled the magazine, in this issue, to display more



variety; ultimately having more people trained in the technicalities of production will allow the duties to be

spread around and assure a continuing flow of talent and leadership.

## Middleton, McMillan Architects, Presented Presidential Award for Design Excellence

In ceremonies held January 30, 1985, in the Indian Treaty Room of the Old Executive Office Building, President Reagan presented the first thirteen Presidential Awards for Design Excellence. The awards are the first to provide national recognition for Federal design in the fields of architecture, engineering design, graphic design, interior design, landscape architecture, product/industrial design, and urban design and planning.

The thirteen award winners, selected by a jury of prominent design experts chaired by architect I. M. Pei, included federal designers and administrators, municipal officials and private designers who have performed work for the government. Among the winning projects was the Scattered Infill Public Housing, Charleston, designed by Middleton, McMillan, Architects of Charleston, and Bradfield Associates, Architects of Atlanta.

The jury stated: "The Scattered Infill Public Housing Project is a highly commendable example of a sensitive approach to public housing. An effective planning process created a part-

nership of the local community, involved the City of Charleston, the U.S. Dept. of Housing and Urban Development and the Charleston Department of Housing and Urban Development. These groups chose a development strategy that both increased the supply of housing and provided a stimulus to neighborhood revitalization. Existing open sites were carefully selected for their potential for neighborhood renewal and for their ability to provide the necessary social continuity.

"The choice of a vernacular house type, the Charleston 'side-house,' proved to be appropriate contextually and climatically. The use of local construction methods, materials, detailing and colors helped aesthetically to integrate the structures into their surroundings. The new dwellings are so skillfully and sensitively designed and sited that they do not resemble public housing. User satisfaction is high; tenants have been integrated into an existing community, thus avoiding the stigma often associated with large-scale public-housing projects."

## Earle Gaulden Advanced to Fellow

F. Earle Gaulden, Jr., of Greenville has been advanced to the College of

Fellows of the American Institute of Architects.

Fellowship is a lifetime honor bestowed for notable contributions to the profession of architecture. Eighty-five Fellows were invested in June at the 1985 AIA National Convention in San Francisco.

Gaulden is a founding partner of Craig, Gaulden and Davis, Architects, Inc. of Greenville. He has served as president of the South Carolina Chapter, A.I.A. and is currently Chairman of the State Board of Architectural Examiners. For the past three years, he has participated in writing the uniform architect registration examination which is given nationwide.

As a visiting lecturer and design juror in the College of Architecture and as past president of the Architectural Foundation, he has been active at the Clemson University College of Architecture.

A graduate of Clemson College and the Georgia Institute of Technology, Gaulden has practiced architecture for twenty-eight years. His firm has received several awards for design excellence from the South Carolina Chapter and the South Atlantic Regional Council of the American Institute of Architects.

The nomination to Fellowship was made by the South Carolina Chapter,



A.I.A. with Harlan E. McClure, F.A.I.A. as sponsor.

### **James Lee Thomas, AIA is Installed as SARC Director**

Spartanburg architect James Lee Thomas, AIA, has been installed as a member of the Board of Directors of the American Institute of Architects. He will serve a three-year term representing the South Atlantic Region, which comprises Georgia, North Carolina and South Carolina.

The new AIA director is president of Thomas Campbell Pridgeon Inc., Architects/Engineers, a general practice that provides design services for religious, commercial, residential, historic preservation and military projects. He worked for an engineering firm and an architecture firm before establishing his own practice in 1958.

In national AIA activities, Thomas has served on both the Public Education Committee and the Committee on Architecture for Education. He has also been president, vice president, secretary/treasurer and director of the South Carolina Chapter/AIA.

Thomas has also served as chairman of the Spartanburg Council of Architects, as president of the Clemson Architectural Foundation and as a member of the Governor's Advisory Committee for Fire Training Service and the Spartanburg Zoning Board of Adjustments and Appeals.

He earned his Bachelor of Science in architectural engineering from Clemson University in 1950 and served in the U.S. Army in Korea. A graduate of the Command and General Staff College, he is currently a colonel in the retired reserves.

### **Deaths**

Charles Irvin Pitts, AIA, of Spartanburg, on December 7, 1984. Pitts earned his B.S. degree in Architecture from Clemson University in 1957 and served in the United States Navy during the Korean War. He was extremely active in civic and church affairs and served as a member of the SCAIA Board of Directors. He was a principal of the firm Westmoreland-McGarity-Pitts in Spartanburg at the time of his death.

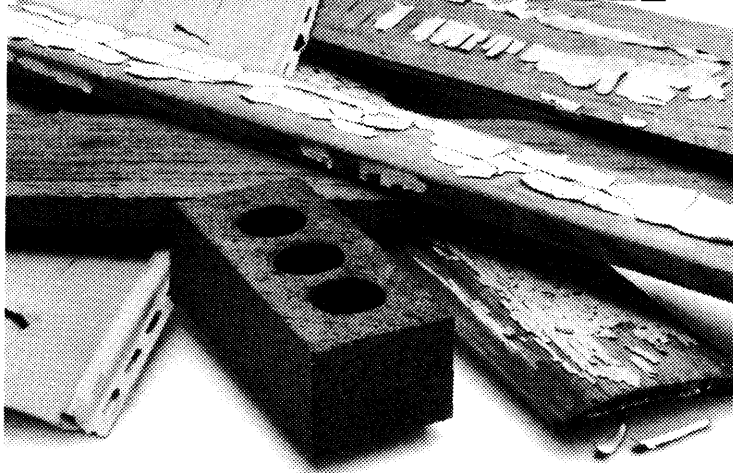
John G. Richards, IV, AIA, of Columbia, on December 13, 1984.

Richards received a B.S. degree in Architecture from Clemson College and a Master of Architecture from Cornell University. A pilot in World War II, he received the Distinguished Service Cross with Oak Leaf Cluster. Richards was president of John G. Richards and Associates of Camden and Columbia.

Frederick M. Ehni, AIA, of Charleston, on May 17, 1985. Ehni graduated from Clemson University in 1964 with a Bachelor of Architecture degree. He was active in the Charleston area with many civic and professional associations. He served as president of the Charleston Council of Architects and as a director of the SCAIA. He was president of Ehni and Associates at the time of his death.

Charles A. Riley, AIA Emeritus, of Columbia, on July 12, 1985. Riley was a graduate of the University of South Carolina College of Engineering and served in World War II as a navy lieutenant commander. A member of the AIA since 1953, he retired as an architect with Riley Coulter and Bultman Architects and Associates.

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## EXPRESSIONS

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Architectural photography is a two-dimensional documentation of a three-dimensional subject which often allows the viewer to experience building in a new and different way. Viewing architecture through a lens isolates a part from the whole in such a way that is seldom communicated with the natural eye; it shows detail and elements of the building with new meaning.

This photographic essay displays the work of architects and professional photographers who have an understanding of architectural photography as an art form, where the lens and the eye are the artist's tools, used to manipulate light and space in order to create a unique visual expression.

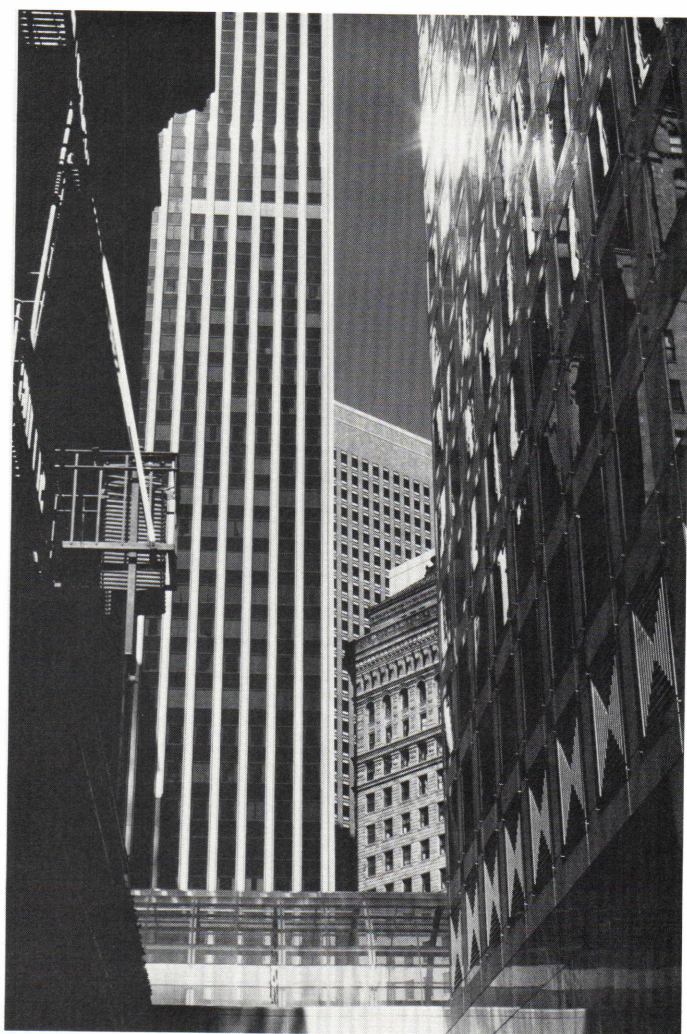


# Expressions



**"Harper"**

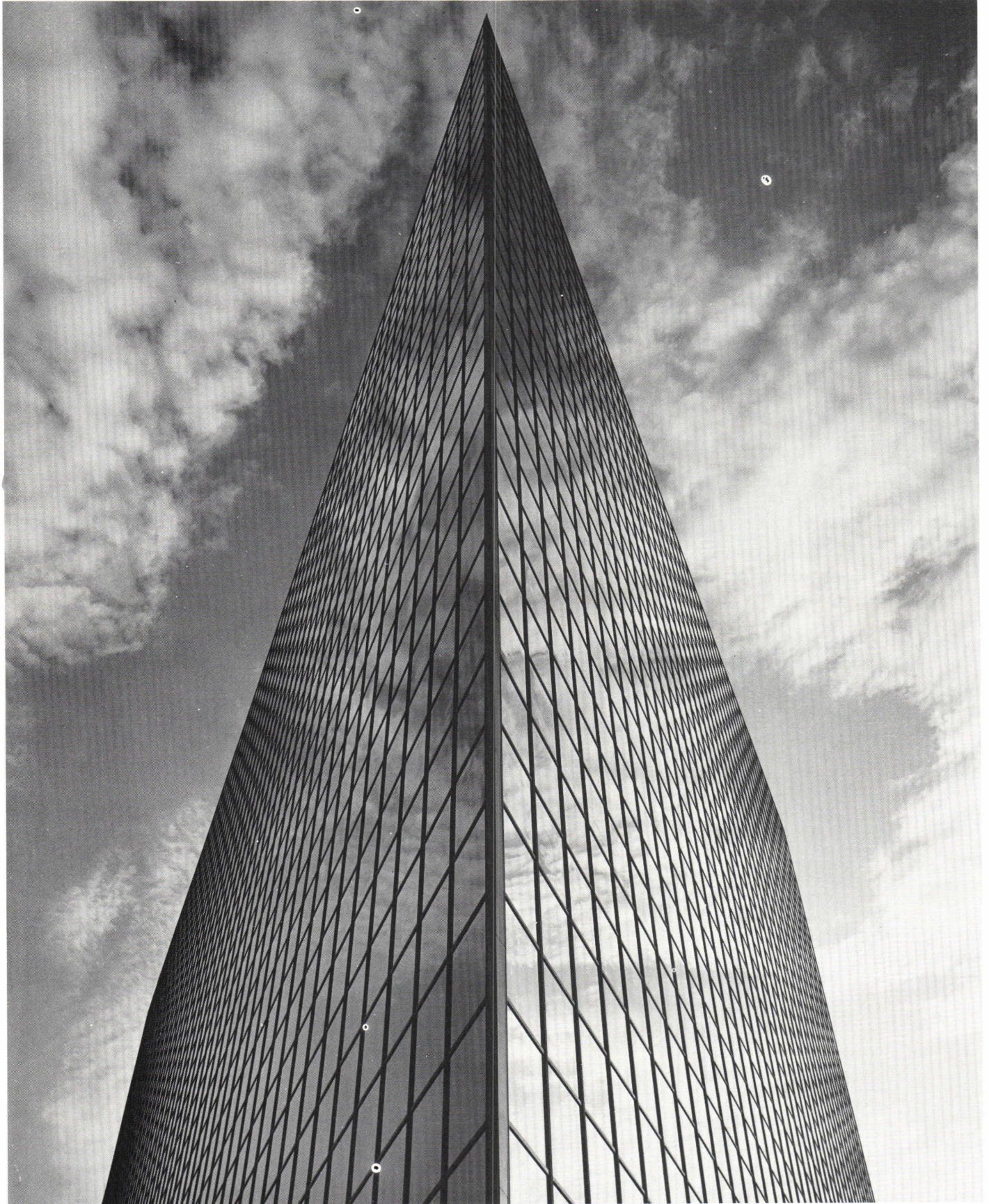
**Spears Westbrook '83**



**San Francisco Collage**

**B. Paul Pushkar, Jr.**



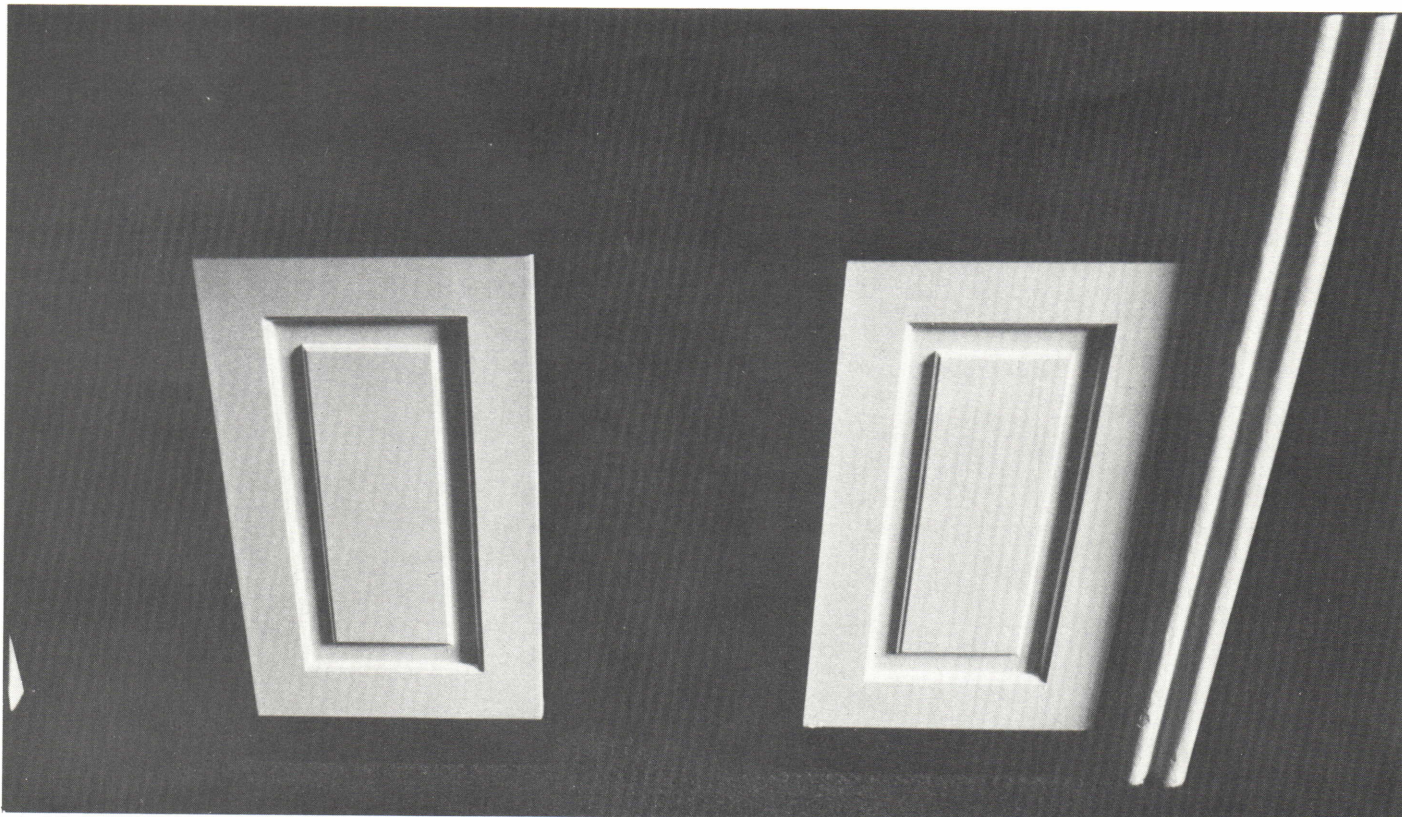


Century Center #5

Gordon H. Schenck, Jr.

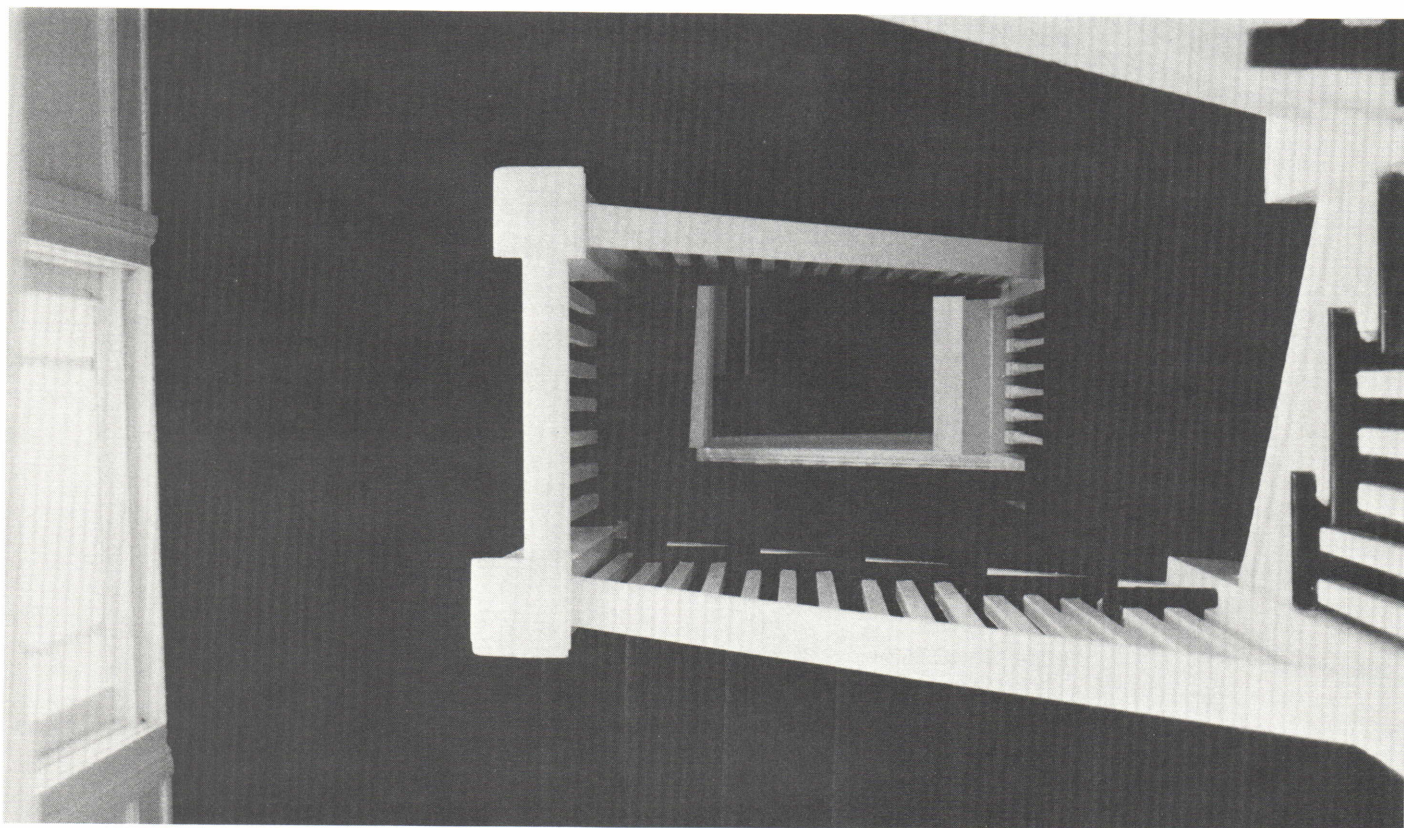


# Expressions



Rutledge — Pews and Steampipe

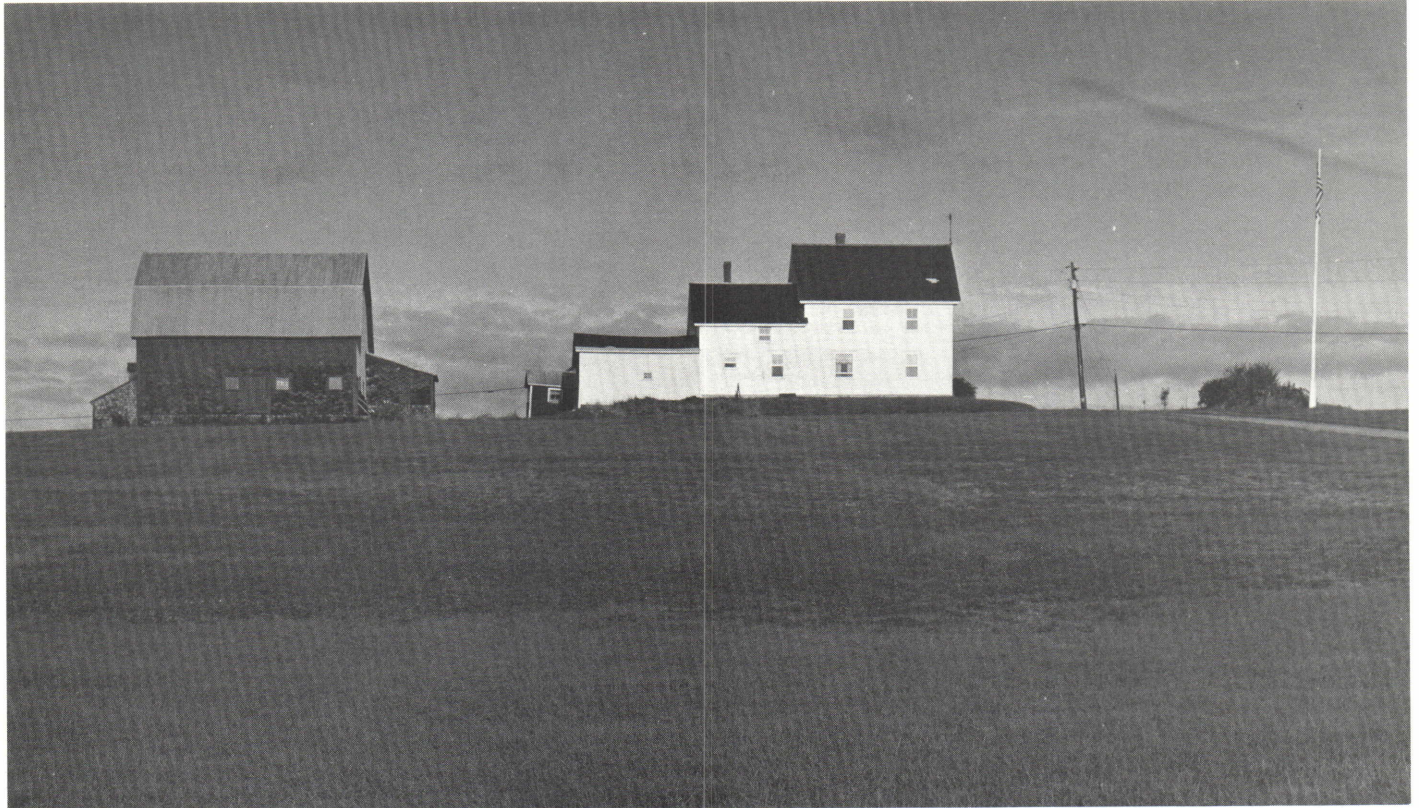
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Rutledge Stairway

