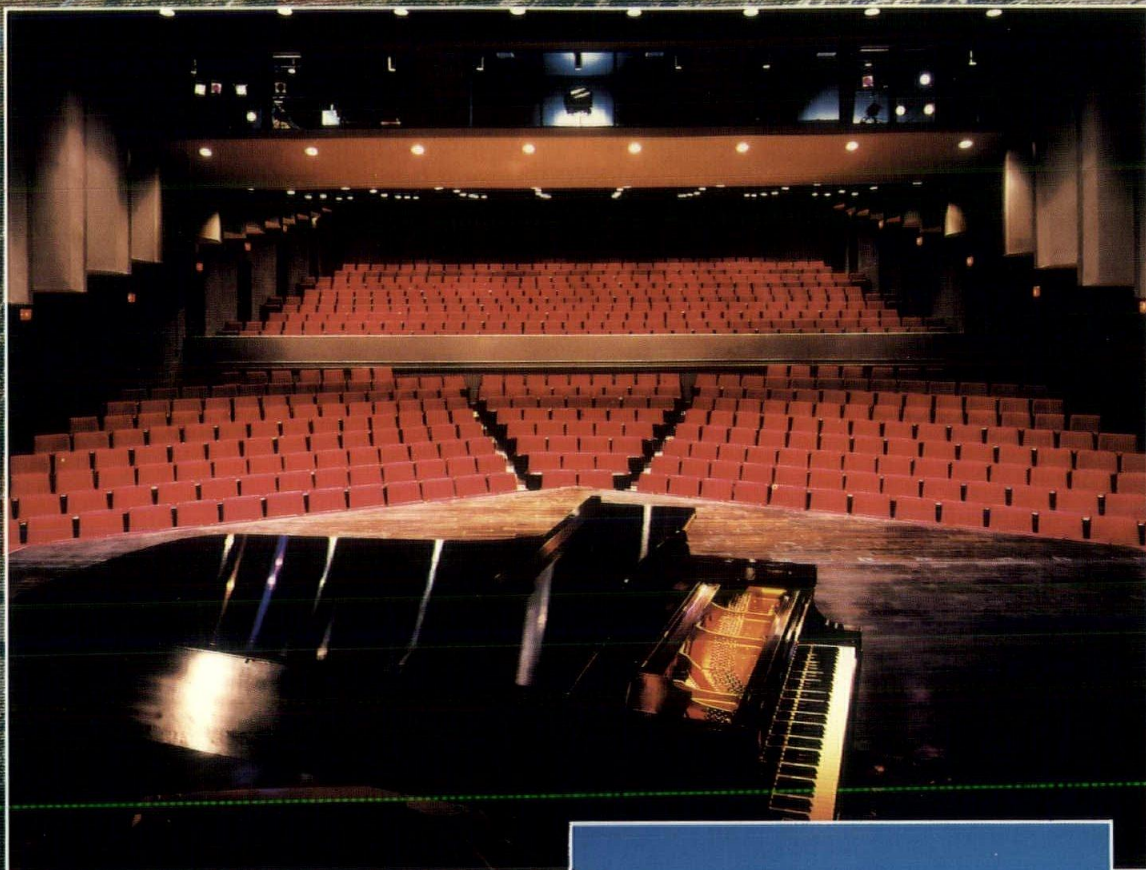


SCAIA REVIEW OF ARCHITECTURE 88/89

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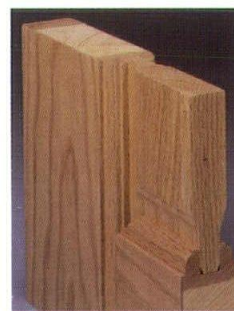
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COVER

Coastal sunset view of King's Bay Enlisted Dining Facility by Lucas, Stubbs, Pascullis, Powell, and Penny. LS3P has consistently produced a high quality of architecture over the years. This galley is evidence of the thought these award-winning architects give their projects. The facility responds to sight lines to spectacular views, accommodates local architectural styles, and even anticipates nearby future development.

More information on this project and other award-winners begins on page 19.



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Listing of all Fellows, Corporate Members, Associate Members, and Affiliates of the South Carolina Chapter of the American Institute of Architects and the firms with which they are associated.

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Ashley Furniture Industries
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High Point, North Carolina



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SCAIA LIBRARY

The SCAIA has established a library at the Cottage for its membership. Books and videotapes can be checked out for a two-week period at a cost of \$1.00 per book plus shipping. This is a valuable resource for all AIA members. The Chapter welcomes donations and memorial gifts to the library. Several of the latest book additions are:

The Architecture of Robert Mills—John M. Bryan

Site & Sculpture: The Collaborative Design Process—Wagenknecht-Harte

The Sourcebook 2nd Edition—Kirk Hersey

Post Occupancy Evaluation—Wolfgang F. E. Preiser

The growing videotape collection includes the following AIA seminars:

"Managing Projects"

"School Design"

"Managing Profitability"

"Small Firms"

"Financial Planning"

"Ownership Transition"

Contact the SCAIA Cottage (803/252-6050) to check-out resource materials.

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The South Carolina Chapter, American Institute of Architects (SCAIA), through its Qualification Based Selection (QBS) program, can be an invaluable resource to board members, committees and staff when your organization begins planning for a building project.

- This methodology can be used for an individual or an organization (public or private) needing to select an Architect.
- A public relations campaign will begin shortly to make the public aware that the SCAIA has information available for interested persons.
- "Facilitators," who will assist potential users of the QBS system, are set up statewide.
- The best method of making people aware of QBS is through all members of the American Institute of Architects.

- Call Section Directors or Kay Smith at the AIA Headquarters (Phone: 803-252-6050) for further information.

"ARCHITECTURE IN SOUTH CAROLINA"

South Carolina architecture is the subject of a slide show developed through the Public Relations Commission of the SCAIA. This show has been adapted to videotape format for use by the membership for educational and civic club programs. The project was made possible through grants from the following sponsors:

Metromont Materials Corporation
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For more information, contact the SCAIA Cottage (803/252-6050).



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"ARCHITECTURE—THE SHAPING OF SPACE"

The Greenville Section of the SCAIA has produced an educational video about the built environment along with the South Carolina Educational Television Network and the Office of Instructional Technology of the SC Department of Education. "Architecture—The Shaping of Space" is a 20-minute program that follows a mime, a wizard, and three middle schoolers as they deal with their environment. The video is an excellent tool for architects and teachers for career days and study series on architecture.

The project received grants from the following:

College of Fellows Fund of the AIA
National Endowment for the Arts/South Carolina Arts Commission/Metropolitan Arts Council

Greenville Council of Architects member firms

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The following sponsors also contributed:

Metromont Materials Corporation
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Greenville Chapter, Construction Specifications Institute

Videotapes are available for purchase through the Greenville Section—Contact Ed Zeigler (803/242-0761).

ARCHITECTURE FOR HIGH SCHOOL STUDENTS

What should I do to prepare for a career in Architecture? As a question frequently asked of architectural practitioners, a quick, easy answer is now available: Clemson University's EXPLORATION IN ARCHITECTURE.

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This year eighteen students, about half from South Carolina, attended the EXPLORATION IN ARCHITECTURE. An address by Dean Barker, AIA, began the eleven day adventure. Professor Yuji Kishimoto, as the principal faculty instructor, presented several small design projects. Professor Cecilia Volker, Ph.D. acquainted the participants with a survey of design history. Professor Richard Norman introduced the capabilities of CADD graphics and systems in Architecture. Paul Cook, AIA, introduced the students to Odell Associates offices in Greenville and the Michelin headquarters building project. The Students also visited Pendleton, South Carolina, and Professor John Jacques, AIA. At his office they discussed many of his recent architectural projects. The most recent field trip was to Atlanta, Georgia. Last year they visited the office and projects of Craig, Gauden & Davis.

The summer school costs \$730 for boarding students; costs for day students are as low as \$480. This year three full scholarships were awarded. More scholarships can be made available as additional financial support is forthcoming. Prof. Kishimoto also stated that a second level of summer school can be available if sufficient numbers of students express their interest.

More information is available upon request by contacting Prof. Kishimoto, College of Architecture, Lee Hall, Clemson University, Clemson, SC 29634-0503.



in·jēn·yə·s

in·gen·ious (adj) clever,
resourceful, original,
and inventive

— Webster's New World Dictionary, 1989 ed.

*Excellence in design.
Outstanding energy
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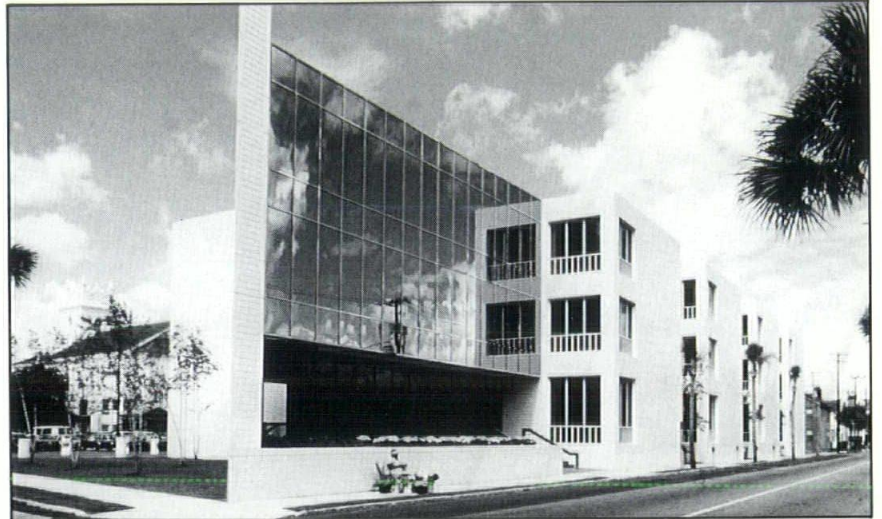
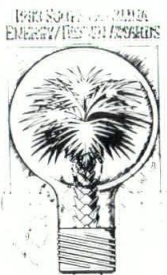


*The blending of those
qualities is as challenging
as it is desirable. Creating
buildings that success-
fully merge the two objec-
tives is...ingenious.*

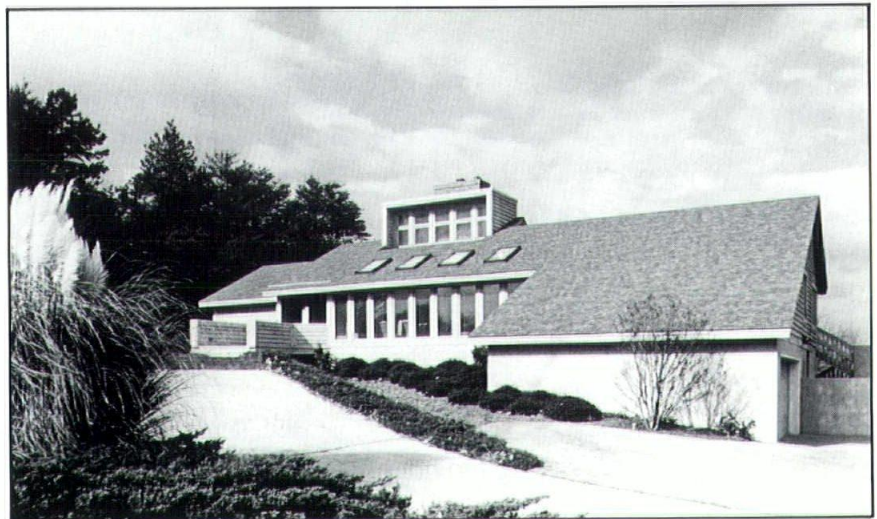
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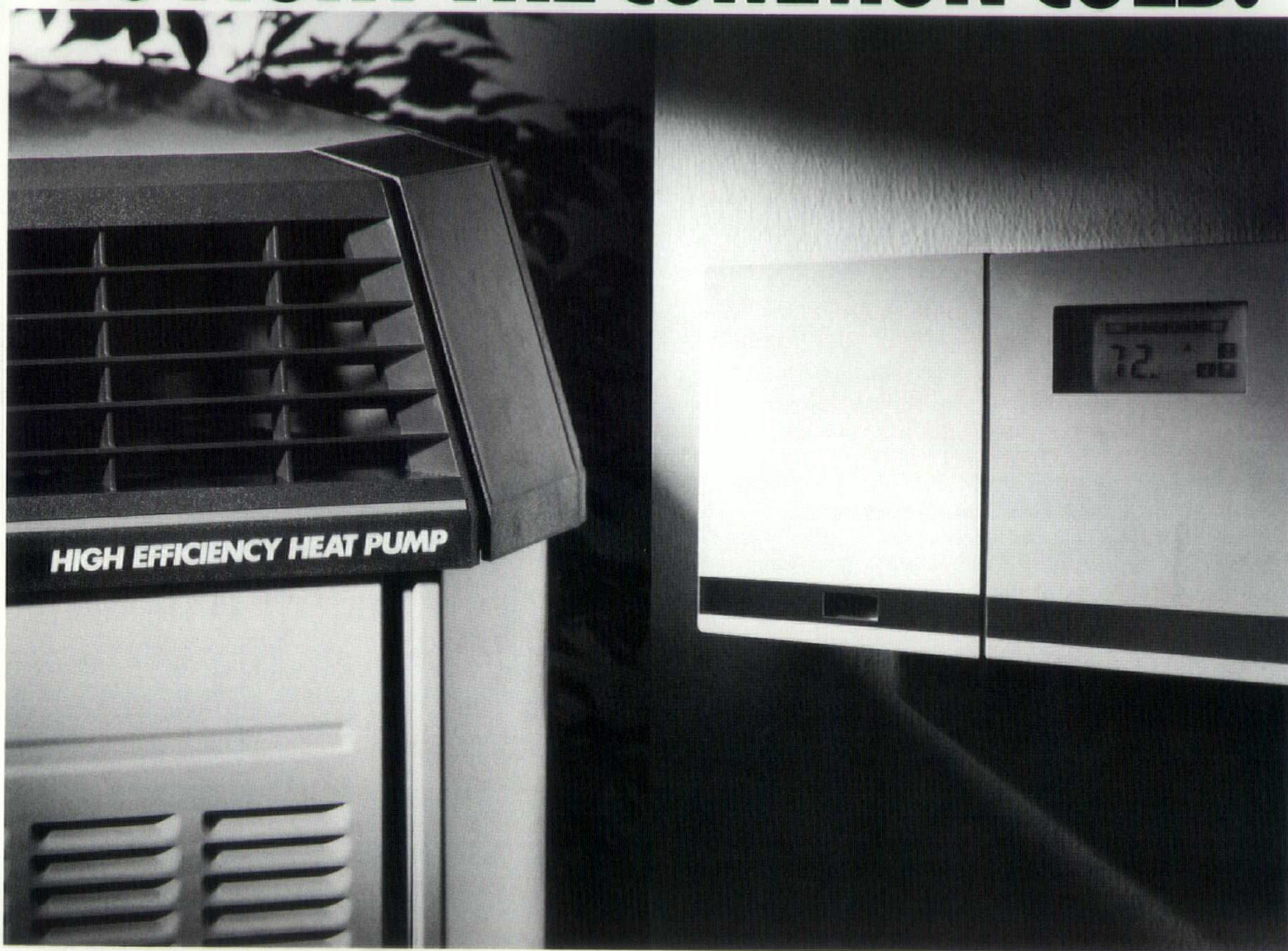
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1989 South Carolina Energy/Design Awards

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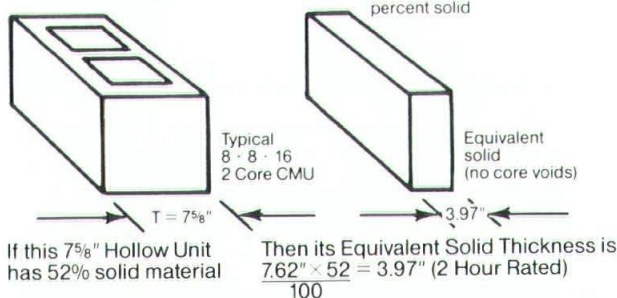
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**Estimated Ratings—"Tests of the Fire Resistance and Strength of Walls of Concrete Masonry Units", Portland Cement Association 1934

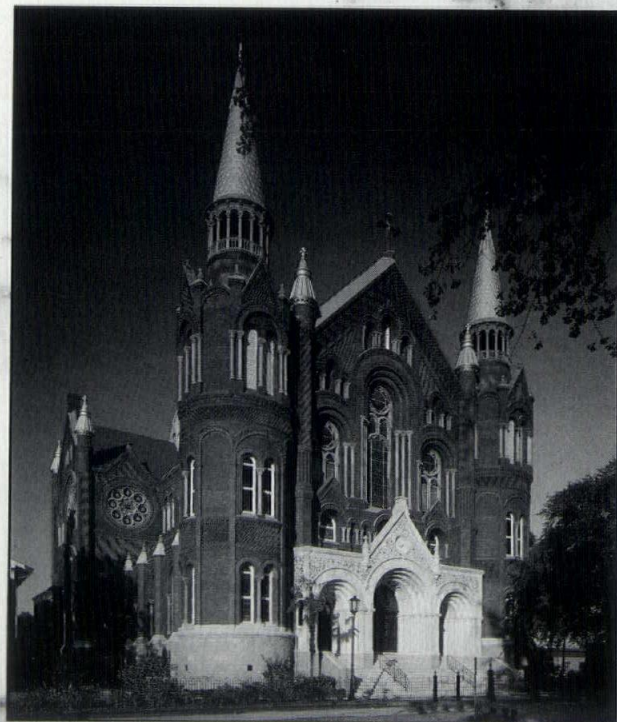
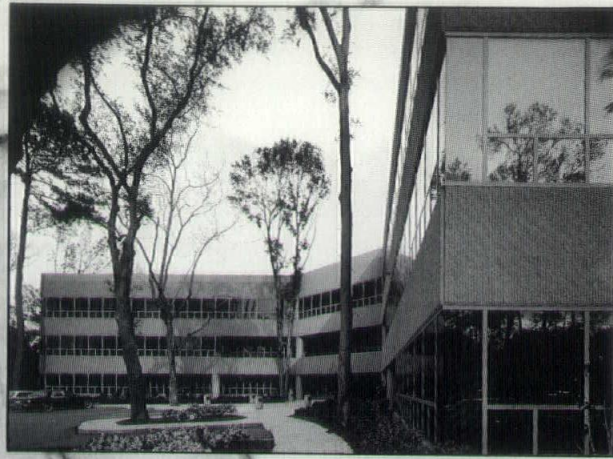
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Spartanburg R/UDAT

SPARTANBURG R/UDAT Brings Vision, Framework for Revitalization
by Pete McCall

Last November, the American Institute of Architects sent a "swat" team of nine experts in architecture, urban design and planning, transportation, real estate, and economics to Spartanburg, SC. It was the 100th such visit of a Regional/Urban Design Assistance Team (R/UDAT), a nationwide community service program offered by the AIA since 1967. The team's proposals to revitalize the city's decaying core were greeted with a rousing reception from community residents, who gave R/UDAT a five-minute standing ovation at the well-attended public meeting where the plans were unveiled.

Within two weeks of the four-day R/UDAT visit, the city launched steps to carry out the team's recommendations for developing a long-range plan for downtown future development. The city council sent its engineering and planning staffs back to the drawing boards to rework plans for reopening the pedestrian Main Street Mall to vehicular traffic—in conformity with R/UDAT proposals. In addition, a development group proposing to build a bank office/retail development on a vacant city-owned downtown block asked the city council to delay consideration until they had time to adapt their plans with the R/UDAT report.

City and business leaders expressed enthusiasm and optimism about the team's recommendations. "It's a basis to continue our efforts," said Mayor Lewis Miller after the overflow town gathering of more than 350 citizens in November. "It gives us really fantastic ideas."

The recommendations provide a conceptual framework to restore downtown as the centerpiece of this diverse industrial and eminently livable city of 45,000, as well as to enhance the city's poor self-image.

In contrast to many small U.S. cities, Spartanburg has moved away from long-standing dependence on a single industry—textiles. In the past 25 years, the city and county attracted more international investment per capita than any American community its size—an investment of more than \$1 billion. Spartanburg County is home to the U.S. headquarters of 33 foreign-owned firms and boasts more than 50 firms from 10 nations that employ over 7,000 workers. Foreign investors are attracted to Spartanburg County's "crossroads" location—midway between New York and Miami and less than a three hours drive from Atlanta or Charlotte—as well as its "pro-business environment," according to a Peat-Marwick study. Yet the county's economic vitality and livability has not extended to the city's desolate, sleepy downtown.

"Downtown is a mess. Urban renewal and Model Cities promoted wholesale demolition, and there is no there there," observed Birmingham architect Gray Plosser, AIA, after his preliminary evaluation visit to Spartanburg last fall. "It's clear that what is lacking is a

positive self-image as reflected in a sense of place at the heart of the community."

In its application for AIA assistance, Spartanburg had asked R/UDAT for a vision, a framework for future planning and development, and an image and identity unique to Spartanburg that would unite all her citizens. Specifically, the R/UDAT's charge was to:

- define an image for downtown;
- create an urban design framework for that image;
- determine a proper mix of commercial, cultural, and residential uses;
- evaluate current development plans and proposals; and
- create a focus that establishes a sense of place for the city.

Team members were asked to consider several specific topics, including the need for a central hotel, evaluation of development sites, and the viability of an east-west access on city streets. In addition, R/UDAT was asked to address how the city can encourage quality development, foster development of green space, and integrate cultural facilities.

Among its detailed plans for sprucing up downtown Spartanburg, R/UDAT called for reopening the underused pedestrian mall on Main Street to two-way auto traffic and to rebuild the central Morgan Square as a public space and focal point of downtown activity. "In many ways," according to the Spartanburg Herald-Journal, "the R/UDAT plan is a throwback to a Spartanburg of another era, and that's what is most exciting about it." For example, a redesigned Morgan Square is really an updated version of the 1880s Morgan Square; and Main Street would return to its pre-1973 status.

In its executive summary, R/UDAT observed downtown Spartanburg has struggled in recent years despite "some pockets of strength." The downtown's overall image is "weak," but with the recent ground-breaking of the new 17-story Spartan Foods building "hope has once again been kindled."

The four-day R/UDAT process included tours by bus, foot, and helicopter; formal and informal meetings with business and community leaders; a half-day public meeting, where the team heard various views and gathered a potpourri of information; and a two-day design charrette, where team members deliberated and brainstormed over ways to help the city help itself. An integral part of the process is public participation, which enables the team to learn firsthand what problems, concerns, and issues are most important to the community.

The team responded to myriad concerns voiced by residents at the Nov. 12 town meeting. Among the comments: "Don't give us another cookie-cutter city. . . . The climate is ready. Don't do a band-aid solution. . . . Downtown is a thorn in the city's side. . . . The soul of Spartanburg is hovering over downtown looking for a home. . . . We have a four-lane racetrack surrounding the skeletal remains of a once-vibrant city. . . . Downtown doesn't reflect the calibre of our citizens. . . . Black businesses are dying or gone. . . . Down-

town is a people-hostile situation."

Following the meeting, citizens said: "You have succeeded in bringing us together. . . . I never realized how much I liked Spartanburg."

"The Spartanburg R/UDAT was a resounding success," said former AIA Board member and local architect James L. Thomas, FAIA, who worked with the Spartanburg Council of Architects, the Spartanburg Development Council, and community leaders in laying the groundwork for the visit. "It was R/UDAT at its best."

A special guest during the R/UDAT visit was 1988 AIA President Ted P. Pappas, FAIA, who spent two days with the team. "The 100th R/UDAT marks a significant milestone for the AIA and its commitment to community assistance," he said. "Not only does it demonstrate the longevity and success of this important public outreach effort, but it illustrates the contributions that architects can and do make in communities around the country."

In addition to Chairman Ron Straka, members of the AIA's 100th R/UDAT were:

- Brian Bash, Philadelphia, economist/real estate consultant;
- Richard A. Beatty, Newburyport, MA, transportation planning consultant;
- Jan L. Cook, Alexandria, VA, communications consultant/journalist;
- John Desmond, FAIA, Baton Rouge, LA, architect/designer and veteran of 12 previous R/UDATs;
- Charles Harper, FAIA, architect/urban designer, natural disaster recovery expert, and former mayor of Wichita Falls, TX;
- Peter M. Hasselman, FAIA, San Francisco, architect/urban designer;
- Dennis Pieprz, Boston, architect/urban designer;
- James R. Vaseff, AIA, architect for Georgia Power Company's community development office and chairman of the AIA Regional & Urban Design Committee, sponsors of the 21-year-old R/UDAT program.

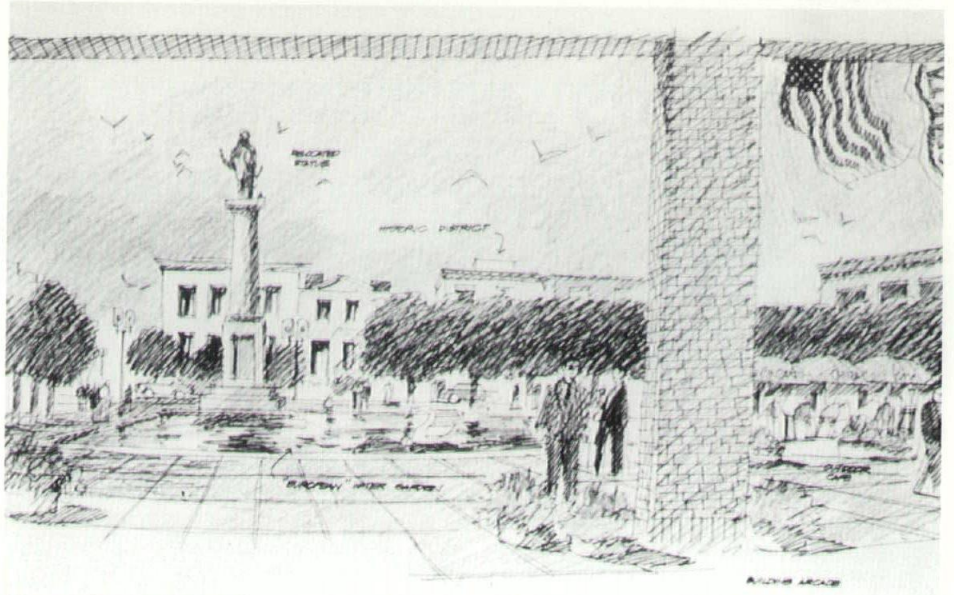
Assisting the team were eight architecture students from nearby Clemson University School of Architecture, who are scheduled to continue work on Spartanburg's downtown as part of their studies.

