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St. Peter's Catholic Church
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The Boudreaux Group
A full and complete renovation of an originally
elegant 8100 square foot gothic church which
had been stripped of its character in the
1960's.

Cover Photograph © Rion Rizzo
Architects have a saying: "You gotta love architecture because you're not in it for the money!" Well, I don't know about the money, especially in these recessionary times, but it has clearly emerged as we were putting together the final pages of this annual South Carolina Architecture issue, that passion for architecture from South Carolina architects runs deep.

Our lead article from Clemson Professor Jori Erdman enlightens us on the work of her students in Studio South, where "insignificant" South Carolina architecture is indeed significant to our state's heritage. Marti Howitz's reporting on sustainable architecture points out the exciting lead role South Carolina architecture is playing in the future of environmental design in the country.

What would an annual issue of South Carolina Architecture be without awards? It's interesting that the state's two AIA South Atlantic Region (SAR) awards are complete opposites in terms of project type and design. They're the perfect representatives of the extensive variety of amazing designs submitted for awards as displayed in our pages of creative new architecture. Speaking of creative, check out our revamped Firm Profiles starting on page 48-the visual graphics and colors of all the firms' logos are dynamic and fun!

Lastly, Scott Odom's beautiful account of growing up in South Carolina poignantly expresses how architecture, no matter how humble, creates a sense of place that people identify with.

So, in many ways with our architecture today, we are defining South Carolina for generations to come.

Michael G. Ruegamer, AIA
Editor
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As of this writing, we are just a few weeks from our first "joint" regional conference in Savannah, likely to be one of the highlight events of the AIA calendar year. 2003 has featured many such highlights, including our Legislative Day on Smart Growth, our Professional Development Academy on Green Architecture, and the National Convention in San Diego which provided "poetry and proof" about the power of architecture.

However, my year as President has reminded me again that our Chapter is much more than the events we sponsor. Our organization is composed of volunteers at every level who give selflessly to improve our profession through their service. This is true not just at the Board level, but with the many contributors on committees and subcommittees as well.

Take this magazine as an example. Our award-winning publication has been under the direction of our incoming President, Mary Beth Branham AIA, for several years now. Due to her leadership, the magazine has been recognized twice by the AIA component award program as an important outreach tool, an indispensable record of the State's achievements through our Design Awards, and as a handy reference for information on the State's AIA architects. After so many successful years, we knew it would be a challenge to find someone who could step in and continue this tradition of quality. Fortunately, we found another hard working volunteer, our new editor Michael Ruegamer, AIA.

Mike is a Principal with Group 3 Architects in Hilton Head. He is one of their most celebrated designers, and his designs have been showcased in numerous publications throughout the Eastern United States. Mike received his Bachelor of Architecture from New York Institute of Technology in 1979, and he has been with Group 3 since 1987. He developed an interest in graphics and writing by assisting with the AIA Hilton Head section newsletter. When approached to become our new editor, he accepted gladly: "I am very excited to build upon the successes Mary Beth has had on this magazine."

Assisting Mike is Jessica Lowenadler Sontag, of Jessica's Graphic Shop in Hilton Head. Jessica has been in the graphic design industry since 1990 and has worked with Mike on other projects in the past. Like Mike, she too is excited to build upon the recent success of the magazine.

On behalf of the editorial staff and the AIA South Carolina Board of Directors, we hope you enjoy this year's issue of our award winning magazine.

Doug Quackenbush, AIA
AIA/SC 2003 President
AIA SOUTH CAROLINA 2003 BOARD OF DIRECTORS

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TRIBUTE

South Carolina lost three champions of architecture in 2003. We mourn our loss while at the same time celebrate the advancements they brought to the profession and our state.

Former senator and governor Strom Thurmond was the oldest and longest serving US senator in our nation's history. As a nationally recognized HONORARY AIA member, he worked diligently to ensure that South Carolina received its share of Federal funds for numerous capital improvement projects. People joke that there are more buildings, schools and statues bearing the Thurmond name in South Carolina than there are pieces of legislation to his credit!

The pioneer of modern resort development, Charles Fraser was a visionary like no other. Incredibly, Fraser began the development of Sea Pines Plantation in Hilton Head Island, SC in 1956 and its land planning and architecture are still emulated today. He had not only a great impact on Hilton Head, but also on the entire state and nation. In 1968, he was the first US recipient of the AIA's Certificate of Excellence in Private Community Planning. As a nationally recognized HONORARY AIA member, he was a man of constant ideas.

Selected as one of the Greenville Magazines “Best and Brightest Under 35” in 2001, Amy Kay Stubbs, was an architect that was already making an impact. Her community service included the YMCA, the Junior League, the Augusta Circle PTA, the Brownies and Sunday School instruction. Architecture is for people interacting with people, and Amy was keenly aware of this, adeptly blending her community service with her profession over the too short a span of her adult life.
# 2004 Calendar of Events

## JANUARY, 2004

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Details</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>Thurs. Jan 8 &amp; Fri., Jan 9</td>
<td>SAR Planning Retreat</td>
<td>Spartanburg, SC</td>
</tr>
<tr>
<td>Wed., Jan 27</td>
<td>Executive Committee Conference Call</td>
<td>Columbia, SC</td>
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<tr>
<td>Thurs., Jan 28</td>
<td>Leadership by Design/Breakfast</td>
<td>Columbia, SC</td>
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## FEBRUARY, 2004

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<tr>
<th>Date</th>
<th>Event Details</th>
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<tbody>
<tr>
<td>Tues., Feb 17</td>
<td>Executive Committee Meeting/Board of Directors' Meeting</td>
<td>Columbia, SC</td>
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## MARCH, 2004

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<tr>
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<tr>
<td>Wed., Mar 3 - Sat., Mar 6</td>
<td>Grassroots Leadership Conference</td>
<td>Washington, DC</td>
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<tr>
<td>Thurs., Mar 25 - Sun., Mar 28</td>
<td>AIA/SC Spring Conference</td>
<td>Greenville, SC</td>
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## APRIL, 2004

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<th>Date</th>
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<tbody>
<tr>
<td>Wed., Apr 7</td>
<td>Honors and Awards Day</td>
<td>Clemson, SC</td>
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<tr>
<td>Tues., Apr 20</td>
<td>Executive Committee Conference Call</td>
<td>Columbia, SC</td>
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## MAY, 2004