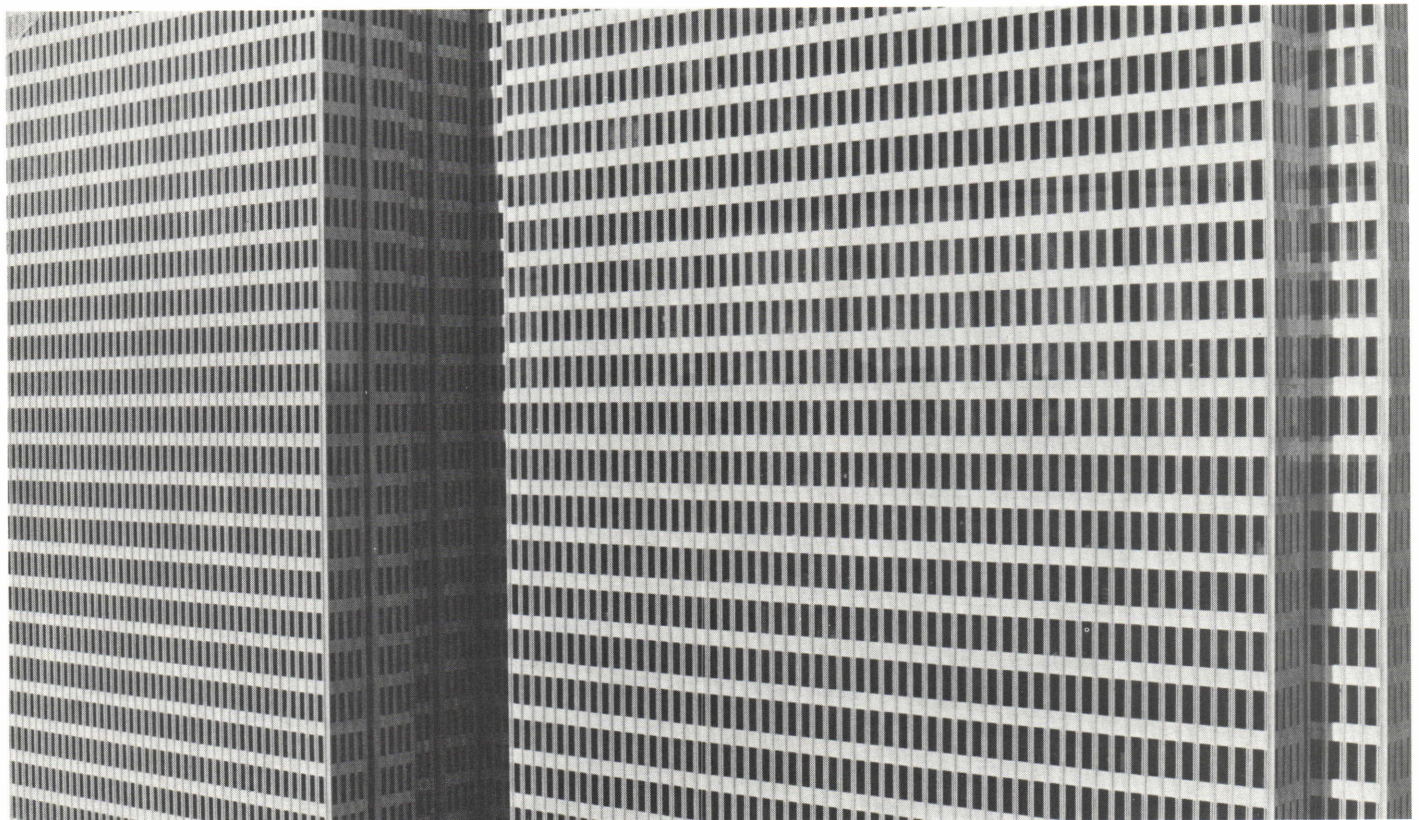
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Twilight Zone

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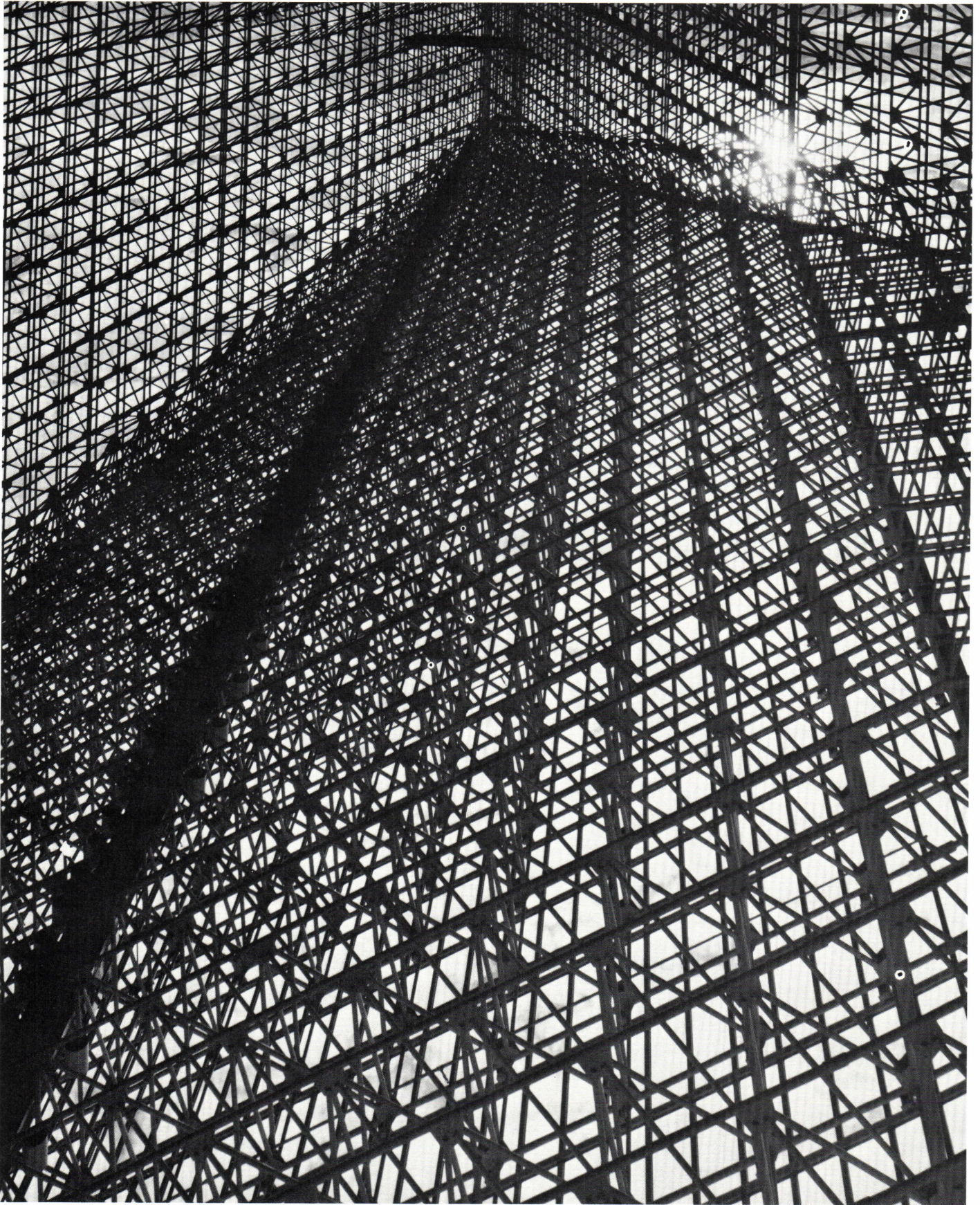


*Rhythm ad Nauseum*

B. Paul Pushkar, Jr.



# Expressions



Crystal Cathedral

Gordon H. Schenck, Jr.





## ARCHITECTURE FOR ALL THE SENSES

The following is a special feature on a special piece of architecture. The Sibley Center at Callaway Gardens is a unique environment appealing to all the senses and is designed through the collaboration of Craig Gaulden & Davis, Associates and Robert Marvin & Associates.



# ARCHITECTURE FOR ALL THE SENSES

John A. Sibley Horticultural Center, Pine Mountain, Georgia

by W. Barry Agnew, AIA

ARCHITECTURE aspires to be many things, address many concerns and solve many problems. This broad vision of goals, while philosophically commendable, often produces results which appear homogeneous and lack clarity. Lack of clarity then facilitates misunderstanding and decreases the amount and value of perceptual and sensual experiences, thereby exposing the architecture as a less than envisioned manifestation of goals.

It is therefore all the more refreshing to experience the John A. Sibley Horticultural Center of Callaway Gardens by architects Craig, Gauden and Davis of Greenville, SC, in collaboration with landscape architect Robert E. Marvin of Walterboro, SC. The result of the collaboration is a crystal clear statement of architecture, landscape and perceptual experiences. (The order here may be juxtaposed endlessly.) This clarity results not from a simple program but an extremely arduous and complex one; with sociological, environmental and technical problems which were extremely far ranging. This clarity facilitates understanding and increases perceptual and sensual experiences, which reminds us that architecture can be more than the envisioned manifestation of goals.



Pedestrian arteries allow visitors to experience the inside and the outside environments simultaneously.

The success of this realization extends back to the late 1940s when Cason Callaway, a former textile industrialist, began to build his dream near Warm Springs, Georgia. Callaway used wealth acquired from his family's mills located 30 miles west in LaGrange, Georgia, to purchase land during the early 1930's. When he retired from his mills in 1938, he began to devote his remaining life to the unique tract of land he had acquired.

Eventually to total some 2,500 acres, this tract was located at the meeting point of Georgia's mountains, piedmont and coastal plain. Callaway apparently understood the topographical and climatological uniqueness of his land, and altered his early intention of developing his land into a retreat for the wealthy. His goal became the creation of a public garden which would preserve, in its natural setting, the native plant life of the southeastern United States and to restore the land to its previous beauty and richness before the intrusion of man. Callaway, whose change of heart undoubtedly resulted from his time spent observing the rich diversity of plant and animal habitats found nowhere else in the world, decided to develop this public garden as an educational experience for others.

It is lamentable that Cason Callaway is not alive today to experience Sibley Horticultural Center, a five acre horticultural display/garden greenhouse complex that is part of a long range plan to expand the gardens and its educational potential. The educational mission of this center includes the promotion of gardening concepts and display ideas that can benefit visitors in the development of their own gardening endeavors. The Sibley Center, which opened in March of 1984 after an intensive collaborative design process which spanned four years, is at once the essence of Callaway's dream and a catalyst for future development. The resultant creation, states architect Kirk R. Craig, AIA, was generated through an ongoing programming process.

The programmatic stage of this project was unique because of the lack of applicable precedent. Although many successful greenhouse projects were available to research, none seemed to relate to the special goals and needs of Callaway Gardens.

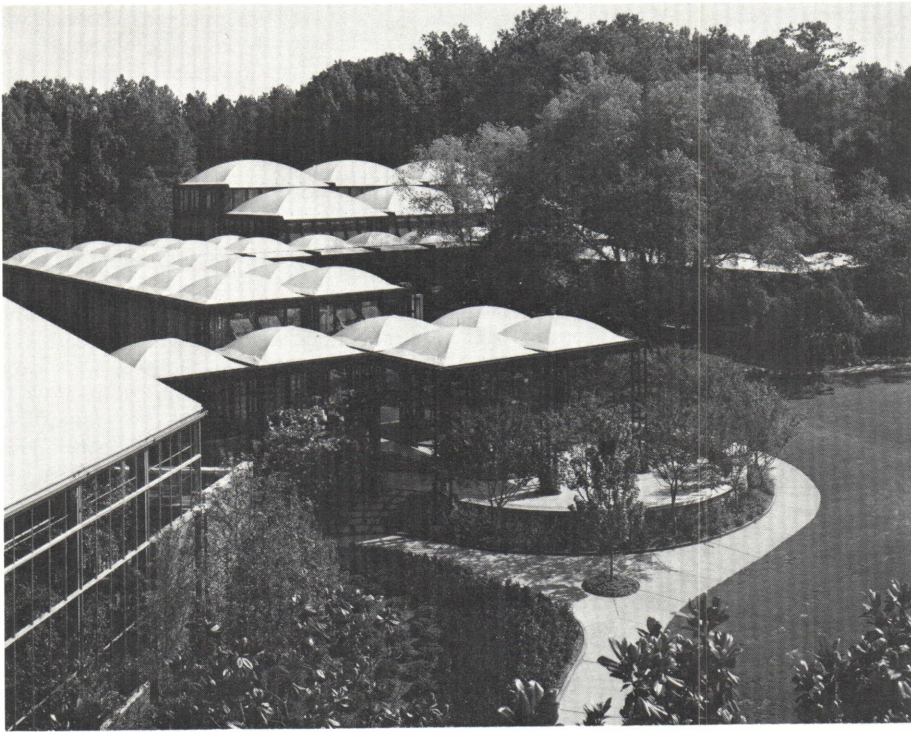
The design team, jointly headed by Marvin and Craig, then set about the task of defining just what this project needed to be. The determination was to create, above all else, a perceptual and sensual "experience" which would leave its impression upon the visitors. A new type of greenhouse was called for, which actually would not be a greenhouse after all. The goal of the "building" was to define, direct and enhance the perceptual experience of the visitor. Somewhat like a conductor, the built environment needed to orchestrate the procession of man through this delicate natural setting; enhancing experiences by promoting view, accentuating natural sounds, and allowing the visitor to become part of the plants' natural environment. The program further concluded that the Center's goals could not be accomplished by a building/greenhouse in a garden. Instead Marvin and Craig determined to create a cohesive development in which building and garden were one.

The architectural problem statement which resulted from the laborious programmatic process was described in the following manner by Craig:

Both the problem and the solution was to design a display greenhouse and garden that departs from the traditional models philosophically, technically, aesthetically and emotionally by working with nature to create:

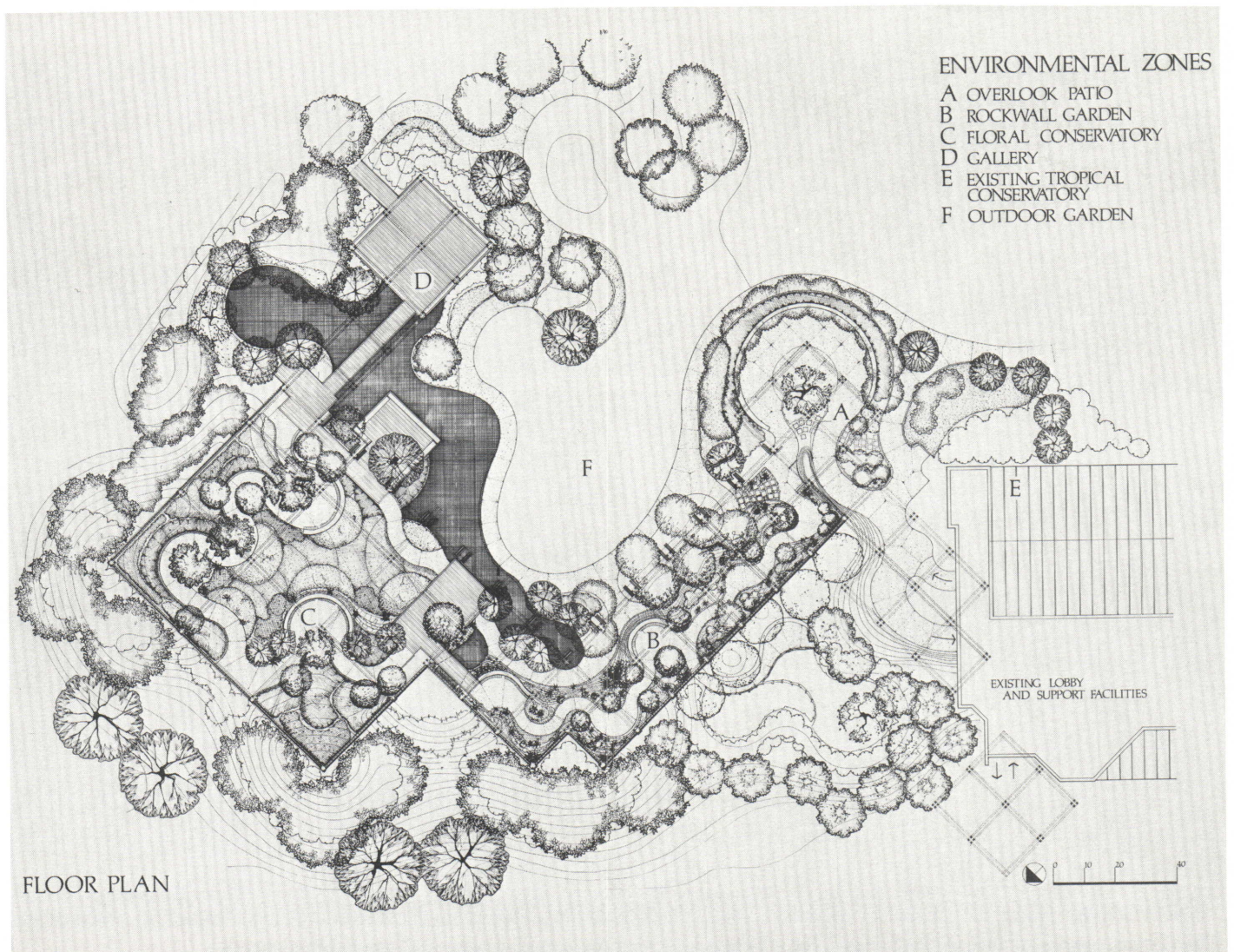
- A. A series of indoor/outdoor experiences wherein views, sounds and aromas all assist in the education and entertainment of visitors.
- B. Year-round comfort for plants and visitors through the use of new concepts in comfort technology.





The Sibley Center merges with the naturalistic setting through harmonious geometry.

Floor plan below designates six environmental zones which provide various experiences.



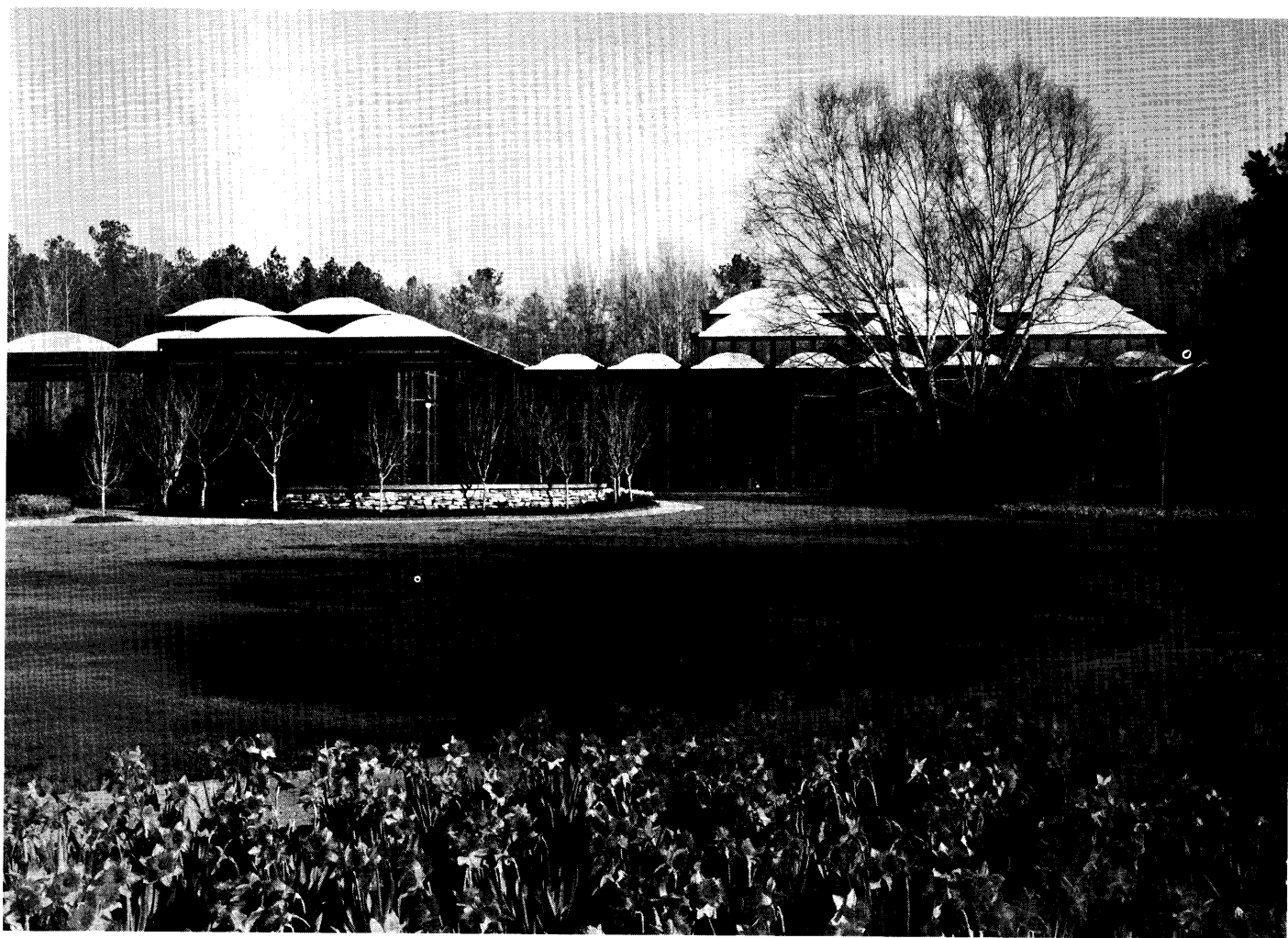


These two aspects of the architectural problem were clearly addressed by Craig in his generation of concept, layout, circulation and resulting enclosure. The concept of indoor/outdoor space creating various perceptual and sensual experiences was initially addressed during form generation by the juxtaposition of a grid framework onto the land, which allowed maximum flexibility to respond to different views and experiences. This gridwork, as described by Craig, disappeared into the landscape and modulated with the topography. This conceptual grid was later transformed into the actual enclosure, consisting of six units of 32 feet square which form the largest space, and forty-seven units of 16 feet square which form ancillary spaces. The gridwork was constructed of Cor-ten steel, which has weathered to blend appropriately with the vertical trunk structure of the surrounding trees. The delicate, airy four-column clusters are aesthetically suitable to the visual transparency inherent in the problem statement, while functionally accommodating electrical and mechanical support systems. The elements of enclosure applied to the gridwork are also directly generated from the problem statement. Clear glass block, 24 foot high folding glass walls, and a technologically advanced translucent fabric roof system all increase views to the outside while heightening perceptual experiences inside through the modulation of natural light.