Since 1967, the AIA public outreach program has fielded 100 teams of out-of-town volunteers to assist communities ranging in size from Spooner, WI, to Detroit. (The Spartanburg R/UDAT was the first visit to South Carolina.) Team and local professional services valued in excess of \$3.5 million have been donated to communities through R/UDAT. For more information on R/UDAT, contact Bruce Kriviskey, AIA, at (202) 626-7452.

(Pete McCall, editor of the AIA MEMO, accompanied the Spartanburg R/UDAT, along with Marjorie Valin, director of AIA public communications, who is producing a video documentary of the AIA's 100th R/UDAT.)



Pete McCall, editor of the AIA MEMO



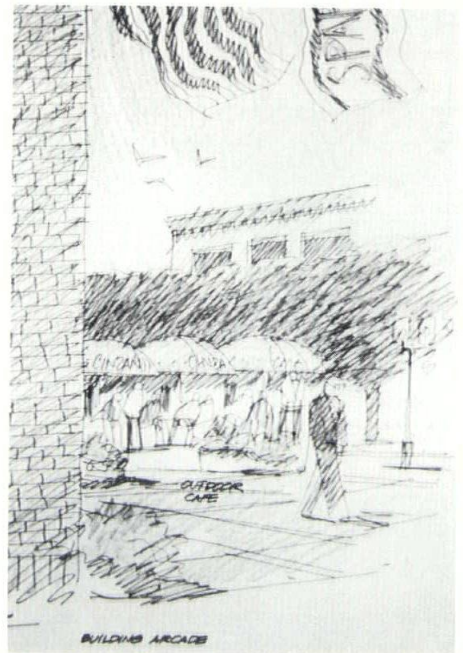
Morgan Square Proposal



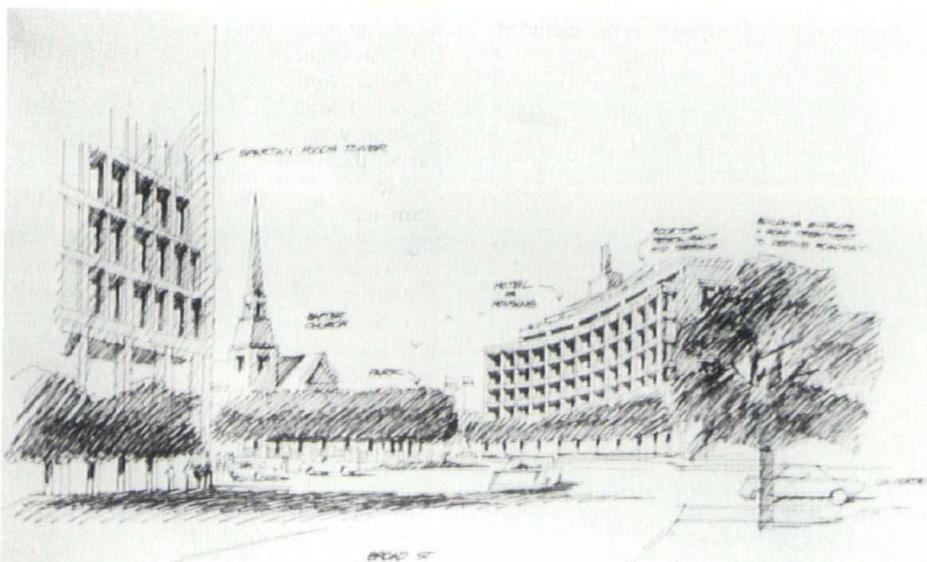
Main Street Mall, Downtown Spartanburg



AIA's 100th R/UDAT Team



Main Street Proposal



Renovation Proposal

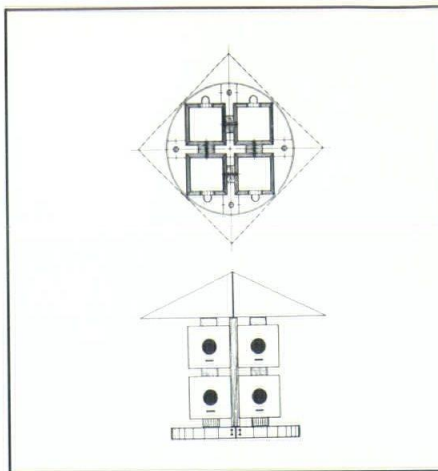


Bill Zehrung, Clemson University Architectural Student

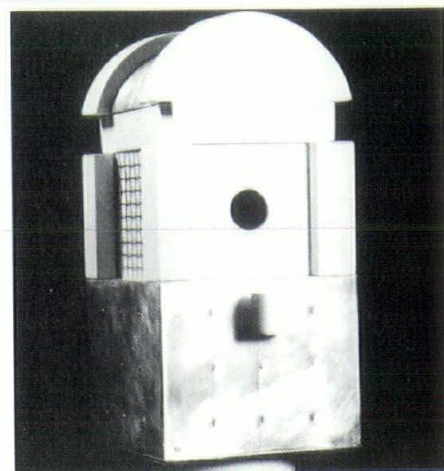
Charleston Birdhouse Invitational

CHARLESTON BIRDHOUSE INVITATIONAL

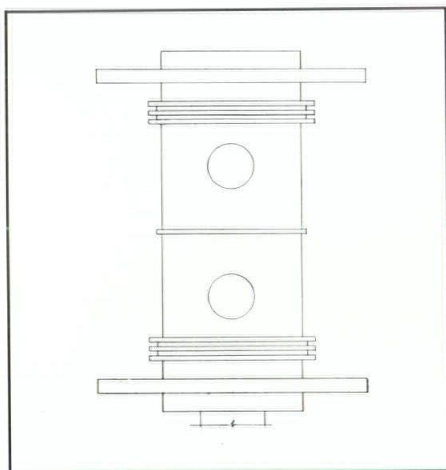
These works are the results of the Charleston Birdhouse Invitational, an exhibition sponsored by the Gibbes Art Gallery, Charleston, S. C. The exhibition focused on the innovative designs of South Carolina architects through the medium of the birdhouse. A subsequent auction benefitted the Gibbes Art Gallery and the Roper Hospital Cancer Center.



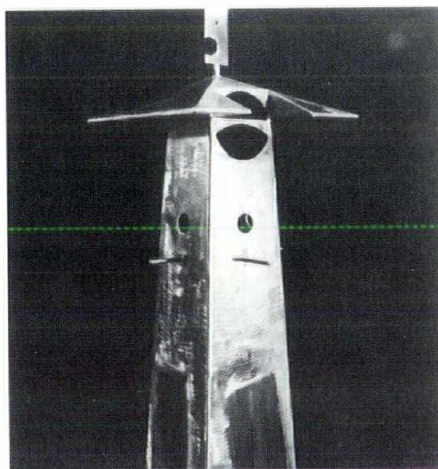
BIRDHOUSE FOR PURPLE MARTINS
mahogany, copper, painted plywood
David John Allison, AIA
24" × 24" × 30"



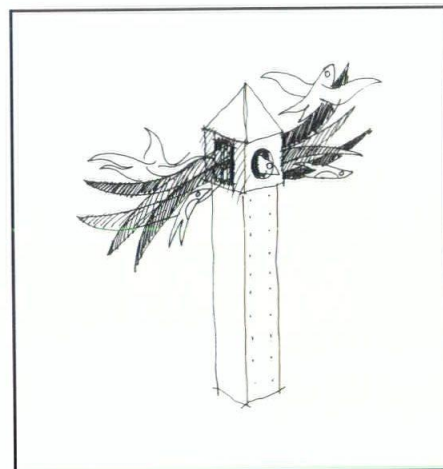
AVIBUS
wood/aluminum
Keith Edens, intern arch.
8" × 8" × 16"



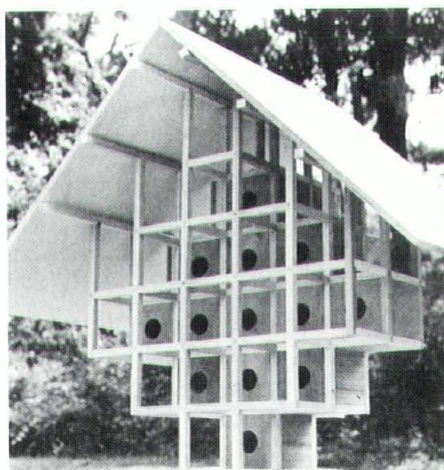
PURPLE MARTIN HOUSE
cypress
O. Douglas Boyce, Jr., AIA



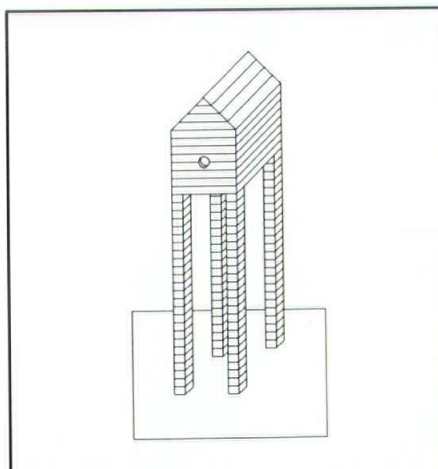
WOODSTOCK AT SAN GIMIGNANO
steel
Robert Epps, Architects
11½" × 11½" × 29"



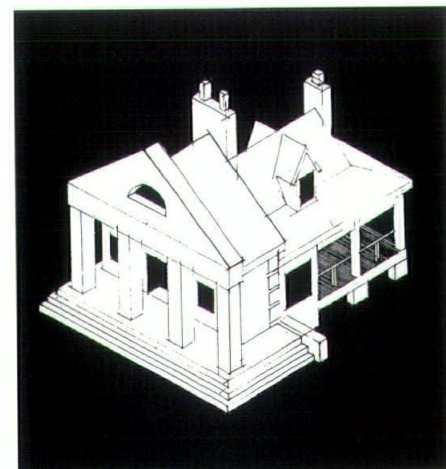
HOUSE FOR FLYING FISH
colored plexiglass, poplar wood plywood
Lynn Craig, AIA, RIBA, APA
6" × 6" × 30"



BIRDDOMINIUM
poplar and mahogany
Chris Schmitt, AIA
30" × 30"

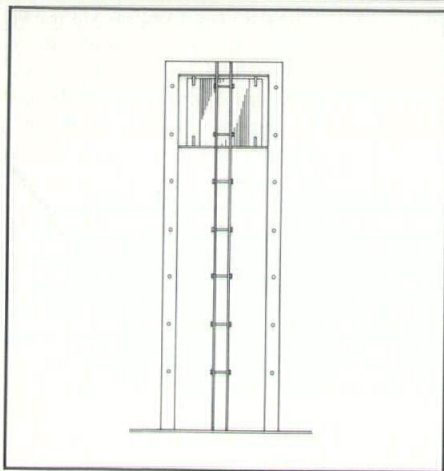


MOBILE BIRD HOME
plywood and painted cedar
Robert Silance, RA
12" × 12" × 55"



JUST ARROGANT, JUST SHABBY
partially painted, partially unpainted wood
David Graham, AIA, Eddie Carter, AIA,
Felix Ayres, AIA
23" × 28"

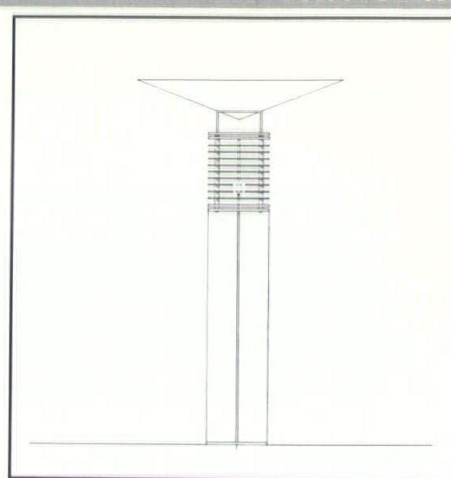
Charleston Birdhouse Invitational



CRESCENT
steel and terra cotta
David Richards
1' x 1' x 5'



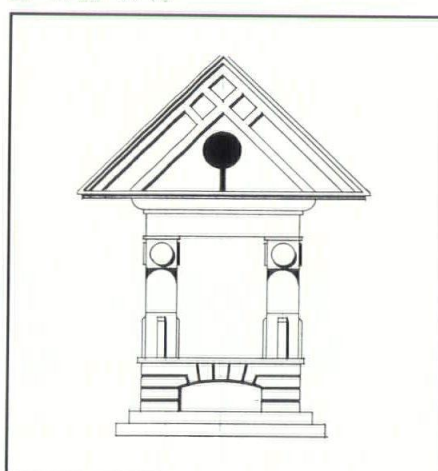
GOTHIC HOUSE FOR PURPLE MARTINS
painted pine and patinated copper
Randolph Martz, Architect
25" x 25" x 71"



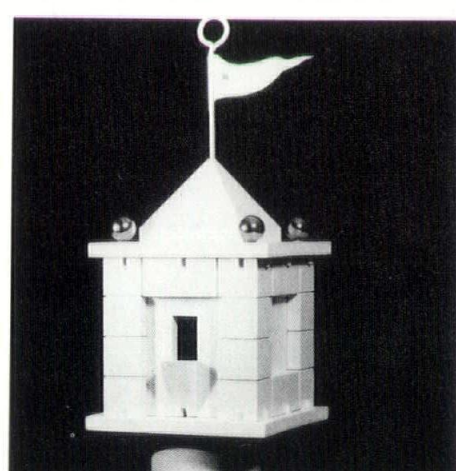
BIRD HOUSE/BIRD BATH
steel and copper
Ray Huff, PA
30" x 20"



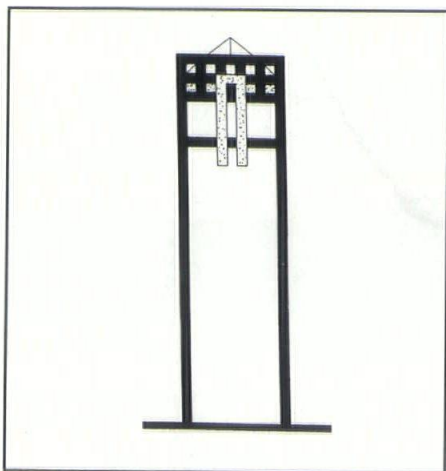
BIRDHAUS
glass block, hardware cloth, wood
Gary Crafts, AIA
5" x 8" x 8"



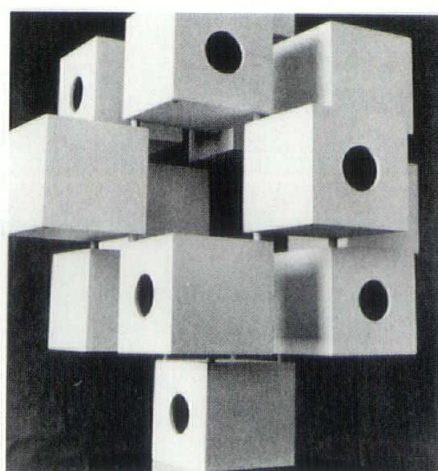
WREN-WICK HOUSE
mahogany and paint
Samuel S. Logan, AIA
6" x 11½" x 11½"



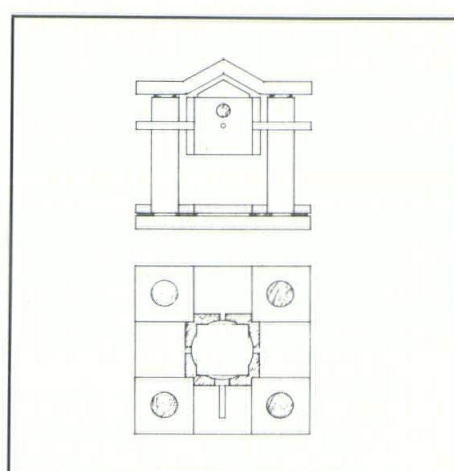
GOLDFINCH VILLA
painted fir
Bob Bazemore
10½" x 10½" x 20"



A FLEDGLING'S REFUGE
wood and copper
Tynes Associates, Inc.
16½" x 6½" x 60"

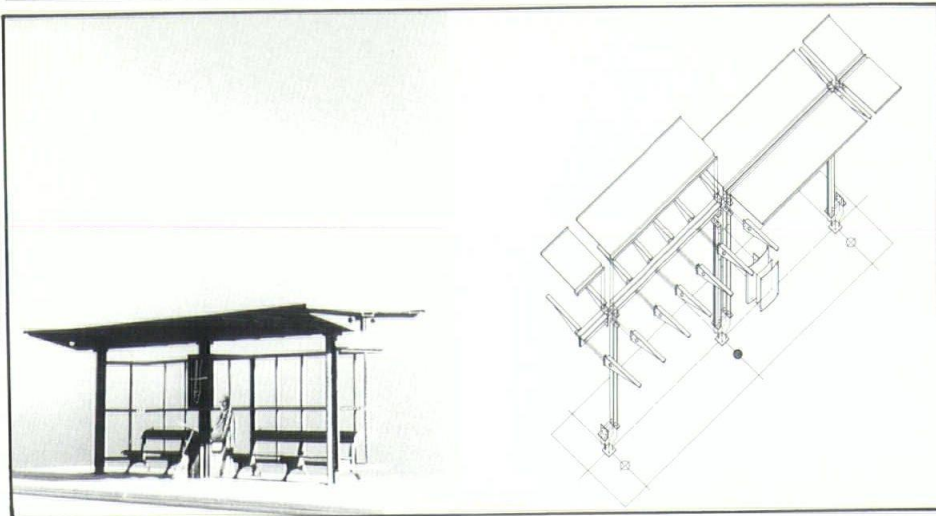


SUSPENDED HABITAT
painted wood construction
Alex Busto
Alan Kinter
30" x 26" x 26"

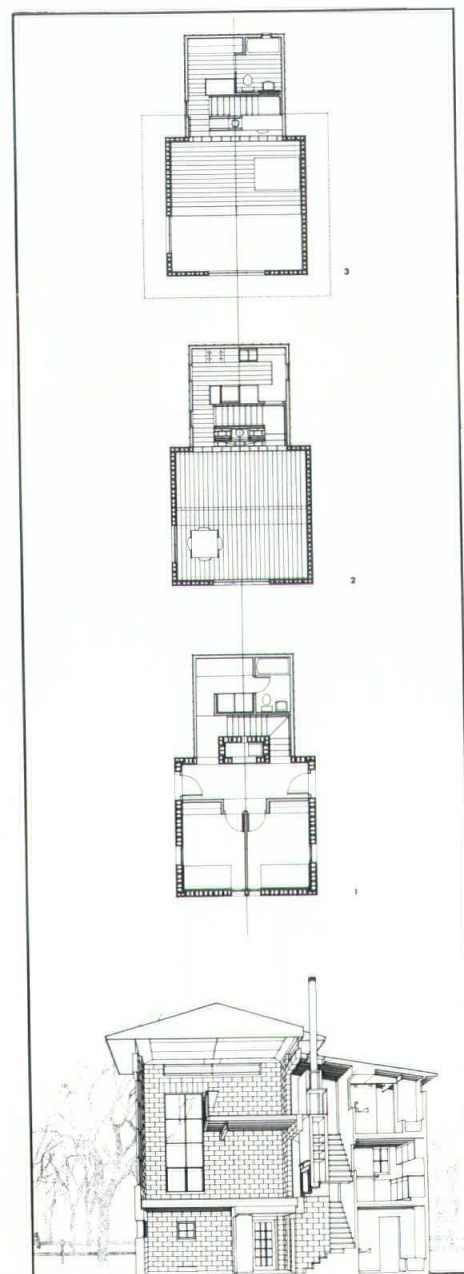
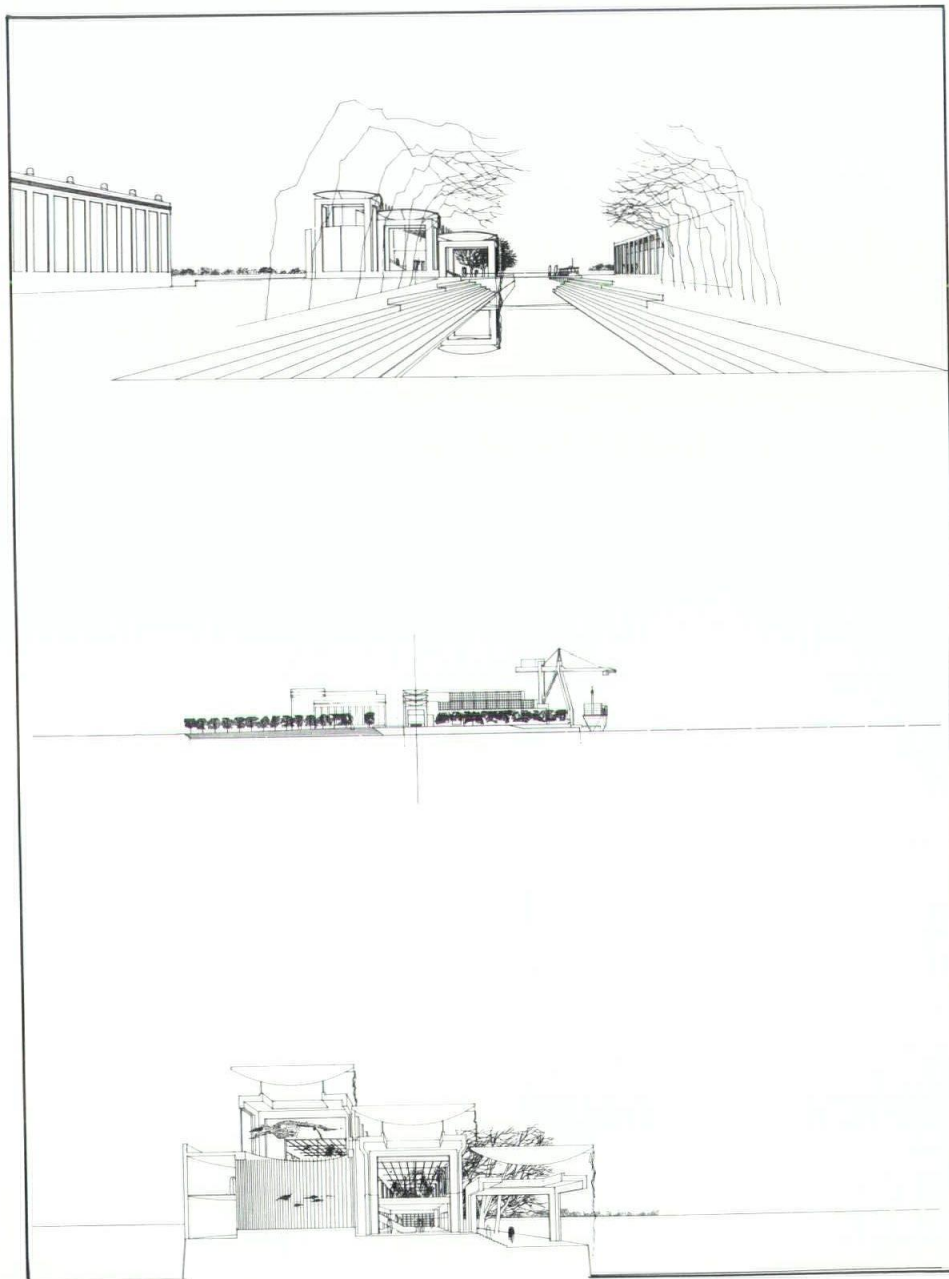


HOME TWEET HOME
mahogany and cypress
John Jeffers

Clark & Menefee Update



As a national AIA Honor Award winner in 1987, Clark & Menefee Architects, Charleston, is continuously producing work of interest. At left is the firm's proposal for the Charleston Bus Stops, a prototype in steel painted "Charleston Green" with various configurations. Below left is the firm's award-winning entry in the Marine Science Competition, a solution which combines canals, bridges, and fountains with the requirements of aquatic display. Directly below is the Reid House. Presently featured as an *Architectural Record* House, this modest structure takes on the grandeur of a "tower" in its bucolic setting.



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Urban Design in Columbia

by B. Paul Pushkar, AIA

(This article is composed of historical observations and personal opinions in the form of editorial comment, and does not necessarily reflect the opinion of the SCAIA.)

Columbia, the capital city, located near the geographic center of the state, which has neither the historically intact ambience of Charleston nor the natural mountain proximity of the Greenville-Spartanburg area, has nevertheless an asset which has contributed to its growth, and could make it a memorable city. Planned urban design has been linked with Columbia since its inception, and has much to do with the contemporary character of the capital.

An act of the General Assembly in 1786 established Columbia as the new capital of the state, to be built on the bluffs overlooking the confluence of the Saluda and Broad Rivers, forming the Congaree. Lying on the fall line (the first incidence of rapids and falls impeding upriver travel), the plantation of Colonel Thomas Taylor named Plains was chosen because of its siting on a broad plateau overlooking a gentle rise from the river. Thus, the city became one of the first planned cities of our new nation.

Although not as grandiose as Washington, D.C., and lacking the garden charm of Savannah's squares, the elemental and functional four square mile grid was laid out to form the town, with its boundaries still identifiable (Congaree River/west; Elmwood Avenue/north; Harden Street/east; and Whaley Street/south). Bisecting this square were two major streets named in honor of the two houses of the legislature which were the town's *raison d'être*: Assembly Street (for the General Assembly or House) and Senate Street for the upper chamber. These two potentially magnificent boulevards, 150 feet wide, with their divided lanes and tree planted medians, never became the predominate thoroughfares. Usurped by Gervais as the east-west axis and Richardson Street (renamed and henceforth referred to as Main Street) as the north-south, one could surmise that Assembly and Senate, and the initial plan, lacked from not having a central focus. The original State House designed by James Hoban and burned during the Civil War, sat on the block bounded by Main, Assembly, Senate, and Gervais, facing the river off-center from the junction of the original axes. Therefore, an actual central focus was not developed in the initial planning.

An important impact of the early planning decisions was the foresight of the General Assembly and the town planners to deed several blocks within the city to the major religious denominations prevalent at the time, and to educational entities. The somewhat arbitrary nature of the location of these grants unknowingly affected the patterns of growth, for residential uses seemed most compatible with churches and schools as neighbors. The foundation of the University of South Carolina in 1801 and the subsequent land use of the early college established a pleasant ambience still

identifiable as the Horseshoe and the attractive residential neighborhoods surrounding.

The grid pattern, of advantage when dividing the city into marketable lots, has obvious limitations when applied over a topographically uneven terrain. The logic of the grid is even today thwarted by the legacy of Columbia's unpredictably hilly landscape; streets such as Washington, Lady, Henderson and Blanding disappear and reappear due to steep grade changes. The grid also ran aground in areas paralleling the river; the nature of the Congaree disposed to periodic flooding hampered development along the city's western edge. The perception of the river as an unfriendly boundary has continued to the present, and this thinking has only begun to turn around in the past decade.