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<tr>
<td>Tues., May 4</td>
<td>Executive Committee Meeting/Board of Directors' Meeting</td>
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## JUNE, 2004

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<tbody>
<tr>
<td>Wed., June 9 - Sat., June 12</td>
<td>AIA National Convention</td>
<td>Chicago, IL</td>
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## JULY, 2004

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<tr>
<td>Tues., July 20</td>
<td>Executive Committee Meeting/Board of Directors' Meeting</td>
<td>Columbia, SC</td>
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## AUGUST, 2004

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<th>Date</th>
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<tr>
<td>Tues., Aug 24</td>
<td>Executive Committee Meeting Budget Meeting</td>
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## SEPTEMBER, 2004

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<tbody>
<tr>
<td>TBA</td>
<td>Professional Development Academy</td>
<td>Charleston, SC</td>
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## OCTOBER, 2004

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<tr>
<td>Tues., Oct 12</td>
<td>Executive Committee Meeting/Board of Directors' Meeting</td>
<td>Columbia, SC</td>
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## NOVEMBER, 2004

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<th>Date</th>
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<tr>
<td>Thurs., Nov 11 - Fri., Nov 12</td>
<td>AIA/SC Planning Retreat</td>
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## DECEMBER, 2004

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<tr>
<td>Tues., Dec 7</td>
<td>Executive Committee Meeting/Board of Directors Meeting</td>
<td>Columbia, SC</td>
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"The unfortunate truth is that the building had to come down. The site, however, will certainly remain." – Jamie Huggins
plot of land in Pendleton, South Carolina, just one block from the historic square are fitting for this day. The Keese Barn, known as the Keese Store until the PFBHC took it over, served as a reminder of a time when the community was vibrant and lively, despite segregation laws. Mr. Ben Keese went to Philadelphia as a young man and learned the possibilities of entrepreneurship. He returned to his hometown and began a small business known as the Keese Store out of a one-story structure that he rented. Over time, his business grew and Mr. Keese began to operate a café and rent apartment space in the structure. As the business grew, so did the building with Mr. Keese and his associates adding on with makeshift materials to the makeshift structure. In a major addition to his business and the structure, Mr. Keese built a second story and a third story attic on the existing one story structure. In this he housed an extremely profitable antique business (with antiques he returned to Philadelphia to purchase), attracting customers from the white and African American community. He effectively created one of the only racially integrated experiences for all members of the community.

The Keese Store also served the African American community in other ways. The café is purported to be the only restaurant in town that would serve a hot, sit-down meal to people of color. Mr. Keese loaned money to individuals and families throughout the community who would have been unable to receive credit from any bank or business in town. He hired young people to work for him in the store and taught them the ways of a successful businessperson. In that capacity, he served as a role model of an extremely successful African American man in a time that most people would have found that impossible. Finally, the site of the Keese Store itself became a focal point for the community, a place where local African Americans could gather freely, outside of church, to celebrate community events and strengthen their ties to one another. Mr. Ben Keese owned this property but it also operated as a community place and host to many gatherings.

Over the decades since Mr. Keese passed away and the Pendleton Foundation for Black History and Culture took over the property, different groups made many efforts to save the structure, now known as the Keese Barn, or the Hundreds. Unfortunately, no effort succeeded in raising the funds necessary to save the Barn and the Town scheduled its immediate demolition. The Barn and site no longer functioned as the center of the community, except in memory.

**DISASSEMBLY SHEDS NEW LIGHT**

Throughout our archeological exploration and disassembly of the Barn, we made many other discoveries besides just the baby crib imbedded in the concrete. Research of the thesis students involved in the project revealed that the segregation act of 1913 in Pendleton has never been officially removed from the record. Consultation with a local building expert educated us on the types and dates of wood in the building, some as early as pre-Civil War era. Working with the community led to the documentation of African American history in the area. By slowly and systematically taking down the building, we have been able to create a story about the building, the site and the community.

We also used the disassembly to reveal different aspects of the building as we learned about it and to communicate it back to the community. In taking down the building we made a series of strategic cuts in the cladding and structure to...
Editor's Note:
Studio South was formed to explore the territory of "south" and broader issues of architecture and its relationship to place with an emphasis on engaging the community and hands-on learning experience within an academic environment. The Hundreds project was dedicated on September 5, 2003.

Today, Martin Luther King Jr. Service Day for Clemson University, 2003, as we were breaking up part of the concrete porch, we discovered yet another improvisation in the structuring of the Keese Barn - a baby crib used as reinforcing for the slab. Volunteers from a service fraternity pound away, unaware that they have just stumbled onto one more piece of evidence about the ad hoc nature of construction in African American, Southern vernacular. We are Studio South, a new component of the Clemson University School of Architecture Graduate Program and this is our first year of what we hope will be an integral part of the school for years to come. It is fitting that we were here today with the volunteers, as this site was one of the few safe public places for African Americans in Pendleton, South Carolina beginning in the 1910's and continuing through segregation.

This project is actually two projects in one - the disassembly of the Keese Barn and the reconstruction of the Hundreds on the same site. As the first project of Studio South, the process actually began two years ago when the Graduate Program began Southern Seminar and took on the charge of exploring the territory of south, particularly South Carolina. This past year, Professor Patricio del Rea and I took the charge one step further to engage with the community of Pendleton through the Pendleton Foundation for Black History and Culture and the Keese Barn project.

The project that we have undertaken this year engages the students directly with the clients and collaborators through a hands-on building experience. This is the common thread throughout all Studio South projects. The project team includes the students (thesis and first year graduate) and faculty of Studio South, the Pendleton Foundation for Black History and Culture (PFHC) as well as consultants Sam Harris, Floyd Combs and Tim Drake to name a few. In addition, our efforts were supported by generous donations of equipment and discounts on materials from the local community, particularly Trehel Corporation and Boral Brick. This emphasizes the nature of architecture as a collaborative effort and reaffirms the Studio South motto - "Collaborate, Design, Construct". By appropriating a professional office model, we set the structure and the process for the project; however, the discoveries made along the way through the academic model offer something quite different from the typical office practice.

THE KEESE BARN

The site and project of the Keese Barn, located on a small
reveal different spaces and conditions that had not been seen or occupied for decades. By lighting these areas at night, we were able to display both our work and the building to passers-by and visitors. These night time displays became a celebratory event in the taking down of the building and seemed to enliven what was otherwise a sad moment for many people in the area who had fought to save the structure.