In addition to the increase in perceptual experiences created by form generation and layout, appropriate material selection and new concepts in comfort technology are evident throughout the Sibley Center. The translucent roof system in itself is a totally innovative use of a high technology product. Engineer Horace

Berger, renowned for his research and design in tensile and fabric structures, experimented with many fabrics and structures to determine which combination of form and material would solve the particular problems of environmental control present at the Center. Many combinations were studied and evaluated until, finally, a new 45% translucency silicone coated fiberglass fabric was selected. Although this was the first commercial use of this product, its abilities to produce "sky glow," minimize sharp shadows, and reduce light/heat gain in summer have since proven the value of its selection. After product selection, small scale and eventually full scale models were erected to determine form and shape. An innovative double layer sandwich, with the top side stretched over intersecting diagonal steel arches, and the lower side suspended from the center, was proposed. This form handled water well, resisted condensation, and, more importantly, created an interior volume which billowed up to the center. This affects a light, airy, voluminous space, rather than the compressed quality present under fabric suspended from the sides.

In addition to the fabric roofing system, other major elements of the building envelope reflect new concepts in comfort technology. Folding glass walls, 24 feet in height, create a penetrable barrier in winter for solar gain and an operable ventilation device in summer. Interior low rock walls act as thermal mass and heat sinks, storing passive solar energy and reradiating it into the space after thermal lag. Glass block was employed on facades where indirect natural light was needed, but view and ventilation were not desirable. Overall, the materials selected and forms generated for the Sibley Center respond so directly



The Cor-ten steel structure of the Sibley Center blends well with the trunk structures of the adjacent treeline.



and accommodate so completely the environmental and comfort technology goals that they appear to have been generated in response to these goals alone. While in actuality, the greatest success of this particular combination of materials and forms is the conducive environment they create and control for human sensual experiences. The human interaction with and procession through this botanical showcase is directed and enhanced by the built form. The perceptual and sensual experiences offered here are heightened by their interaction with this man-made structure, which becomes a kind of participating backdrop to the floral displays.

The particular set of experiences in store for the visitor begins from the parking lot, located north of the structure. The first view is of the bermed north facade, which provides an appropriate image of building/nature interaction. The complex itself is skewed 45° off the orthogonal grid of the entrance drive, parking lot, and adjacent pre-existing greenhouse. The physical entrance is created at the marriage of the new structure to the existing one, creating a formal and spatial tension which increases the transient nature of the space. Purposefully volumetrically mundane, this space increases the drama of spaces to come.

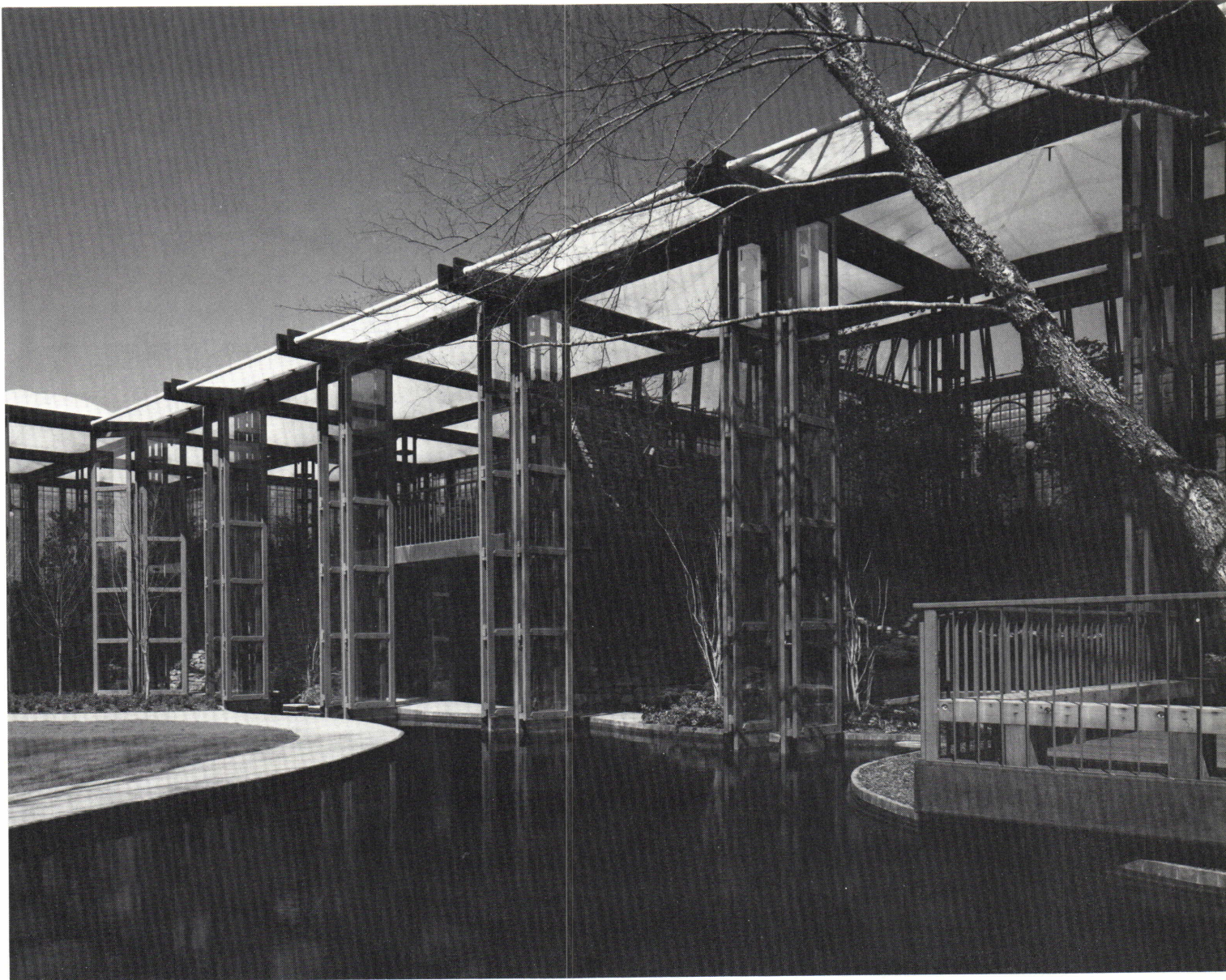
The entire experience of the Sibley Center has been classified

and architecturally separated into six environmental zones. These zones represent entirely different experiences with different degrees of architectural enclosure. The first to be encountered is the pre-existing greenhouse, which is the standard historical model and exhibits plants native to tropical regions of the world.

From the entrance and the pre-existing greenhouse, the visitor proceeds out to the second zone. This is the overlook patio, which through its circular form and location acts as a point of orientation, providing a panoramic view of both what is to come and of the garden vista beyond. From here procession is provided under fabric roofs to the third zone, the rockwall garden. This zone features plants indigenous to China and Japan, which have climates similar to the southeastern United States. Here water, landform, and view all combine to create exceptional imagery.

Leaving this zone, the visitor crosses a bridge under a waterfall, which creates a tightly compressed space, and then is astounded by the Center's largest zone, the floral conservatory. The floral conservatory exhibits large beds of flowering plants, alternating between six major floral themes per year.

The visitor adjourns from here to the least enclosed environ-



The serene, timeless quality of the Sibley Center combines a multitude of perceptual experiences.

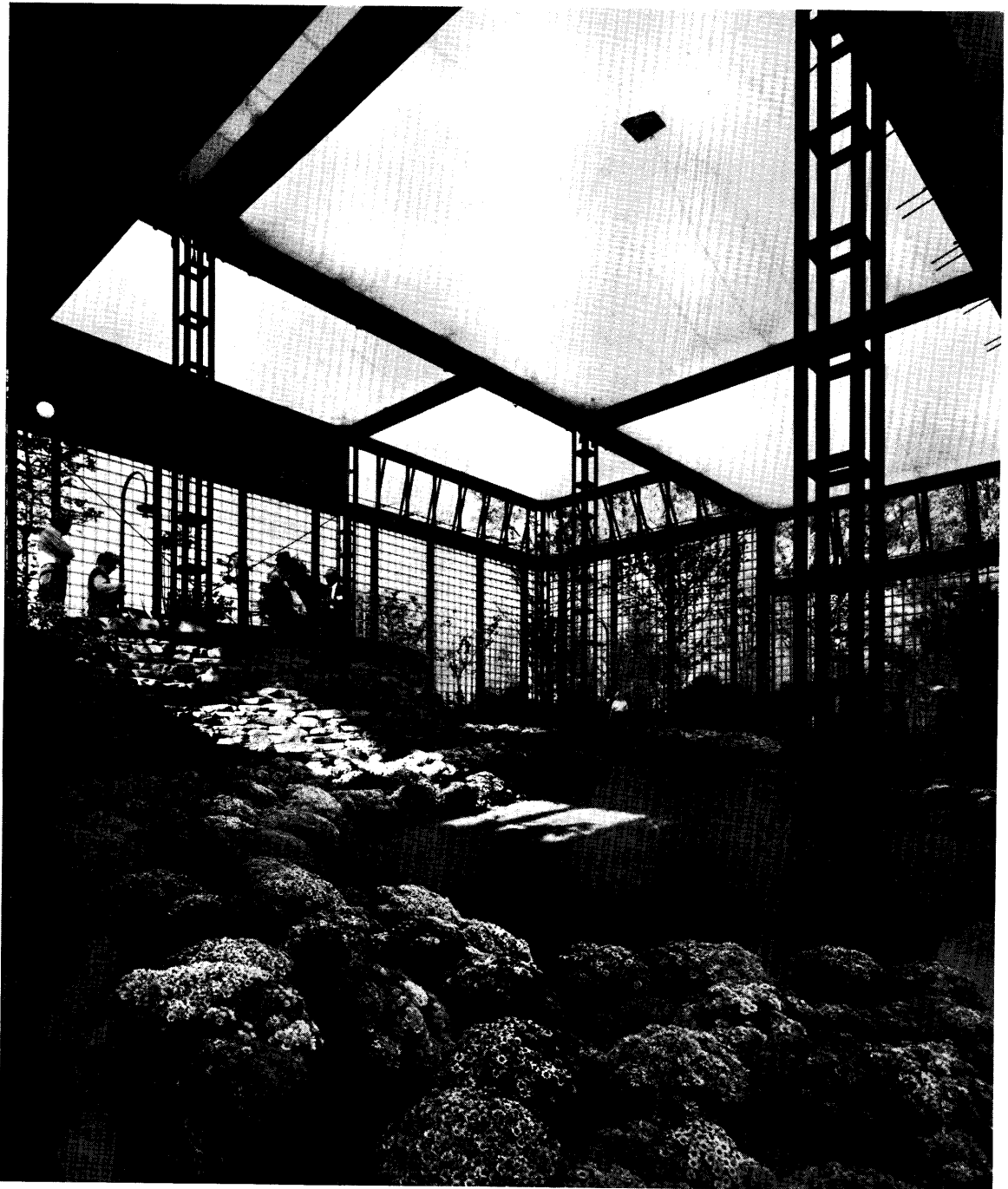


mental zone, the gallery. Crossing the pond which runs along the south facade of the Center, the visitor can reach this partially enclosed pavilion/gallery, which is used for exhibits, receptions, special events, and garden viewing. From the location of the gallery, one can look back across the pond and see the relationship of the entire Center to the gardens, or view directly out into the vista of the gardens.

The visitor leaves this zone via paths which return to the Sibley Center or proceed out into the last zone, the outdoor garden. The outdoor garden incorporates lawns, flower beds, shrubs and perennial borders. Viewing the Center from the garden across the lake, reflections on the water and the 24 foot high glass walls combine with glimpses of the plants within and the treeline beyond to create a soothingly naturalistic image. One never senses the intrusion of man because a completeness has been created. A balance with naturalism, entirely unlike the mimicry of the vast body of organic architecture, leaves one with

the notion that man, through his sensitivity, has made this a better place.

The John A. Sibley Horticultural Center aspires to be less of an architectural grand gesture than the mass of award winning architecture today. It avoids historicism, formal reference, linguistic analogy, and most of the other "isms" architecture today often strives to incorporate. In its form and manner, it is extremely unself-conscious, which is a noble, if not popular, quality today. The building incorporates the nobler aspects of orthodox modernism, advanced technological product usage combined with analytic problem solving, while avoiding the modernist failings of self-consciousness and apathy toward the environment. The simplicity and clarity of the architectural statement combine here with a richness and diversity of perceptual experience to create an unexpected accomplishment, an architecture for all the senses.



**Innovative translucent roof fabric provides comfort for plants and people alike.**

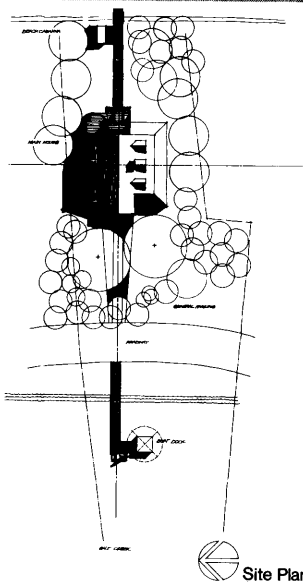




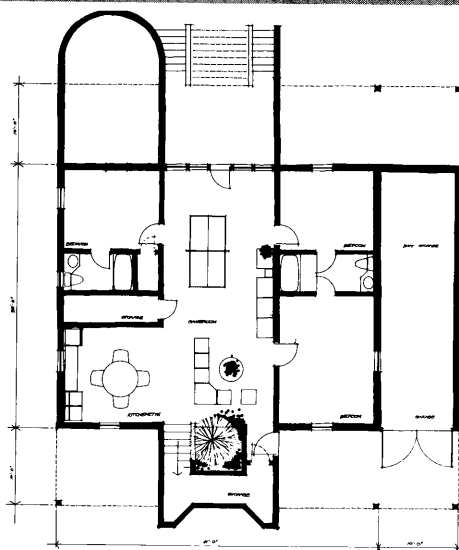
## CONCEPTIONS AND REALIZATIONS

**The following section documents some of the recent work of South Carolina architects. The featured work consists of both conceptions and realizations in a number of building types. Enjoy!**





Site Plan



First Level



Marsh Elevation

## OWINGS COTTAGE, Pawley's Island, S. C., DESIGN PARTNERSHIP, INC.

This 4,000 square foot beach cottage involved the complete renovation of an existing two level beach house, the addition of a third level, and wrap-around porch and deck areas. The design concept is based on an axis generated by the symmetry of the existing structure and the views to the Atlantic and Salt Creek Marsh. The aesthetics are generated utilizing elements of traditional Pawley's architecture, simplistic roof forms and lap wood siding.

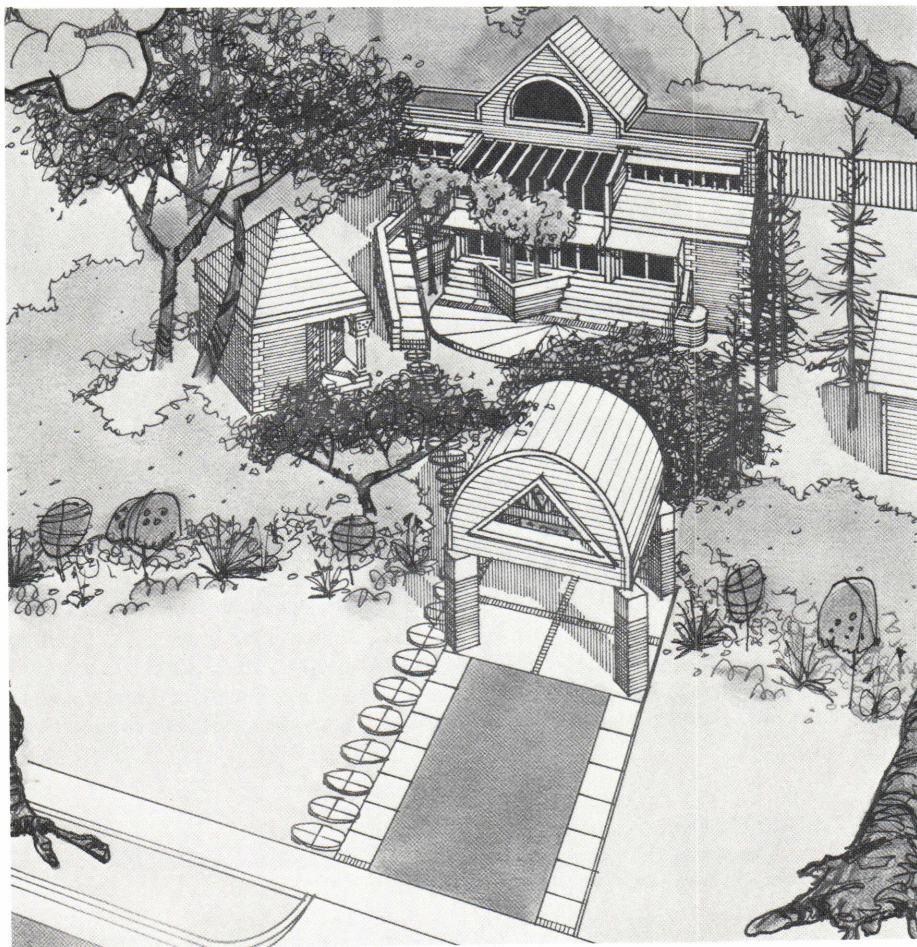
## DIESING RESIDENCE, Kiawah Island, S. C., GLICK/SCHMITT & ASSOCIATES, INC.

This private residence will be located on a barrier island off Charleston, South Carolina, is approximately 3,500 S.F. of enclosed area, and represents a week-end get-away for its owners.



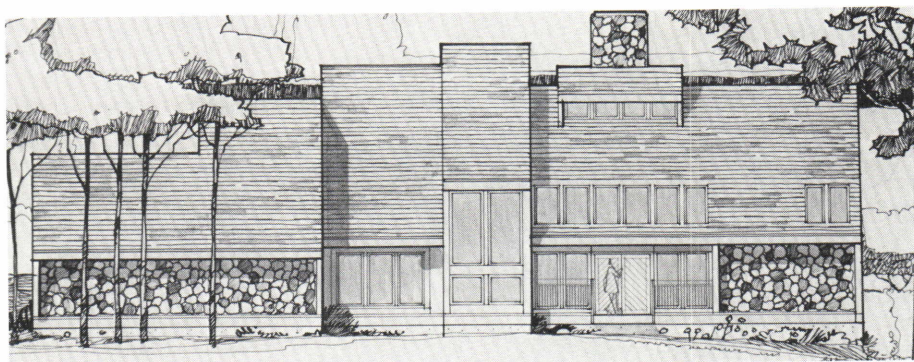
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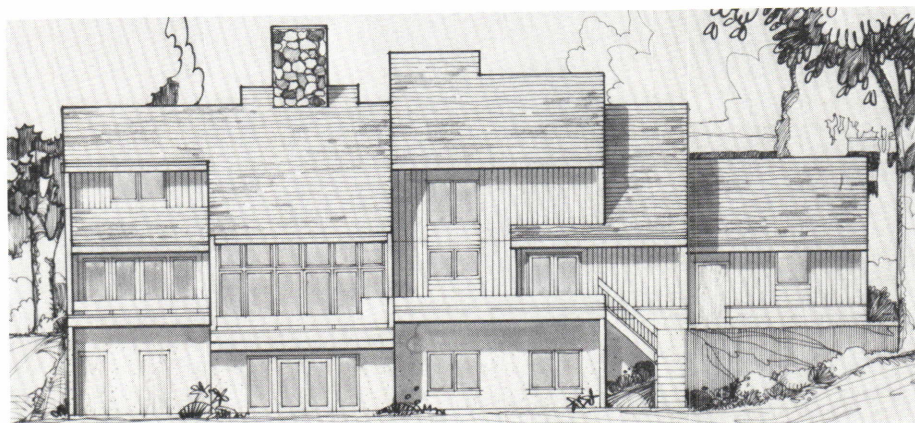
**RESIDENCE, Columbia, S. C.,  
RANDALL INABINET,  
AIA-ARCHITECT**

This setting of residential buildings was inspired by the existing landscaped site. Important considerations were creating a buffer against the rush of life, being close to nature, interesting outdoor and indoor spaces, the approach, views, privacy and the porch for sunny and rainy days. The architectural style is a postmodern combination of shapes, colors and materials found in the surrounding neighborhood.



**COOK RESIDENCE, Easley, S. C.,  
RON REAGAN/ARCHITECT, AIA**

The overall design takes advantage of the sloping site and the breathtaking views of the mountains beyond. The large panes of glass, overhangs, sloped ceilings, and spacious decks invite the outdoors inside. The entrance foyer, which faces south, also doubles as a greenhouse, collecting and storing solar energy.







Before



After

**RENOVATIONS/29 EAST BATTERY, Charleston, S. C., ROSENBLUM & ASSOCIATES, ARCHITECTS, INC.**

This was a Charleston single family residence which was subdivided into apartments in the 1920's and in a state of disrepair and neglect. Renovation included the re-establishment of the side-porch railings, a roof top sun-deck and whirlpool, and the interior renovation into three condos.

**RESIDENCE, Sullivan's Island, S. C., BURRESS-OSMENT, INC.**

This single family residence is the permanent home of a vital, sophisticated young family of four. Its overriding programmatic criteria were energy efficiency, more particularly in the cooling season, and the dramatic view potential.







## TWO RESIDENCES, Port Royal, S. C., THOMAS & DENZINGER, ARCHITECTS

These two houses are located on one piece of land, isolated from neighbors by railroad tracks, woods, and marsh, and are variations on the same design concept. The architect does not conceive of these houses as individually designed for particular families but rather as variations of the same organizational approach leading to good spaces for any small family.