Research shows no direct evidence why Main (Richardson) Street developed as the main commercial thoroughfare, although the location of the first Richland County Courthouse, circa 1808, on Main Street either confirmed an existing tradition or began to solidify one which was forming. Main Street lies on a more level path than Assembly, which could also explain its preferential treatment as the business center. But the tradition was established early, as written accounts of the first decades of the 1800's describe Assembly as nearly impassable, choked with weeds. Gervais Street likely developed rather than Senate Street due to alignment with river crossings and later bridges spanning the Congaree.

Once the original grid was laid out and certain parcels were dedicated to governmental or institutional use, the planning decisions which shaped Columbia were perhaps not the result of a conscious plan, but were more akin to vernacular decisions based on function, aesthetics, and economics. Early residents were perhaps more sensitive to good design, for even without the guidance of professional planning, Columbia was noted in many accounts as a pleasant city, with its wide streets, handsome trees, and notable residential architecture.

Due to its development as a totally new town, the major landmarks were the early constructed public buildings, which addressed the street fronts, used towers to create a rudimentary skyline, and generally contained handsome detailing and materials to denote their importance. For example, the new State House, from designs begun in the 1850's, was described by contemporary accounts to be one of the finest pieces of architecture in the South. The siting of the new State House straddling Main Street gave focus to the grid and the major thoroughfares. Its siting could have been affected by the existence of the first State House, in use during the construction of the second.

The higher ground of the original city was used primarily for residential and commercial uses; the half of the city between Main Street and the river developing as service for the agricultural trades. Proximity to the river, the completion of the Columbia Canal in 1828,

and the arrival of the railroads in 1842, marked this area as the industrial-warehouse district, a dubious distinction still present. Citizens for nearly two centuries viewed the river as a transportation and drinking water source and as a source of destructive flooding; the more popular high ground, with its "magnificent eminence" and views to the surrounding countryside, was the preferred district. This resulted in zoning by default; no legislation of this land use was necessary, for the pieces simply fell into place.

The burning of Columbia on February 17, 1865, causing nearly total destruction of the commercial and industrial quarters and much damage to the residential areas, could have given impetus to a new planning movement. The wartime destruction had wiped the slate clean. However, unless massive redevelopment occurs, cities will build back with the same streets and lots intact; the continuity of ownership of lots and street patterns often gives a sense of security and order to a dazed populace. The planning decisions which had led Columbia's growth for eight decades seemed adequate to continue. The population, suffering from poverty and shock, were not likely to institute major changes.

The twentieth century ushered in a continuation of the initial planning trends; but suburban areas began to be developed with the introduction of streetcar lines. (Surprisingly, early mass transit was better developed and better utilized than today's system.) Early advertisements extolled the pleasures of living in College Park (adjacent to Columbia College) and Shandon. Americans as a whole seemed more disposed to move away from the central city; this trend remains as one of Columbia's plagues, encouraging the perception of the city as valuable during the daytime weekdays only.

Planned growth became a byword for the 1960's, and this era marked the beginning of modern planning for Columbia. The city in a much publicized effort hired planner Constantine Doxiadis for an ambitious study. Although elements of this plan were perhaps out of scale for Columbia's growth and were subsequently abandoned or modified (the Columbia Area Transportation Survey, or COATS for example), many elements of the plan were right on the mark and have seen some levels of implementation. This study advocated the development and reinforcement of governmental nodes to provide Main Street with a polarity; state government complex anchored by the State House and the City-County and Federal node, outlined initially by the Federal Courthouse on Laurel Street and City Hall, and recently strengthened by the Strom Thurmond Federal Complex and Richland Judicial Center. The COATS plan included a transportation hub in the downtown area for the interface between different systems of transportation. Perhaps the most significant aspect of the study was the identification of the river's neglect, and the suggestion of railroad relocation and consolidation to affect more developable land adjacent to the river.

A 1980's study by Robert Marvin & Associates detailed specific means for strengthening the image and effectiveness of this area, named the Congaree Vista. Their suggestions for specific-use corridors running to the river, the targeting of mixed-use development and the necessity to attract residential uses and nighttime activities, and an urban greenway from the city's highest terrain near Sidney Park to the new State Museum, all offer sound planning principles to an enthused and committed government and populace. Columbians are realizing that the undeveloped land in the Vista is a mother lode waiting to be mined. Many of the assets which made Columbia one of America's more attractive cities before Sherman's visit still exist to be built upon.

While overall planning concepts are providing the framework for growth into the next century, individual elements which fit into this framework can have a major impact on the image, growth, and overall character of the city. Specific works of architecture, viewed within the context of the total urban environment, may be attractive, functional, economic solutions well-liked by the owners, but may also be miserable statements regarding urban design. The individual works are rarely legislated or policed by design commissions (exceptions being within Historic Districts,) therefore the project's ability to have a positive impact on the city as a whole rests solely with the conscience of the owners, developers, and architects. Several recent projects, perhaps for reasons uncontrolled by the client or the architect, are nevertheless failures in enhancing the urban character of Columbia.

A significant trend of the 1980's and perhaps the most saddening and irreversible is the "Houstonization" of Columbia. Houston, Texas, has often been singled out as containing the elements which make cities unpleasant places in which to live. Houston, which had little history or attractive precedent upon which to build, experienced a surge of growth during the oil boom years where the downtown quickly became an expanse of pavement, with monstrous towers struggling to outdo each other in size and gimmick. To support these office towers, nearly all low rise buildings were demolished, giving way to the surface parking lot. The resulting urban character is anti-people; automobile traffic is too clogged to be viable, and buildings are seen as hermetic envelopes, self-contained, isolated, and uninviting. The city is overly crowded during the day and a ghost town at night.

In the past decade, Columbia has been raped by developers in this manner of "Houstonization." Assembly Street, with memories of the curb market and the sometimes-seedy stores, was nevertheless an active, vital street which benefitted from a scale and function which encouraged pedestrian activity.

This former Assembly Street has ceased to exist. Only a few pockets of retail activity survive, and entire blocks have been decimated by the bulldozer. From the standpoint of urban design, creating office buildings surrounded by

(top) Entire frontages of Assembly Street have been decimated to create parking lots.

(below) An uninviting Main Street streetscape



pavement up to the door delivers a sad commentary on the economic forces of dollar versus design. It seems that, in Columbia of the 1980's, the dollar will nearly always win. The C&S Plaza, completed in 1989, is a minor exception. This complex on Main and Richland Streets, with its base of clearly office usage, is welcoming in contrast to its counterparts, and the adjacent garage, well integrated into the design, allowed some welcome green space.

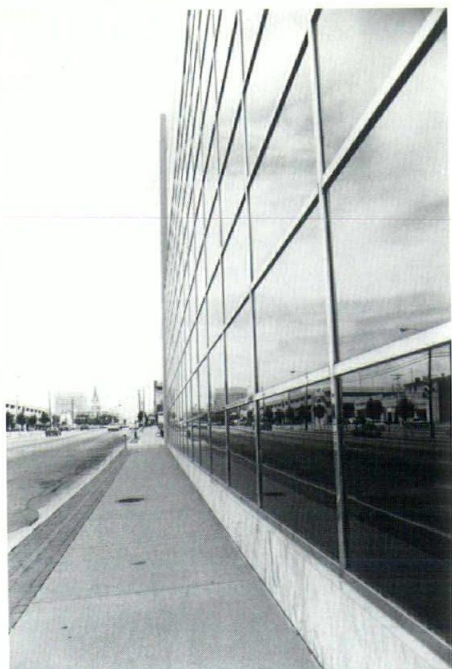
Several office buildings (one hesitates to call them towers; as a group, Columbia's high-rise community consists mainly of squatty or disproportionate boxes) further down Main Street have also not strengthened the urbanity of Columbia's heart. Earlier examples of integrating retail or activity amenities at the street level have given way to severe, uninviting facades, which seem to state, "Enter only if you have business here." The Standard Federal building at the corner of Main and Washington streets was an early attempt to allow streetside amenities. Unfortunately, the once noble, open loggia with its dramatic foun-

tain has been closed in. Palmetto Center, the development which was heralded to spur the redevelopment of the downtown area, was conceived with a base of retail space. The realization of this has not been successful, for much of the space remains empty.

The IBM Building (Main Street between Washington and Lady) has ground floor space which relates to the street, but the usages are business-oriented and not conducive to shopping or browsing. Yet the First National Building (corner of Main and Washington) and the First Union Building (corner of Main and Hampton) are the most anti-urban in their conceit. Lobbies are hidden behind reflective glass or a dark arcade, and provide architectural facades which cause one to quicken his or her pace to escape these brooding, barren monoliths.

Capitol Center (known colloquially as the AT&T building) is also guilty of creating the insular, sealed space with uninviting walls of glass facing Gervais and Assembly streets. (Were it not for a polished metal canopy thrusting out like a tongue indicating the entry,

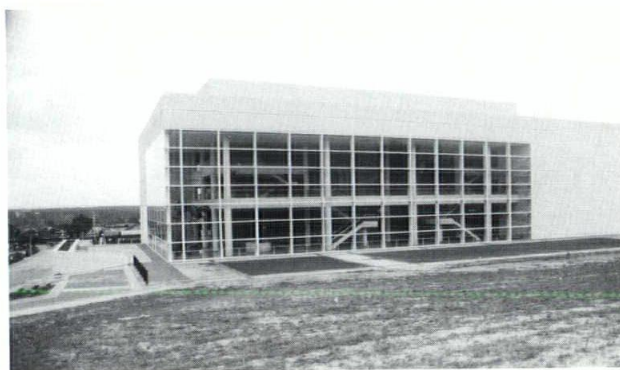
Urban Design in Columbia



(above) The Assembly Street base of Capitol Center, barren and unfriendly



(above) One of Columbia's most important corners, Main at Gervais, graced with a parking lot.



(left) Koger Center, a cultural asset in function, nevertheless neglects its relationship with the city.

one might circle the building endlessly in search of a way in.) But this complex is frustrated by a more serious anti-urbanism. The corner of Main and Gervais has traditionally been one of the most important corners in Columbia, with two earlier City Halls holding the street facades on both streets, and sitting solidly on the corner with monumental towers and mass. Their replacement by the Wade Hampton Hotel in the 1950's gave a less interesting building, but maintained the corner framing the State House. However, Capitol Center is incredibly egotistical, stepping back from Main Street and shouting for attention, leaving the corner for a mediocre park and a *parking lot!* Main Street, once interesting and vital, is being harmed by projects which have no commitment to making a building work within and strengthen an urban context. Though Main Street's decay is a problem which has roots in areas other than architecture, it appears that developers and architects are not particularly concerned with the problems they reinforce.

An older project at the other end of Main Street, the Richland Judicial Center, could be faulted by creating a vast, empty plaza which violently pulls one's attention away from the streetscape. At least this project had a reason for its angular plaza; the angle points to the city and federal government components which comprise the governmental node. Here was a building which, in its basic planning, consciously reinforced an earlier planning tenet.

Another recent project, the Koger Center for the Arts (Assembly at Green Street), makes an attempt at an appropriate monumental statement, but remains flawed from the context of urban design. Although an appropriately designed staircase paralleling Green Street adds some drama, the true "front" of the building facing Assembly is a boxy facade with no clue as to where the entrance is. Another empty plaza, more akin to a field, and a parking lot provide vistas to the building. The building does not address the city in any important way; it sits arbitrarily placed in the city grid and appears to be lost.

Thankfully, the city government is exerting a positive force where it is able. Through the development of the Riverfront Park, Vietnam Veterans Memorial Park (Hampton and Gadsden), and the exciting plans for Sidney Park, the city is recognizing that the downtown can be strengthened by proper expenditure of the taxpayers' money. This expenditure, by boosting the vitality and image of Columbia, should have positive payback in terms of future development. The connection of Sidney Park via a greenway to the State Museum complex would provide an important spine for the rather formless "Vista." Further, the ambitious scope of fountains and planting for Sidney Park says, "We are proud of our city, and build boldly in demonstration of that fact."

Good urban design has also come from another institution, the University of South Carolina. The location of such a large physical

plant within the city produces a myriad of problems, but the University appears to have done many things right. One of Columbia's finest outdoor spaces, the Horseshoe, is a showpiece for the city and is maintained and protected well by USC. The University has also created pedestrian malls which are effective and attractive. The buildings along these malls relate to pedestrians and create pockets of courtyards, fountains, arcades, and passive spaces. However, for all the good of USC's thoughtful design, it must be chastised for the destruction of portions of the neighborhood fabric through its perpetration of the surface parking lot.

Columbia's future atmosphere and ambience is a direct result of how we choose to treat our environment. While the framework for improvements may be set up by historic commissions, zoning boards, planning commissions, and even the economic marketplace, we must all take some personal responsibility in our city's fate. The general public, and the architectural community specifically, must become united for good design, to discourage insensitive projects. We can learn from poor designs as well as good, and our past, both immediate and historic, provides some very clear examples of ways to create success and failure in the urban life of a city.

Paul Pushkar practices in Columbia with Design Collaborative.

The best of the best, this section of the *Review* features those projects selected for Honor and Merit Awards in 1988 by an outside jury of architectural experts. These projects go beyond simply "working" to a level of completeness, thoroughness, and ability to move one's spirit that deserves recognition. Each project reflects not only the designer's abilities, but also on the Owner's acuity and the builder's craftsmanship.



Honor Award

TRI-COUNTY TECHNICAL COLLEGE LABORATORY/CLASSROOM FACILITY F.J. CLARK INC.

Located on the hilltop campus of a technical college, the building is sited along the major axis of the school, the pedestrian mall. The steepness of the site allowed the Laboratories to be built at a lower level than the mall, thus preserving the unobstructed and spectacular view of the nearby Appalachian Mountains. To the immediate north, the Laboratories share an access road with the adjacent industrial arts building.

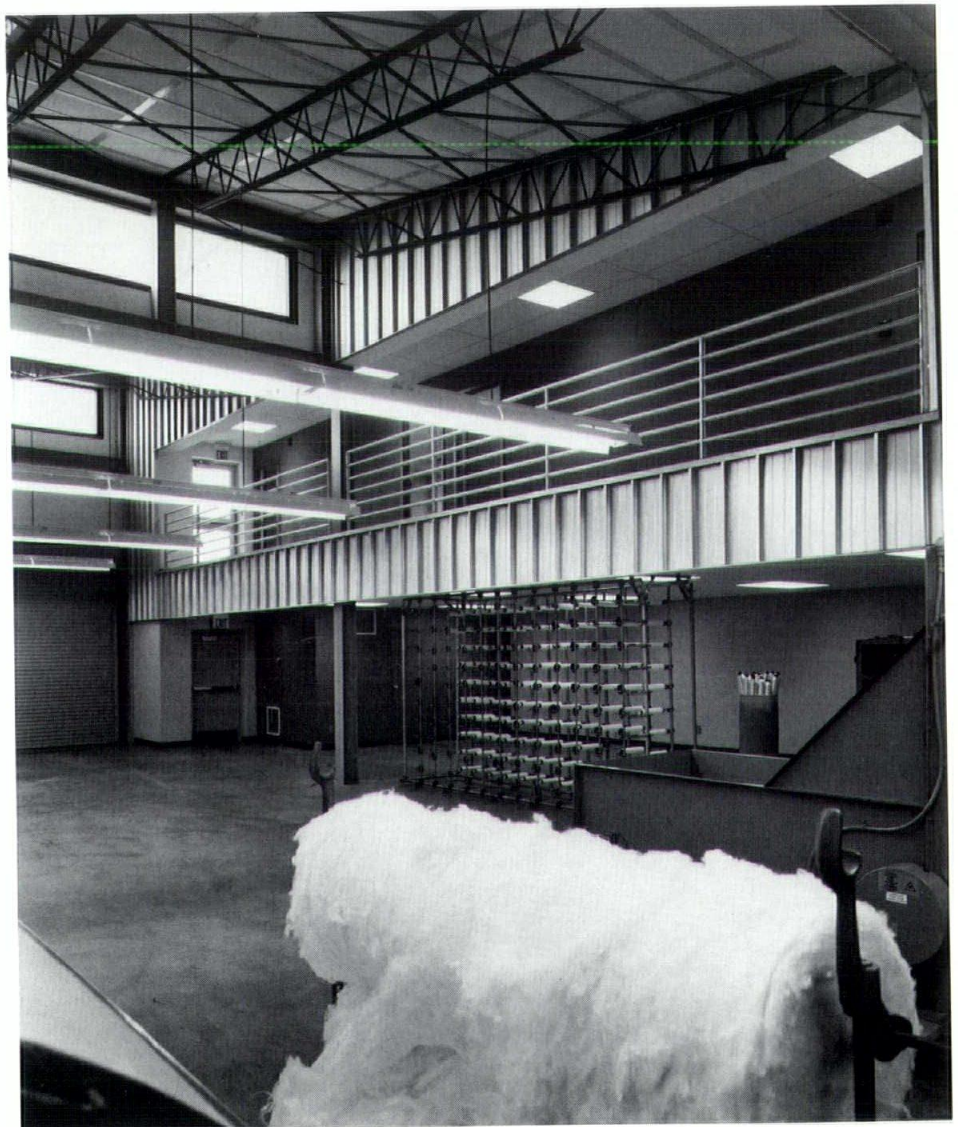
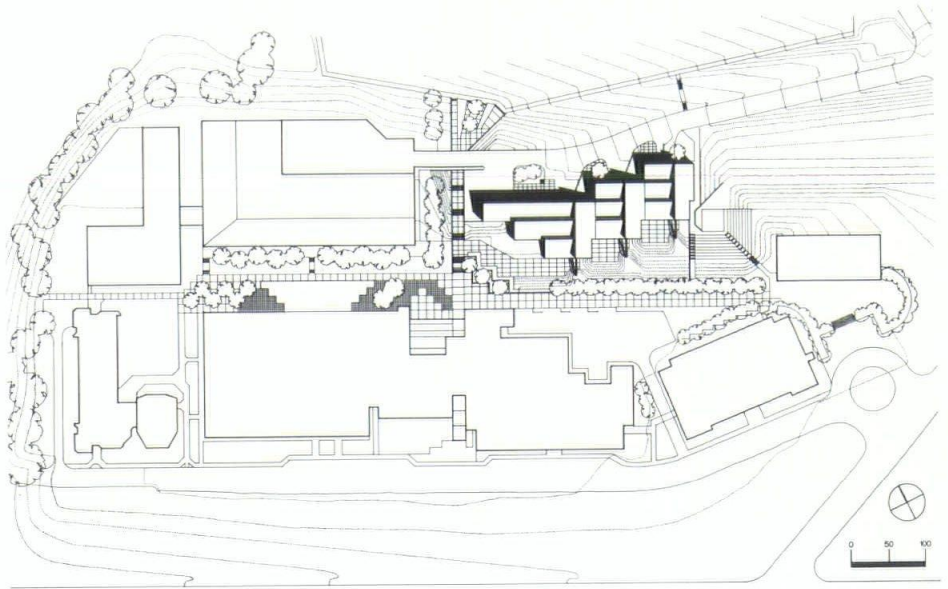
The building was required to provide a full complement of laboratory, instructional, storage, and mechanical spaces. Stepping diagonally down a steep slope, vehicle access is provided at each of the three modules on the lower level, while pedestrian access is handled on the uphill side through a series of terraced courts and protected stairways. Exposed trusses help to define each court, and serve as gateways to each entrance.

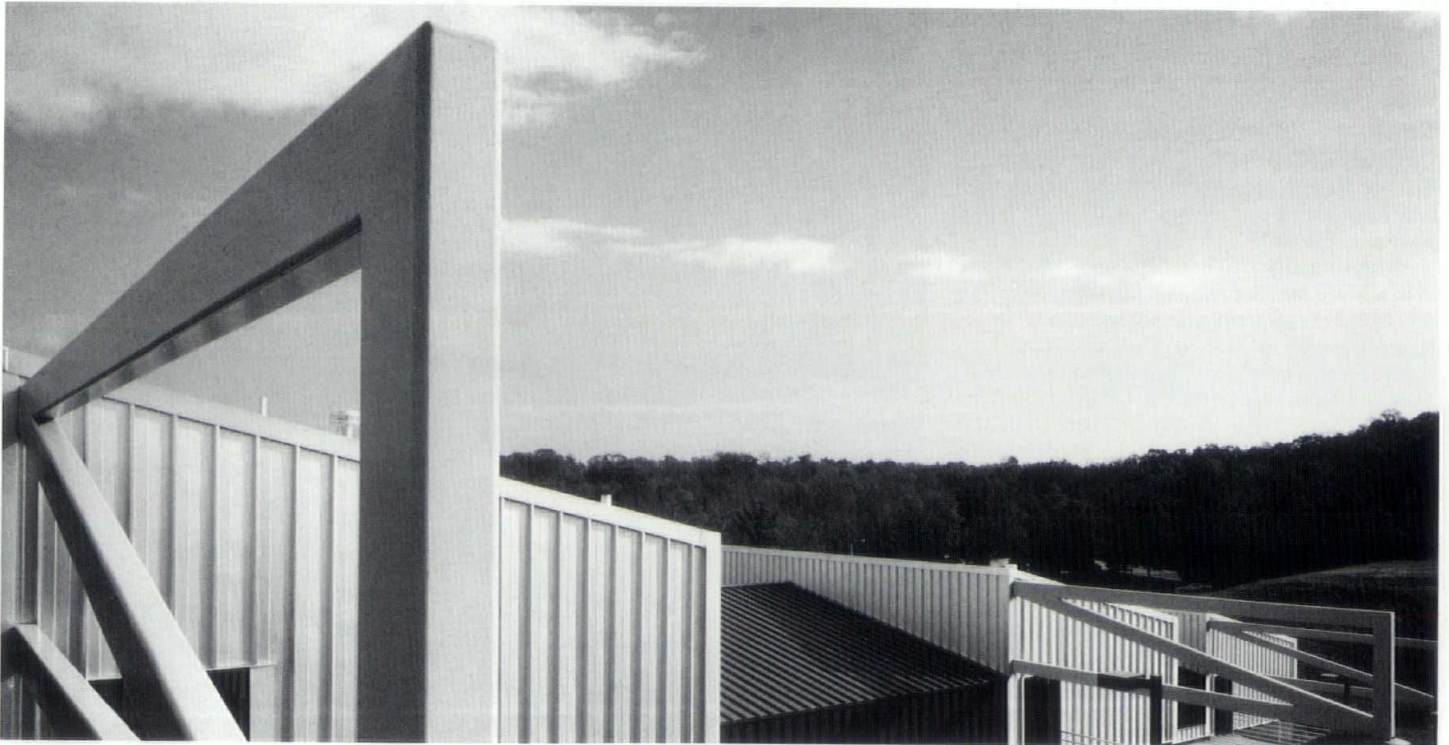
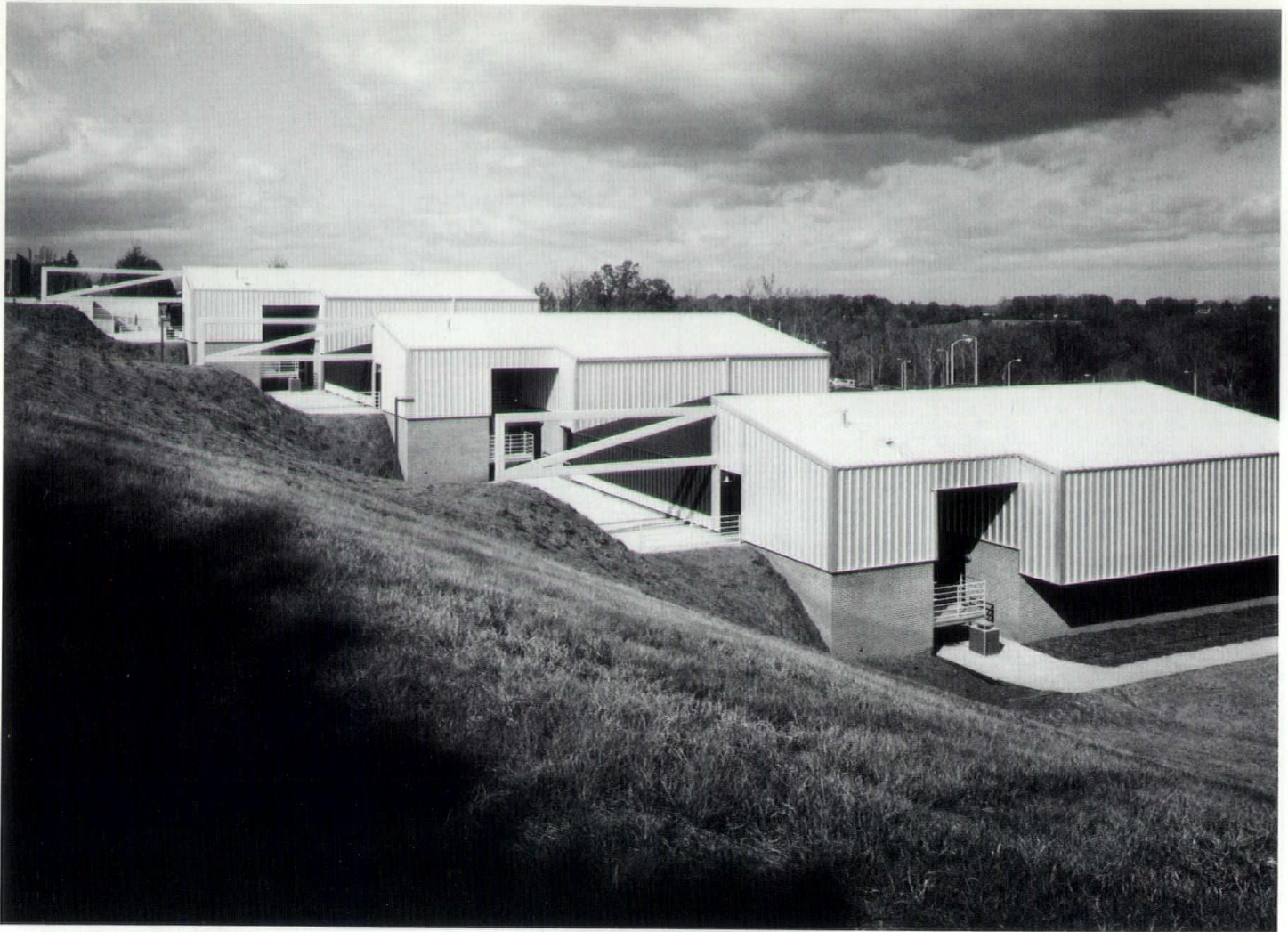
Indirect light is admitted into the lab areas through the saw tooth roof system which complemented the stepped descent of the modules, and reflects the industrial nature of the activities within.