"THE HUNDREDS" RISES IN THE VOID

The new project that we are constructing, The Hundreds (so named for the "hundreds of residents that have gathered here), incorporates many of the materials and construction methods we discovered and recovered during our disassembly of the Keese Barn. The foundation walls of the Memorial Block component of the project are lined with text from Southern African American literature in an attempt to tell the story of the site. Wood from the Barn forms the Block, a recreation of the space of the former café in negative, with the recovered wood becoming a solid where the café was a void.

The improvisational nature of the construction is revisited through the infill of the Memorial Block with the old wood and siding. Brick from the chimneys and foundation walls are now part of a retaining wall that helps frame the new concrete community table. Studies of environmental conditions have informed the design of a bamboo garden for the site. All aspects of the new construction were thoroughly researched and directed by thesis projects and developed by all students in Studio South.

FUTURE VISION

Next year (2003-04) Studio South will continue to work in Pendleton and with the Pendleton Foundation for Black History and Culture on the Community Center, just up the street from our first site. This project will be different from the Keese Barn Hundreds in that we will be doing much more work with the community on contemporary issues and current conditions. In the future, we hope that Studio South will become more active across the state, taking on projects in many different communities. In this way we can teach our students about the amazing diversity of our state and profession, while also giving something back to the people who have created this place we call the South.

Studio South Website: www.clemson.edu/caah/architecture
SAR AWARDS 2003

SOUTH CAROLINA WINS TWO OF THE AIA SOUTH ATLANTIC REGION DESIGN AWARDS

Creative design and architecture is alive and well in South Carolina! The prestigious South Atlantic Region (SAR) Design Awards come only once every three years. South Carolina architects entries compete with architects entries from the larger states of North Carolina and Georgia. This year brought out nearly 60 project entries from all across the state. We’re proud that our state architects have won two awards! The SAR Awards jury was comprised of Laura Hartman, Mark McInturff, FAIA, Thomas McWalters, AIA, Brigitte Shim, Joseph Valerio, FAIA, and Jane Weinzapfel, FAIA.

The winning designs are showcased on the following pages. Congratulations to the architects of these projects that represent the outstanding design currently being built in South Carolina.
A full and complete renovation transformed this originally elegant 8100 square foot gothic church which in the 1960's had been stripped of its character, color (basically whitewashed except for the pews which had been antiqued green), and liturgically important elements including altar, ambo, baptismal font, and statuary. The stained glass windows were thankfully preserved. In the 1980's a cosmetic renovation occurred in an attempt to restore some color and new carpeting over severely deteriorated wood flooring and subflooring.
Prior to the renovation, the church had less than adequate down lighting and a dark ceiling with no up-lighting. A major component of the renovation was to emphasize the volume and grandeur of the space while respecting its historic character. A new lighter paint scheme with decorative banding and gold leaf trim was added and highlighted with new discreet lighting design.

Aisle Window
The side color window trim was repainted a darker color to complement the new lighter wall color scheme.

Column Capital
The column capitals were gilded with gold leaf over a dark red base coat to bring out the depth of the relief and add a sparkle to complement the new colorful painted banding patterns, all of which is highlighted by a new up-lighting scheme to fully expose the previously lost glory of the church ceiling.

Choir Loft Louvers
As part of the redesign of the mechanical system, the old inefficient metal louvers along the choir loft were removed and replaced by custom made stained wood panels that match the adjacent construction for a seamless appearance. The new mechanical system diffusers are incorporated into the new wood floor and are highlighted by stained wood accent banding along the edges.

Baptism Font
The existing baptismal font, which has had a long history at the church, was relocated to be on axis with the main aisle of the church as one entered the narthex. It is now part of a complete ensemble, including a new partial immersion baptismal pool. When not in use, it is concealed by a decorative wood cover plate.

**Design Program and Solution:**

The design intention carried out was to restore the character to its historic precedent using state of the art mechanical, lighting, and sound systems and appropriate finishes, furnishings, and appointments. The intention was also to restore the oak pews and kneelers, arranging them and a new sanctuary in a way consistent with liturgical ceremonies and practices used today.

The team of architects, interior designers, engineers, liturgical consultant, and artists collaborated with a dynamic client to address every facet of the worship and ancillary spaces. A new, carefully detailed wood floor was designed over a new subfloor along with a new baptismal pool that incorporated the original, rescued font. A central sanctuary juxtaposed at the transept crossing includes a new marble altar, ambo, and new celebrant chairs and credence table. A new tabernacle, appropriately located and set against the background of a 1980's reredo, invites worshippers to kneel in quiet meditation and adoration before
the Blessed Sacrament at times outside of the celebration of the Mass. The columns, walls, and vaults are now a triumphant return to the life and symbolic style of this cathedral type church through the use of color, murals, borders, and gold leaf. The client spared no effort to include the best of materials and methods to honor their historic treasure. The cost was $245 per square foot.

The final renovation, completed in late 2001, has drawn admiring attention from many denominations and been the setting for numerous ecumenical services. The church has again become a landmark of the city, drawing visitors from both the community and throughout the world.

**TYPE OF CONSTRUCTION:**

Plaster walls and ceilings, wood floors, marble sanctuary and granite narthex, wood pews, marble liturgical furniture.

**More than pure restoration, this renovation added to and complemented the original building. Lighting, color and patterned flooring and reconfigured liturgical furniture all combine to give a new life to this important spiritual place.**

*Jury Comment*
A building solely for women would be unusual on many campuses, but it’s existence at the Citadel is especially notable. It’s not an apology, but a precedent.

As an addition to the existing field house, it occupies a small slice of lawn, integrated into the streetscape. The design addresses the physical and cultural context of the institution, turning itself to principles its neighboring buildings share: mass, fortification and monumentality. It employs color and materials familiar to the campus, but interpreted in different ways. Vertical planes of varying mass define the building, delineating the interior program.

Above: The new Women’s Locker facility (right) as it contextually relates to the existing building. Right: The main building entry is through a north-facing glass block wall, 30’ high, wedged between two stuccoed planes.
The main gallery is clothed in four different shades of blue, the school's colors.

Diagrammatic analysis defining the vertical planes that delineate the interior program.

light to the gallery below. The light is tinted by the color of the walls. Within the mass of the structure, four locker rooms share a shower at the building's core.