## TAYLOR RESIDENCE, Lexington County, S. C., COLUMBIA ARCHITECTURAL GROUP, INC.

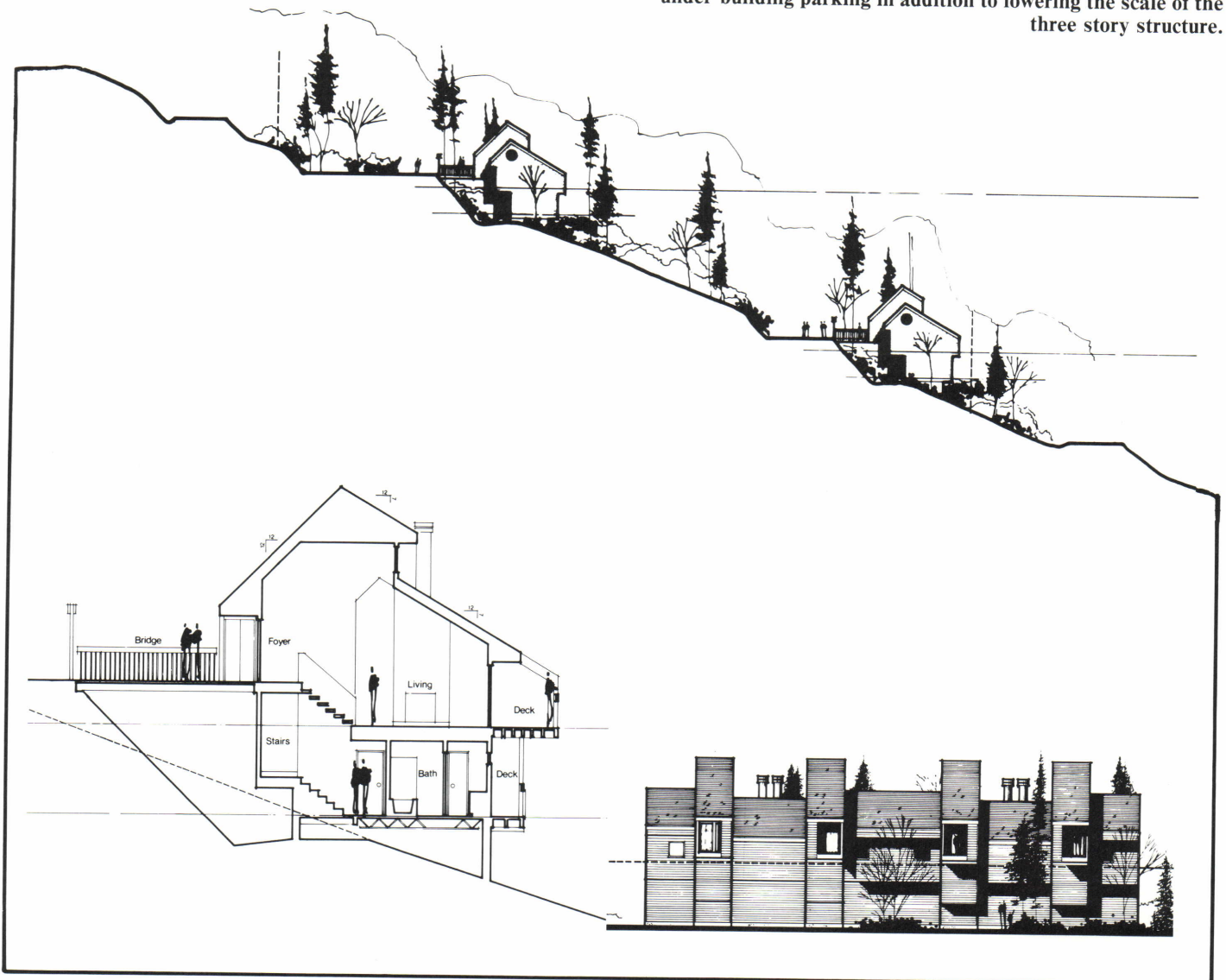
An architect's house for himself and his family, this design works with a steeply-sloped site fraught with special drainage problems to create a series of closely-fitting yet interesting spaces blending intentionally into the wooded background.







**RACQUET CLUB VILLAS, Seabrook Island, S. C., TYNES, SEAMON, AND WHITESIDE**  
 Racquet Club Villas are 72 condominium units with a combination of flats and townhouses. Porches expressed as a white grid which help break up the vertical massing area used for views as well as circulation. Earth berms shield under-building parking in addition to lowering the scale of the three story structure.





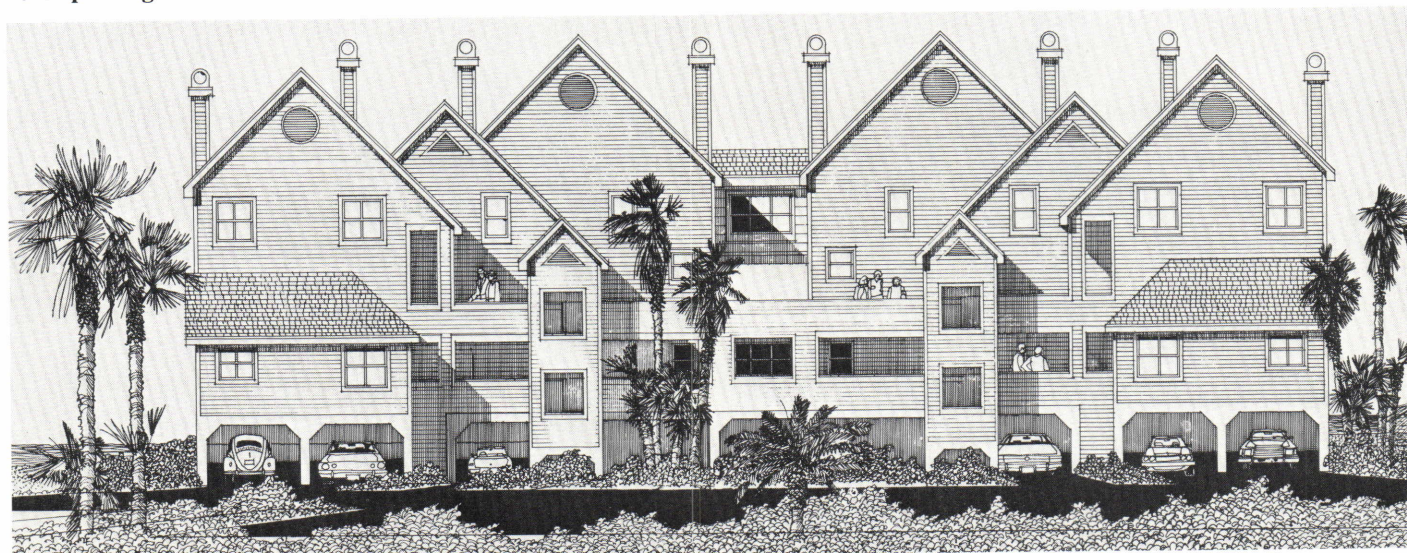


2725 CONNECTICUT AVENUE, Washington, D. C., MARSHALL CLARKE ARCHITECTS, INC.

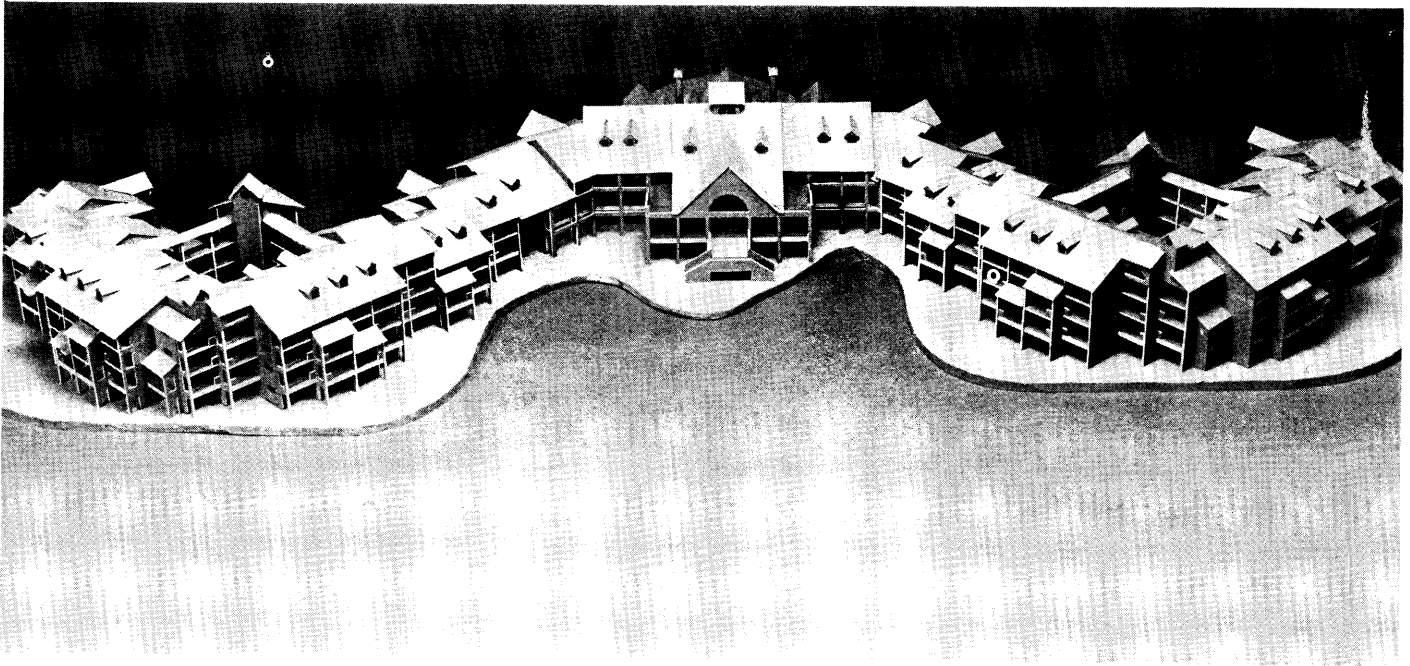
This eight-story, 68 unit condominium complex is designed to provide an image comprised of traditional craftsman-like detailing reinterpreted into modern materials and building systems. A limestone clad pedestrian arcade at street level connects to adjacent structures with similar facades, thereby reinforcing the public space at street level.

CAPE CODDAGES, Surfside Beach, S. C., GLICK/SCHMITT & ASSOCIATES, INC.

Located on less than one acre of land, this project achieves the density of twenty-one units through the use of townhouses over flats over parking. All the units have views of the Atlantic Ocean.





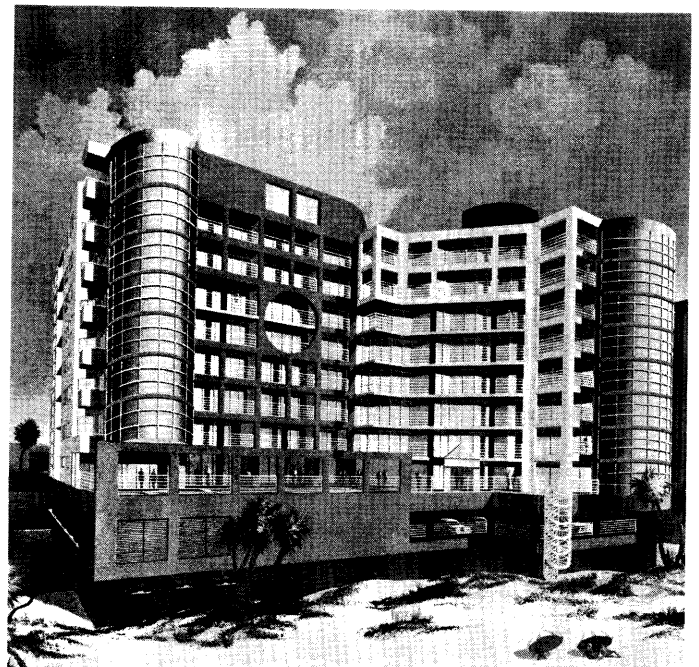


**BALD HEAD ISLAND INN, Bald Head Island, N. C., GLICK/SCHMITT (DESIGN ARCHITECTS) with HAYES HOWELL & ASSOCIATES**

This project establishes the focal point and architectural identity for an entire resort. The design theme uses the flavor of the island's Victorian past to encompass a variety of uses including 150 condo/hotel rooms, two restaurants, lounge, conference and sports facilities.

**THE MALIBU, North Myrtle Beach, S. C., S. DERRICK MOZINGO ASSOCIATES**

The intent of this project was to be recognized and stand out from among the basic beach condominium developments. The ten story structure consists of 55 units on 8 floors with a two level parking deck below and provides a variation in floor plans and sizes with all units having an ocean front view.

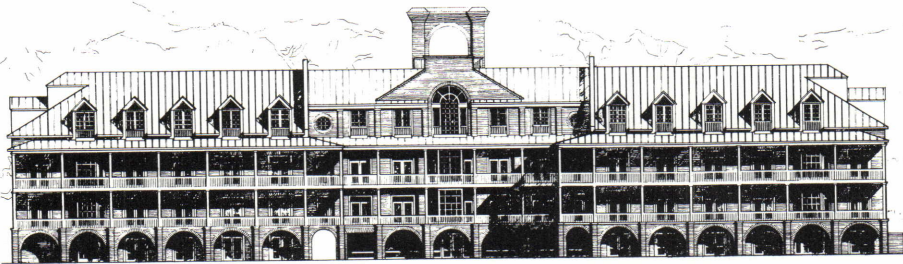






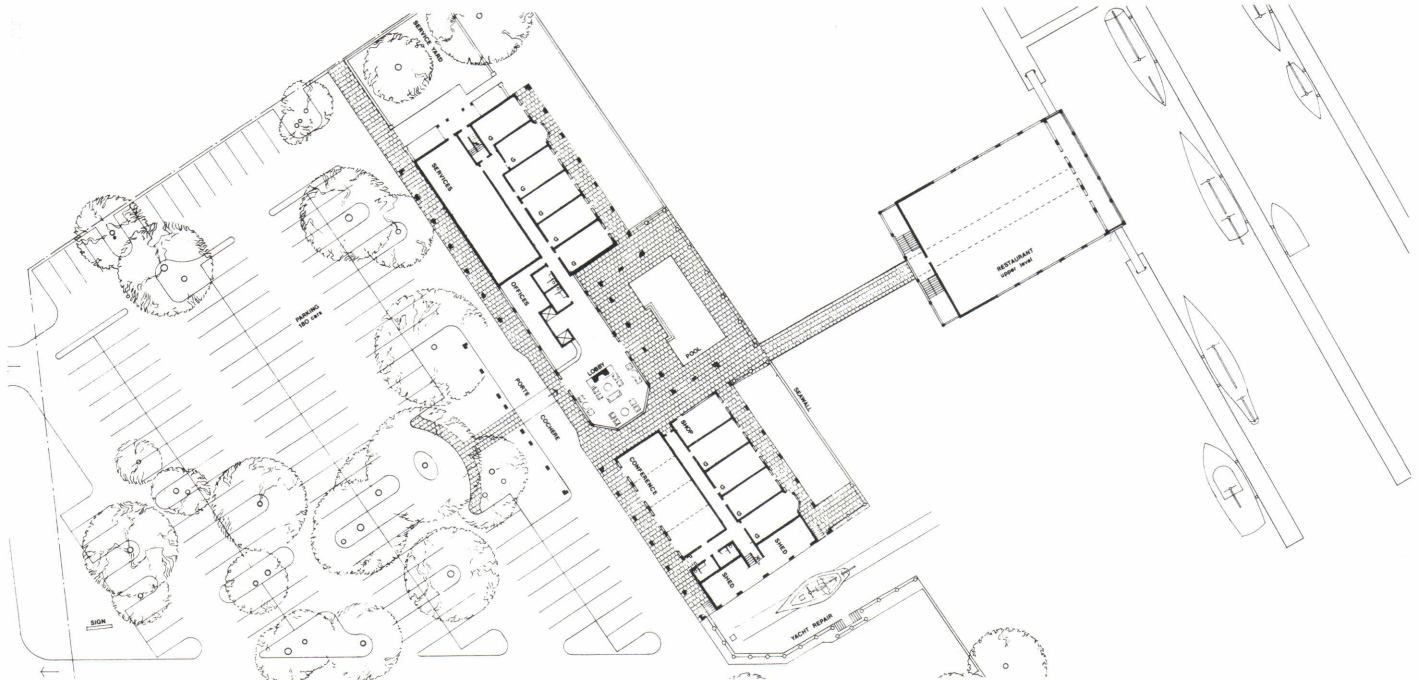
**KINGSTON PLANTATION,**  
North Myrtle Beach, S. C.,  
W. POWERS McELVEEN &  
ASSOCIATES, INC.

This condominium tower is part of an ultimate development which will include two hotels, 2 beach clubs, and another condominium tower. The design is intended to complement the entire scheme, and plans allow the flexibility of one, two, and three bedroom units, all with ocean views.



**THE LADY'S ISLAND INN,**  
Beaufort, S. C.,  
THOMAS & DENZINGER,  
ARCHITECTS

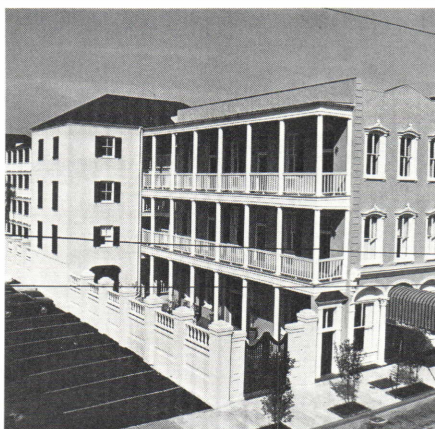
This is a project for a one hundred and two room inn on a site overlooking a marsh. Directly across the marsh to the north is the waterfront of the town of Beaufort. An existing marina building is to be renovated to create a visual unity with the new Inn structure.







Before



After

## RENOVATION, THE MEETING STREET INN, Charleston, S. C., DAVID J. SHAW, AIA

The project was conceived and designed as a luxury "Period Inn" serving an upper income, top 20%, tourist/business visitor. Development of the project within the constraints of the historic preservation architectural review board led to much interchange of ideas and interaction between many idea sources, which the architect found to be helpful and stimulating.



## HARBOURSIDE I & II/SHELTER COVE, Hilton Head Island, S. C., EUGENE R. SMITH & ASSOCIATES, AIA ARCHITECTS, INC.

This complex is shaped by the dynamic functional and spatial demands of marina-oriented living and browsing. Staggered roof lines of glazed tile with offset building masses, as well as variety in the voids and solids of the building facades, add interest to views from and across the marina basin. The plaza design enhances the quality of experience in this people place, offering wide ranges of active and passive alternatives for social interplay.







**GROVE PARK INN AND COUNTRY CLUB,**  
Asheville, N. C.,  
**DANIEL ARCHITECTS, ENGINEERS  
AND PLANNERS**

This eight-story addition to one of the South's premiere resort hotels provides for 200 additional guest rooms including 22 deluxe suites, a 1,000 seat convention and banquet hall, an indoor swimming pool, and a 200 car parking garage. The use of rustic stone and pebble finished precast concrete on the addition compliments the existing historic inn.

**THE PENSACOLA HILTON,** Pensacola, Florida,  
**ODELL ASSOCIATES, INC.**

This new 200-room hotel also included restoration of the L & N Passenger Station, which is listed on the National Register of Historic Places. This enabled use of the renovated station for the hotel's restaurant, bars, and public areas. Due to the narrow site, the tower has a single-loaded corridor with all rooms oriented toward the bay.

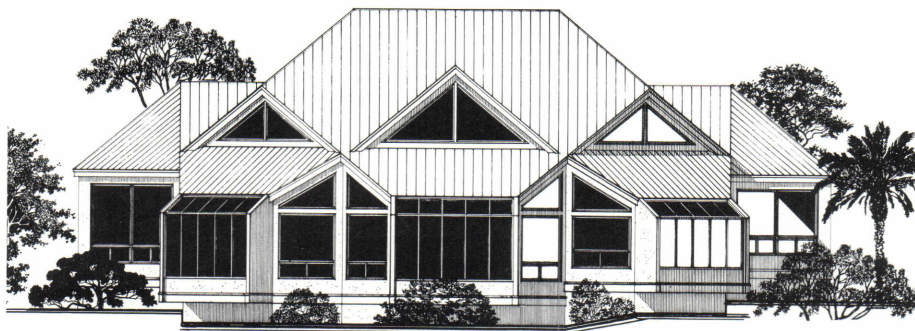


**PALMETTO CENTER,** Columbia, S. C., **STEVENS & WILKINSON, INC.**

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, two restaurants, a bank and specialty retail. A four story skylighted atrium unifies the public areas.





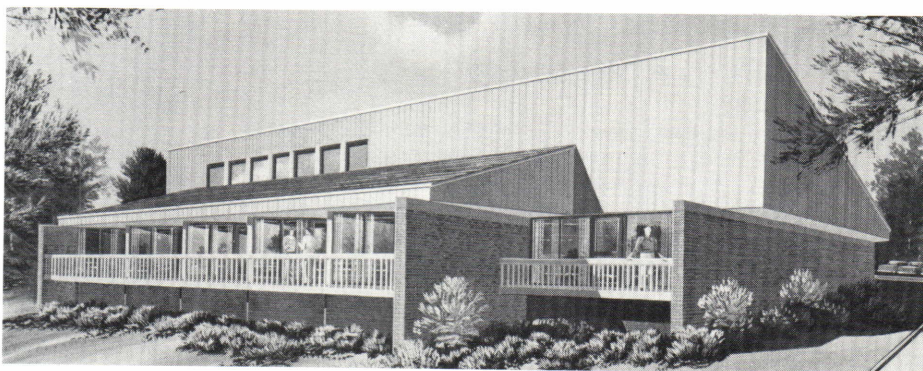


**GULLIVERS RESTAURANT,**  
Charleston, S. C.,  
**MICHAEL W. SPIVEY &  
ASSOCIATES, INC.**

This structure's angled configuration reflects an effort to provide the dining areas with a 180 degree view opportunity along the Intracoastal Waterway to the north. Siting was developed in conjunction with an adjacent midrise office building to permit unobstructed views from both projects.