The facility's primary construction system is concrete foundations with brick veneer masonry walls at all lower levels. Steel beams and trusses form the structure; steel stud walls, clad both on the interior and exterior by brown and clear anodized aluminum, comprise the main subsystem. Both brick and the aluminum are used throughout the campus.

Although located on a steep site, and possessed itself of multiple levels, the building is completely handicapped accessible via a system of on-site ramps and an elevator in the central module.

The view over surrounding woodlands to the Appalachian Mountains is perhaps the campus' best feature. The building's sharp geometric forms sit low along the slope of the site acting as a counterpoint to, yet maintaining this amenity. The design also provides a series of semi-enclosed courts with a repeating open-and-covered transition process. Thus the facility enhances the possibilities for social interaction, and engages the user on a conscious level.





Honor Award

RECEPTEE BARRACKS WITH DINING FACILITY LUCAS, STUBBS, PASCULLIS, POWELL & PENNY

The Recpatee Barracks with Dining Facility was designed as an integral part of the Fort Benning Recpatee Center to provide for the billeting and dining requirements of enlisted military trainees during their three day processing cycle at the neighboring Reception Station. This complex includes Barracks, three Company Headquarters and one Headquarters unit, 22 Cadre units and an Enlisted Personnel Dining Facility. Situated on a rolling site the new three story facility can accommodate 660 male recpatees, 35 "holdover men," and seat 216 persons in the dining facility.

The complex is composed of three functional units organized along a circulation axis which provides a covered space for formations and gives a clear organization to the entire complex. This diagonal organization of elements, while being aesthetically pleasing and minimizing uphill earth removal, provides an additional story below the northeast barracks wing giving space to locate the "holdover" bay and supply area.

The Bachelor Enlisted Quarters/Headquarters (BEQ/HQ) area located at the southerly end of the axis is composed of two buildings: The two story BEQ Housing wing and the two story Headquarters building located directly across the concourse.

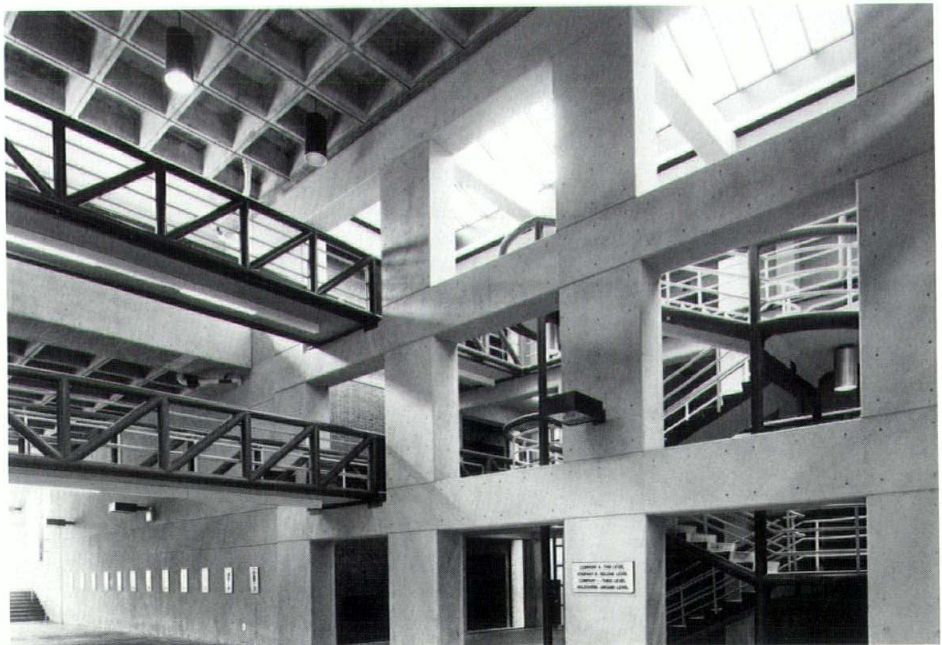
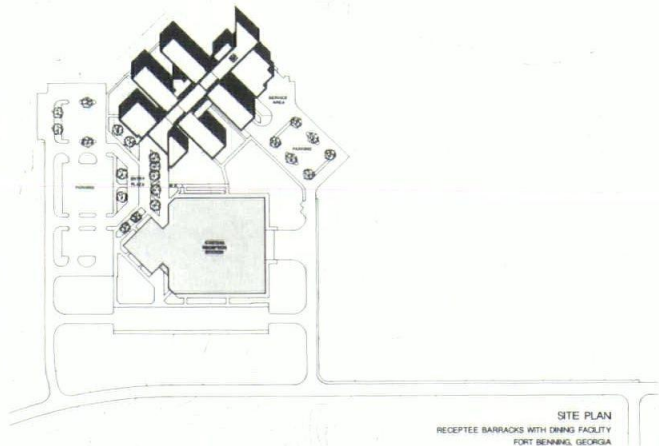
At the northerly end of the axis is the Dining Facility which is a one story facility featuring a glass wall overlooking a natural forest setting. The building is comprised of three areas: a dining section, warewash and public toilet area and the serving/kitchen area.

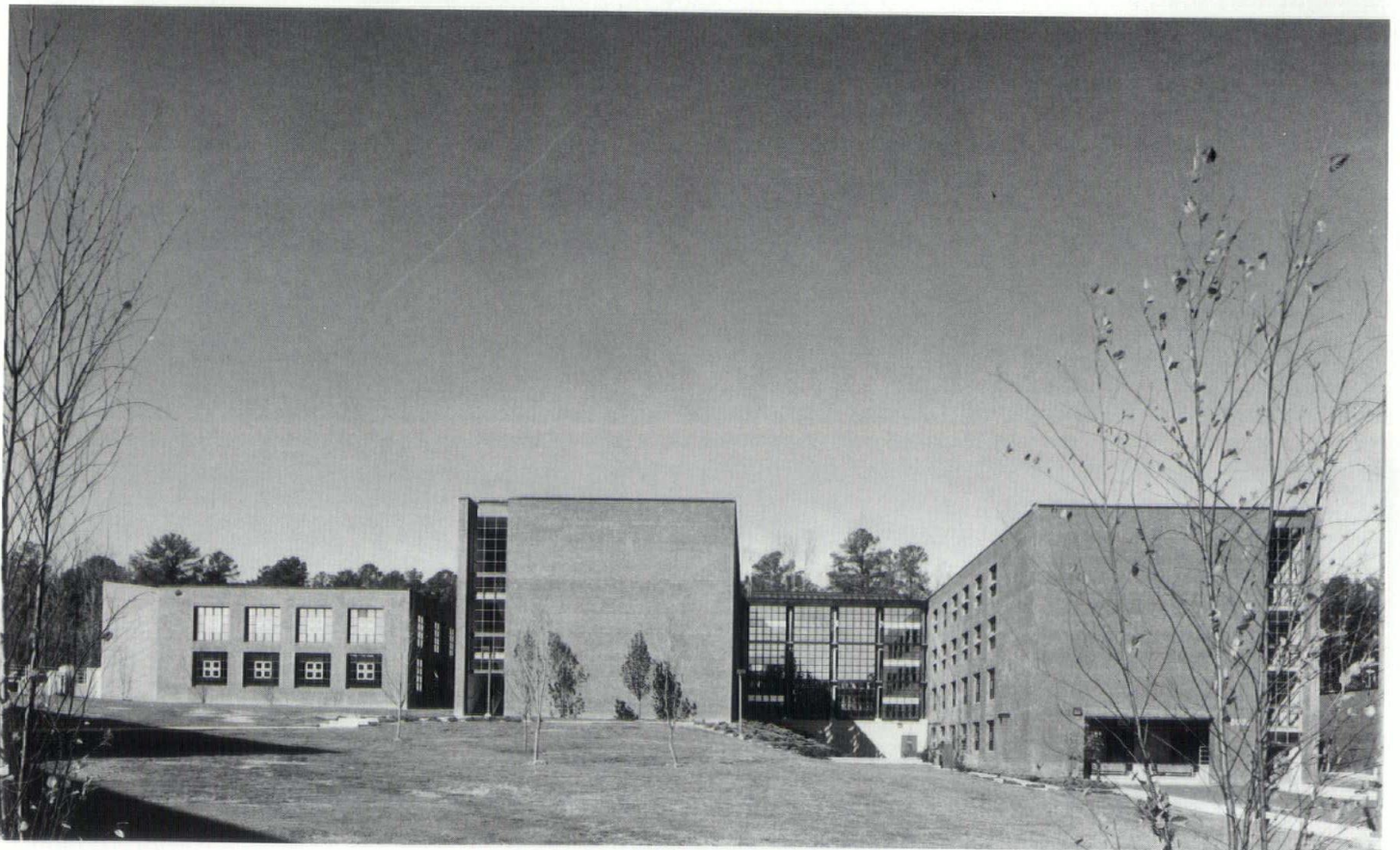
The covered formation/concourse area is the principal coordinating element of the design providing the new trainee with an orderly orientation of his activities outside the Reception Station.

Materials and finishes complement existing facilities with exteriors of brick and concrete. Interior spaces are brightened through natural lighting and the use of colors, with emphasis placed on the selection of highly durable hardware and finishes.

In addition to wall and roof insulation meeting D.O.D. requirements, reflective and insulating glazing is used in exterior wall openings to reduce solar gain. The exposed concrete floor, wall and roof construction, lightly sand blasted, provides a strong, unifying design element.

It is the purpose of the entire center to provide a clear, organized introduction to army life and the Recpatee Barracks with Dining Facility has been designed to do just that.





Honor Award

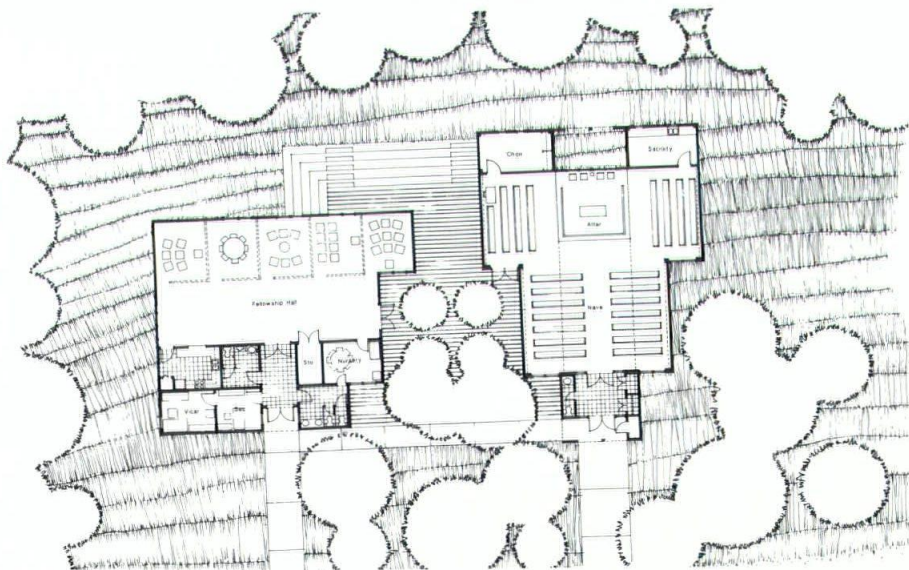
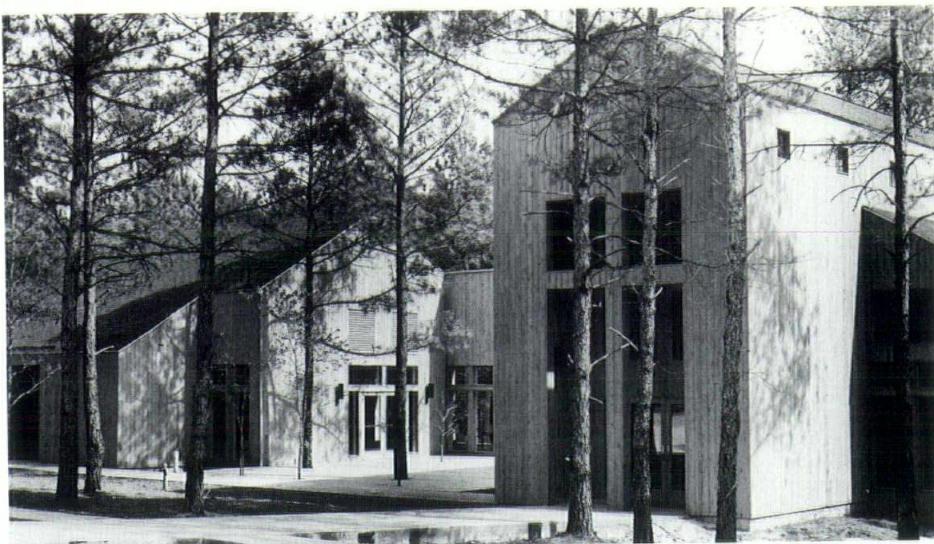
ST. FRANCIS OF ASSISSI EPISCOPAL CHURCH ARCHITECTS BOUDREAUX HULTSRAND & CARTER

Set in the midst of a heavily wooded rural site, this project consists of a church and fellowship hall for a congregation of 200 people. The 7,000 square foot facility, designed within the constraints of a tight budget, represents the first phase of a master plan which anticipates additional educational space and site development. The initial buildings, which maximize multi-use space for educational activities, are specifically designed for expansion to meet long-term growth projections.

In accordance with the church liturgy, the worship area is organized around a strong processional axis. This axis is designated by a pilgrimage as it leads to the altar and culminates in the unseen cemetery beyond (planned for the future). The axis also expresses the dialectical relationship between the church and the world: as the worshipper enters the church, the axis creates a singular narrow focus on the things of God (the altar and a view of nature beyond); as the worshipper turns to leave the church, the axis opens up to a broad view of the world and its people. The placement of glass which allows for the dichotomous expression also provides a generous infusion of natural light which seems to belie the solidity of the exterior shell. Augmenting the soft light of the north-facing glass, the east-west clerestory windows admit direct beams of sunlight which move across the walls with the passing of time and seasons.

The deck area between the two buildings, designed as an inverse of the nave, forms a space for outside worship services and social activities. Complementing the parallel axis of the nave, the deck will provide future pedestrian access across the creek to the cemetery. In addition, while the deck is opposite in plan to the nave it has the identical dialectical relationship as one moves into or out of the space.

The exterior massing and materials of the buildings are designed to blend into the natural wooded setting. In addition the design recalls a morphology of the rural vernacular as well as allusions to historical ecclesiastical architecture.





Honor Award

KING'S BAY ENLISTED DINING FACILITY LUCAS, STUBBS, PASCULLIS, POWELL AND PENNY

Located at the Navy's major new Trident submarine base at King's Bay, Georgia, this 22,500 square foot galley responds to the established "Coastal Georgian" architectural theme. The architectural "style" of the building harmonizes and complements its existing and proposed neighbors also providing a unique focal point for dining and relaxation. This 400 seat dining facility was designed to serve the Unaccompanied Enlisted Personnel Housing (UEPH) residents and other authorized service personnel.

By having the owners and users as part of the design team, fully informed and involved throughout the process, specific needs and desires were clearly understood and addressed at the outset, resulting in a design which remained virtually unchanged in subsequent phases of the project.

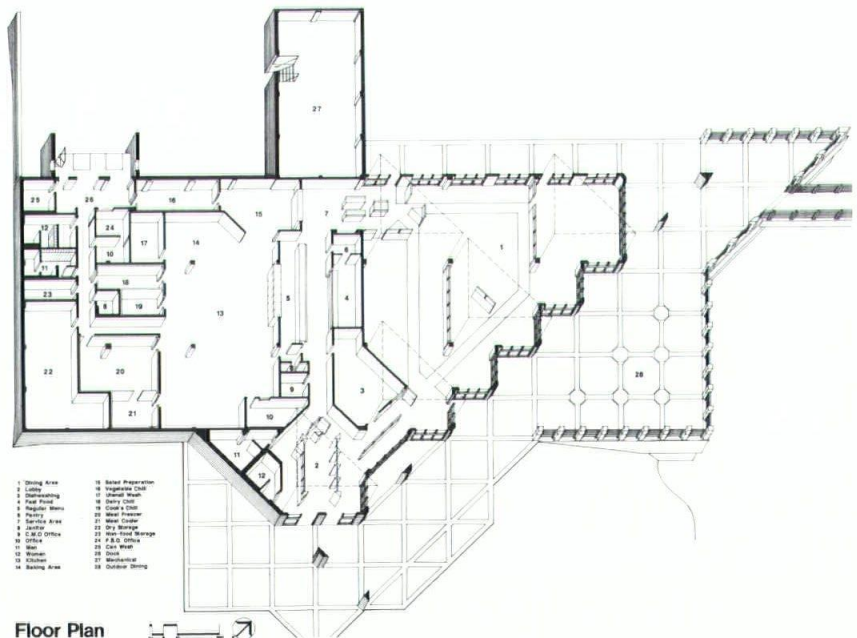
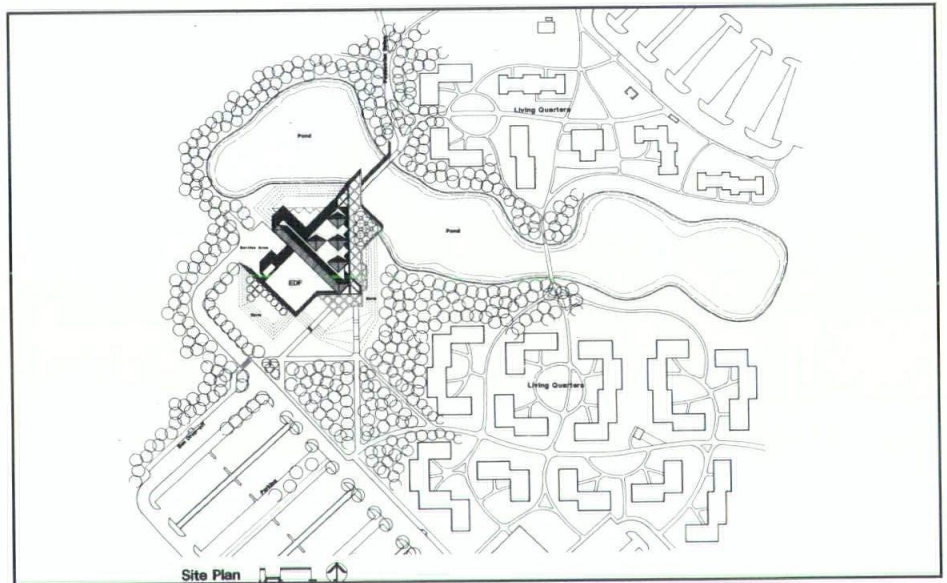
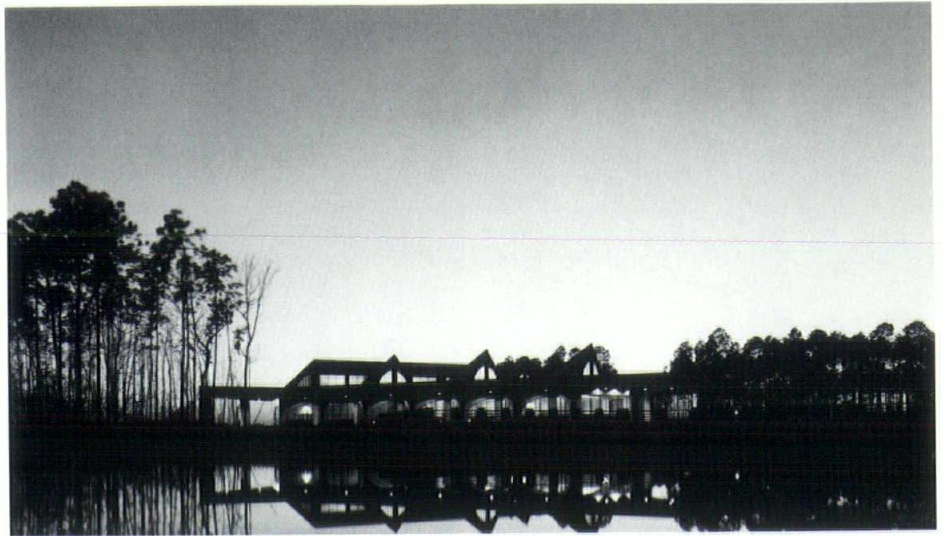
The building is placed to take advantage of sight lines related to projected neighborhood housing facilities, solar orientation and views of the surrounding retention ponds. The siting also accommodates the natural pedestrian flow of the pathway systems on the base. A pedestrian bridge, connecting the housing with the Dining Facility, crosses the pond, leading the pedestrian into the promenade, directing him to the entrance or into the outdoor eating area overlooking the pond.

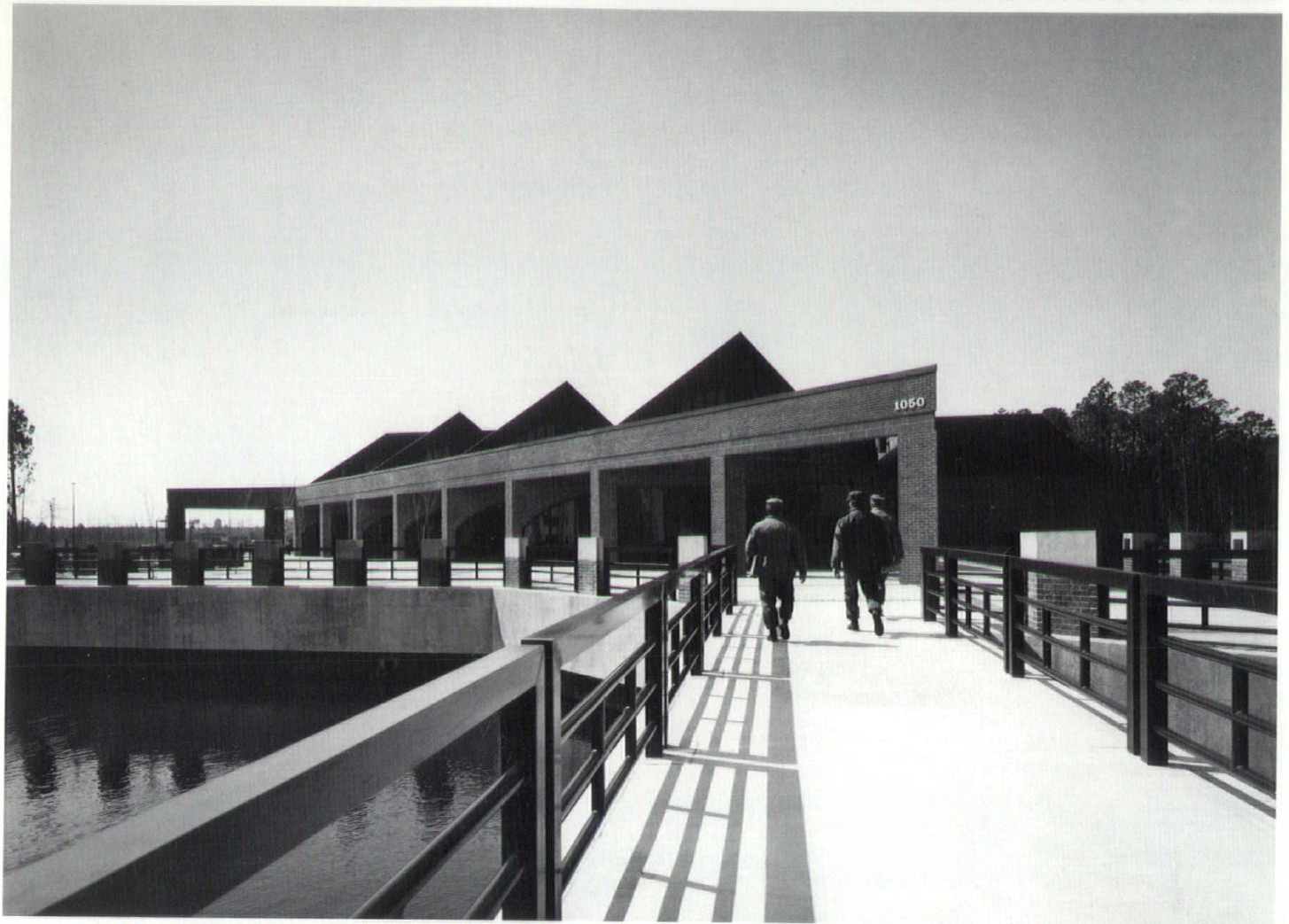
The building is separated into three basic zones: dining, serving, and food preparation with each of the zones designed to conserve energy using as many techniques as possible and complying with applicable standards. The building has been oriented in such a way as to minimize solar exposure.

The dining area utilizes north-facing clerestories and large glazed openings to provide even natural lighting throughout the day, thus minimizing artificial lighting requirements in addition to offering a pleasant view of the pond. Glass areas employ insulating glass in a thermal break frame system. Bronze tinted insulating glass and interior vertical blinds provide suitable solar screening.

The serving area, which bisects the building, allows an unimpeded flow from the entry lobby through both regular and "fast-food" serving lines to the dining space. To the south, the food preparation area features solid walls to minimize solar exposure.

Brick is a material used extensively throughout the base. The brick selected for the exterior is reflective of neighboring buildings of the complex, as are the abstracted Georgian arches which are also design element linking the dining facility to the surrounding environment. Extensive use of solid oak in the lobby as built-in furniture and wallcovering creates a warm, inviting atmosphere. Quarry, ceramic tile and stainless steel complement the building's design, while providing ease in short and long term maintenance.