Because the building depends on egress into the existing field house, a mezzanine level was created between the first and second floors. This mezzanine is used to house storage and mechanical systems. At the top of the stairway, a narrow corridor leads to the four offices, coaches' shower and lockers and a team meeting room. Each office receives natural light through window wells that horizontally span the stair shaft. The team meeting room serves a multitude of functions, including a lounge and social space for the athletes, and stands at the north side of the building commanding view over the front entry - a nod to medieval fortification. The room resonates with natural light through glass block walls and small windows shielded within the plate walls of the exterior.
TYPE OF CONSTRUCTION:
The building is a slab on elevated grade with masonry walls and stucco. Vertical glass block walls accentuate the entries, integrated with clear glazing in aluminum frames. Heat pumps provide heating and cooling, and ventilation.

Architects tend to like fortification as a remnant for the distant past. This project is emphatically modernist but connects back to the original structure. It’s a tiny appendage that adds a whole new layer to the original building because of the social implications at the Citadel. The project lends a sense of thickness and permanence. For all its abstraction on the exterior, the inside has an interesting sectional quality. There are playful connections across the 2-story space and you don’t expect the interplay on the inside that the outside appears to be telling you it does.

Jury Comment
LAURA HARTMAN, Femau & Hartman Architects
Interior Design Awards Juror
A West Virginia native, Laura Hartman is a partner in Femau & Hartman of Berkeley, California, a firm with a long-standing reputation for diversity and excellence. Femau & Hartman’s work has received many awards for architectural design, interior design and technical innovation and has been published in national and international press. She has taught design and drawing at Berkeley and was the Pietro Belluschi Professor at the University of Oregon in 1998. Hartman served for five years on the UC Berkeley Campus Design Review Committee and is currently a member of the Sea Ranch Design Review Committee. Also a painter, Laura Hartman has exhibited her artwork both here and abroad.

MARK McINTURFF, FAIA, McInturff Architects
Interior Design Awards Juror/Seminar Presentation
Mark McInturff FAIA is the principal and founder of McInturff Architects, a five-person firm in Bethesda, Maryland. The firm has a diversified client base that includes residential, commercial and small institutional projects and has an orientation toward the design of small, highly crafted projects. McInturff is involved in the entire range of project programming through complete architectural and interior design. His firm has received more than 100 design awards including a 2003 AIA National Interiors Award. His works have been seen in many publications including Architecture, House Beautiful and Better Homes and Garden.

THOMAS McWalters, AIA, Gary Lee Partners
Interior Design Awards Juror/Seminar Presentation
Tom McWalters AIA is Principal of Gary Lee Partners in Chicago, a firm that offers its clients a diverse body of experience and insight in all aspects of architecture and interior design. His experience includes architectural design and construction of projects ranging from new building construction to interior renovations. Recent clients include McKinsey & Company, Whyte Hirschboeck Dudek and Madison Dearborn Partners. Thom McWalters recently won a Design Excellence Award from AIA Chicago and an IIDA Interior Design Award for Office Design.

BRIGITTE SHIM, Shim-Sutcliffe Architects
Architecture Design Awards Juror/Seminar Presentation
Brigitte Shim is a principal of Shim-Sutcliffe Architects in Toronto, an architecture and design firm interested in the integration of furniture, architecture and landscape. Their work received six Royal Architectural Institute of Canada Governor General Medal’s and two 2002 Architectural Record Houses Awards. They have also been awarded several other awards from AIA, I.D. Magazine and a Canadian Architect Award of Excellence. Shim’s furniture designs have won many awards and have represented Canadian design in international exhibitions. The firm’s work has been published widely in the United States, Europe and Eurasia. In 2002, she and her partner, Howard Sutcliffe, were recipients of the Toronto Arts Award for Architecture and Design.

JOSEPH VALERIO, FAIA, Valerio DeWalt Train Associates
Architecture Design Awards Juror/Seminar Presentation
An award-winning architect recognized for his creativity in project design, Joseph Valerio FAIA oversees the design development of all projects in the office of Valerio Dewalt Train Associates. His professional portfolio includes a wide variety of projects including high-tech industrial, corporate office, retail, healthcare, restaurant, residential and theater facilities. Valerio’s work has been featured in numerous professional publications and in six recent books. He is the recipient of a 2003 AIA National Interiors Award and a 2002 Architectural Record Houses Award. His work has also received three other National AIA Honor Awards, 18 AIA Chicago Chapter Awards and four Wisconsin Chapter AIA Awards.

JANE WEINZAPFEL, FAIA, Leers Weinzapfel Associates
Architecture Design Awards Juror/Seminar Presentation
Jane Weinzapfel FAIA is a founding principal of Leers Weinzapfel Associates in Boston. Leers Weinzapfel, a finalist for the 2001 AIA Firm of the Year, is an internationally recognized architecture firm specializing in building design, urban planning and interior design for new facilities, renovations and restorations. The firm’s designs reflect a consistent desire for simplicity and strength, order and harmony, integrity of construction and detail, with each building precisely suited to its use and firmly rooted in its particular community context. Weinzapfel’s work has been recognized in Architectural Record and has also received numerous AIA awards.
1 CHURCH OF THE PALMS METHODIST
   Okatie, SC
   O'Dell Architects
   Photo: O'Dell Architects

2 ONE VENDEE RANGE
   Charleston, SC
   Schmidt Sampson Walker, Inc.
   Photo: © 2003
   Dickson Dunlop Studios

3 FOUNTAIN WALK PLAZA
   Charleston, SC
   Glick/Boehm & Associates
   Photo: © 2003 Rion Rizzo,
   Creative Sources Photography

4 SYLVIA VLOSKY YASCHIK JEWISH STUDIES CENTER
   Charleston, SC
   Rosenblum Coe Architects, Inc.
   Photo: © 2003
   Gordon Schenk Photography

5 KBBE SYNOOGUE
   Charleston, SC
   Rosenblum Coe Architects, Inc.
   Photo: © 2003
   Gordon Schenk Photography

6 PALMER CAMPUS, TRIDENT TECHNICAL COLLEGE
   Charleston, SC
   Rosenblum Coe Architects, Inc.
   Photo: © 2003
   Gordon Schenk Photography

7 AUTOMATED TRADING DESK TECHNOLOGY CAMPUS
   Mt. Pleasant, SC
   McKellar & Associates
   Photo: Paul Wardel Photography