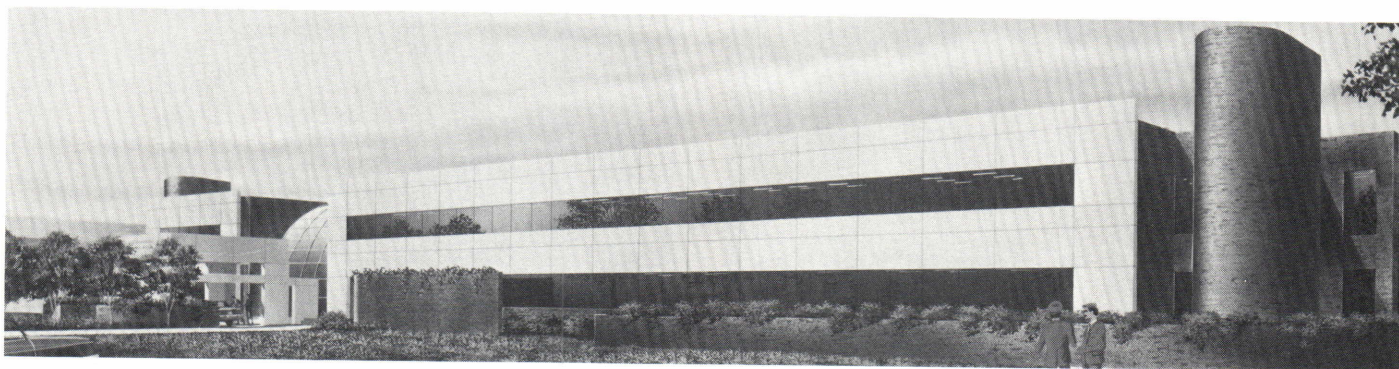
**OFFICE BUILDING, Greenville, S. C.,**  
**MBTB ARCHITECTS-ENGINEERS,**  
**INC.**

The firm's new office is located only a few minutes from downtown Greenville on a wooded lot which gently slopes to a creek. Offices are oriented to the view of the creek, with wood decks adjacent.



**OFFICE BUILDING, Greenville, S. C.,**  
**THE PIEDMONT GROUP**  
(formerly **PIEDMONT ENGINEERS,**  
**ARCHITECTS & PLANNERS**)

The design solution was to face the three story building to the creek and public view to the north, providing parking on the other two sides. The sloping site allowed on-grade entrances to all levels by way of pedestrian bridges and covered walks. The existing terrain and seventy-five trees were salvaged.



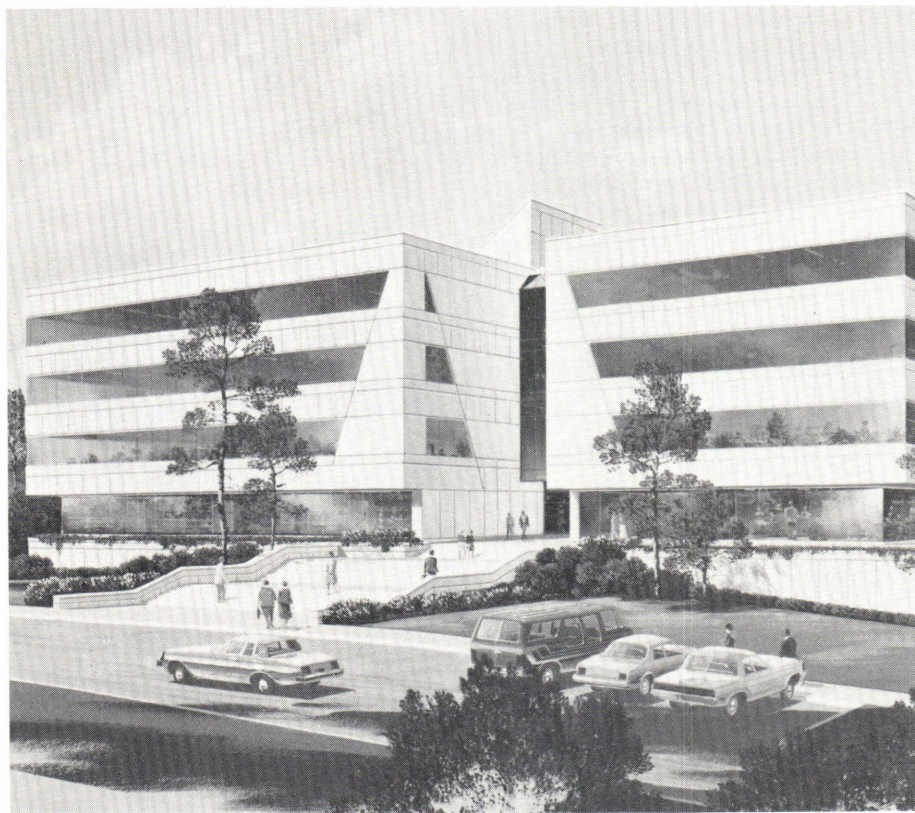
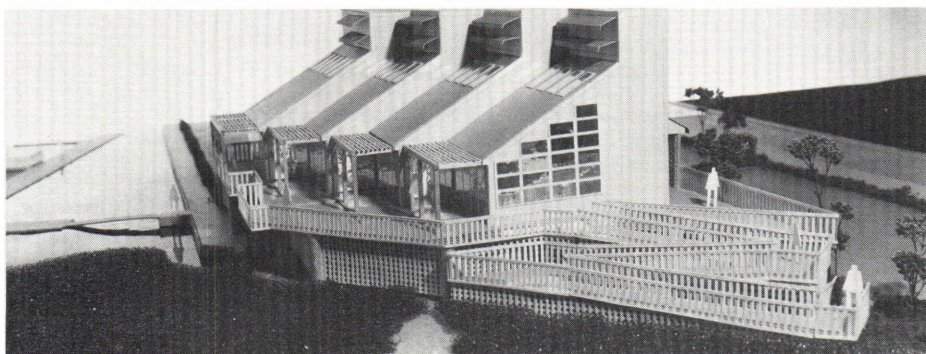
**CHARLESTON AFB WING HEADQUARTERS, Charleston, S. C.,** **ARCHITECTS BOUDREAUX, LTD.**

This new facility will house the two top commanders on base and their subordinates, making it the new 'command center.' The two separate entities necessitated the use of two distinct entries, one of which responds to the visiting public.



**MARLIN QUAY RESTAURANT,  
Garden City Point, S. C.,  
TIMBES/WILUND/USRY  
ARCHITECTS, INC.**

The design of this restaurant responded to the natural aspects of the site, the magnificent views of the marsh, the view of the ocean, solar orientation, and hurricane protection. Hinged trellises and shutters provide solar protection as well as the ability to "batten the hatches" in the event of inclement weather.



**POLICY MANAGEMENT SYSTEMS  
CORPORATION/HEADQUARTERS,  
Richland County, S. C.,  
HEYWARD & ASSOCIATES,  
LTD., AIA**

Although designed to be finished in appearance upon completion of this phase, this project will be expanded by complementary buildings, and a connecting atrium in the near future. The entire complex involves a campus style plan that includes buildings, housing, a cafeteria, recreation building, and a data center, all of which are of similiar materials and connected by a covered walk.

**GROVE PARK, SHOPPING  
VILLAGE, Orangeburg, S. C.,  
DESIGN COLLABORATIVE, INC.**

Taking advantage of an existing pecan grove, this three phase shopping center is organized around a spine road for ease of circulation. Shopper's amenities include a covered peripteral porch, seating areas, fountain/pool, and a stage area for special functions.







## ADDITIONS & RENOVATIONS/ LAW OFFICES, Greenville, S. C., NEAL, PRINCE & BROWNING ARCHITECTS, INC.

What began as a simple connection between an existing building, and a nondescript brick building acquired for expansion, developed into a major statement and new entrance. The connection between the two buildings was made as far away from Coffee Street as possible to provide a motor court for client parking and to avoid crowding the adjacent historic building.



## CHURCH STREET SQUARE RENOVATION, Charleston, S. C., EHNI ASSOCIATES, LTD.

Church Street Square is a complex in the market area of Historic Charleston involving the renovation of a warehouse into office condominiums and a new building containing retail and residential spaces. Sections of the floors and roof were removed to create a three story skylight atrium.

## OFFICE BUILDING, Conway, S. C., LAWSON, CONNOR & POTTER, ARCHITECTS, INC.

This medical office is located at the physician's ideal site — across from the hospital and right next to the golf course. Stained cedar siding meshes the building with its natural setting.



## DENTAL OFFICE BUILDING, Greenville, S. C., LOUIS P. BATSON III ARCHITECTS, INC.

Dental offices for Drs. Outten and Bennett are located on a narrow sloping rectilinear site which fronts a major thoroughfare in Greenville. The 7,600 square foot facility is situated on the upper end of the property and takes advantage of excellent views of the river and a nearby golf course.



## AUGUSTA MALL, Greenville, S. C., MARSHALL CLARKE ARCHITECTS, INC.

This 21,000 square foot specialty center is located on a site on a commercial artery but which also abutted a residential district comprised of older homes with traditional architectural character. A rolling landscape with curving walkways and lush planting creates a parklike setting around which mercantile activity is organized.





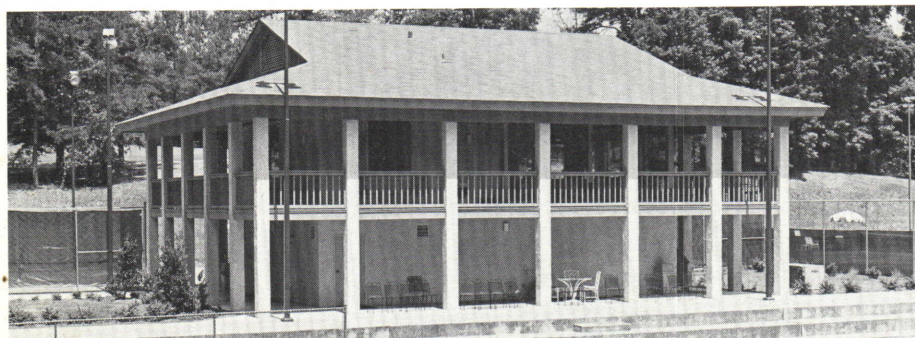
**CALIFORNIA DREAMING RESTAURANT**, Columbia, S. C., STEVENS & WILKINSON, INC.

Formerly the Union Station (c. 1902), much of the significant architectural detail required extensive repair and replacement. Use of authentic materials and methods in the restoration process retained the character of this turn of the century railroad system.



**HARBOURMASTER'S/SHELTER COVE**, Hilton Head Island, S. C., EUGENE R. SMITH & ASSOCIATES, AIA ARCHITECTS, INC.

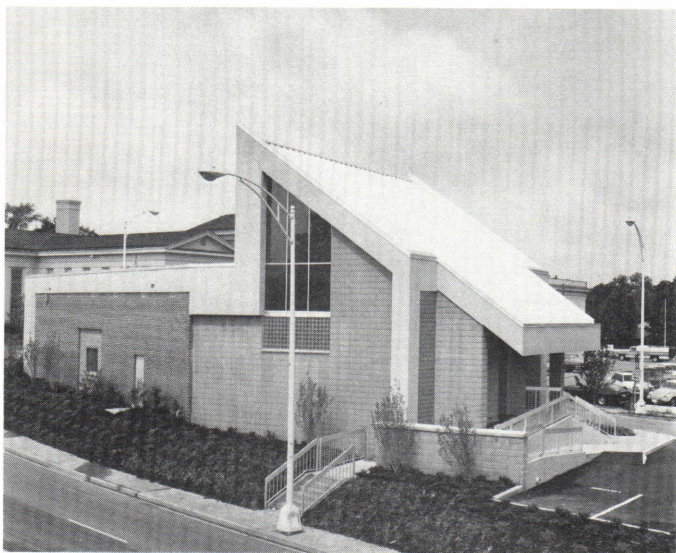
This facility is a four-level multi-use structure located at the mouth of the community's 240 condominium slip harbour. The ground level incorporates a marina store and service facilities for marina occupants. The second floor begins a three-level restaurant with two lounges and exclusive dining mezzanine. The need for intimate dining was obtained through the staggered arrangement of floor levels and the use of interior balconies.



**TENNIS HOUSE**, Spartanburg, S. C., HOLLIS-CROCKER, ARCHITECTS

The Pro Shop is located on the upper level overlooking the courts. A second story circulation porch on all four sides of the building gives a panoramic view from the facility and is a favorite gathering and waiting place.



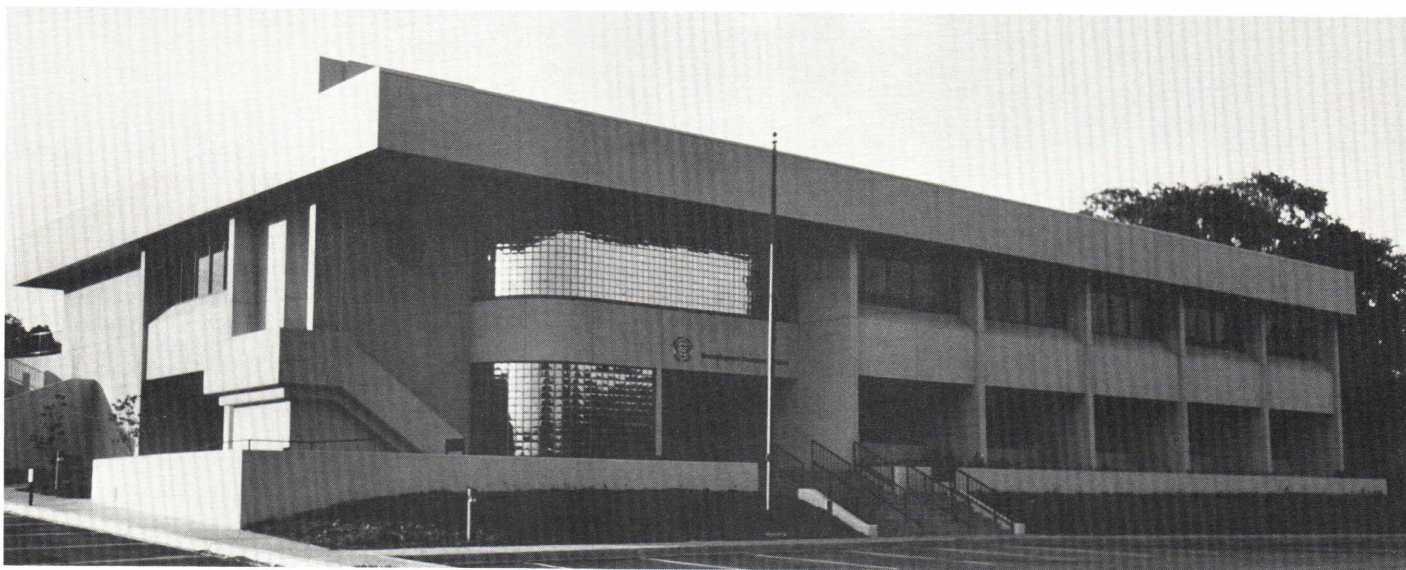


**J. B. LACHER BUILDING, Greenville, S. C.,  
LOUIS P. BATSON III ARCHITECTS, INC.**

This project combines a 2,600 S.F. addition and a renovated 2,300 S.F. building. Building materials such as glass block, bright anodized aluminum, and glass were selected to create a visual impact and reflect the 'glitter' of jewelry.



**SOUTH CAROLINA EMPLOYMENT SECURITY COMMISSION, Columbia, S. C., DESIGN COLLABORATIVE, INC.**  
These state offices house three separate agencies in one building, which is a local annex for the main agency in the next block. A monumental expression was deliberately chosen for the highly visible site, although the building relates to its neighbor agency through materials and bay spacing. Situated on a sloping site, the design allows access on grade at both levels, and utilizes reflective glass block for a striking accent.







**DANIEL CENTRE, Greenville, S. C.,  
DANIEL ARCHITECTS,  
ENGINEERS AND PLANNERS**

Located on a 110 acre suburban site, phase 1 of a three phase master plan consists of a seven-level, 435,000 square foot office building which provides work space and support services for 1,500 employees of Daniel International Corporation. A 900-seat employee cafeteria with terraces for outside dining is located adjacent to the office building on one of the many lakes that dot the campus.

**BELLAMY LAW OFFICE,  
Myrtle Beach, S. C.,  
TIMBES/WILUND/USRY/  
ARCHITECTS, INC.**

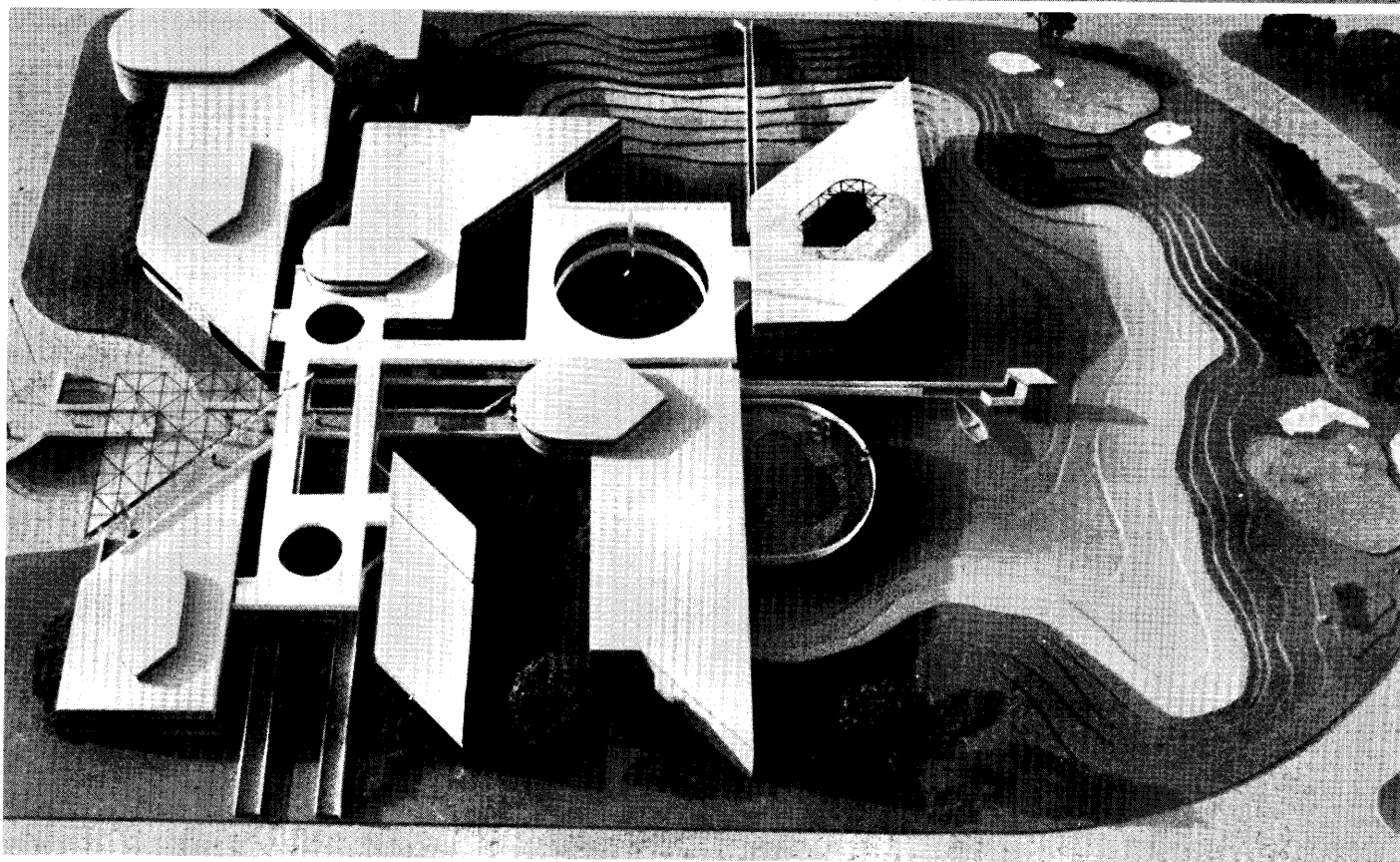
This building includes 13,500 square feet of expandable space to accommodate three divisions of the firm: litigation, real estate, and tax law with approximately 50 employees. Special emphasis was placed on the controlled separation of the public from the attorneys' offices, bringing the two together at the four conference rooms.



**CIBA-GEIGY, Research Triangle Park,  
N. C., DANIEL ARCHITECTS,  
ENGINEERS AND PLANNERS**

Located in the midst of a tree covered site, this 40,000 S.F. two-story structure is carefully sited in order to minimize the disruption of its natural setting. It contains research laboratories, environmental growth chambers, and a separate 5,000 square foot greenhouse connected by means of a glass enclosed walkway.



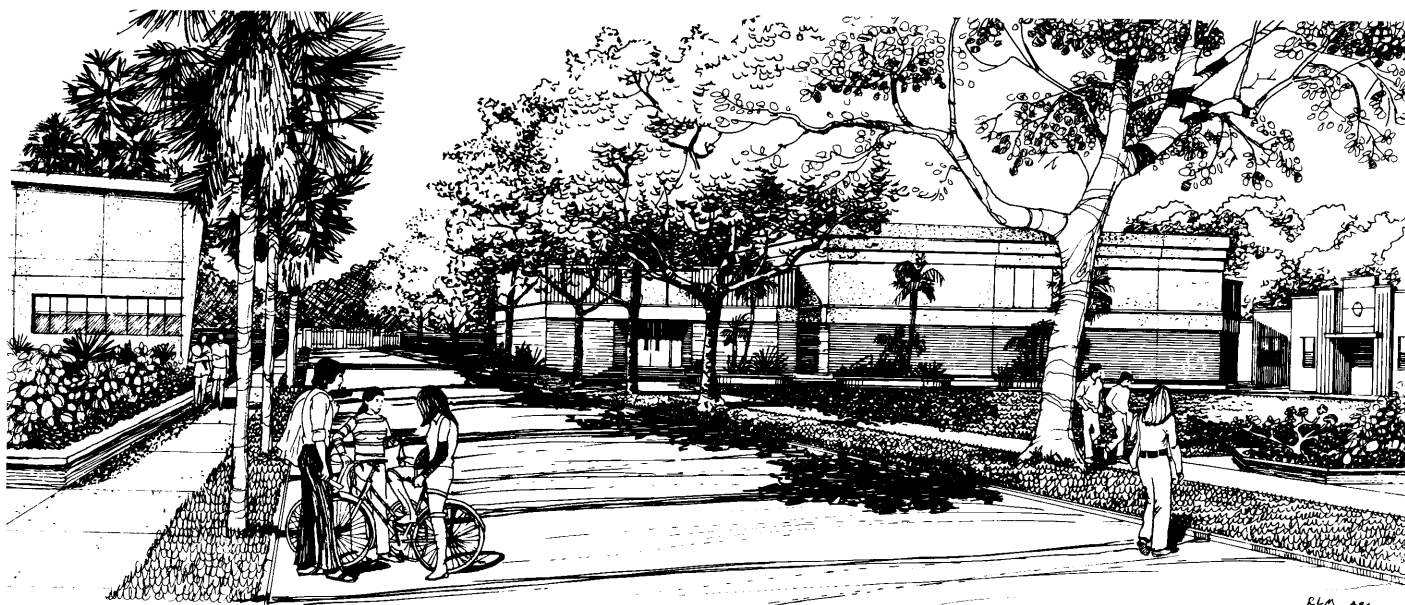


**TOURISM EDUCATION CENTER, Conway, S. C., STEVENS & WILKINSON, INC.**

Horry-Georgetown Technical College is the setting for this multi-building educational complex. Contemporary forms in combination with a man-made lake give the project the curb appeal necessary to attract Grand Stand tourists.