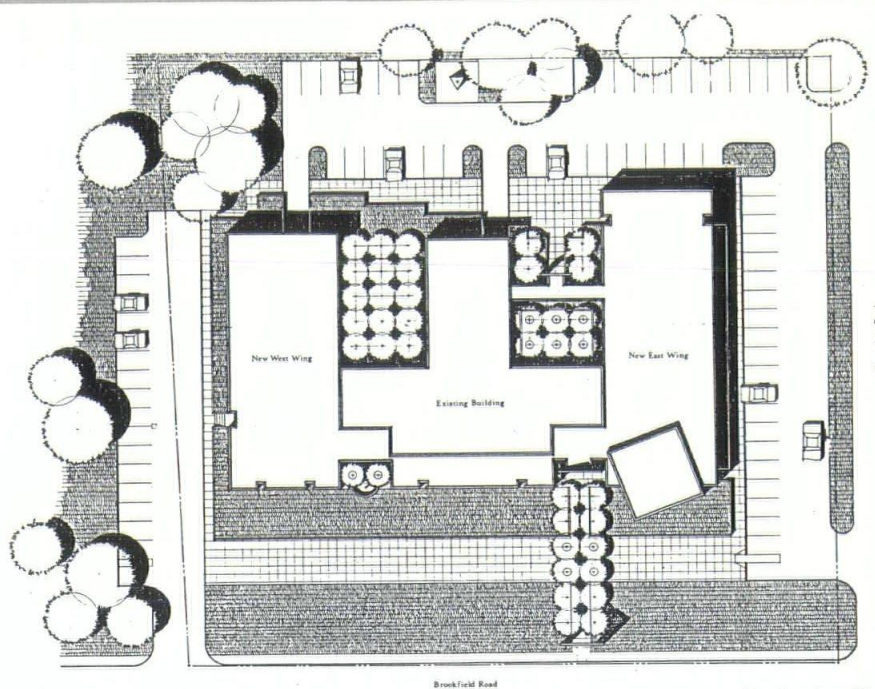


Merit Award

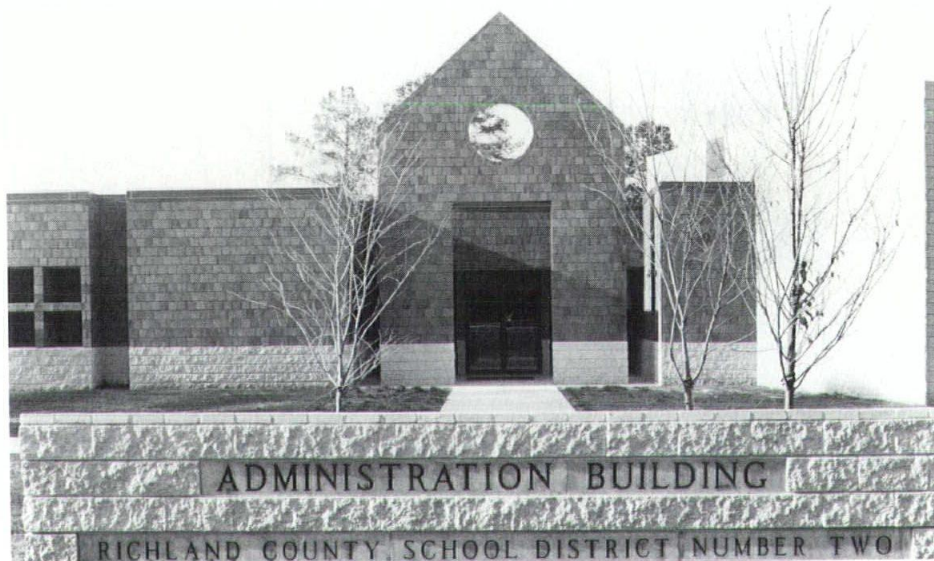
RICHLAND SCHOOL DISTRICT TWO ADMINISTRATION BUILDING ARCHITECTS BOUDREAUX HULTSTRAND AND CARTER

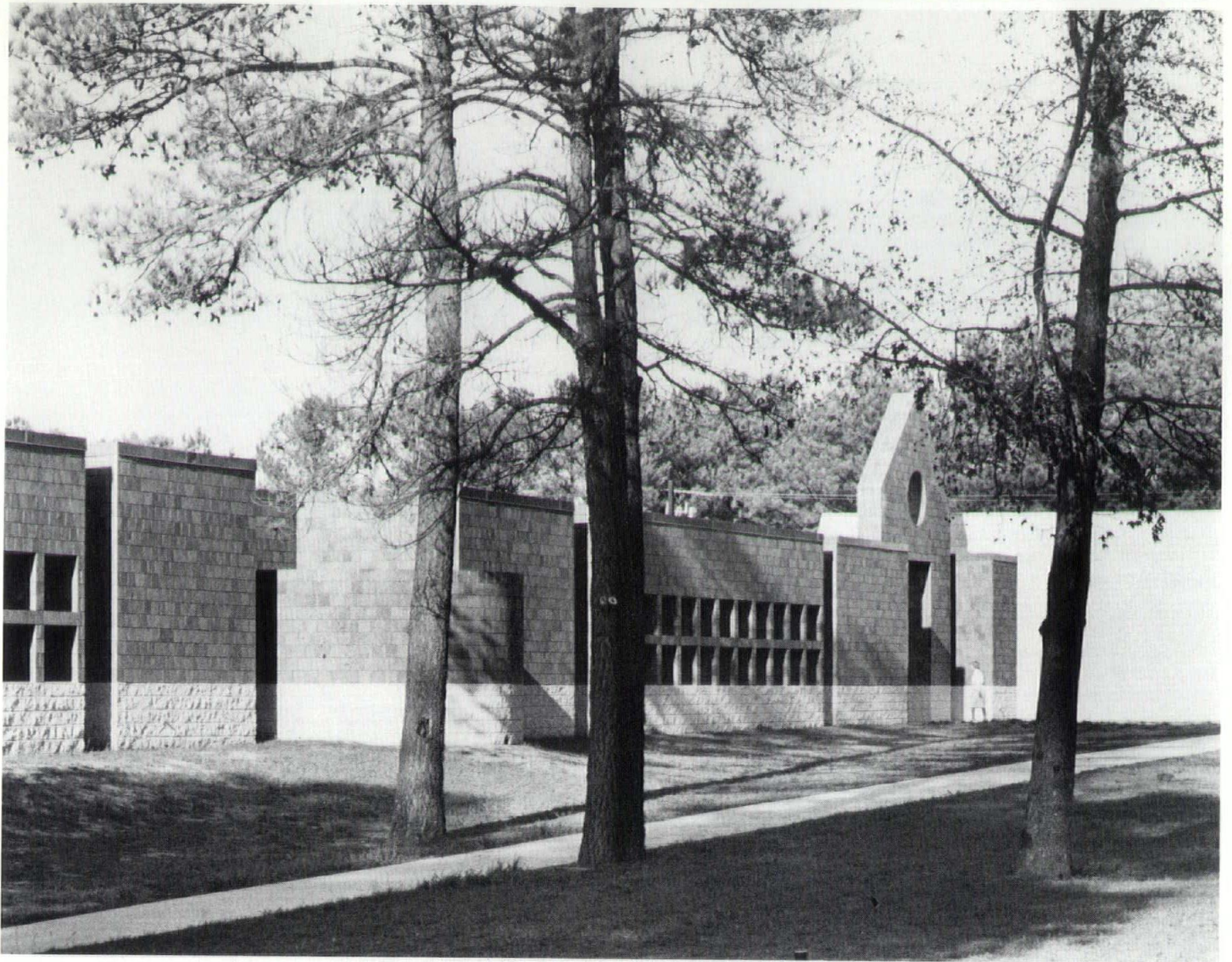
This growing school district desperately required additional space for administrative personnel, but didn't want to spend excessive funds on a totally new building. Therefore, it was decided that an addition to their existing 8,000 square foot administrative building was the logical choice. However, the character of the existing building, built in the early 1960's was understated at best and didn't project the forward-looking, progressive attitudes of the District. By wrapping around the front and sides of the old building, the new 17,000 square foot addition resolved both the functional and the image needs of the school district.

Addressing key functional needs, the front of the addition, attached directly to the face of the old building, provides a greater depth of office space that allows for suite arrangements not feasible in the original layout. The east and west sides of the addition form two new wings that hide the rear wing of the old building while creating identifiable territories for each of the main departments housed in the facility. Renovation work throughout the old building's interiors provides a sense of continuity between the old and new office areas.



SITE PLAN





Merit Award

McENTIRE FIRE STATION GREENE & ASSOCIATES

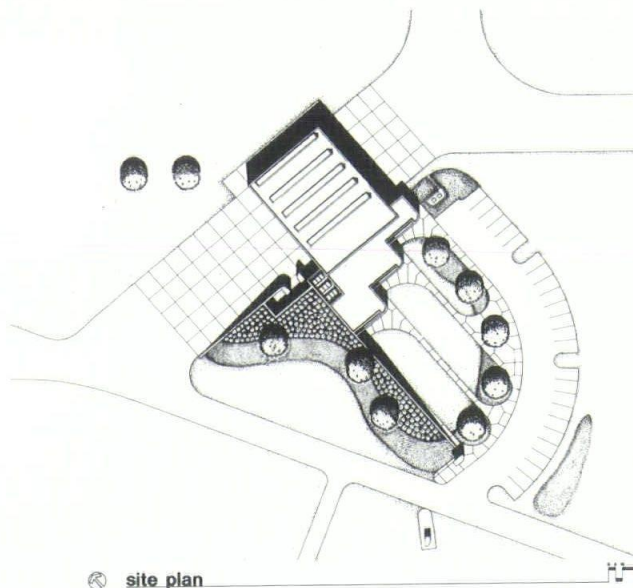
Intended to replace the small, outmoded, 40 year old facility currently in use, the design of this Base Fire Station responds to its programmatic goals: by providing a site integrated building to meet the growing demands for housing and dispatching fire protection teams; by taking advantage of multiple energy conservation techniques to assist in conditioning this low occupancy space; and developing a dramatic, identifiable entry to the operational area of an Air Base in the South Carolina Midlands.

The predetermined site for this facility is consistent with the Base Comprehensive Master Plan, providing a significant, central location on a pre-existing aircraft apron accessible to both the flightline and the major base thoroughfare. Access from the 5-bay apparatus room is thus provided in two directions, allowing aircraft teams to respond to flightline emergencies, while permitting structural fire teams to access the remainder of the Base. The building is oriented perpendicular to the north-south solar axis, creating an angular relationship to the road. This angle is reinforced visually through the placement of a major earth berm along the west facade of the living quarters, which also serves as the predominant solar shield from late afternoon summer sun. The result is an implied "wedge" which eases onlookers past the fire station and into the Base. Ending this major design element is a pair of inward-facing vertical brick pylons, which not only terminate the "wedge," but form a noticeable gateway for the entire Base.

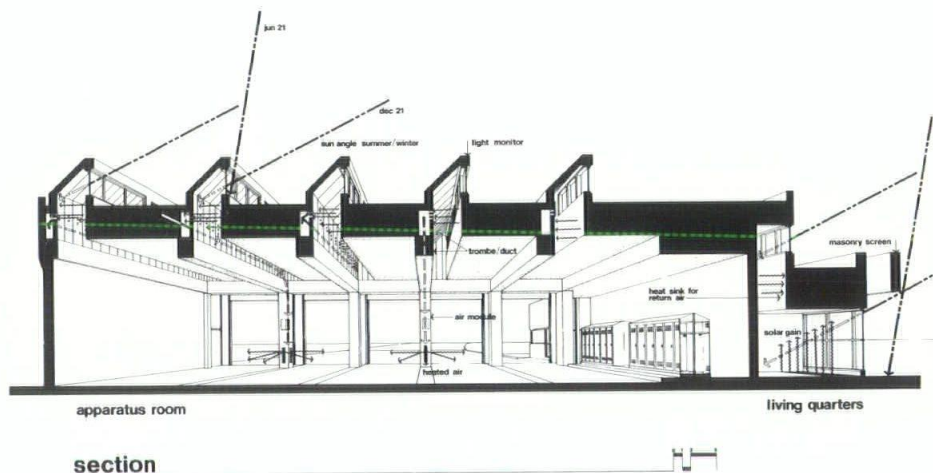
The three-part geometric progression of the living quarters area affords balanced opportunity for daylighting and reflects the three major use areas provided to support fire protection teams: namely, control/office, dining/cooking, and classroom/support. This functional distribution is further reinforced in the zoning of mechanical systems, and results in three well defined entry points which are approached through the series of grassy knolls.

Although possessing a striking presence upon arrival to the Base, the design integrates ground elements and reserved proportions in an understated manner acknowledging the Headquarters building farther South. The emphasis is directed from the necessarily large rectangular apparatus room downward along the earth berm to the pylons. In contrast, the living quarters is a secondary element, and enjoys a separate, slightly secluded identity.

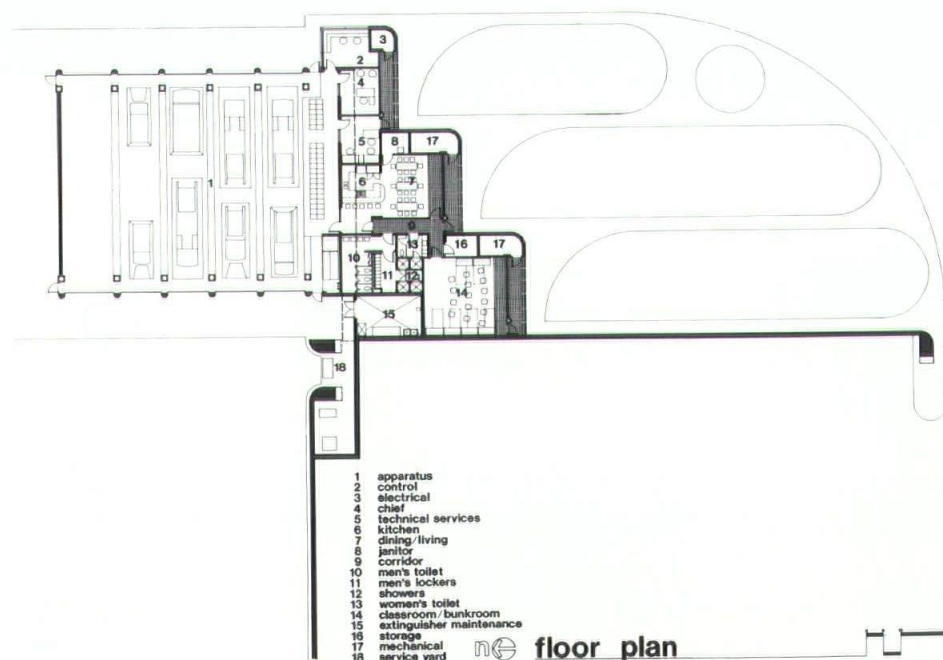
The exterior envelope is fashioned from engineered brick masonry using conventional structural steel components on load-bearing concrete masonry units. Red wirecut, the brick shade selected, has been utilized extensively throughout the Base, ensuring the compatibility of this project with its forerunners.



site plan



section



floor plan



Merit Award

RENOVATIONS TO USC CAROLINIANA LIBRARY DRAFTS & JUMPER/ARCHITECTS, P.A.

Unique among the award recipients, Drafts & Jumper's Renovations to the Caroliniana Library at the University of South Carolina is not only a renovation effort, but is also entirely an interior architecture project.

Faced with some deteriorating plaster moldings and an existing uniformly bland white and pale lime color scheme, the architects were requested to apply a new color scheme and to provide lockable bookcases for the library's rare collection of historical S. C. books.

Drafts & Jumper began the design process with research into the building's past. The original Caroliniana Library, completed in May, 1840, is probably the oldest freestanding college library in America, pre-dating both Harvard and Yale. Built from plans sent from Washington by S. C. native son Robert Mills, the library is unabashedly cribbed from Bullfinch's Congressional Library.

Inside the building and the focus of the architects' primary investigation, Drafts & Jumper discovered two key items: that bust shelves on the pilasters were part of the original construction and that the original interior colors were uniformly white.

Drafts & Jumper also did a spatial or conceptual analysis of Mills' (Bullfinch's) design in an effort to understand what the spirit and nature of the design was. This conceptual investigation yielded an understanding of the main reading room as a large open light space flanked by a series of intimate well-articulated reading bays.

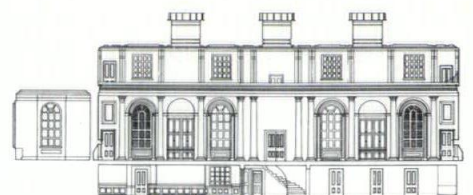
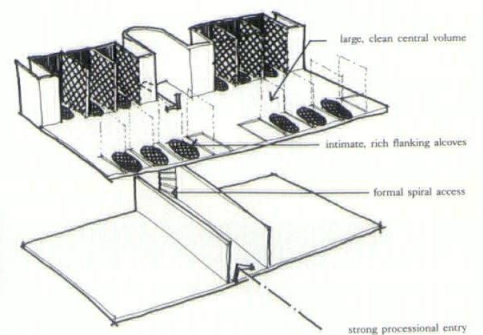
The architects judged the concept to be much more potent and important than the original colors and selected a rich palette of colors and floor patterns that reinforced the concept rather than slavishly following historical documentation.

The large open area was treated with light colors relieved with shades of warm grey and minute touches of an accent earthy red which brings out the magnificent architectural detail. The flanking side rooms were treated with a preponderance of the red, a richly patterned floor carpet, indirect light and other devices to contrast with the grandeur of the central space.

The large photo at right gives an overall view. At far upper right, the architectural details of replaced bust shelves and new glass-enclosed bookcases illustrate the integration of new work within the existing building. The photo far right/middle illustrates the restored entry sequence, and the diagrams below the entry photo illustrate Drafts & Jumper's interpretation of the original concept and its built form in a longitudinal section through the space.

The jury commented that "the architect has done all the right things to bring the space back to vitality. . . . Use of light and color were the two primary tools, both used effectively . . . a very elegant building."



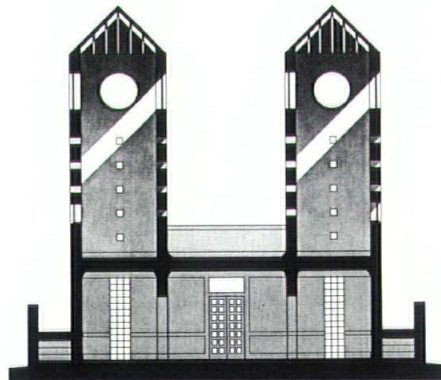
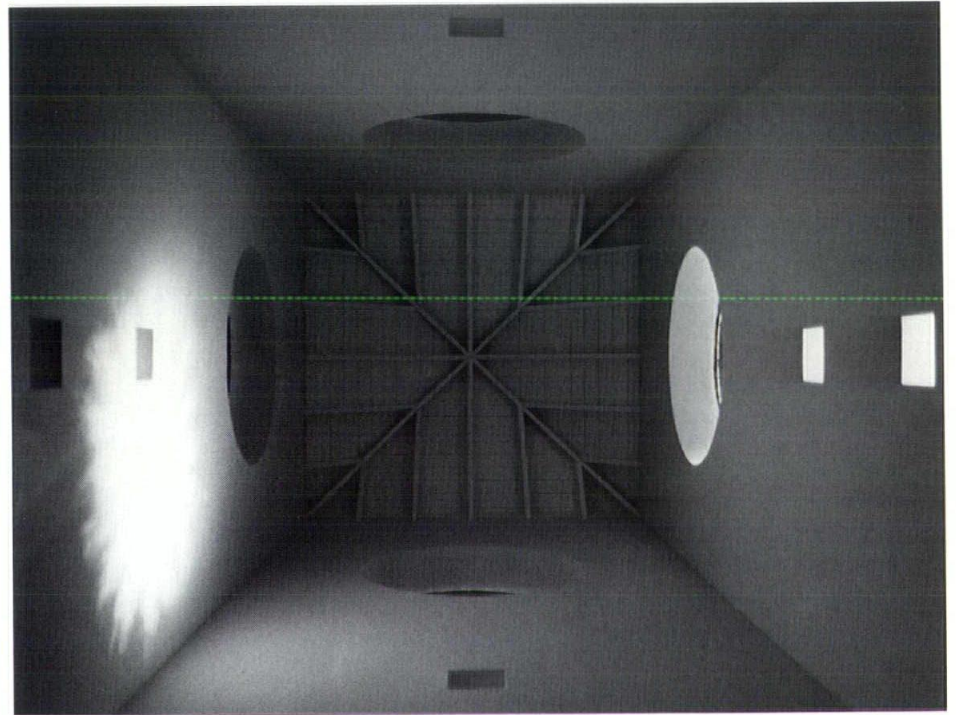
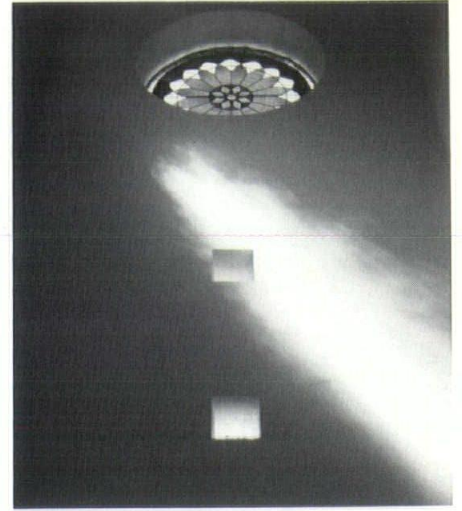
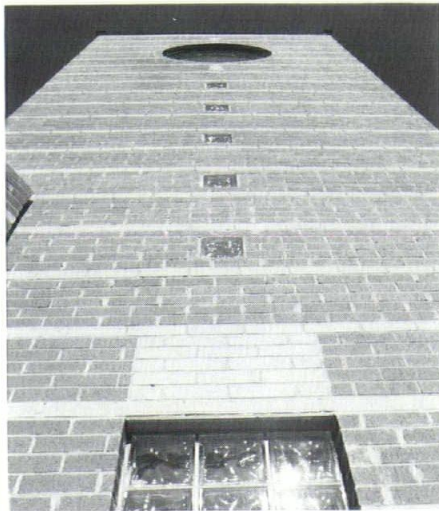


Merit Award

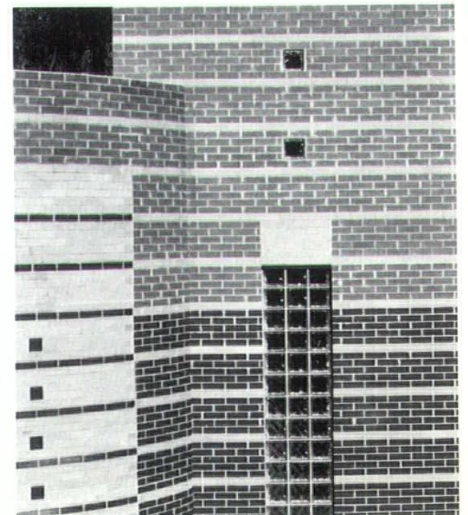
COLUMBIA BIBLE COLLEGE PRAYER CHAPEL ARCHITECTS BOUDREAUX HULSTRAND AND CARTER

Sited in a small clearing at the edge of the forest, this unique structure provides a secluded retreat for prayer near the existing chapel of Columbia Bible College. The ground floor of the building houses a room for group prayer activities; solidly enclosed from the front public side, the room opens out to views of the forest of the private back side. Exterior stairs wrap around the sides of the twin towers, leading up to the second level which contains one private prayer room in each tower. Measuring eight feet square, each prayer room contains simply a chair and desk with a lamp, basic provisions to allow for individual meditation and prayer. Beyond meeting the basic needs on the floor level, these prayer rooms also take on the character of small chapels. Glass block openings provide pinpoints of light that lead the eye upwards to the round stained glass windows high above the floor level. The stained glass allows a stream of light to wash the walls in a pattern of color that constantly changes with the movement of the sun. This use of natural light, filtered down from above, embodies the space with a meditative quality of sanctity that transcends the simple provisions of the rooms.

The concept for twin towers derives from the founding buildings of the original campus, no longer extant, and finds its expression in materials and colors that relate to the brick and stone buildings presently comprising the campus. Three colors of brick layered horizontally and vertically, develop an ambiguous scale to the small building giving it a sense of monumentality that has juxtaposed against it an intricate, almost dollhouse-like scale. The multi-light entrance doors further obfuscate the building's scale, having the appearance of massive size that belies the actual two foot width of each diminutive door leaf. The glass block "windows," inlaid ceramic tile accents, and weathering copper roof complete the ensemble of materials that enrich the character of the building.



BUILDING SECTION





Merit Award

29 EAST BATTERY RENOVATION ROSENBLUM & ASSOCIATES

The Porcher-Simonds House, the original name of 29 East Battery, was built about 1856 and was of an Italianate style building, two stories on a high basement. Francis James Porcher was a cotton broker and a delegate to the South Carolina Secession Convention in 1860.

Simonds remodeled the house in the Italian Renaissance Revival style popular in the 1890's, adding the two front piazzas, one square, really being of the Greek Revival style, and the curved piazza being in the Italian Renaissance style.

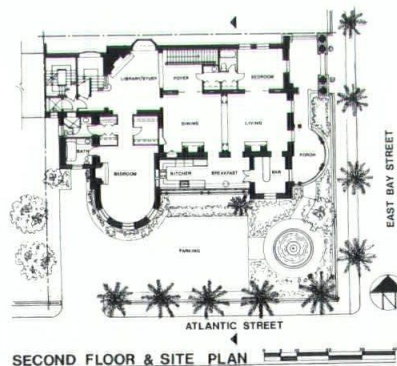
The interior of the house was remodeled at the same time with an abundance of elaborate oak and mahogany finished woodwork with two baronial staircases, one leading to the main floor and one now included in the new library on the main floor.

The home was purchased in 1983 by Morton Needle, a Charleston developer, realtor, and contractor. When acquired, the home was vacant, in a terrible state of disrepair. Previous landlord-owner had sloppily subdivided this once grandiose home into apartments. Mr. Needle set out to restore it to its previous grandeur.

The new owner realized that the total square footage and cost of renovation would be prohibitive for one person to achieve. Furthermore, with changing lifestyles, this building presented a unique opportunity to provide elegant, urban living styles to several individuals who no longer needed large, suburban houses due to changes in family structure and lifestyles. It is for these reasons that the owner decided to make three condominiums out of the property, dividing the building by floors.

Numerous design problems and challenges were encountered in restoring this home into condos. An elevator and rear entry stairway were constructed to service all the floors, while the front entry serviced the second floor only (the owner's floor). The roof was developed into a rooftop pool and terrace area to be used as common space for all the condominiums. This roof area was constructed so that it was not visible from the street, yet it affords one of the best views in all of Charleston.

In order to make this project feasible, there were many structural repairs necessary. New plumbing and electrical were needed, as well as a totally new air conditioning and heating system. Furthermore, the Building Code requires fire separation between each condominium. The original side porches were restored and reused as kitchen and breakfast areas.