8 SALUDA TRAIL MIDDLE SCHOOL
   Rock Hill, SC
   LS3P Associates, LTD
   Photo: Rick Alexander
9 SC AQUARIUM PARKING GARAGE
Charleston, SC
LS3P Associates Ltd
Photo: Rick Alexander & Associates

10 STABLES AT WHITE HALL PLANTATION
Green Pond, SC
Schmitt Sampson Walker, Inc
Photo: © 2003, Dickson Dunlap Studios

11 THE HANGER
Spartanburg, SC
Neal Prince + Partners
Photo: © 2003 Rion Rizzo
Creative Sources Photography

12 CAROLINA FIRST OFFICE BUILDING
Columbia, SC
Stevens & Wilkinson of SC, Inc.
Photo: © 2003, Dickson Dunlap Studios

13 SIMPSONVILLE SENIOR MULTIPURPOSE CENTER
Simpsonville, SC
DP3 Architects
Photo: Caronte Photography

14 KENT COURT
Greenville, SC
Pozdni-Pratt Group, Inc.
Photo: Marc Jamin Photography

15 COLT GUEST HOUSE
Spring Island, SC
Schmitt Sampson Walker, Inc.
Photo: © 2003 R. Christian Schmitt

16 BLACKBAUD CORPORATE OFFICE BUILDING
Doniel Island, SC
Stubbins Muldrow Herin Architects
Photo: Robert E. Mikrut
Architectural Photography

17 HEALTH SCIENCES CLASSROOM BUILDING
West Columbia, SC
The Boarup Group
Photo: © 2003 Rion Rizzo,
Creative Sources Photography

18 COLUMBIA MUSEUM OF ART
Columbia, SC
Stevens & Wilkinson of SC, Inc.
Photo: Gary Knight + Associates, Inc.
19 GREENVILLE COUNTY MAIN LIBRARY
Greenville, SC
Craig, Goulden & Dovis Architects
Photo: © 2003 Rion Rizzo, Creative Sources Photography

20 SC COMPUTER & DATA CENTER
Columbia, SC
Watson Tote Savory Architects, Inc.
Photo: Tim Buchman

21 SORY'S ON THE SIDE BAKERY/CORPORATE APT.
Greenville, SC
Pozdon-Smith Group, Inc.
Photo: Marc Lomkin Photography

22 CUMBERLAND STREET PARKING FACILITY
Charleston, SC
Stubbs Muldrow Herin Architects, Inc.
Photo: Robert E. Mikrut Architectural Photography

23 VISTA LOFTS
Columbia, SC
Watson Tote Savory Architects, Inc.
Photo: G. Motson Photo

24 JAMES E. CLYBURN CENTER WILTON COMMUNITY CENTER
Porkers Ferry, SC
Uullo Architecture
Photo: © 2003 Rick Rhodes

25 PRATT-THOMAS, GUMB OFFICE BUILDING
Charleston, SC
Stubbs Muldrow Herin Architects, Inc.
Photo: Robert E. Mikrut Architectural Photography

26 DUNBAR FUNERAL HOME
Columbia, SC
Watson Tote Savory Architects, Inc.
Photo: Tim Buchman

27 A PRIVATE RESIDENCE
Spring Island, SC
Thomas & Denzinger Architects
Photo: © William Struhs

28 ST. MARY HELP OF CHRISTIAN LIFE CENTER
Aiken, SC
The Boudreux Group
Photo: © 2003 Rion Rizzo, Creative Sources Photography
50 RESTAURANT O
Greenville, SC
Pozdon-Smith Group, Inc.
Photo: © 2003 Studio D Photographers, Inc.

51 A PRIVATE RESIDENCE
Spring Island, SC
Thomas & Denzinger Architects
Photo: © William Struhs

52 RICHMOND HILL PRESBYTERIAN
Richmond Hill, GA
O’Dell Architects
Photo: O’Dell Architects

53 A PRIVATE RESIDENCE
Kiawah Island, SC
Thomas & Denzinger Architects
Photo: Paul Keyserling

54 NEWTON BUILDERS
CORPORATE OFFICE
Charleston, SC
LS3P Associates, LTD
Photo: Rick Alexander & Associates, Inc.

55 HARDIN HALL RESTORATION,
CLEMSON UNIVERSITY
Clemson, SC
Design Partnership, Inc
Photo: Ciarlante Photography

56 WALL STREET CAPITAL INTERIORS
Charlotte, NC
LS3P Associates, LTD
Photo: © 2003 Rion Rizzo,
Creative Sources Photography

57 BRATNEY ATRIUM
ROPER HOSPITAL
Charleston, SC
LS3P Associates, LTD
Photo: Rick Alexander + Associates
Robert Mills Residential Design Awards 2003

The second annual Robert Mills Residential Design Awards presented awards to six architectural firms in April, honoring ten custom homes. The home designs range from uniquely contemporary to vernacular southern styles. The Robert Mills jury was comprised of architects and allied professionals from around the state. An awards presentation was held April 28, 2003 at the historic Robert Mills house in Columbia.
Architrave doesn’t design houses; they design homes for individuals. Owners, Allen and Dale Marshall, have designed such homes for over fifteen years throughout South Carolina’s residential communities. Raised locally, they strive to integrate traditional and historic Carolina styles with modern sensibilities and smart design. With the knowledge that each home is an individual reflection of its owner’s preferences and practices, their goal is to help our clients realize dreams.

Architrave is a focused small firm where each client works directly with one of the principals throughout their project. Close relationships with clients are built to enable the development of personalized design solutions.

Architrave’s continued work with the same clients and their ongoing referrals is the best example of their successful project philosophy.
Whether contemporary or traditional, formal or informal, the homes of Group 3 are known for their impeccable quality, genuine originality and serious architectural ambition. When commissioned to design any home, the philosophy of principals Rick Clanton, AIA and Michael Ruegamer, AIA is “never forget that client needs come first”.

Success is measured in many ways. The staff and principals of Group 3 are proud of the national awards they have won and are honored by the publication credits their homes have earned; but the firm takes even greater pride in a different kind of measurement—its clients satisfaction with their homes. Since 1986 client comments such as those below have served as the firm’s best indicators of success.

“I was most impressed with Group 3’s sense of cooperation, team spirit, and how easy it was to communicate with them. I walked away from the first meeting just thrilled. Nothing has changed that.” Peter O.

“I was impressed that design ideas were never forced upon us and that we were able to come up with design changes that reflected our personal taste. Group 3 won’t let you corrupt a design; instead, they incorporated our ideas seamlessly.” Barb S.