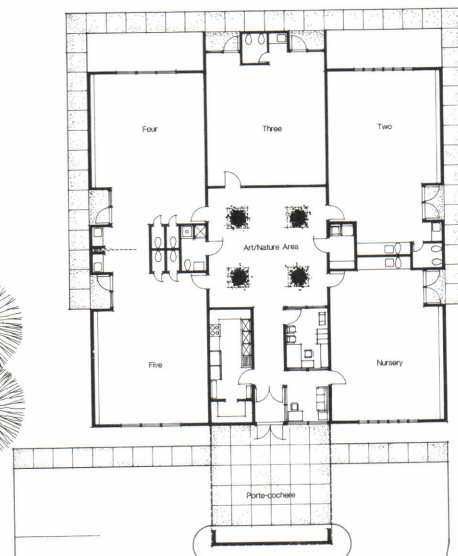
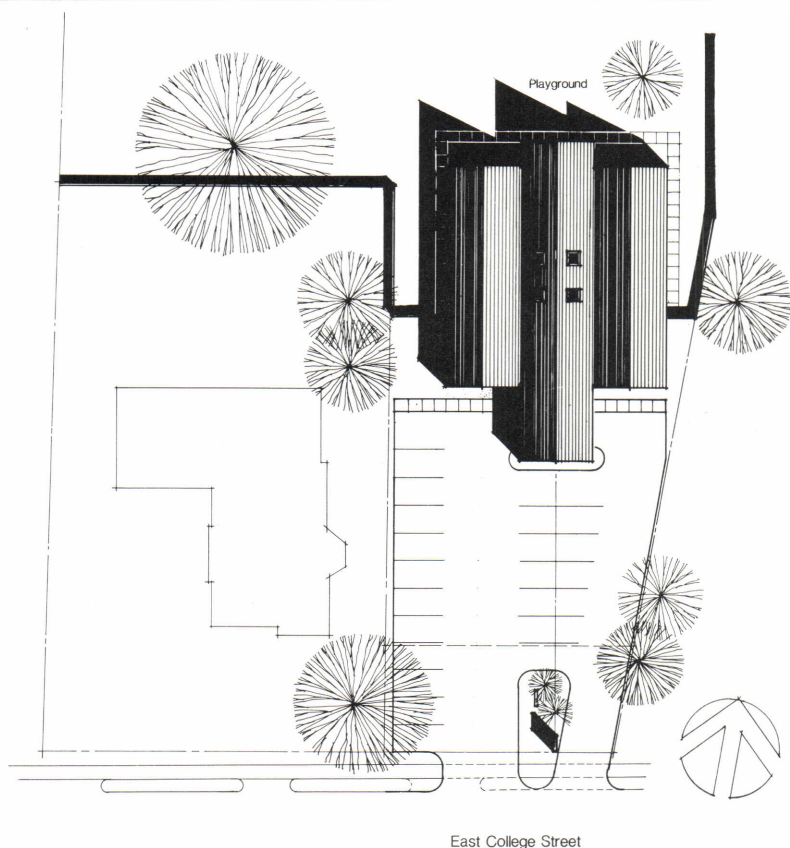
**BURKE HIGH SCHOOL CAMPUS, Charleston, S. C., J. HARRELL GANDY & ASSOCIATES, P.A., ARCHITECTS**

Involving a three-year total campus renovation, existing buildings are utilized through reorganization and renovation along with construction of a new fine arts building. When completed, this complex will provide an Arts Magnet School and much needed development in a depressed area.



RLA 485



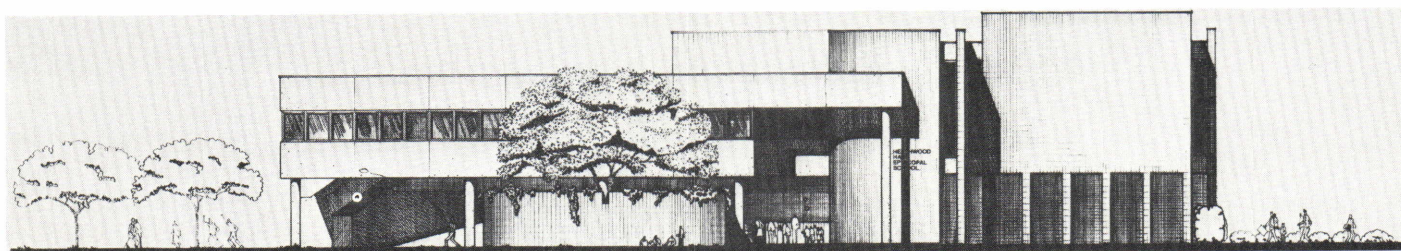


**PALMETTO ACADEMY, Simpsonville, S. C., DESIGN PARTNERSHIP, INC.**

The design of this 5,000 square foot child development center reflects the character of the surrounding residential areas. In plan, classroom/activity spaces are grouped around a community art/nature area which has high sloped ceilings with roof windows providing natural light. Visual interest on the building elevations is created using varying window patterns and simple geometric shapes for the gable louvers which will be painted with bright primary colors.

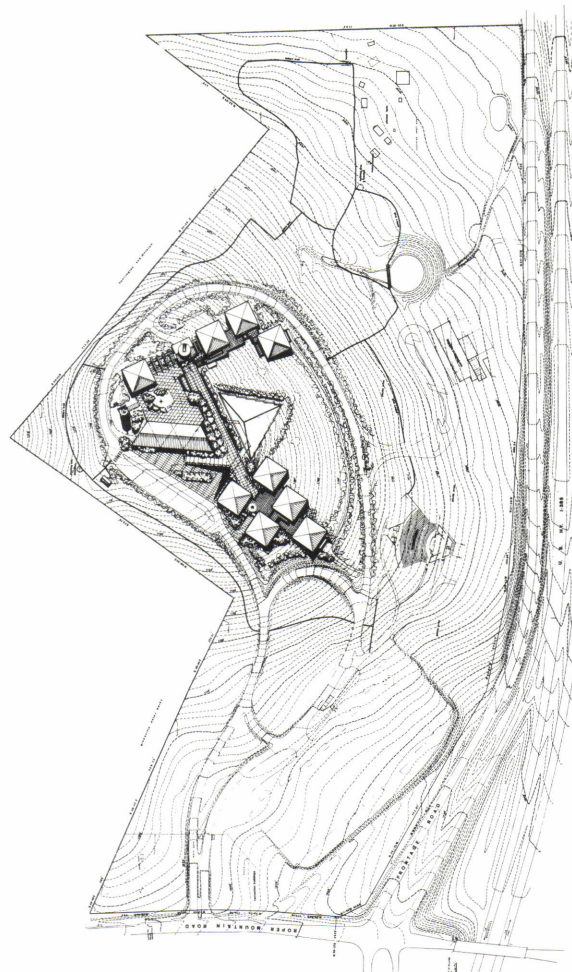
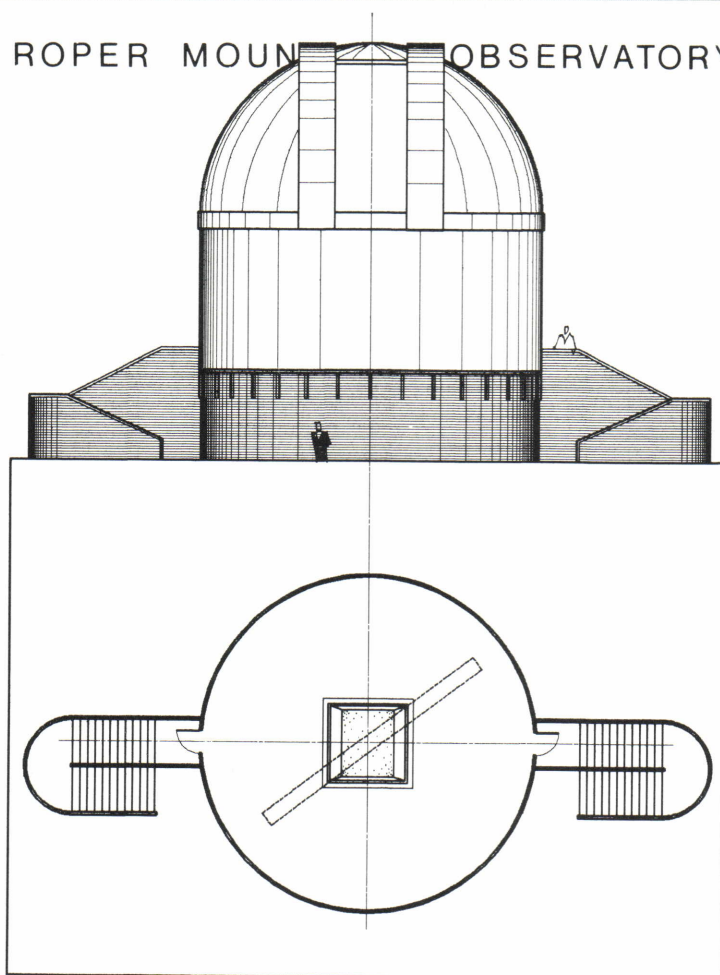
**HEATHWOOD HALL EPISCOPAL SCHOOL/CAMPUS CENTER, Columbia, S. C., MOLTEN-LAMAR ARCHITECTS**

The proposed campus center of this private school is used as an organizing element and entry point for the otherwise nebulous campus layout. The necessity of elevating the enclosed areas of the building due to flood plain restrictions encouraged development of a plaza level under the building. The campus center consists of library, auditorium, and computer and seminar spaces.





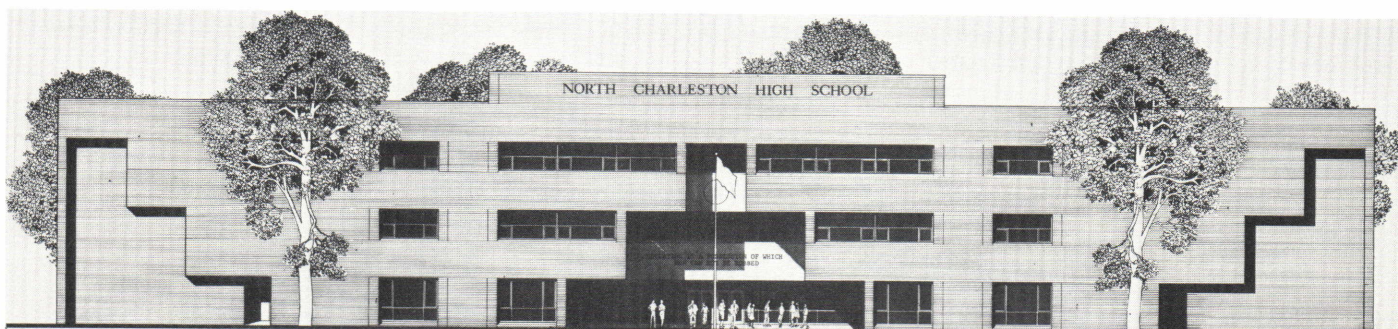
## ROPER MOUNTAIN OBSERVATORY



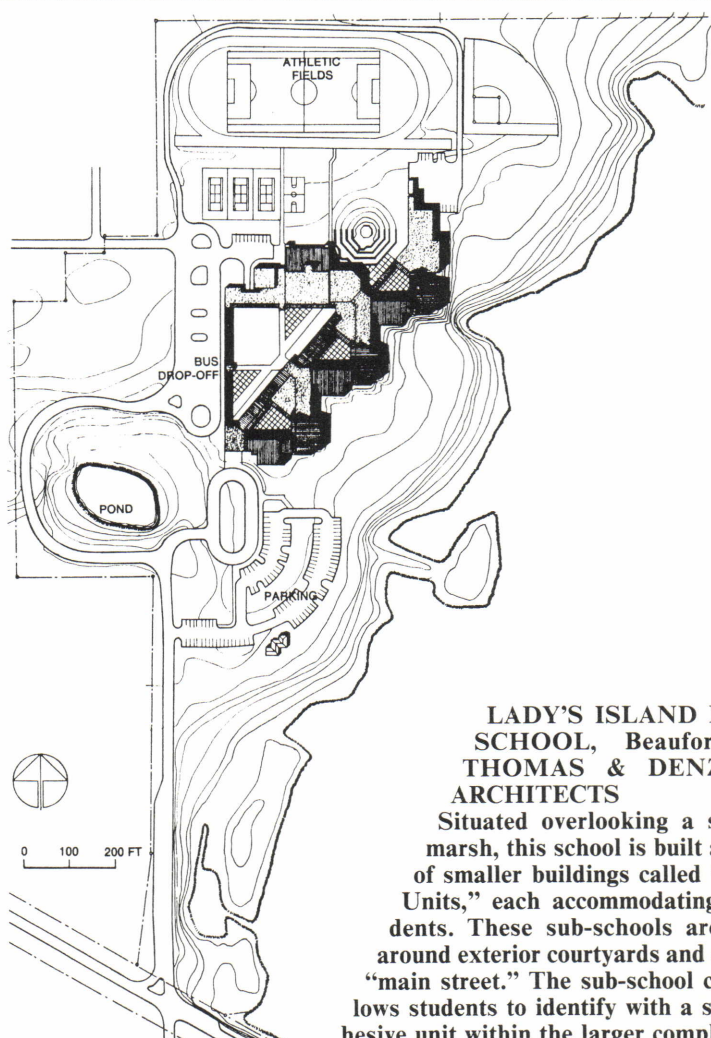
**ROPER MOUNTAIN SCIENCE CENTER, Greenville, S. C., CRAIG, GAULDEN AND DAVIS, ARCHITECTS, INC.**  
 This complex is a resource of the School District of Greenville County, near the intersection of Interstates 85 and 385. Existing on the mountain are parking areas, an outdoor amphitheatre, a horticultural learning center and a living "Pioneer Farm." The foundation for Buckminster Fuller's geodesic cube, planned but not erected, shall form the base for an aviary-type facility. This also sets up the geometry of future development on the site: "Hall of Science," housing auditoriums and laboratories concerned with health care; a planetarium; and other future activities.

## **NORTH CHARLESTON HIGH SCHOOL, North Charleston, S. C., LUCAS, STUBBS, PASCULLIS, POWELL & PENNEY, LTD.**

This new 145,000 square foot school is designed to replace a demolished 1930's vintage local high school. It was carefully designed to stand on its own as a new building and to recognize the character and heritage of the old school building.

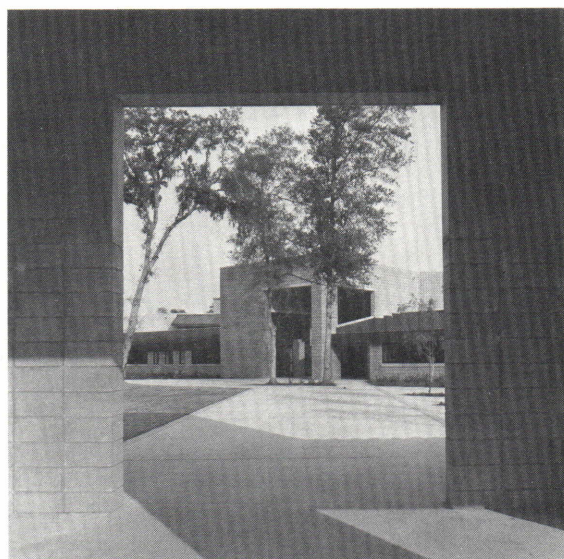






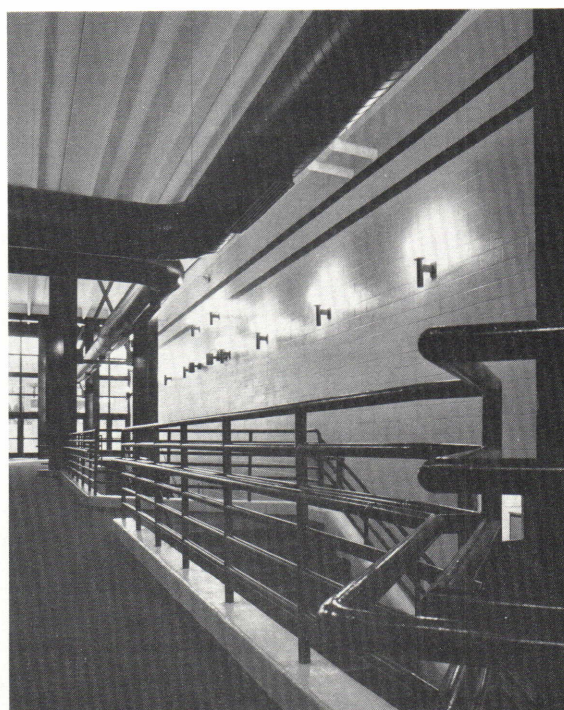
**LADY'S ISLAND MIDDLE SCHOOL, Beaufort, S. C.,  
THOMAS & DENZINGER, ARCHITECTS**

Situated overlooking a salt water marsh, this school is built as a series of smaller buildings called "Learning Units," each accommodating 100 students. These sub-schools are grouped around exterior courtyards and a diagonal "main street." The sub-school concept allows students to identify with a smaller cohesive unit within the larger complex.



**BATESBURG LEESVILLE MIDDLE SCHOOL, Batesburg, S. C.,  
DRAFTS & JUMPER, ARCHITECTS, PA**

Designed to minimize contact with major rock outcroppings, this award winning school turns its offset elevation into an advantage while creating large colorful spaces on a minimal budget.







**FELLOWSHIP PRESBYTERIAN CHURCH, Greer, S. C., NEAL, PRINCE & BROWNING ARCHITECTS, INC.**  
Phase One of a multi-phased building program, this small church sits in an open meadow between two rapidly developing subdivisions. The design intent was to keep all building forms straightforward for maximum economy, yet make a bold statement with the east facing window visible from both axes of this corner site.

**ST. FRANCIS OF ASSISI EPISCOPAL CHURCH, Chapin, S. C., ARCHITECTS BOUDREAUX, LTD.**

Located on a heavily wooded site, this church and fellowship hall for a congregation of about 500 people is both contextual and historical. Its ambiguous scale, tight 'urban' exterior spaces, and playful dialogue between the two buildings evoke a highly layered church design within a very tight budget.





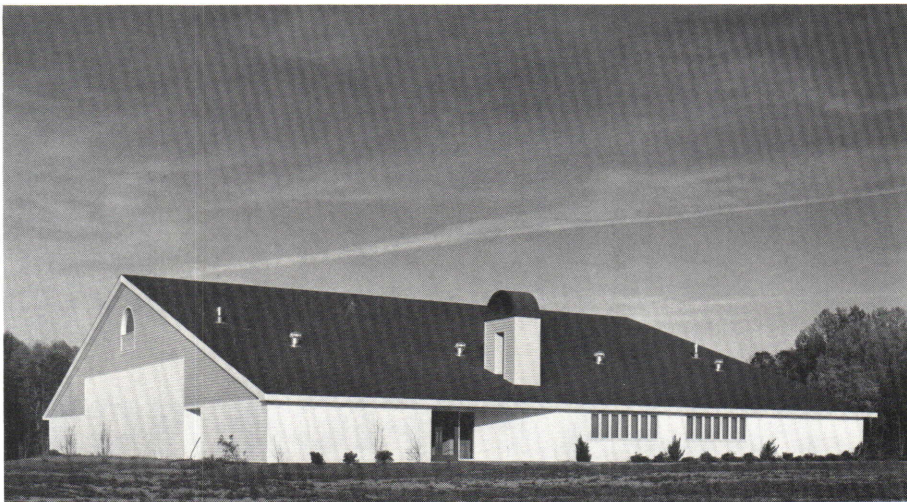


**FIRST BAPTIST CHURCH,**  
Greenville, S. C.,  
**DANIEL ARCHITECTS, ENGINEERS  
AND PLANNERS**

Included in this expansion project is a 1,400-seat sanctuary, new facilities for the Media Center and Music Department, and additional classroom space. A large steeple is the dominant visual feature of the unusual asymmetrical design which responds to both the site and the program developed by the church. Utilizing the slope of the hill, the spaces under the Sanctuary provide for the Chapel, the Media Center, and additional classrooms.

**BETHESDA METHODIST FAMILY  
LIFE CENTER, Powdersville, S. C.,**  
**NEAL, PRINCE & BROWNING  
ARCHITECTS, INC.**

The project is located in an open meadow in a rural community. The building form responds to the neighboring white clapboard-sided farm houses. Building systems include a combination of prefabricated steel and conventional wood framing.



**FIRST BAPTIST CHURCH,**  
Simpsonville, S. C., **GREENE &  
ASSOCIATES ARCHITECTS, INC.**

Designed as a dramatic extension to an existing linear education building, the sanctuary addition for this Simpsonville church remains sympathetic to its elder, Tudor gothic counterpart through extensive use of brick arches, window proportion, and brick coloration.