Merit Award

COMMISSIONERS OF PUBLIC WORKS
LUCAS, STUBBS, PASCULLIS,
POWELL & PENNY

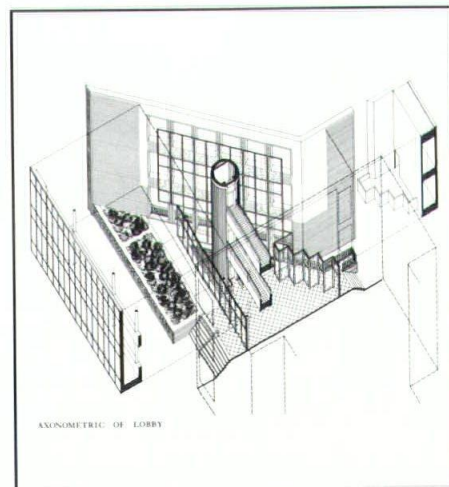
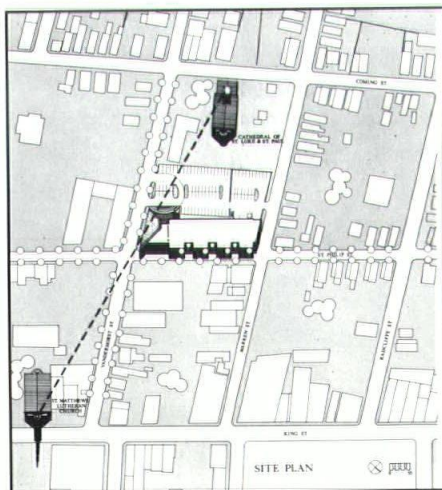
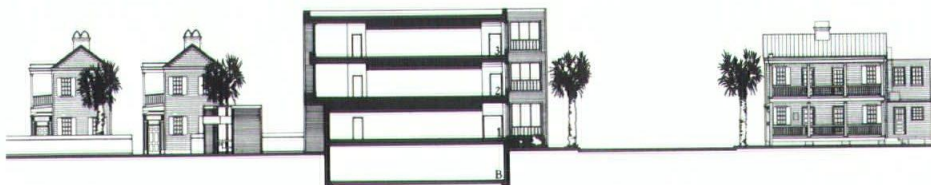
As Howard Roark sat in the dean's office just prior to being dismissed from school, he bitterly criticized the parthenon and said "Your Greeks took marble and they made copies of their wooden structures out of it, because others had done it that way. Then your masters of the Renaissance came along and made copies in plaster of copies in marble of copies of wood. Now here we are, making copies in steel and concrete of copies in plaster of copies in marble of copies in wood. Why?"

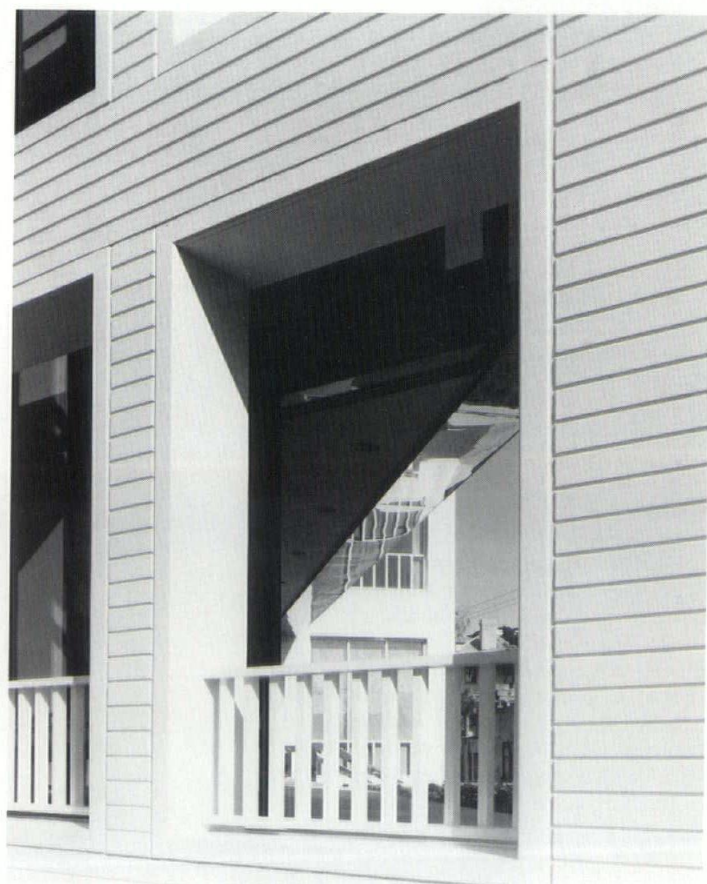
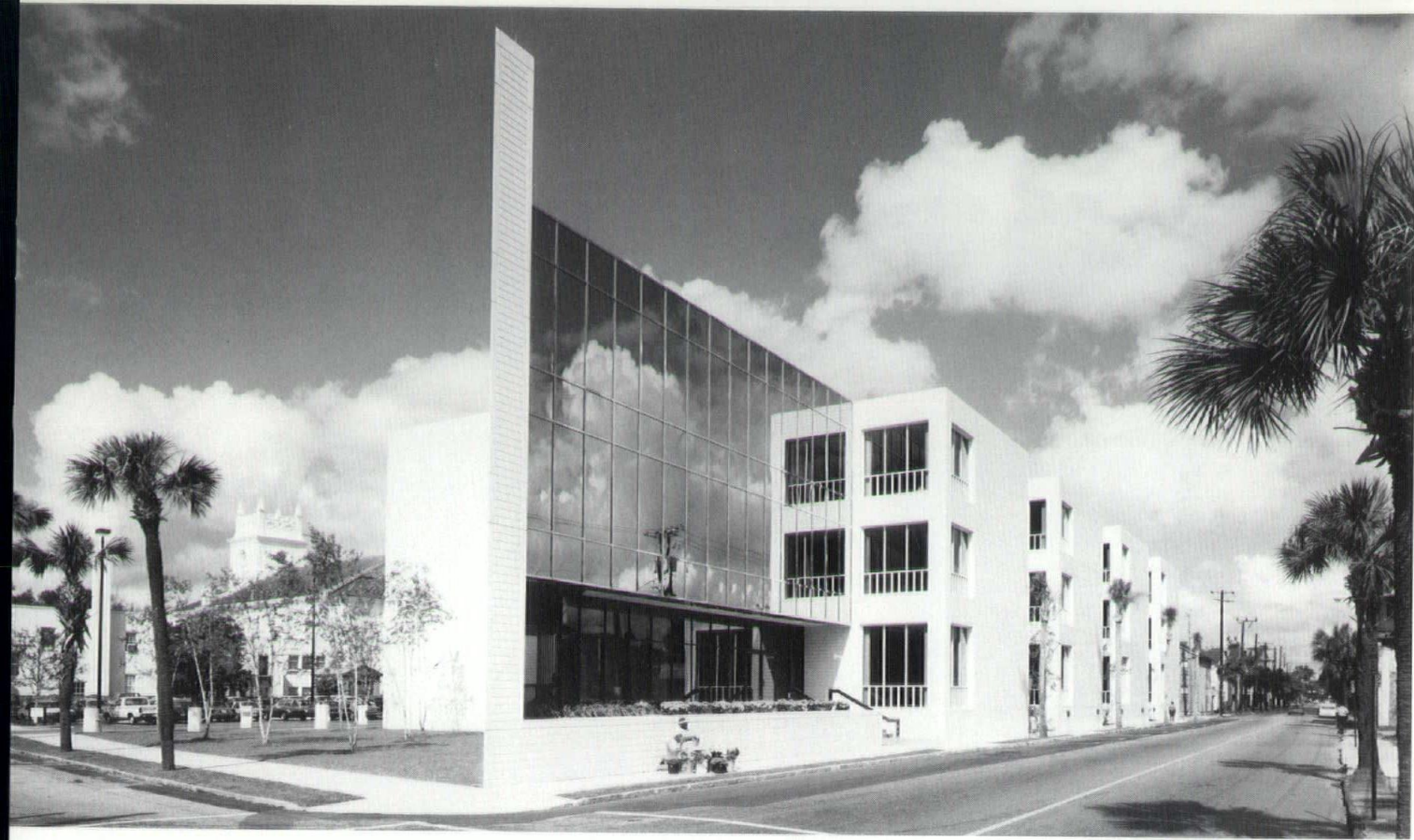
This project would have, no doubt, raised Mr. Roark's ire and in fact is a building for the "Fountainhead" of Charleston, South Carolina—the waterworks building. The new administrative office building for the Commissioners of Public Works bespeaks both of historic Charleston and modern America. This 70,000 square foot building was designed to fit into a historic residential neighborhood which is now in transition. Many of the Charleston single houses which once graced surrounding streets are gone; some remain with an uncertain future. The design honors its once and present neighbors in a way that promises continuity regardless of their fate by reflecting the elements of traditional Charleston architecture while functioning as a contemporary and efficient office building.

The desire to produce the imagery of clapboard-sided residences led to the creation of an intricately detailed white Portland Cement Precast concrete building. The abstraction of wood details in white pre-cast concrete (a technique similar to the abstraction of primitive wood details into stone of Classical Greek and Roman architecture) along with the delineation of white storefront into porch-like handrails and pickets strengthen the abstraction of Charleston Single Houses. The Philosophical approach to creating wood details in precast concrete led to the development of historically evolved wood and reed details being cut into stone and becoming essential elements of the new material.

In keeping with the high technology design of the building, the interiors have a contemporary feel, and it has been noted by management that within one month of moving into the building, employees' appearance, morale and productivity were improved significantly. These improvements were attributed to the attractive, professional environment of the new office.

As the first large, public building on a street which has been designated an entry corridor to the city, this structure bears a responsibility to introduce, to signify, to celebrate the city's treasured architecture. It does so with grace and dignity through the measured evoking of images of that architecture's unique patterns.





Merit Award

MT. VERNON MILLS RENOVATION STEVENS AND WILKINSON

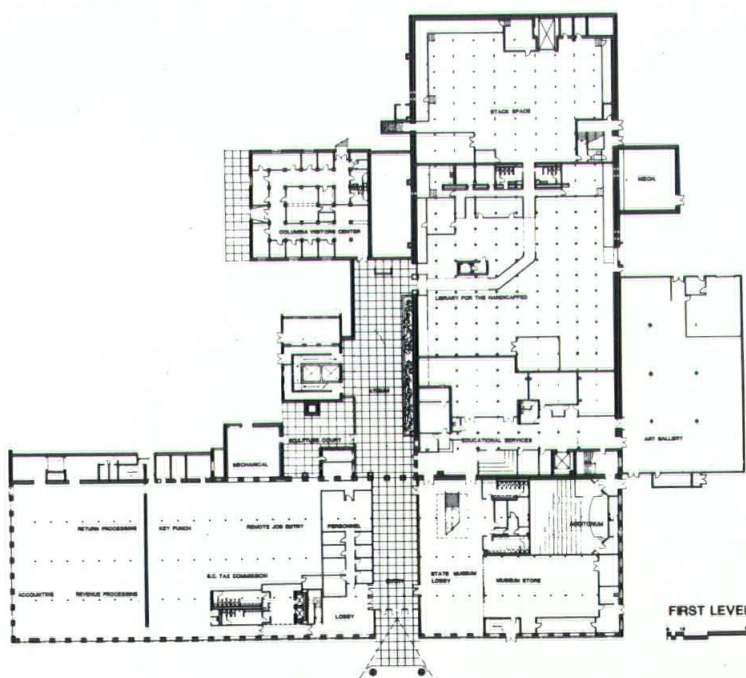
For approximately 80 years this building served the purpose for which it was designed—a cotton mill; in fact, it was the first hydro-electric powered mill in the United States. However, the Mt. Vernon Mills closed its doors and the structure increased its deteriorating process until a group of local businessmen purchased the mill. For several years the South Carolina State Museum had been trying to find a home. Several schemes had been studied in various areas of the city with all being unaffordable. Through a favorable lease-purchase agreement between the developers and the State, the State was able now to have a home for the Museum at a rate equal to one-third the current norm. In addition, the building's area could accommodate other agencies that were bulging at the seams of current space: the S.C. Tax Commission and the S.C. Library for the Handicapped.

Establishing a new identity for the former mill, which for years had been a background building, was essential for the renovated structure to take its proper place among civic buildings. A contrasting space frame is used to accentuate the entry and to provide cover as porte cochere. Three floors of brick arches were removed to create the "front door" slot out of which the space frame extends. This entry axis continues out through the landscaped parking area to Gervais Street. The axis also extends through the building into a glass enclosed atrium.

Another primary design goal in the renovation of the structure was to provide a common thread among the various agencies. Formerly outside, as a transformer yard, the newly created mall space unites the Museum, Tax Commission, Library for the Handicapped, Visitors Center, Restaurant, and Outdoor Exhibit and Dining Space. This enclosed Greenhouse is a hub of activity—all protected from the chance of inclement weather.

Multi-story feature spaces highlight the interior of the building. Special engineering considerations had to be incorporated during the renovation. For example, the auditorium occupies a space on the first and second floors in which several columns and portion of the second floor had to be removed. The loads of the roof, fourth and third floors above were transferred via 3' deep beams to new columns on the end walls.

Elsewhere the simple beauty of the post-and-beam heavy timber construction was left intact and exposed. The Museum lobby actually uses the exposed building system as an historical display of construction. In the open office plan of the Tax Commission, mechanical, lighting, acoustical, and sprinkler systems are distributed via a hand-in-glove finger concept which allows the columns, beams, and decking to remain visible.







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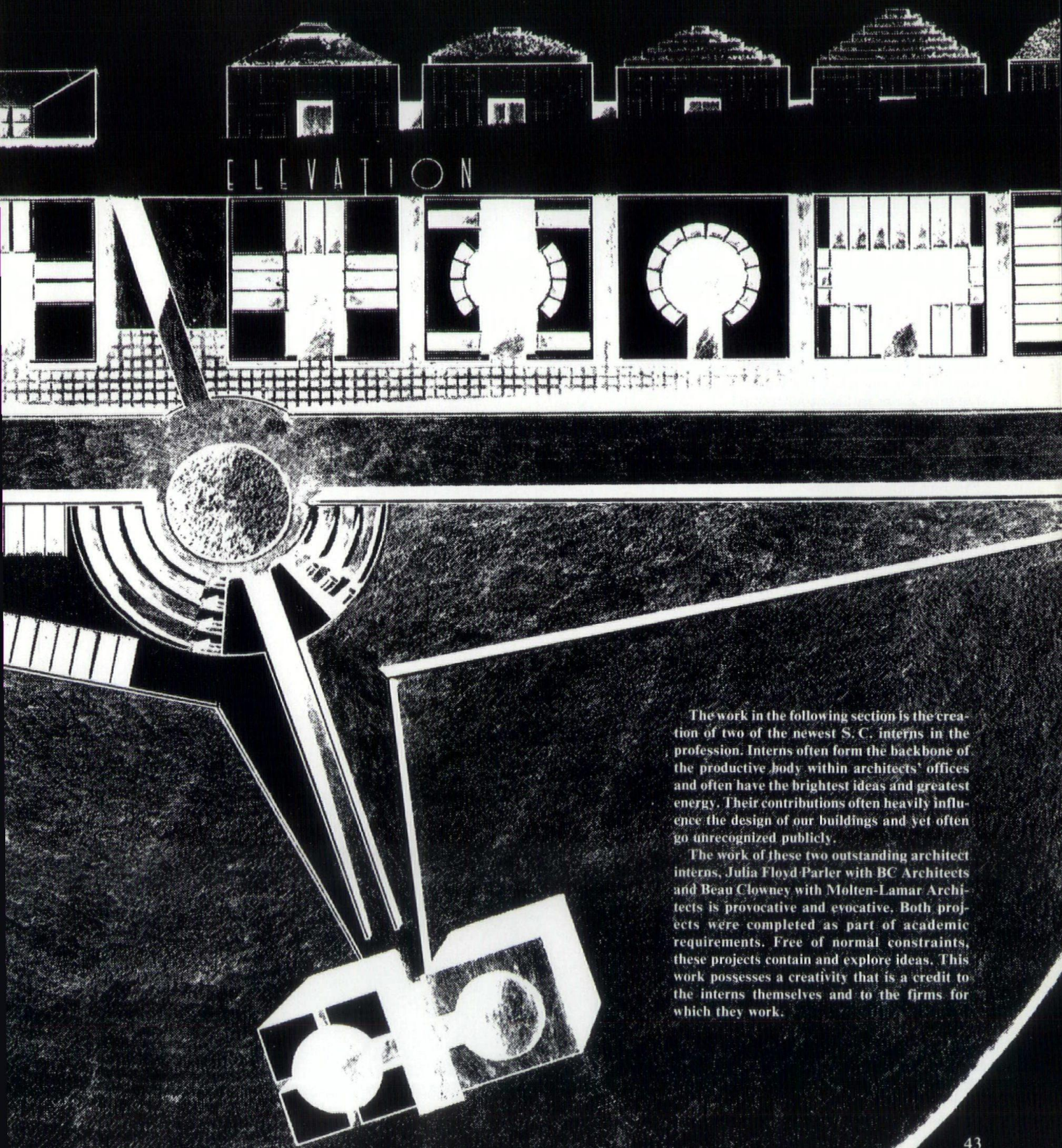
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The work in the following section is the creation of two of the newest S. C. interns in the profession. Interns often form the backbone of the productive body within architects' offices and often have the brightest ideas and greatest energy. Their contributions often heavily influence the design of our buildings and yet often go unrecognized publicly.

The work of these two outstanding architect interns, Julia Floyd Parler with BC Architects and Beau Clowney with Molten-Lamar Architects is provocative and evocative. Both projects were completed as part of academic requirements. Free of normal constraints, these projects contain and explore ideas. This work possesses a creativity that is a credit to the interns themselves and to the firms for which they work.

Young Professionals

Beau Clowney
Tulane University Faculty Award
for Best Thesis

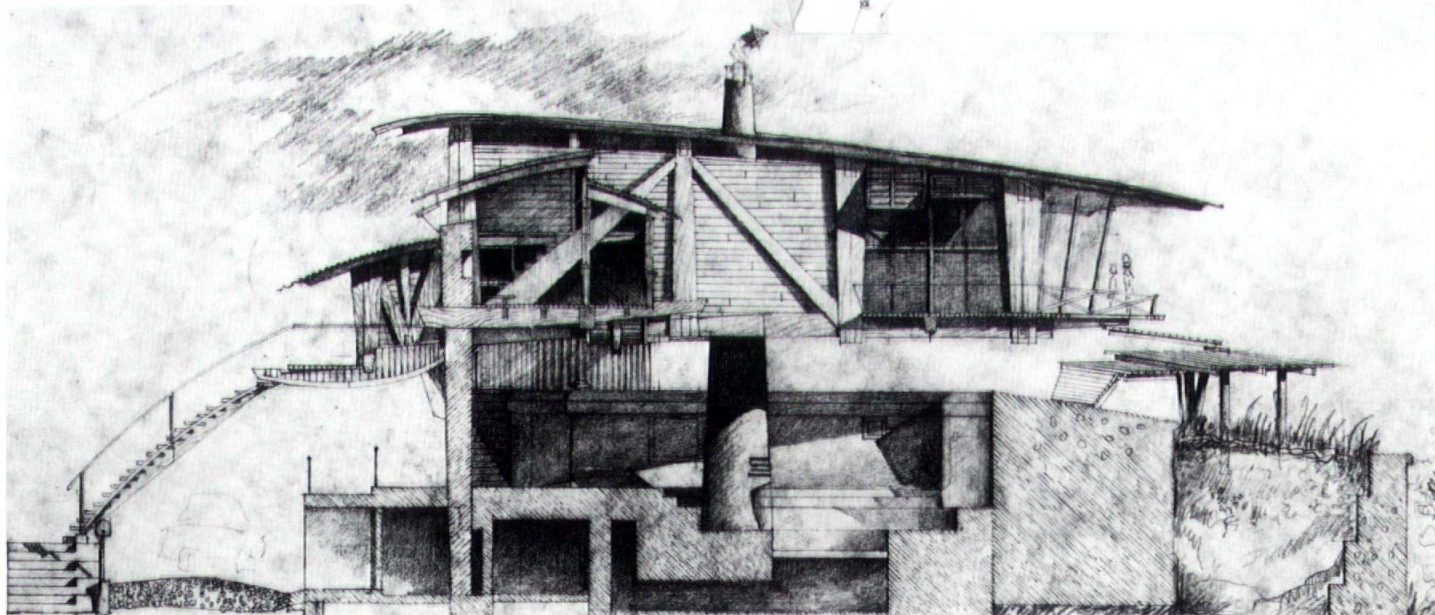
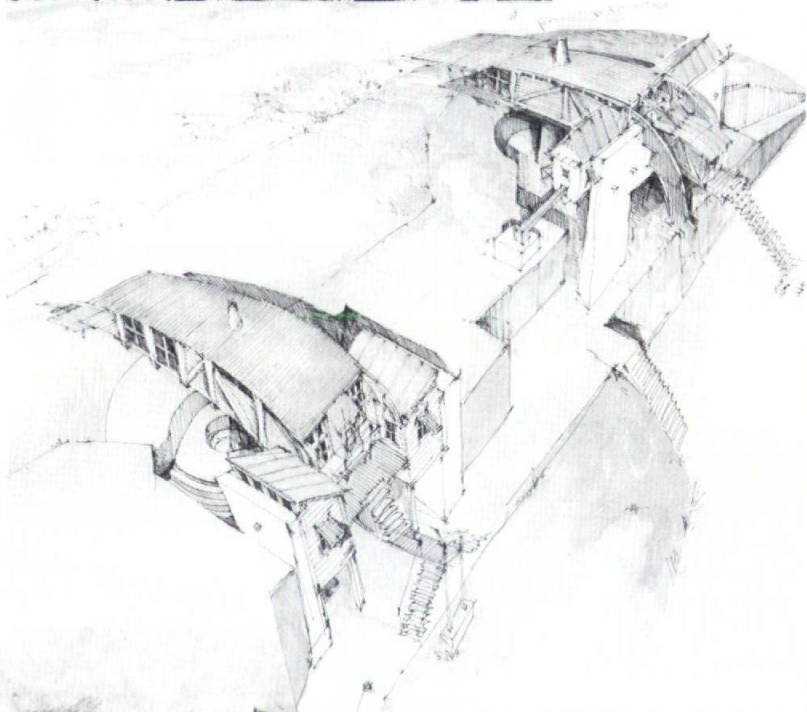
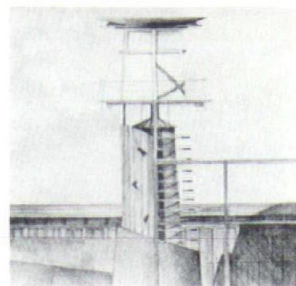
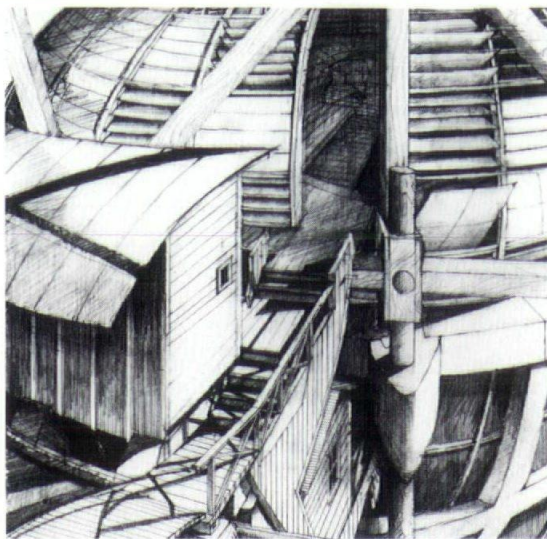
The association of experiences and emotions with familiar forms and spaces is the basis for my design work and my interest in architecture. The architect can re-evolve and sharpen these associations by taking these forms and spaces out of their most obvious contexts, transforming and recomposing them to highlight their significance. Growing up in South Carolina and attending architecture school in New Orleans has enabled me to explore areas in architecture that are important because of certain associations in my life.