“When touring Group 3 homes, it quickly became obvious that each one was distinctive and different, evidencing heavy originality.” Russ J.

THE GOODWIN RESIDENCE
Daufuskie Island, SC
HONOR AWARD
Homes greater than 5000 sq ft

This Daufuskie Island property faces east across a tidal marsh to view the Atlantic Ocean. The neighboring houses are traditional in style and of similar size. The streets are quiet and narrow as owners use golf carts for transportation. The trees on the property are primarily pines and live oaks, which grow along the edge of the marsh. Most homeowners on this isolated island are empty nesters or vacationers drawn to the area by the relaxed, casual lifestyle.

THE HAGEMAN RESIDENCE
Daufuskie Island, SC
MERIT AWARD
Homes less than 5000 sq ft

This 3500 square foot home, is located on an Atlantic coastal island accessible only by boat. Slightly more than 1/8 acre with narrow side yard setbacks, the property faces east toward an ocean inlet and an adjacent island. Community guidelines require homes to relate to traditional low country architectural forms. The design challenge was to incorporate community requirements with the owner’s desire for a minimalist design.

This design borrows from 17th century post-medieval architecture to complement its neighbors, yet is abstracted to reflect the owners desire for minimalist architecture. Exterior materials such as the triple-hung mahogany windows, the stainless steel tarm roof, and the solid concrete masonry were chosen for their simplicity and durability. Inside, trim was eliminated, doors extended to the ceiling and color palette kept simple to provide a backdrop for the client’s exquisite furniture and art collection.
Because we had worked together so well to that point, we were able to persuade them to go ahead. Upon seeing the finished product, they realized that the geometry of the lot gave a very pleasing view of the home as one approached. Good communication builds a relationship which allows for better designs.

Many of Herrman & Gordon’s clients have invested in property with spectacular views and they pay particular attention to make sure the home design reflects that investment to the greatest degree possible. “We recently designed a near ocean home for a client and told them the design they’d helped create would afford them an ocean view from every room. They were pleased with that idea, but it was only after completion that they were able to appreciate how significantly that feature increased their enjoyment of the house”, explained Neil.

With over 1,000 homes designed, many of them award winning, it’s no wonder that they are one of the best known designers in their hometown of Hilton Head Island.

The King residence is situated on a three acre island surrounded by marsh, accessed by a causeway and a small bridge. The island is located in Sea Pines Plantation on Hilton Head Island.

The Kings wanted a home large enough to accommodate the extended family, while retaining an intimate feel. Since Hilton Head in general and Sea Pines in particular are famous for blending nature and structure, the size of the house required particular care to avoid overpowering the landscape.

The architect’s favorite elements in the house include the balance of natural light in the interior, the two story kitchen with its antique heart pine framing and timber framed pot rack/hood, and the curved wraparound porch with stone fireplace and grill. But the viewing cupola at the top, which provides a long marsh view from inside the house and a distinctive feature for the exterior, sets this home apart from the ordinary.
The well-known Swiss Architect Le Corbusier said:

"You employ stone, wood and concrete, and with these materials you build houses and palaces. That is construction. Ingenuity is at work. But suddenly, you touch my heart, you do me good, I am happy and I say, 'This is beautiful.' That is Architecture. Art enters in."

This philosophy established the base of Mozingo + Wallace in 1985. "As in any relationship, communication is critical for a successful project! When it comes to design, there is nothing more personal than one's home. Thus it is paramount that we as the architect come to know our client, understand their way of living and their desires and expectations for their home", explains Mozingo. "As every client's personality is different, so is our design approach to each project. The Architecture of our work derives not from preconceived ideas or styles, but results from the processes and the elements established between our many meetings with the client and factors established by the context of site, the clients lifestyle, program and budget."

Many design considerations contribute to the architectural process by which each of this firms residential designs evolve. One that stands out is the importance placed on the relationship of human scale and proportions to the structure.

According to the firms philosophy, architecture should uplift the human spirit. Mozingo + Wallace's residential clients not only find that their homes uplift their spirit, but provide a sense of security well being and pride in nothing, "this is my house!"

THE DAVIS RESIDENCE
Myrtle Beach, SC
HONOR AWARD
Homes less than 5000 sq ft

The Davis' desired a modernist, minimalist style home, designed to capitalize on ocean and marsh views while maintaining privacy from the adjoining hotel district.

The site is within a coastal flood plain overlooking a salt water marsh to the west and is sandwiched between a residential neighborhood to the South and a hotel district to the North.

The lower living level of the home is elevated 16+ feet above natural grade to meet flood plain requirements. The mass of the house is divided into two cubes connected by a glass bridge. The rear contains a garage/storage area below with two bedrooms and bath/laundry areas above. The main house contains the living, dining and kitchen/den areas on the first level with the master suite and private study on the upper floor. A roof level sundeck overlooks the beach beyond.

THE GRAHAM RESIDENCE
Myrtle Beach, SC
HONOR AWARD
Homes less than 5000 sq ft

The Graham's desired modernist home to reflect their organized and sophisticated lifestyle and house their collection of contemporary art. The site is located within 200 yards of the beach, sandwiched between older/traditional homes of little significance and low-rise oceanfront hotels and condominiums. Due to the uninspiring neighborhood, the design and views of the home were turned inward.

The sculptured front of the home provides internal privacy. A high floating wall covers the front entry, a two-story space filled with natural light from skylights.

The outside space/pool and spa area, creates a central private activity center, anchoring the site. The interior and exterior flow together, doubling space for large social gatherings.
ROBERT MILLS AWARD
CHRISTOPHER ROSE ARCHITECTS

THE DAVIS RESIDENCE
Kiawah Island, SC
HONOR AWARD
Vernacular Homes that express their region of South Carolina

Due to the distance from the beach the main living area, the home is situated on the second floor to facilitate better views.

Wood forms an important element in this house; especially noteworthy on the exterior are the pine soffits and porch ceilings, the ipe decking, and the mahogany rail caps and custom front door.

The house seeks to blur the distinction between inside and outside. Floor-to-ceiling windows tucked into the baths give one the sense of floating in the landscape outside.

THE BALLENGER RESIDENCE
Wild Dunes, Isle of Palms, SC
MERIT AWARD
Homes less than 5000 sq ft

Our clients honeymooned in Tuscany so they requested a Tuscan style home with the square footage near 3000 sq. ft. We researched true Tuscan architecture and we kept finding the use of towers and arches.