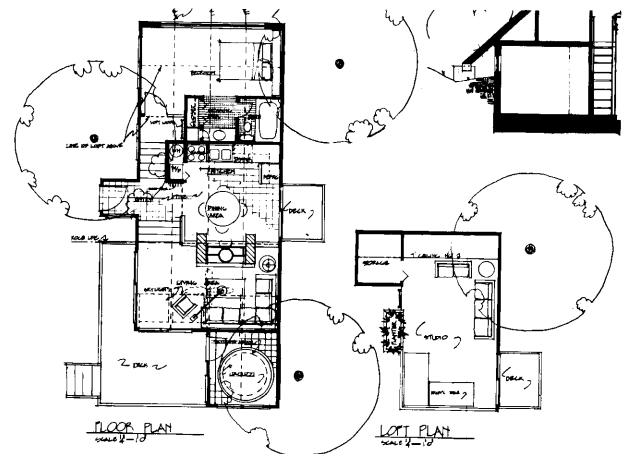
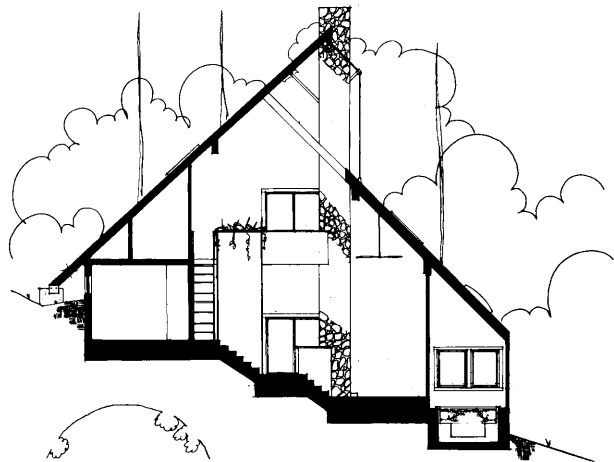
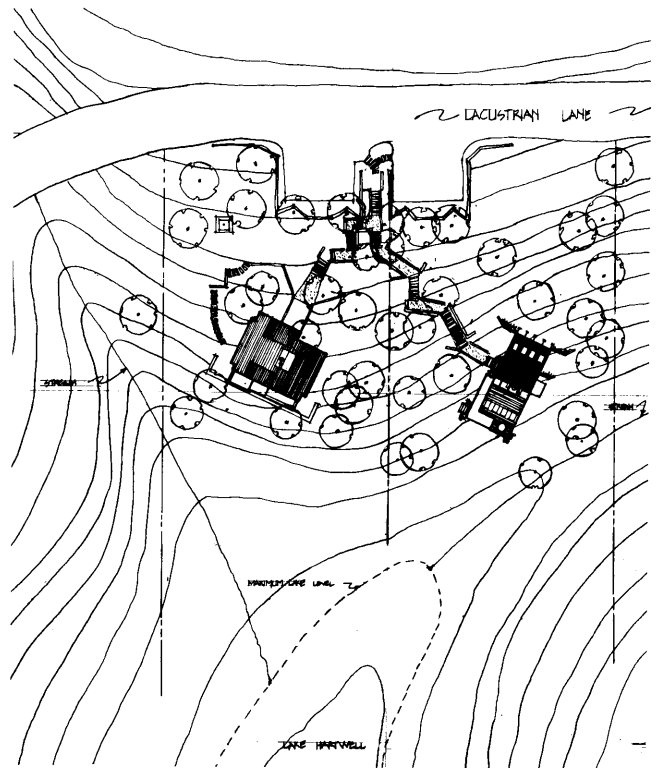


## SECOND YEAR

### A GUEST HOUSE NEAR CLEMSON, S.C.

By Wes Taylor

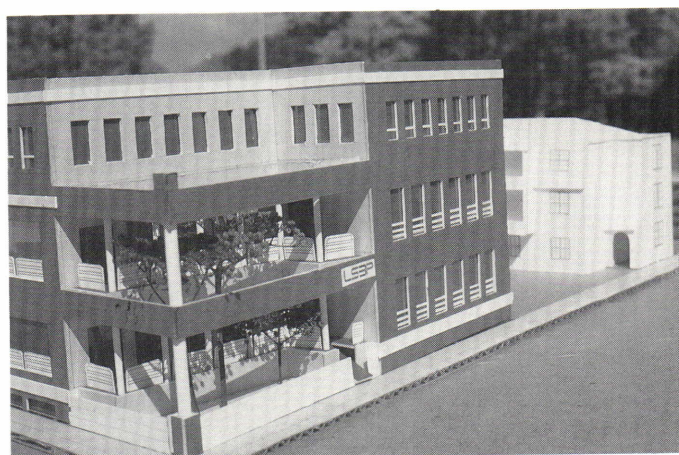
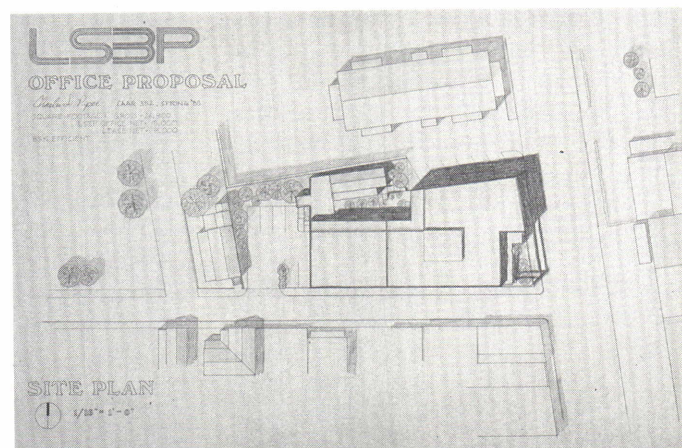
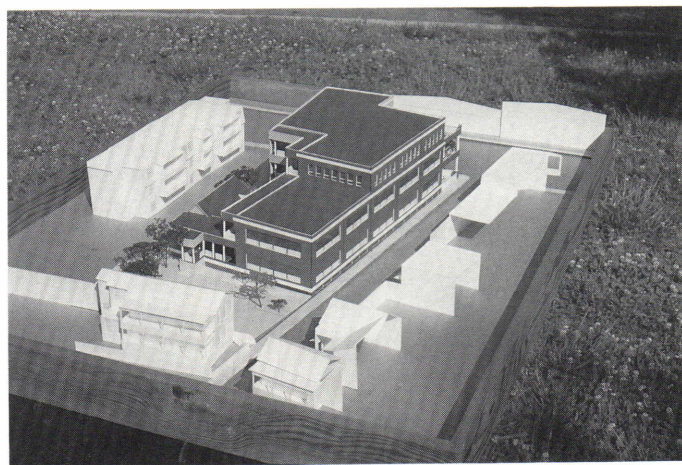
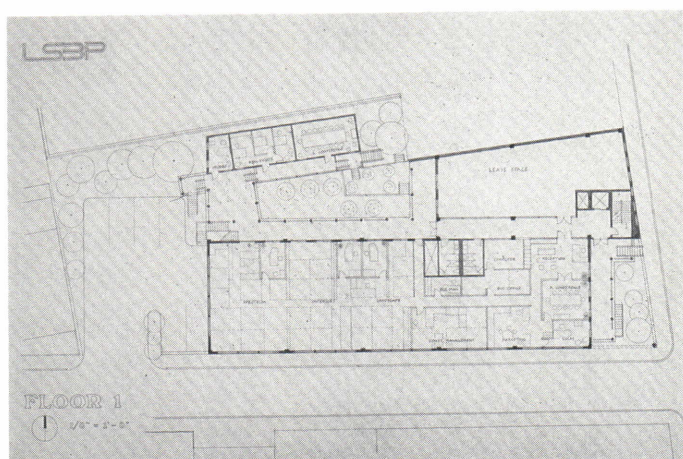
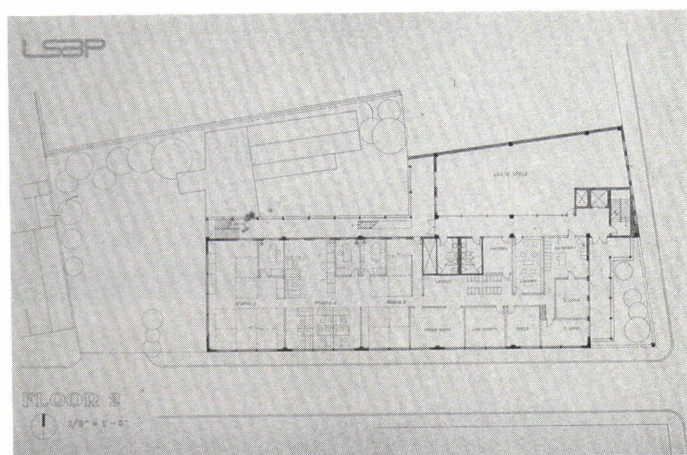
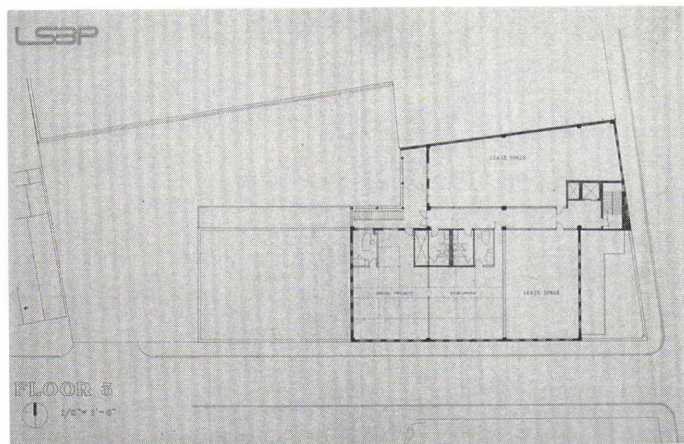
Perched on a steeply sloped, wooded site, this guest house is designed as a partner to Clemson Professor Gayland Witherspoon's own award winning residence.





# THIRD YEAR

## PROFESSIONAL OFFICES FOR LS3P, CHARLESTON, S.C



Designed by Charles Piper



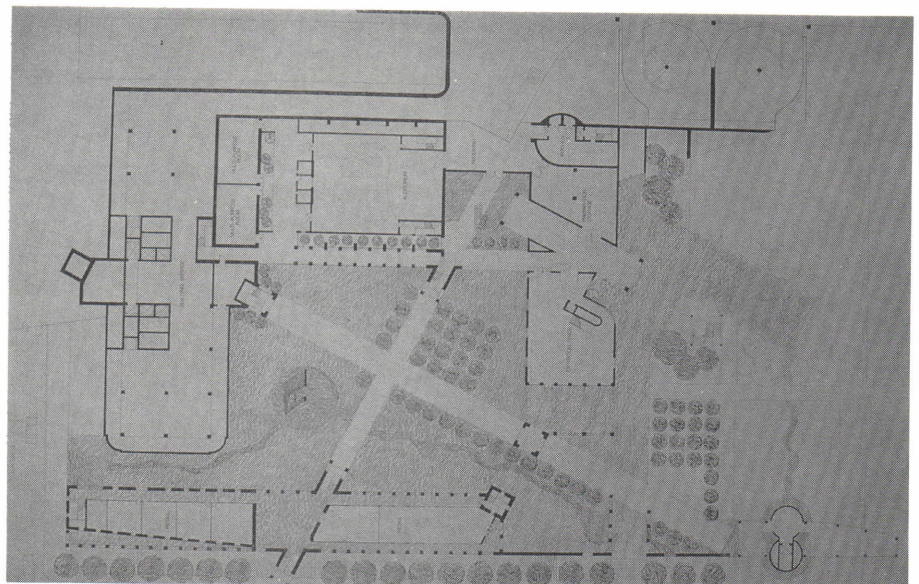
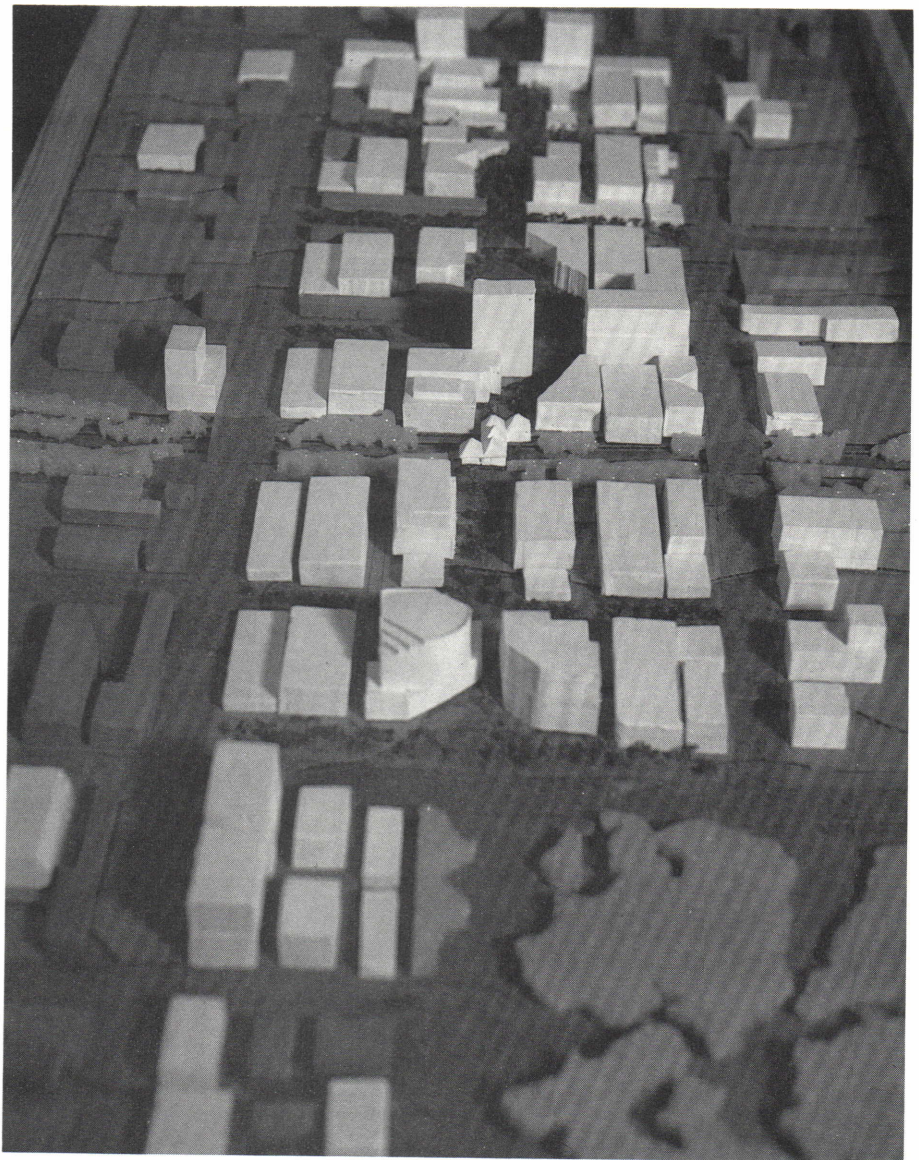
## FOURTH YEAR STUDIO PROJECT

### A STUDY OF THE CONGAREE VISTA, COLUMBIA, S.C.

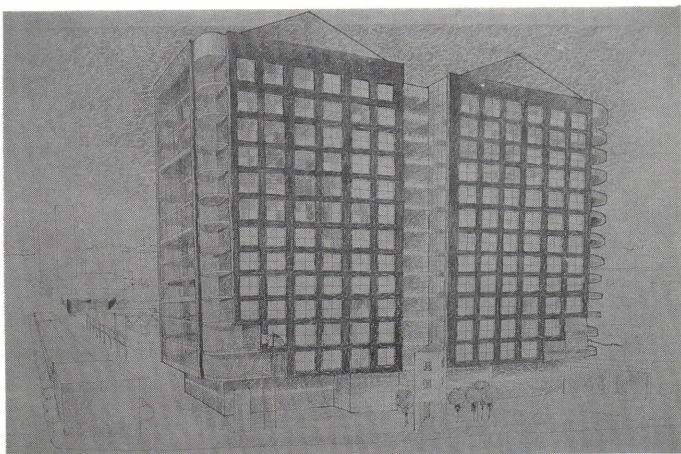
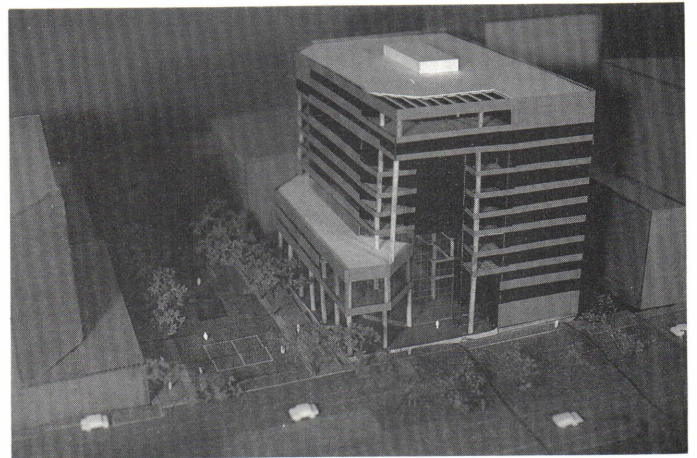
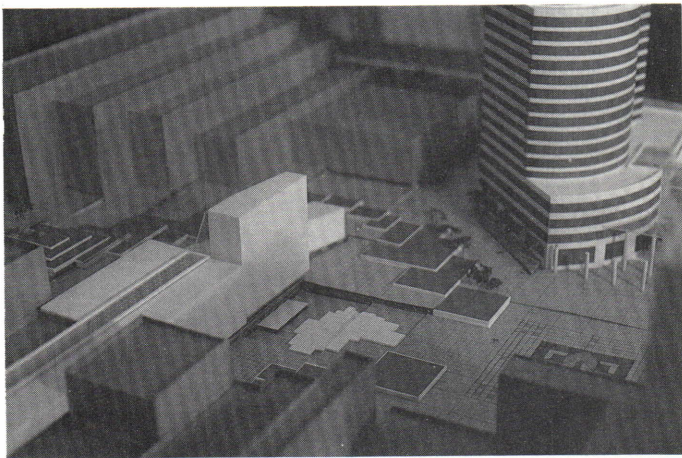
The spring semester of 1985 for John Jacques' fourth year studio was highlighted by the undertaking of an extensive project in Columbia involving a portion of the city slated for development known as Congaree Vista. Involving planner Robert Marvin, whose master plan for the area has been adopted by the city, and meeting with local officials and architects, the students were able to grasp a realistic project from many different angles.

One of the features of this problem was the team approach the students were required to foster. The results, as illustrated in the following projects, were the products of a real-life office type organization.

Columbia architects familiar with the project sites were involved in the critiquing and jurying of the projects.





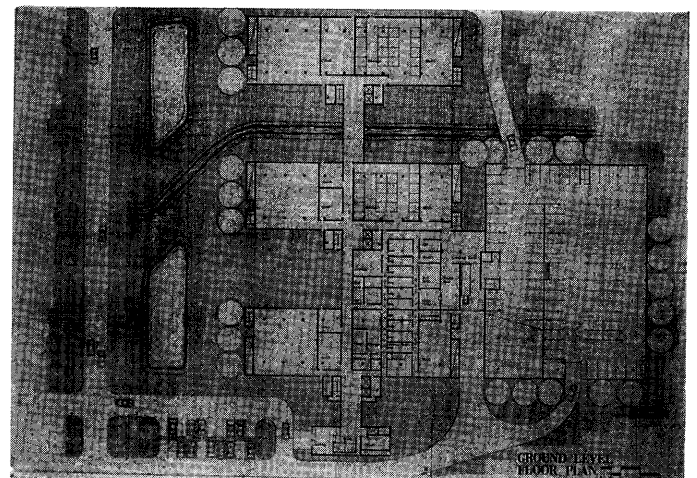
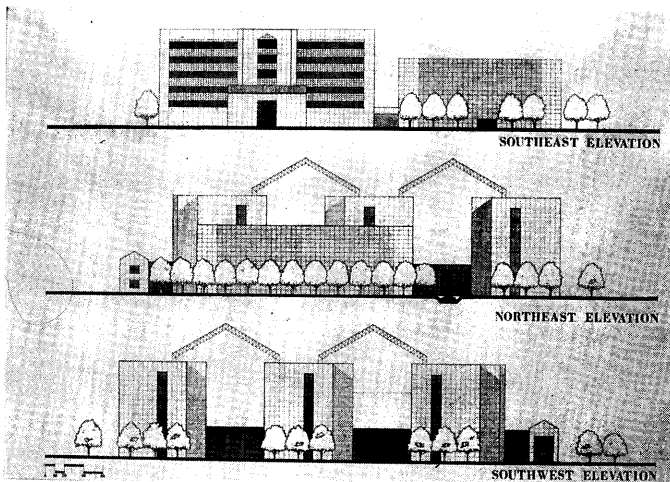
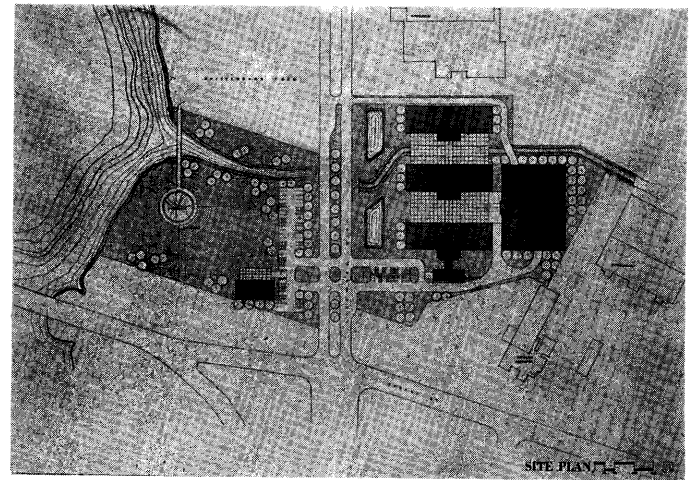
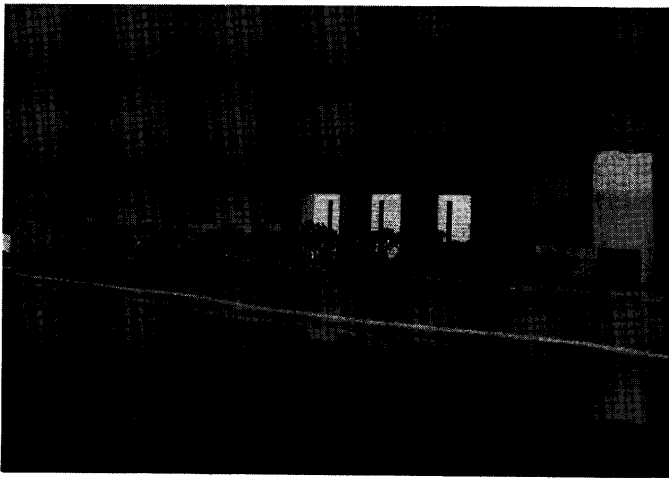
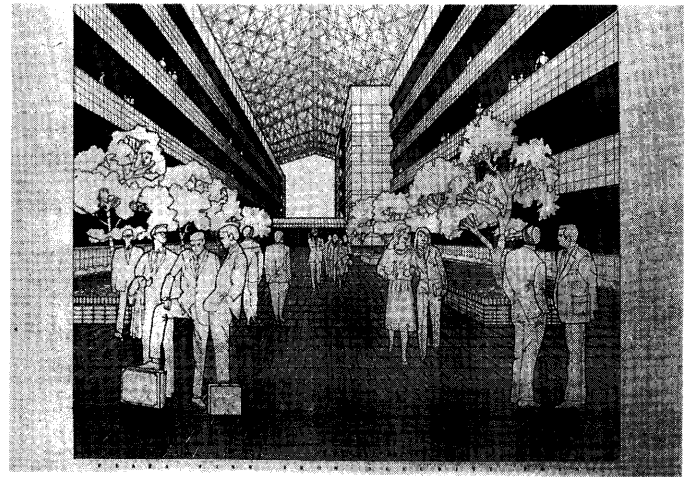