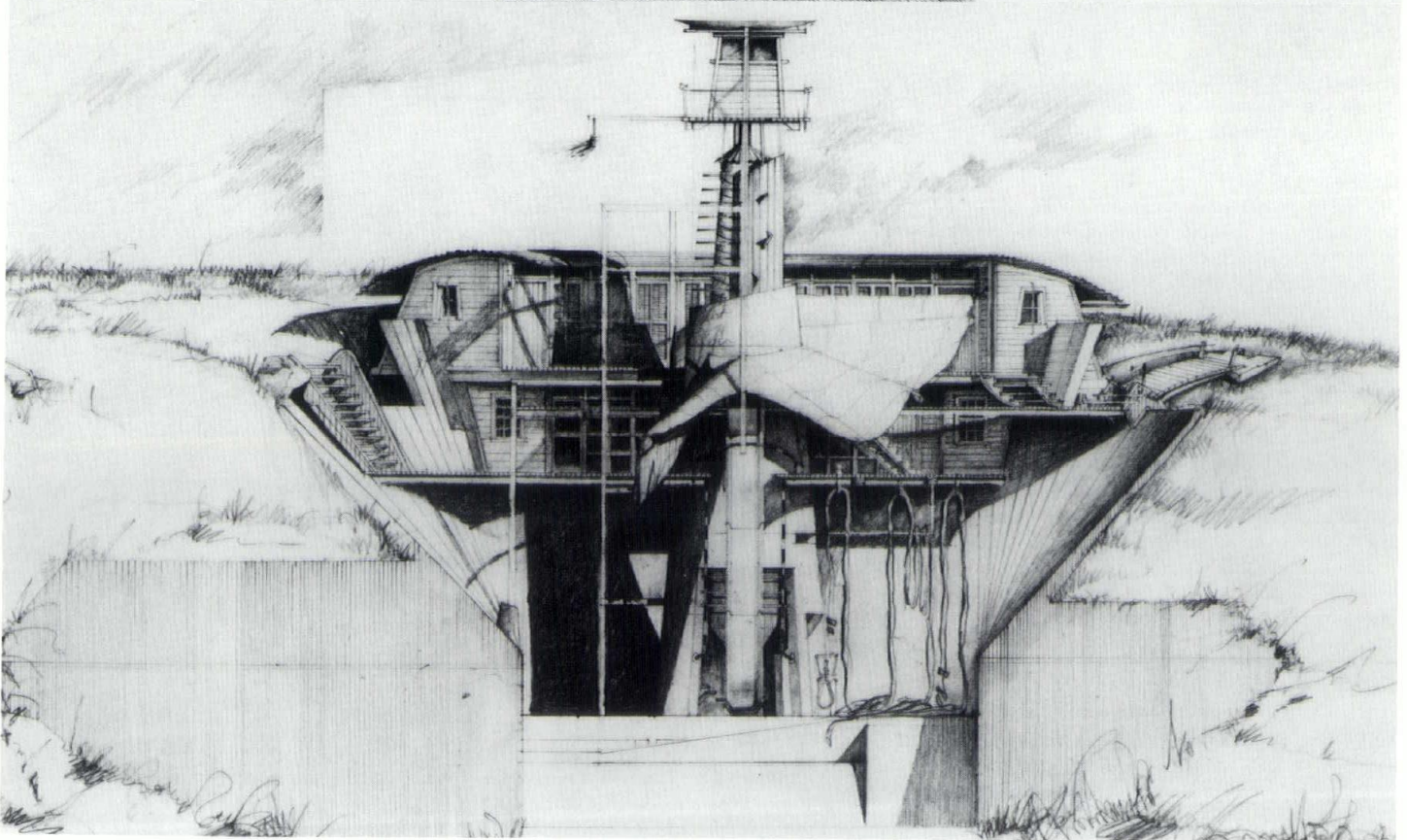
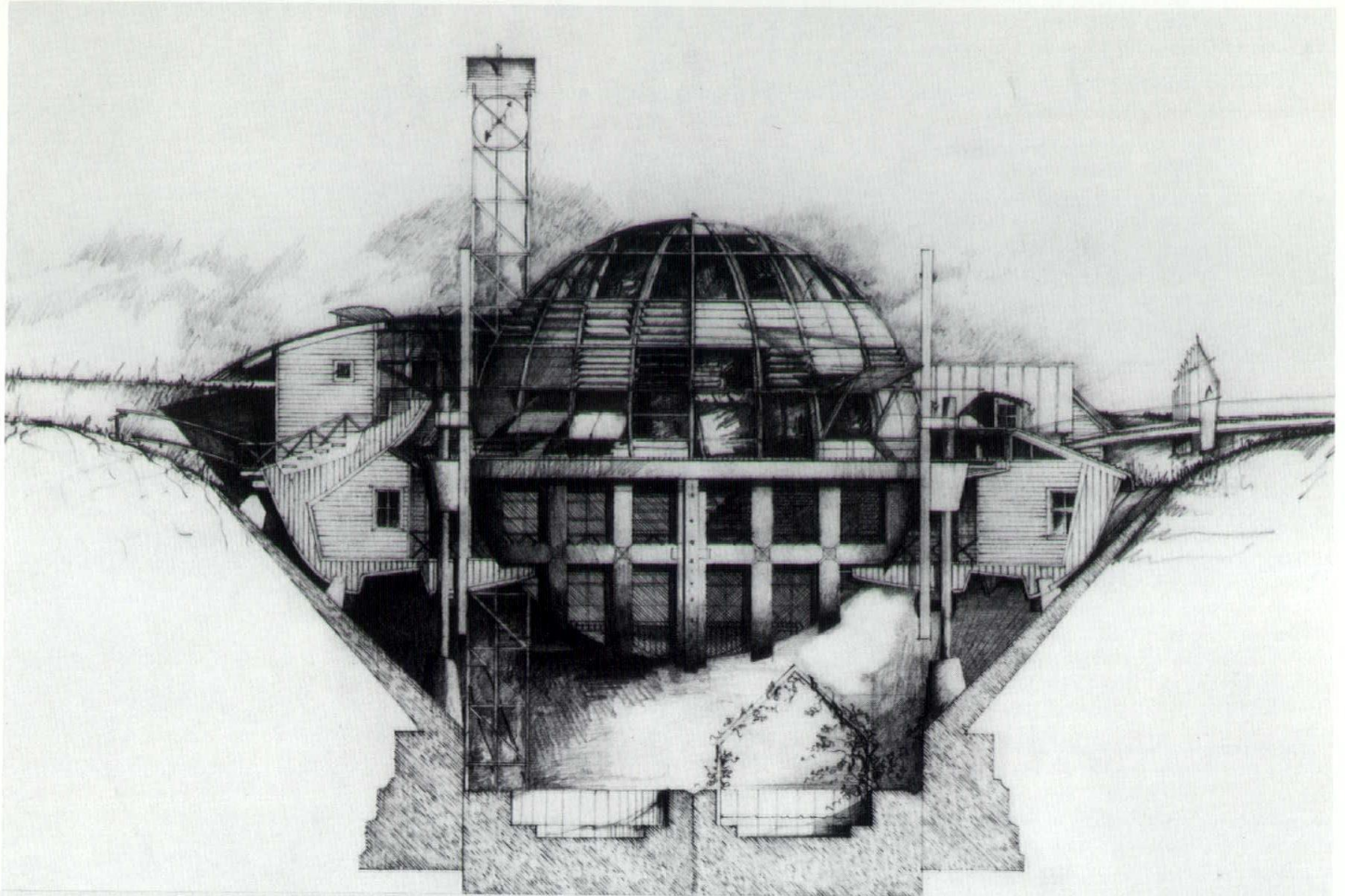
While studying in London, I became more aware of the extent to which it was a European architectural tradition that had already been displaced and transformed to generate this uniquely American architecture. This experience enabled me further to identify American traditions in Architecture.

The basis for my thesis is the investigation of two materials—concrete and wood. The contrast between the permanence of the concrete and the operable, and possibly temporary nature of wood and their potential relationships are of particular interest to me.

The site is Sullivan's Island, South Carolina, a sleepy residential island situated at the mouth of the Charleston Harbor. Scattered throughout the island are several abandoned concrete military batteries. These massive concrete batteries stand in stark contrast to the sensitive and delicate houses, mostly of timber construction. They are now abandoned anomalies, an almost made-to-order situation for such an investigation. The program consists of a police station, a fire station, a community center, and several residences.

Beau is a South Carolina native and is currently living in Columbia and working with Molten/Lamar Architects, Inc.





Young Professionals

Presence of Absence A Cemetery Garden for Clemson University

Julia Floyd Parler
Harlan E. McClure Faculty Award

A presence of absence . . . to explore the realm of presence and absence in a cemetery garden . . . a presence reiterated through typology and morphology dealing with the cemetery as architecture . . . a presence also found through the topography and the natural cycles in dealing with the cemetery as a garden. The concept of place is reiterated by birth, death and rebirth found in the germination of flowers, layering of earth and layering of vegetation. All of these factors would come together as the antithesis of absence, which compounds, confirms, justifies and questions the absence of life. The answers of which are only found through the paradox of life coming from death.

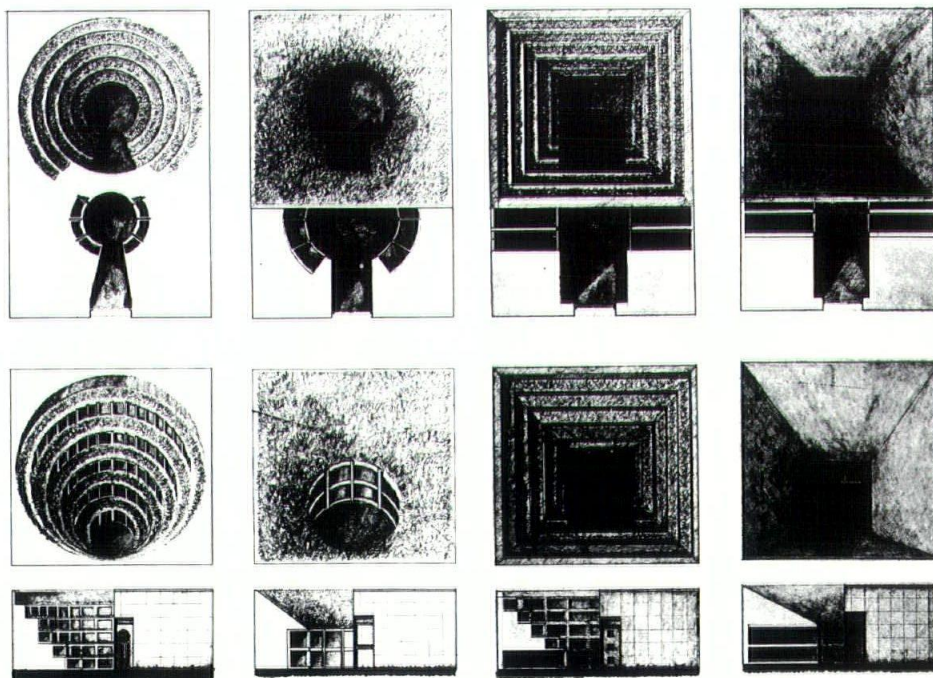
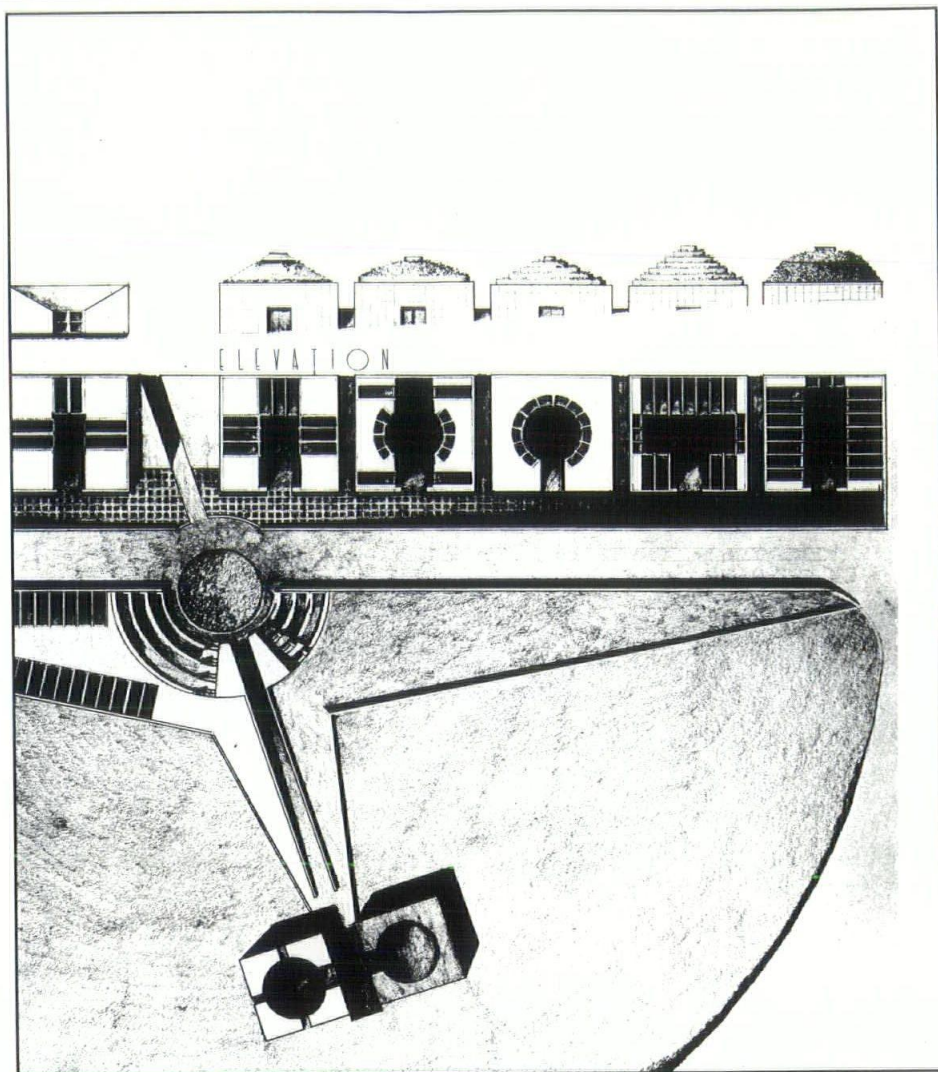
"Death is swallowed up in victory. O death, where is your victory? O death, where is your sting? The sting of death is sin, and the power of sin is the law; but thanks be to God, who gives us the victory through our Lord Jesus Christ."
I. CORIN. 15:54-57

The cemetery garden would provide burial for a unique collective body, Clemson University faculty. The method of exploration was a study of cemetery typology in cemeteries as cities, gardens and forests. A typology was then set up for the University cemetery based on the nine disciplines that make up the structure of the University. The design represents the nine colleges, each unique in color, garden expression and geometric form, yet architecturally dependent on the other disciplines for stability, continuity and total expression. The chapels found in the mound of the cemetery serve as a gateway, both to the University and the cemetery itself, with the axis falling in line with Tillman Hall. The cemetery would serve as the spiritual center of the University while Tillman halls serves as the academic center.

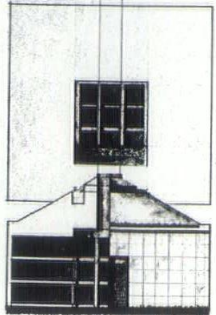
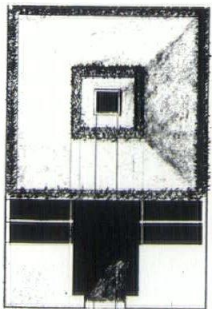
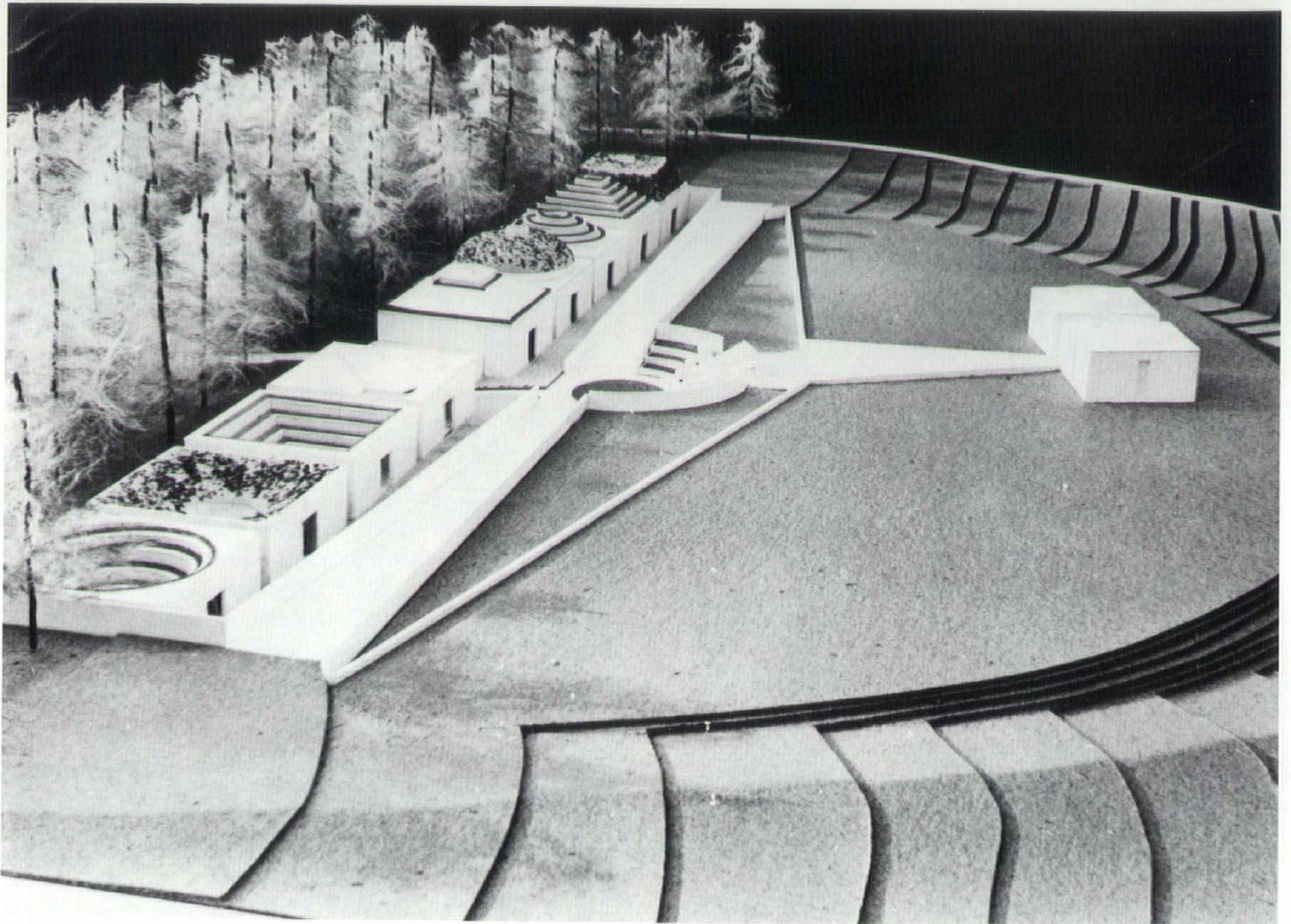
The actual burial tombs are semi-buried within the ridge of the highest mound in Clemson. The five oldest colleges on the right are expressed by mounds extending skyward that emulate earth mounds, wells and ruins covered by plantlife. The four newest colleges on the left are expressed by inverted forms that open the entire tomb to the sky. These tombs emulate crevices, deep furrows of farmland and a ruin overgrown by plants.

The cemetery responds to the typology of building, the morphology of burial and plant life, and the topology of the land to create a symbolic place.

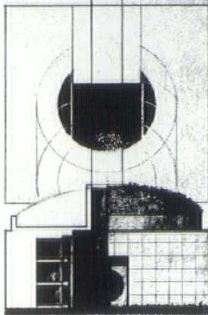
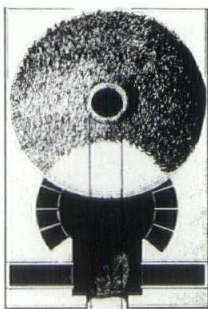
Julia is a South Carolina native and is currently living in Columbia and working for Ben Compton Associates.