The home utilizes cast limestone details with matching fiberglass reinforced limestone fascia. All other elements were as true to the original, real stucco with an integral color that shows the patina of an aged villa, Italian clay tile roof and six foot overhangs give the home a presence.

THE STRAUSS RESIDENCE
Kiawah Island, SC
MERIT AWARD
Homes less than 5000 sq ft

This home, on a narrow lot along a tidal marsh, was not deep enough to locate guest parking in front of the home. An entry garden between the garage and main house greets guests and the turret leads them to the front door. This lessens the visual distance from the parking to the entry and allows the owner, an avid gardener, to show off her hobby. The front entry is further accentuated by a large arch, which frames the second floor windows. The great room with its coffered ceiling features lots of glazing and a bay window to frame the views of the deck and marsh beyond. The conical vault at the top of the turret creates a unique bedroom. A curved bay brings strong Northern light into the artist’s studio and guest room over the garage.
ROBERT MILLS AWARD
THOMAS & DENZINGER

From the left: Chip Blair, AIA, Kristi Barnes, James G. Thomas, AIA, Kimberly Kraft Allison, Associate AIA, Paola De Camillis Thomas, David N. Fisher, AIA

THOMAS & DENZINGER
James G. Thomas, AIA
Hermann Denzinger, AIA
Charleston, SC

Thomas & Denzinger consider the making of architecture to be a creative response to the land. The land comes first and when their work is done, one should be able to feel how the features of the site inspired the form of the buildings and gardens.

In Thomas & Denzinger’s architecture, the structure itself is but a part of a larger entity. Trees, dunes, marshes, the sea, breezes, smells, history, sky, the sun and the moon are all elements of the greater composition. According to principal Jim Thomas, “We recognize that a deceptive modesty of the buildings can often achieve a higher level of elegance in the way structure orchestrates man’s interaction with nature.”

Known for the creativity of its architecture since its founding in 1973, the firm consistently designs highly individualistic responses for each of its selective projects. Sensitivity to both a specific site as well as to the spiritual considerations and physical needs, of its clients is a trademark of this award winning firm.

THE LINDSAY RESIDENCE
Spring Island, SC
HONOR AWARD
Vernacular homes that express their region of South Carolina

On a coastal sea island, the densely wooded site slopes gently but perceptibly toward a vast wetland, offering vistas of salt marshes laced with channels and interrupted by distant islands. The purpose of the structure was to offer a retreat for a hardworking, cultured, urban couple. They wished to create a place to read, to study, to work and to relax, all in the powerful presence of this natural world. They wanted their house to embrace the land and to maximize its vistas.

The architect’s solution is a “village” of diverse, semi-discrete structures organized along a crescent-shaped gallery. One experiences the house as a curved enfilade of spaces. Each principal room, delineated by its own roof/ceiling structure, contains its own distinct volume. One passes from room to room by moving along the curved, glassed gallery.

Though glassed-in, the gallery, with its scored concrete floor and low joisted ceiling, has the feel of an outdoor passageway. Moving through the house among its various stations, one is continually brought back into contact with nature. A unifying element of the village which links the spaces together, the gallery is conceived as an open-ended cloister—a vehicle for bringing the landscape into the structure and into the consciousness of the inhabitants.

In the materials and the details of the construction, a modest vernacular was felt to be appropriate to the owners’ respect for the landscape. Enlivened by color, the buildings dance lightly on their stucco base to the rhythm of the gallery’s and the forest’s, repeating structural cadence.

Lindsay Residence
Photographer: ©2002, William Struhs
South Carolina’s architectural heritage is rich in the lessons of sustainable design. Deep, overhanging porches and wide center halls exemplify architecture influenced by our regional climate. Today’s designers across the country, re-learning lessons of a sustainable past pushed aside by the air conditioner and a seemingly endless reservoir of energy, will be looking to South Carolina!

While South Carolina has been rediscovering its roots in sustainability, the LEED (Leadership in Energy and Environmental Design) Green Building Rating System™, developed by the United States Green Building Council, has listed 18 LEED Registered projects in the state! Furman University’s Herman N. Hipp Hall, designed by Craig, Gaulden and Davis of Greenville, SC, has become the first and only completed project to be LEED Certified. Recently registered, a County Library renovation project in Barnwell (also designed by Craig Gaulden and Davis in association with Moseley Wilkins and Wood’s Florence South Carolina office) will break new ground for renovation projects and urban examples of sustainable design. Most noteworthy, worldwide attention will focus on South Carolina’s sustainable architecture with the upcoming construction of William McDonough + Partner’s design for the Museum of Life and the Environment, to be constructed near Rock Hill for the York County Culture & Heritage Commission.

The first major institution to explore cultural history in an ecological context, the museum will highlight its surrounding landscape as a local example of global phenomena. Van Shields, the museum’s director, describes the 400-acre tract of land, donated by Jane Spratt McColl and her husband Hugh, as a canvas that has changed through the course of human and natural history. Integrated within the new exhibits will be existing artifacts on the site, including Native American fish weirs, land worked by slaves, Interstate 77 and electrical power lines. Likewise, the interior exhibits will examine case studies such as the South American rainforest, the African Savannah, and Las Vegas, Nevada, in order to demonstrate how people and place interact over time throughout the globe.

With an ambitious $67 million dollar budget, an “A” list of designers, (including McDonough, Ralph Applebaum Associates (exhibit designer for the National Holocaust Memorial Museum) and Nelson Byrd Landscape Architects), will transform a bluff overlooking the Catawba River to embody the museum’s mission of examining the interactions of culture and nature, addressing questions about our future and ultimately, our role in sustaining the environment.
McDonough's first museum commission will fully integrate the building, landscape, and exhibits through a close collaboration between the architect, landscape architect, and exhibit designer. Wedded with the crest of a hill overlooking the Catawba River, the architecture embraces the river through an oval path that follows the topography and encircles a lush island near the bank. As described by Chris Hays, McDonough's partner in charge, the oval symbolically links the history of humans and the environment and physically links a series of pavilions dedicated to the natural forces of earth, air, wind, and water. Located on the island, the wind pavilion will act like a wooden flute tower, an instrument played by the wind.