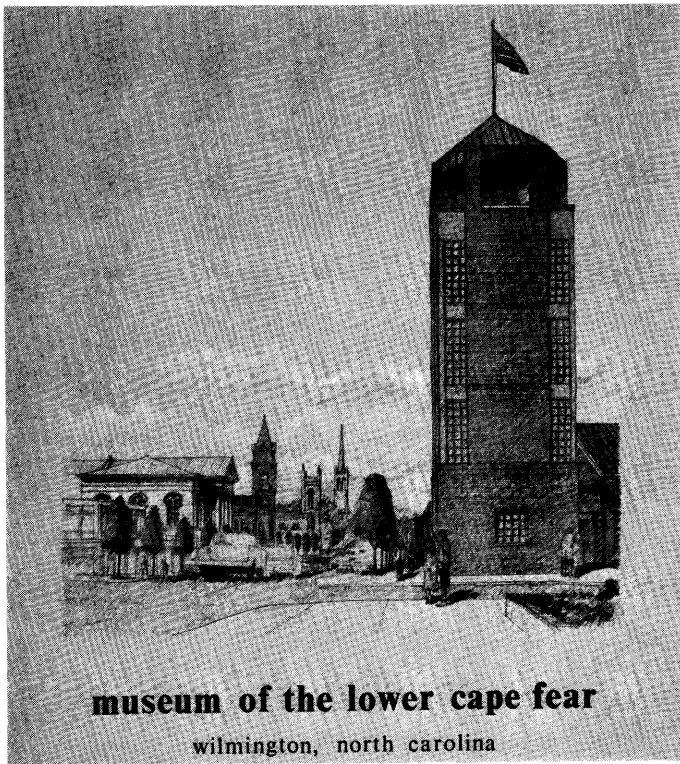
# FIFTH YEAR TEAM PROJECT

## A CHARLESTON RESEARCH CENTER CHARLESTON, S.C.

By  
Glenn Lattanza  
Jim Mehserle  
Wayne Rogers



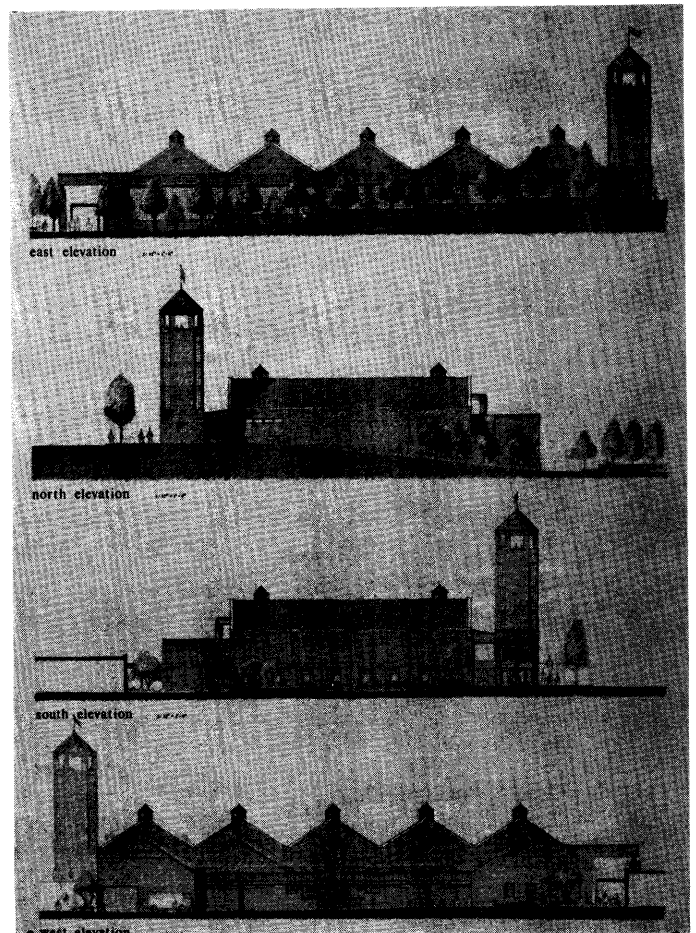
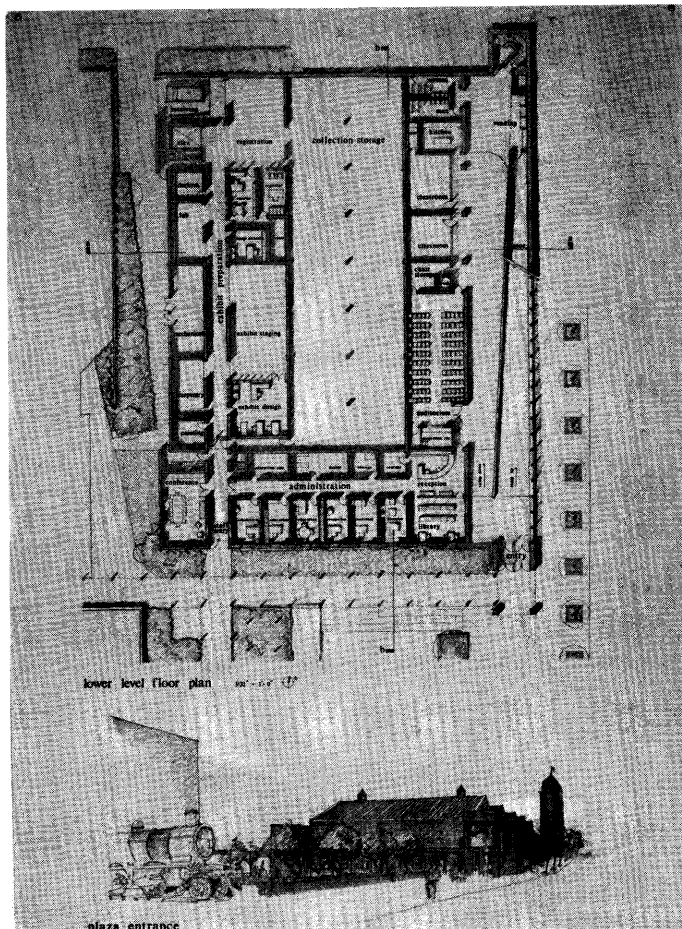




## SIXTH YEAR TERMINAL PROJECT

### MUSEUM OF THE LOWER CAPE FEAR, NORTH CAROLINA

By Scott Baker





# I'M GONNA HIRE A WINO OR ARCHITECTS — WHO NEEDS 'EM?

by Michael S. Kohn, AIA

The popular country-western song of 1981 humorously portrays the plight of a desperate wife. To keep her husband at home and away from drinking establishments, she plans to hire a wino to decorate their home in the manner of the husband's favorite dives. Very entertaining lyrics, but not an advisable way to obtain quality design! Hiring an architect, on the other hand, may not make for very interesting lyrics, but it would definitely get the design job done right.

**"BUT I JUST NEED FOUR WALLS AND ROOF, NOT AN ARCHITECT!"** ..... Bzzzt. Wrong!

Architects are trained in discovering and clarifying what a client really wants. In the profession this skill is technically known as "listening." In architecture school, students are taught that the fact that almost all architects are born with *two* ears and only *one* mouth is a matter of good design and suggests a pattern of the architect's function. Architects are experienced in finding ways to make buildings function for maximizing profit, comfort, time, or whatever else the owner might be seeking. The architect is trained in history (how it was done before) and has personal daily experience solving the problems the client faces only periodically. Oftentimes the architect can find a solution that is even simpler than any the owner may have imagined.

**"MY BUILDER FRIEND CAN PROVIDE ALL I NEED"** ..... Bzzzt. Wrong!

A builder is trained at building, an architect is trained at designing. Architects are the single professionals educated and experienced in guiding people through the entire building process. Why else would all fifty states require architects' participation on their state buildings as well as all other significant public buildings? Architects can help owners find just what it is they want and can help reach that delicate balance between function, cost, safety, and aesthetics. Architects can make explorations and changes on paper where modifications are inexpensive rather than out of bricks and mortar where changes are costly. The architect, in short, is the *owner's agent*.

One could get a builder to erect a structure — perhaps even a tried-and-true one that the builder thinks is good — and choose to occupy it after seeing the finished product. Such an approach has the advantage of being able to see life-size what the consumer is going to get but to which he or she will have to adapt. An architect, on the other hand, can take the opposite approach of making the environment adapt to the owner, his or her needs, tastes, and peculiarities. What the consumer gets from an architect is a custom product, one tailored to specific requirements.

**"BUT ALL THIS CUSTOMIZING IS GOING TO COST ME MORE MONEY!"** ..... Bzzzt. Wrong!

Wrong because, even though in the short run the point may be true that there is an outlay of expense for an architect which often adds to the initial expense of a building, the building will pay for those costs by allowing for increased profits, productivity, satisfaction, and ability to attract. Since the building will be substantially contributing to the client's advancement, it is appropriate that the extensively-trained professional who helped make it possible should share in that benefit. So there is an immediate cost. Sometimes, though, the cost of using an architect is offset even at the outset by savings he or she can recommend by changes in the client's operations, by efficient construction systems, and by designing energy- and maintenance-efficient facili-

ties which, over the building's operating life, provide tremendous savings. Examples: Many businesses or churches ready to thunder ahead in a massive and expensive building expansion, have been advised by their architect that they could save money with minimal sacrifice by going to multiple shifts or otherwise changing operations to more fully use their existing facilities. Numerous times, architects have taken an "unbuildable" or "impossible" site purchased at a bargain price and turned it into a successful project, thereby saving the owner some high land costs.

Architects do not cost clients money. They save clients money. They can save money in the long run, and oftentimes they can save money even on initial construction costs. Regardless of when the savings occur, one gets an *added quality*. Client and architect alike know the truth in the saying that the bitterness of poor quality lingers long after the sweetness of a cheap price is forgotten.

**"WHAT ELSE DO ARCHITECTS DO?"** ..... Boing, Boing! Right question!

In a nutshell, architects by design help clients to carry their dreams into reality. This help can take many forms other than just drawing blueprints. A person at a project's inception may request an architect to briefly study the feasibility of putting a certain type building on a certain piece of property. Or one may ask an architect to evaluate and analyze several sites and assist the owner in identifying the best one for his or her project, or may perhaps even simply need some help deciding just how much space to have planned. Sometimes clients have existing buildings for which they require measured drawings and records of utility locations. Architects do that, too. Sometimes owners want logos or other graphics to go with their total environmental image. Architects often get involved with landscape design, interior design, and furniture and art selection. Architects can design furniture and often can build it themselves or put clients in touch with other crafting specialists. On large or unusually complicated designs, architects are available to represent clients fulltime during a project's construction. In addition, architects can assist in project marketing promotion, they can run energy and life-cycle analyses on existing and proposed buildings, and they can design and implement user evaluations of existing buildings. Whatever is related to moving a client from initial problems and desires to the implementation of a suitable, satisfying solution, an architect is ready to assist.

Not all architects prefer to do all these things. Some prefer to concentrate in just a few areas. The process of selecting the right architect is a complete, separate and equally important issue and will be the topic of the next issue's article in this series on the public's relationship to its architects. Until that time, readers are invited to raise questions about the selection of architects or other items related to the profession to Ms. Kay Smith or Ms. Frances Reynolds at the SC American Institute of Architects, Columbia, 252-6050 or to the author, Michael Kohn, West Columbia, 791-1020. Resources for this article include pamphlets which are available through the SCAIA: "Nobody Wants to Listen to Your Problems — Right? Wrong,," "Architects Bite," and "You And Your Architect."

The public needs a whole lot more than a wino to do its work. Architects are trained to help people in a number of ways. They care. They care about *you*. Go see one today. ■



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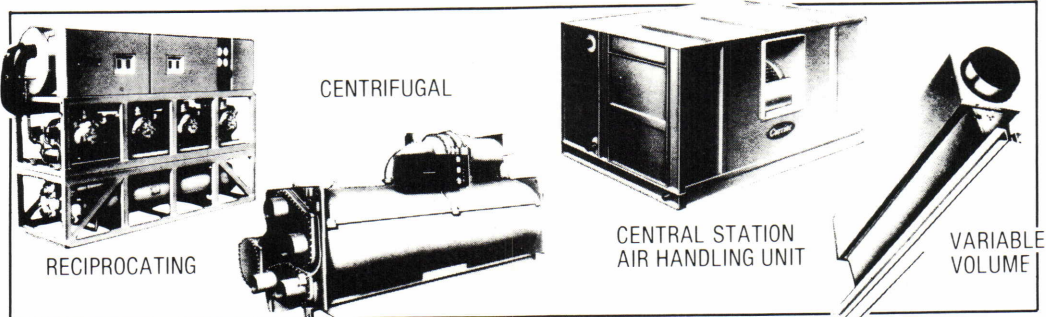
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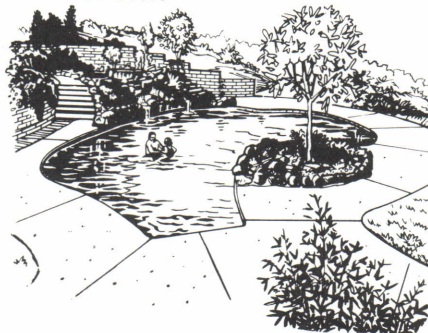
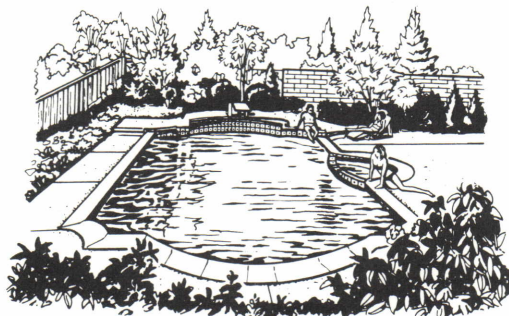
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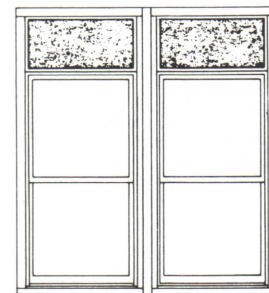
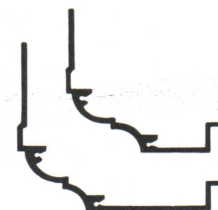
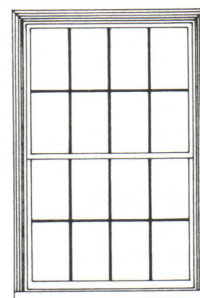
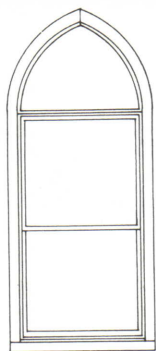
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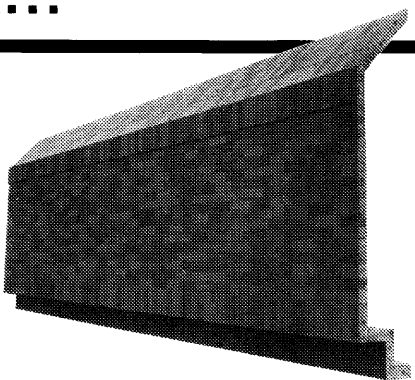
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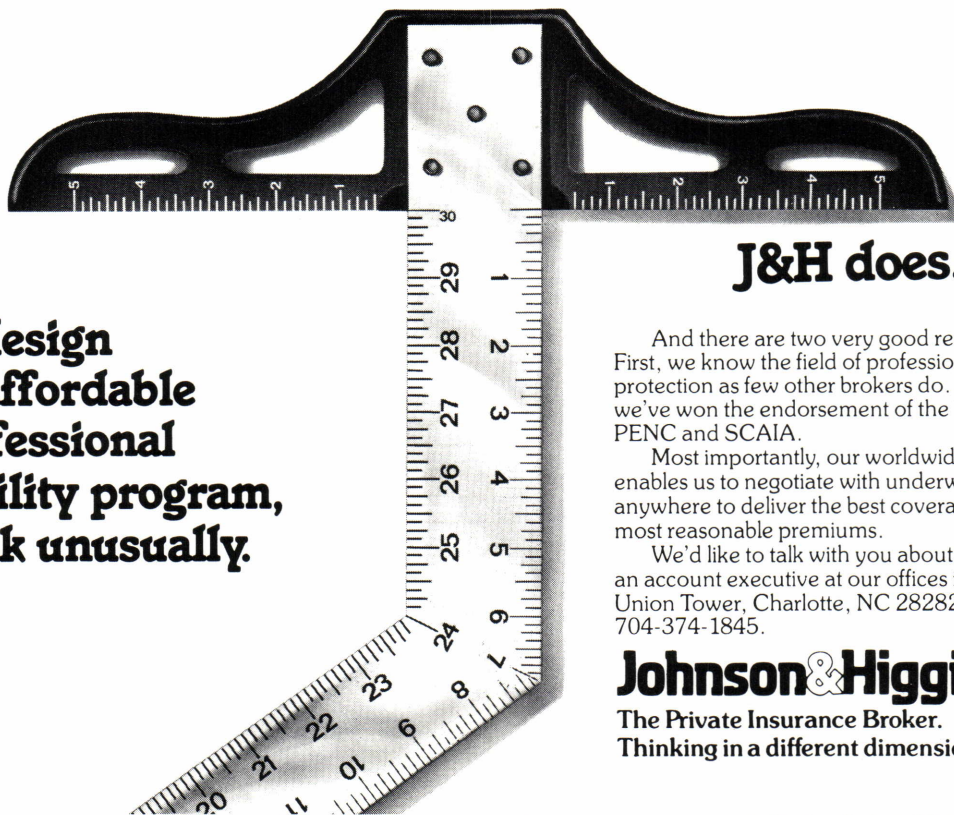
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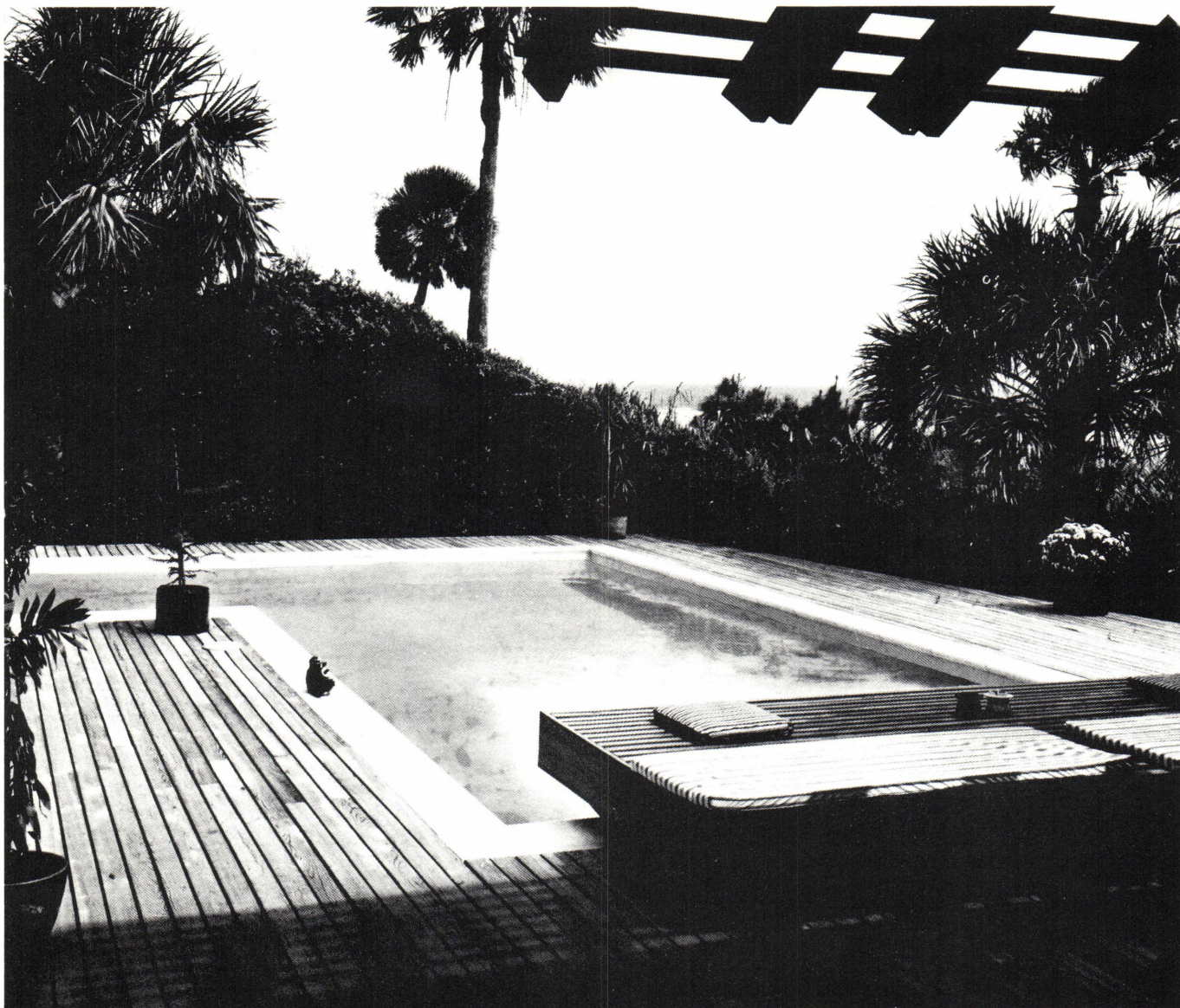
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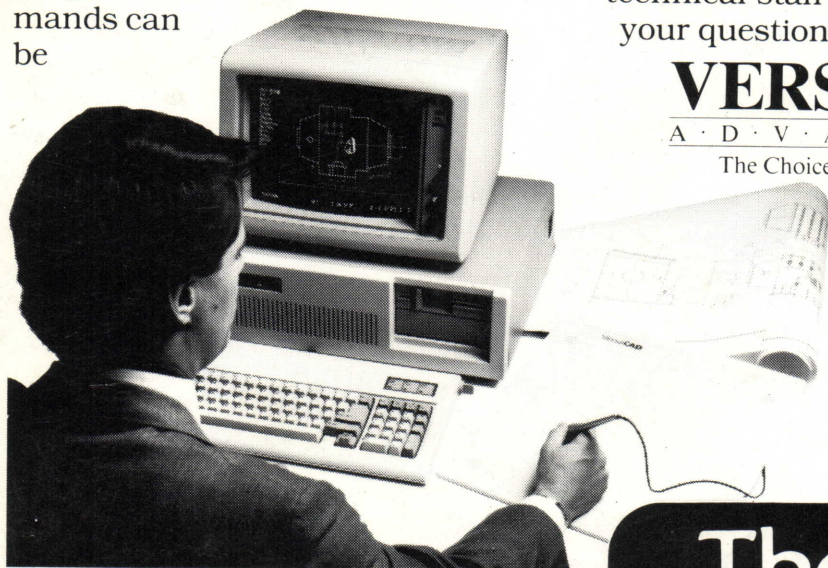
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