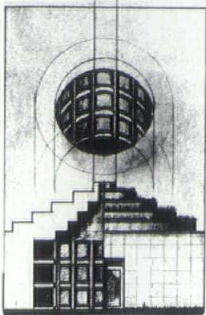
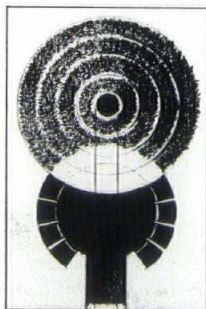
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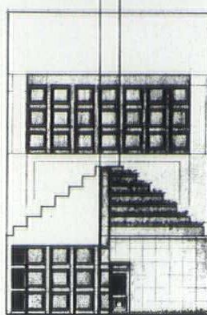
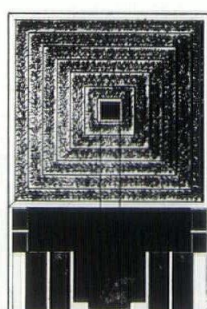
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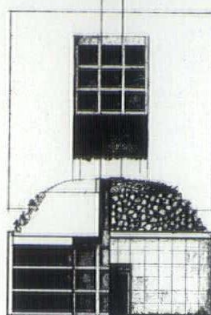
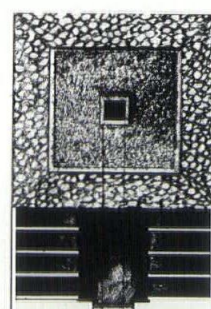
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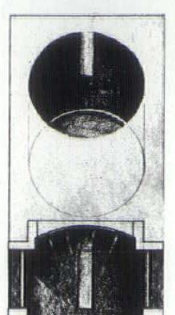
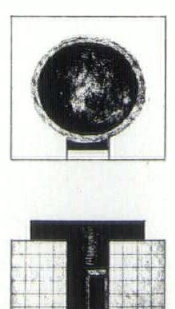
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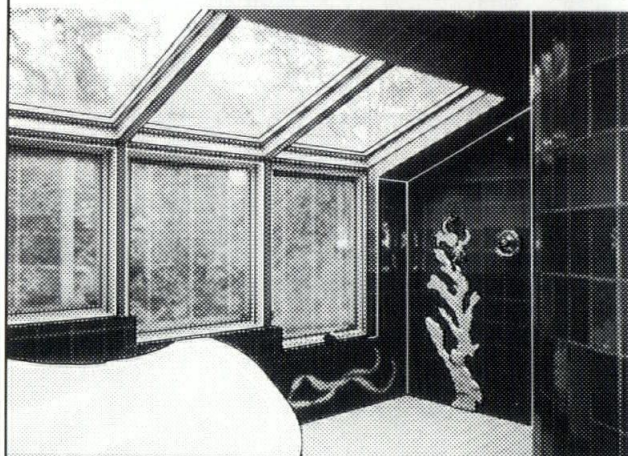
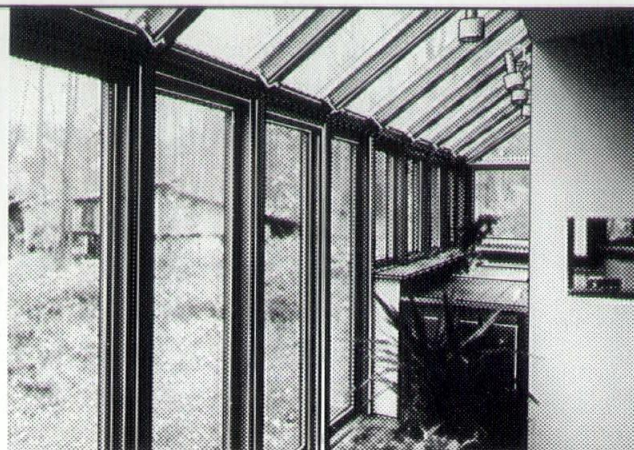
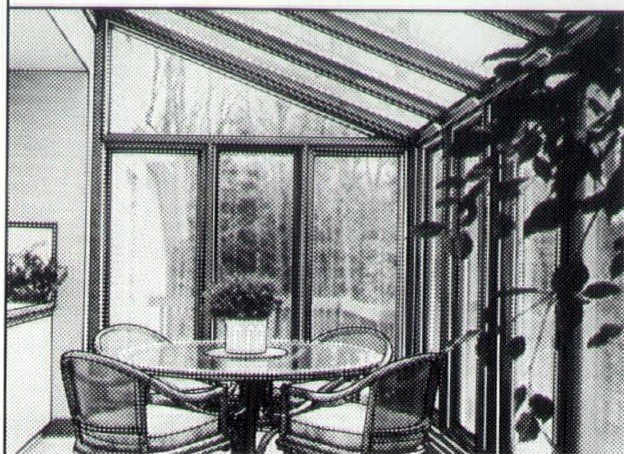
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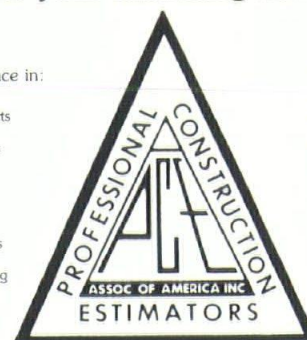
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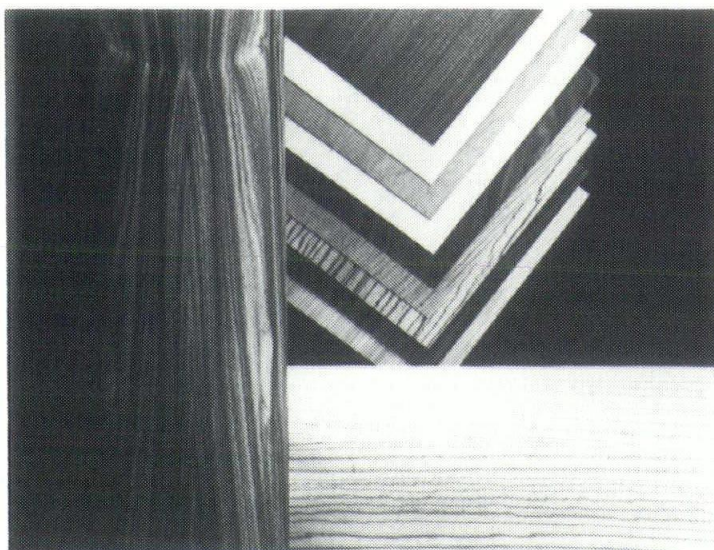
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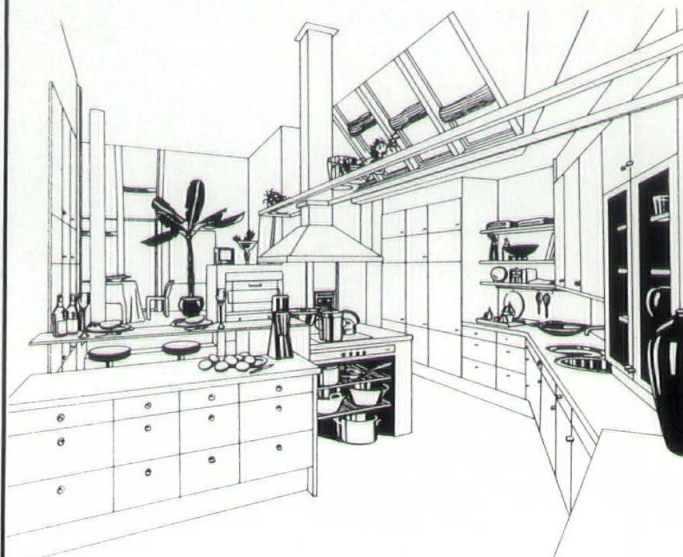
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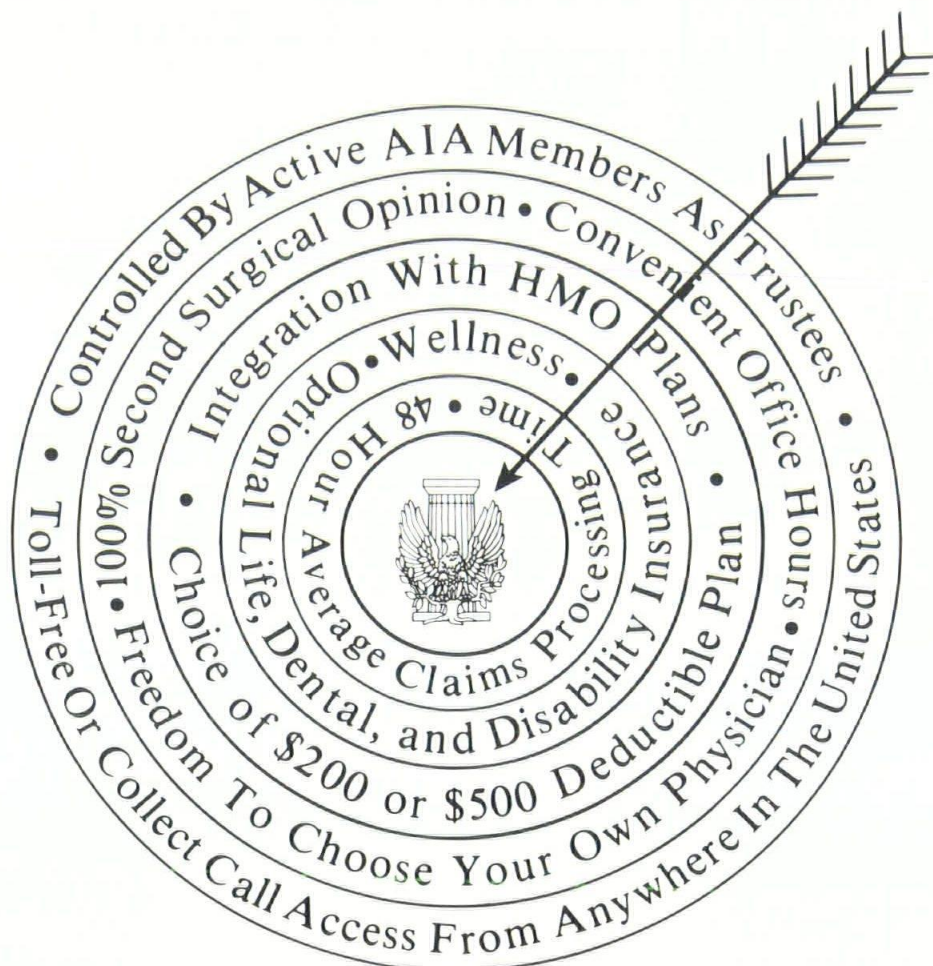
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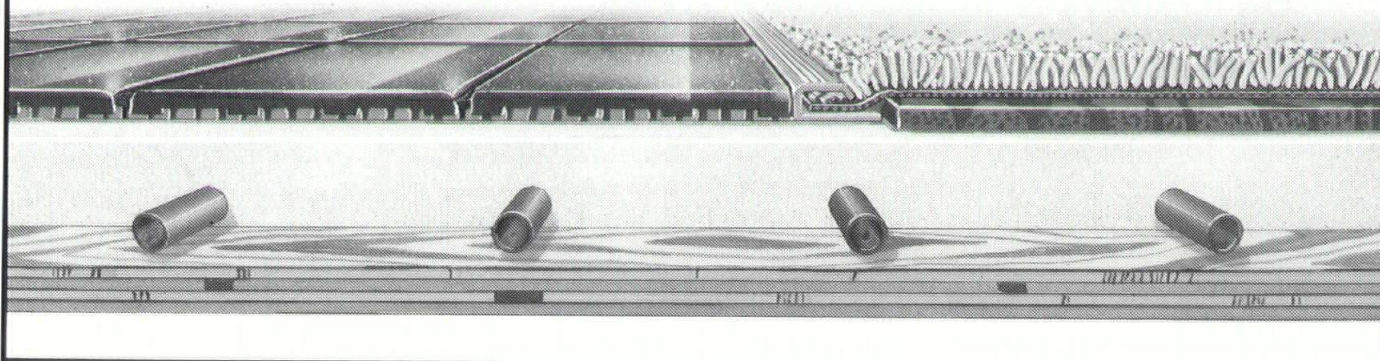
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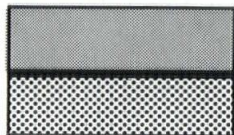
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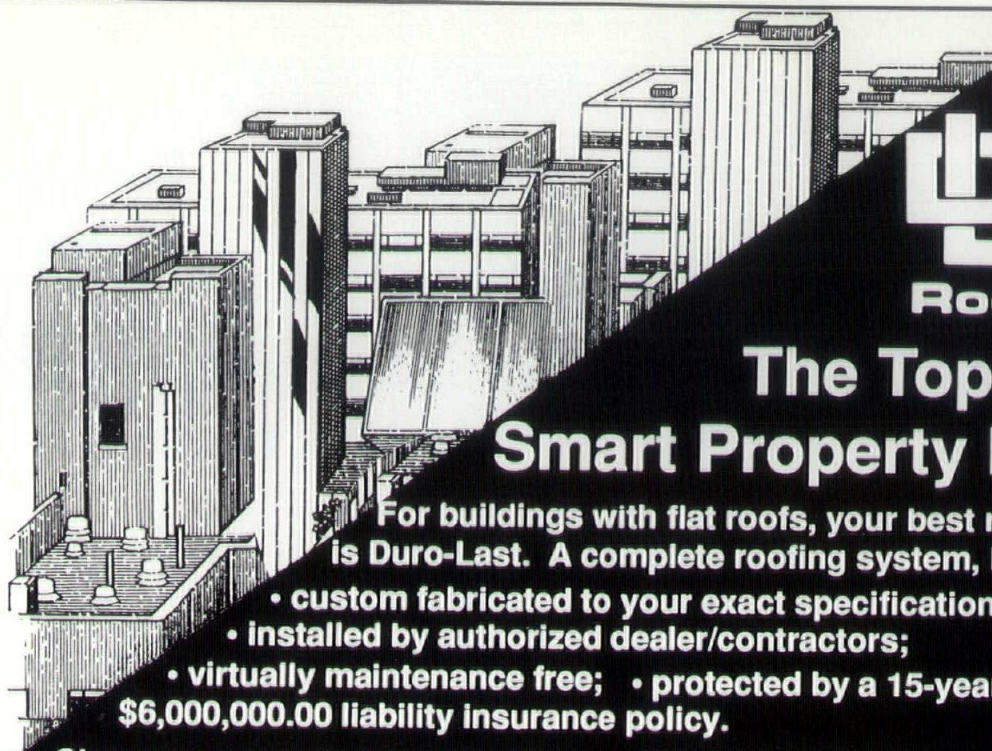
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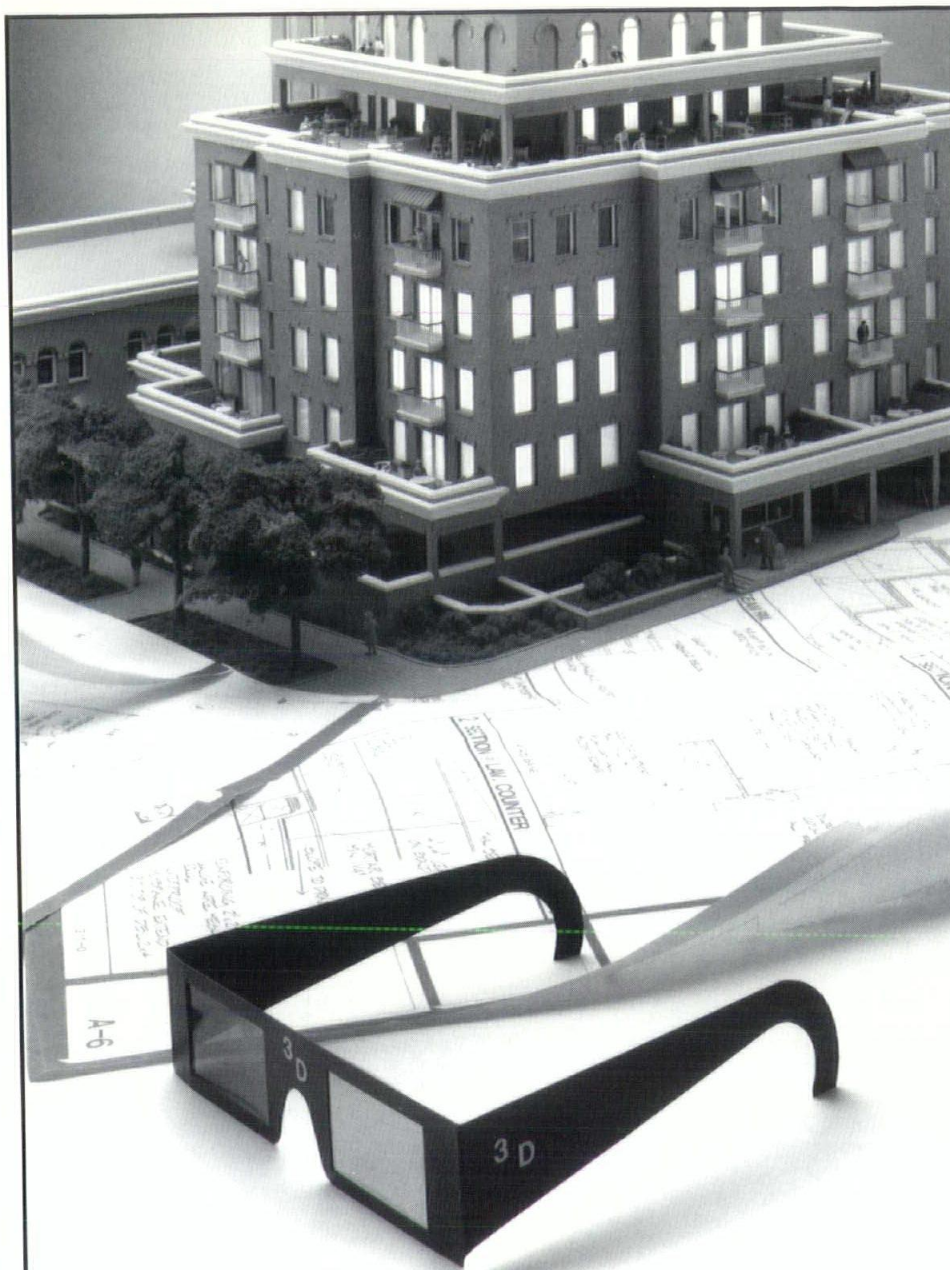
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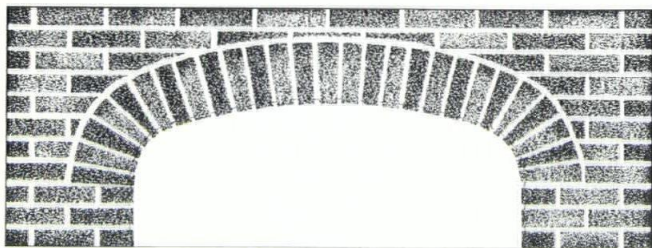
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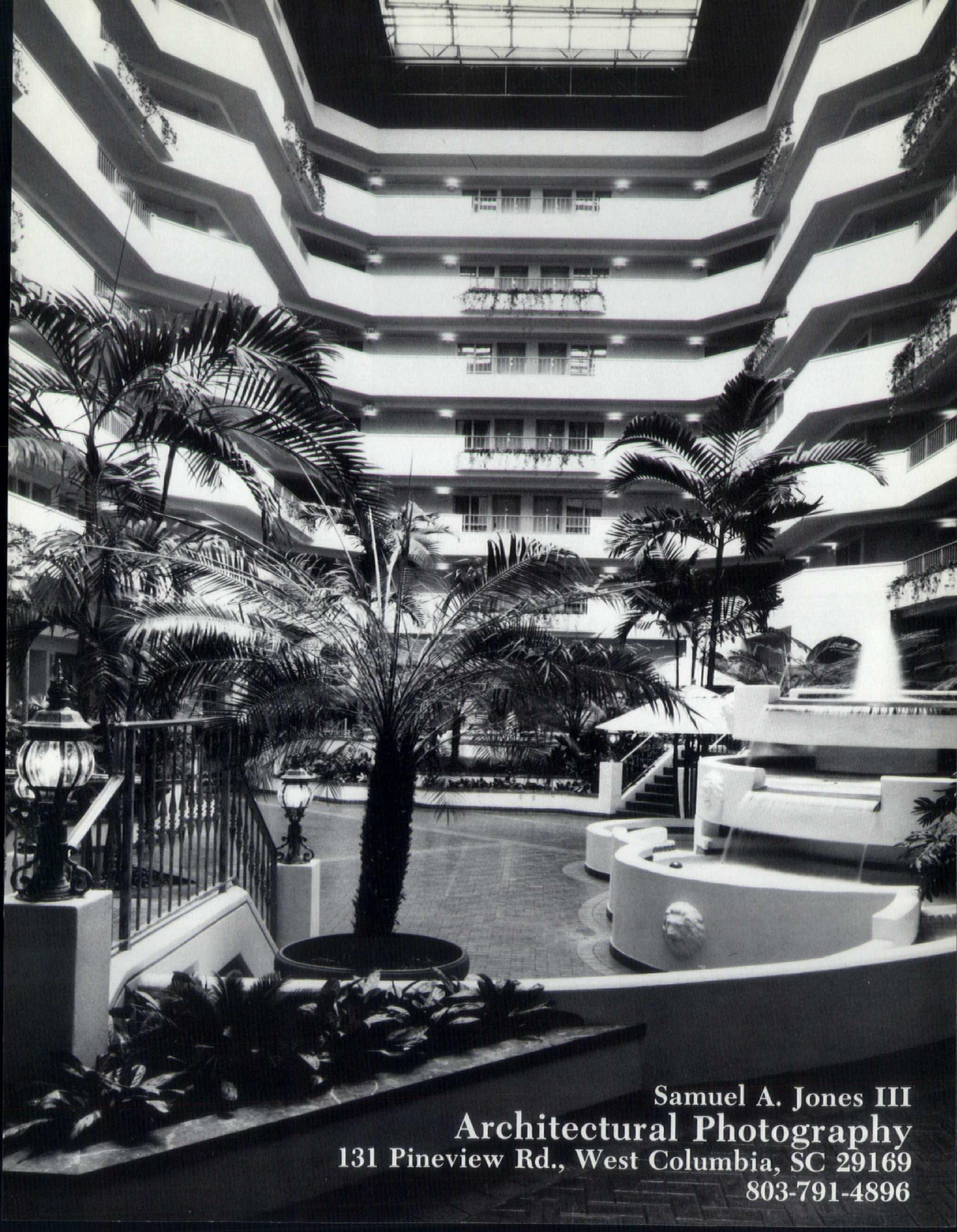
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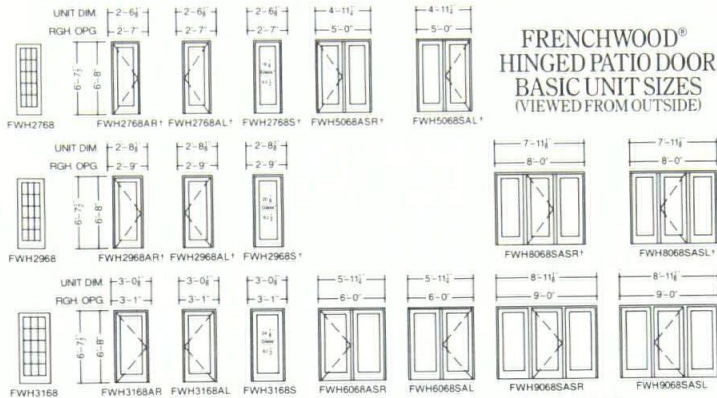
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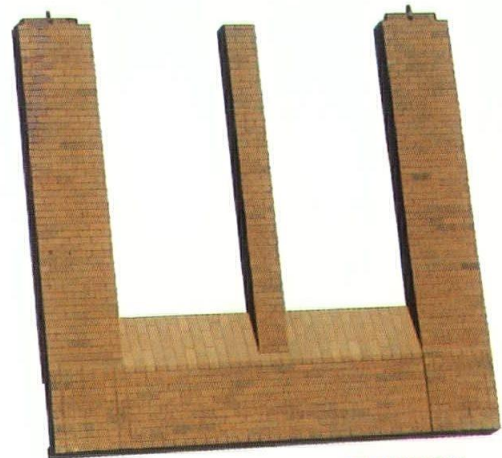
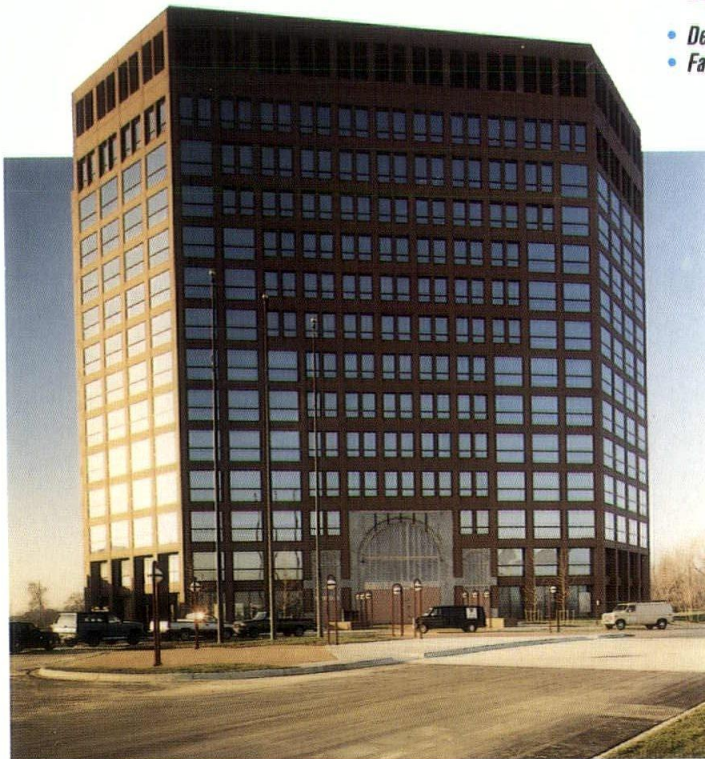
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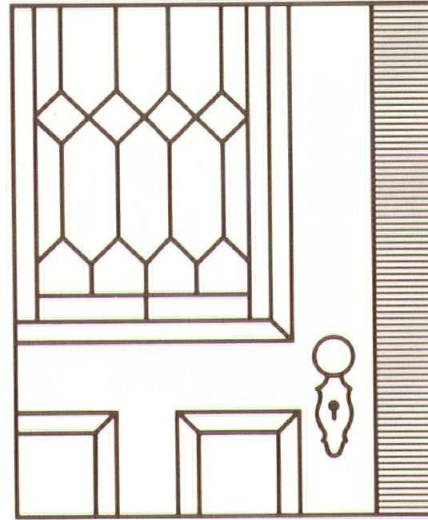
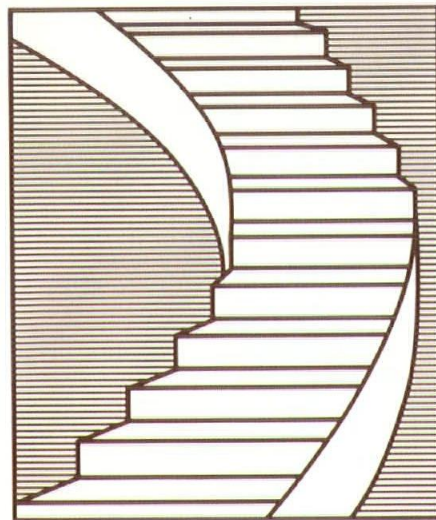
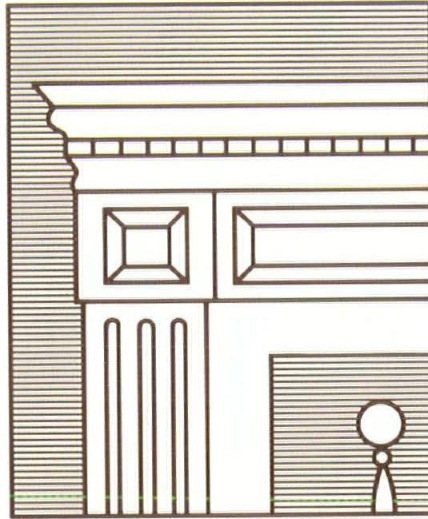
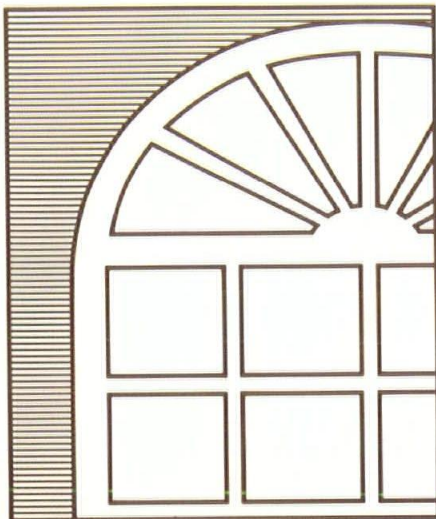
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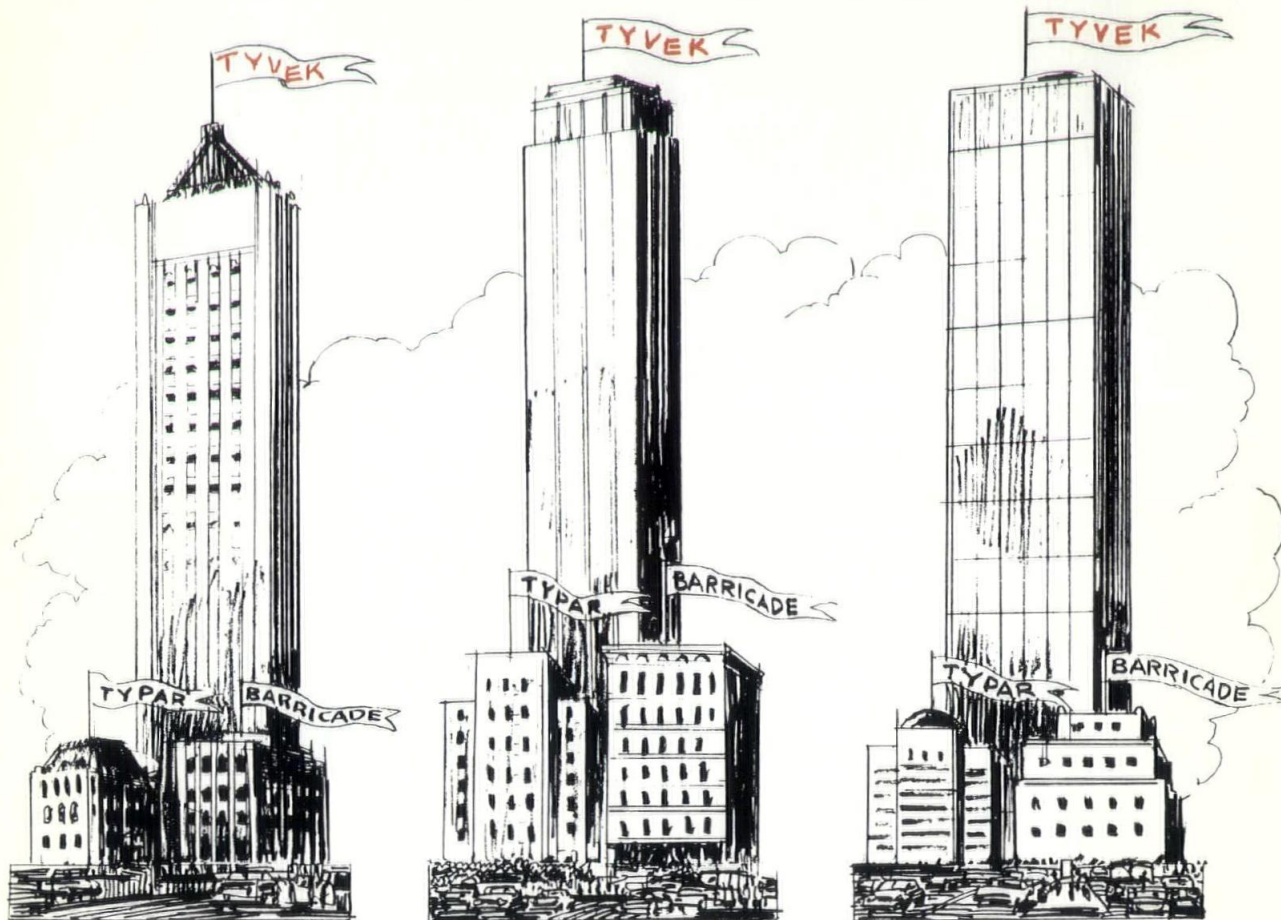
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* Based on independent test lab data. Further information on these tests is available upon request by writing to: TYVEK Test, DuPont Company, Laurel Run, PO Box 80, Bldg. 705, Rm. 2N45, Wilmington, DE 19880-705

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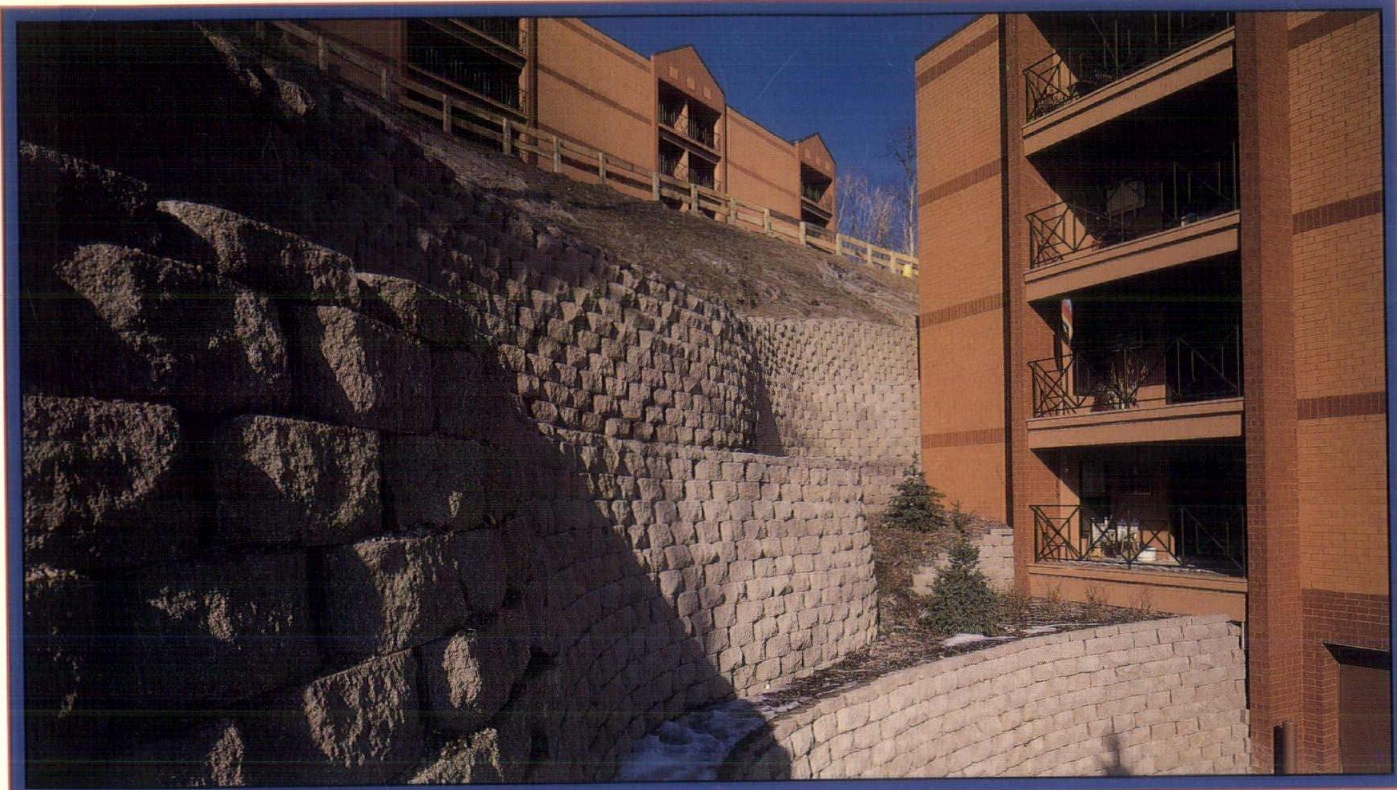
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