The interior exhibits will examine case studies such as the South American rainforest, the African Savannah, and Las Vegas, Nevada, in order to demonstrate how people and place interact over time... means, the façade will be an archaeological discovery. Earthen roofs will spring from the riverbank to become an undulating meadow with wildflowers, integrating the building with a natural bluff. One descends into the museum to discover an architecture clearly formed by the synthesis of landscape and building, so the museum becomes a dramatization of the natural features of the site. Buried in the hillside, the most sheltered exhibits will contain light-sensitive artifacts, while the most exposed galleries will focus on the surrounding landscape and the view facing south toward the river. Visitors will move continually.

The field of "Sustainable Design" or "Green Architecture" is rapidly developing and constantly changing. There is no one succinct definition, but there are basic guiding principles. The World Commission on Environment and Development has defined sustainable development as "meeting the human needs of the present without compromising the ability of future generations to meet their own needs."

The main objectives of sustainable design are to avoid resource depletion of energy, water and raw materials; prevent environmental degradation caused by facilities and infrastructure throughout their life cycle; and create built environments that are livable, comfortable, safe and productive."
from dark to light, in and out of the land itself.

The interior environment relies on the thermal mass created by thick ribs of oversized, custom concrete blocks, and these same ribs shape the main spaces of the museum. Additionally the hollow cores of the masonry units will supply fresh air to the spaces. Hays envisions the ribs themselves as artifacts that may continue to exist in the distant future when the rest of the museum has disappeared. Like the existing fish weir ruins, the structure of the building will be embedded in the land to show the inextricable ties between culture and nature.

It is this communication with nature that feeds the design philosophy of McDonough + Partners and presents an aesthetic truly derived from the principles of sustainable design. Asked if the building will be LEED Certified, Hays responds that the goal of the design team is to achieve one of the highest LEED Ratings, not through a specific effort to meet the checklists required by LEED but through a more general intention to allow design to evolve from more expansive environmental principles. Such philosophy has made the historic architecture of South Carolina noteworthy and will once again place the state in the spotlight upon the completion of this landmark project. Presently, the museum’s conceptual design phase is complete, and the next phase of design will commence in 2004. Completion of construction is targeted by end of 2006.

Marti M. Howitz, AIA, NCARB, received her Masters of Architecture from the University of Utah and is an Associate of Moseley Wilkins & Wood’s Florence, South Carolina office. Committed to sustaining our environment, Marti is currently completing the design for the new Barnwell Library, a LEED Registered project. (*In association with Craig, Gaulden and Davis)
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I have chosen to channel my continuous live input of raw environmental data into a graphic exercise called Archi-toons. Cartooning, I have found, is not only therapeutic but can function as an effective method of communicating social commentary, cultural observation or just plain old funny stuff. Twenty years in the path and practice of the architectural profession, in large offices and small, have provided me with ample fodder of the plight, struggles, idiosyncrasies, and daily experiences of the architectural profession as well as the design and the construction industry.

Richard T. Bynum, Jr., AIA is the founder and principal of Bynum Architecture in Greenville, SC.

You can see more of Rick's Archi-toons on his website: www.archi-toons.com

Rick Bynum, AIA at the book signings in Savannah at SARC (South Atlantic Regional Conference) and his old employer from 20 years ago of St. Simons Island, Ga- Lamar Webb.

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Other: Estimators ...............7

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• Military
• Health Care
• Renovation/Restoration

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• Educational
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Other Architectural ...............3
Administrative ......................2

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• Educational
• Office/Corporate
• Religious

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Intern Architects ................1
Administrative .....................1
Other: Drafts Person ..............2

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• Educational
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration
• Religious
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• Retail
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• Religious

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Licensed Architects ............. 3
Intern Architects .............. 1
Administrative ................. 2
Other: Designers ............. 4

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• Educational
• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Renovation/Restoration

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Interior Designers ............. 1
Intern Architects ............. 6
Marketing ................. 2
Administrative ............. 2

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• Educational
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration

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Licensed Architects ............. 3
Administrative ............. 1

PROJECT TYPES
• Residential
• Educational
• Office/Corporate
• Retail
• Renovation/Restoration
• Religious
<table>
<thead>
<tr>
<th>Firm Name</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>Contact Email</th>
<th>Website Links</th>
<th>Principals</th>
<th>Personnel Disciplines</th>
<th>Project Types</th>
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Interior Designers ............. 2
Intern Architects ............. 2
Marketing .................. 2
Administrative ............... 2
Other ................... 4

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• Industrial
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• Retail
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• Religious

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Administrative ............... 1
Other ................... 1

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Interior Designers ............. 2
Intern Architects ............. 5
Marketing .................. 1
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Other ................... 2

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• Office/Corporate
• Retail
• Renovation/Restoration
• Religious

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Intern Architects .......... 2
Administrative .......... 4
Other .......... 2

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Other .......... 2

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Intern Architects .......... 2
Administrative .......... 1
Other ................. 1

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• Educational
• Judicial/Correctional
• Office/Corporate
• Health Care
• Retail
• Renovation/Restoration
• Religious

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• Judicial/Correctional
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• Industrial
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• Retail
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• Religious

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Intern Architects .......... 3
Administrative .......... 2
Marketing .......... 1

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• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Renovation/Restoration
• Religious
• Recreation
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Intern Architects ............. .4
Administrative .............. .1

PROJECT TYPES
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• Office/Corporate
• Retail
• Renovation/Restoration

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Marketing ..................... .1
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Other ......................... .15

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• Local Government
• Restaurants

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Interior Designers ........... .2
Intern Architects ............ .5
Engineers ...................... .2
Marketing ..................... .1
Administrative .............. .4
Other ......................... .5

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• Office/Corporate
• Health Care
• Renovation/Restoration

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Interior Designers ........... .1
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Marketing ..................... .1
Administrative .............. .3
Other: Construction ........ .28

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Administrative ............... 1
Other ....................... 2
PROJECT TYPES
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• Educational
• Judicial/Correctional
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration
• Religious

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Interior Designers ...........61
Intern Architects ............28
Engineers ...................193
Marketing ....................34
Administrative .............64
Other .................... 85
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• Office/Corporate
• Health Care
• Renovation/Restoration
• Athletic Facilities

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Intern Architects ........... 1
Administrative .............. 1
Other .................... 1
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• Renovation/Restoration
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Intern Architects ............. 2
Administrative ............... 1

PROJECT TYPES
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• Educational
• Judicial/Correctional
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration

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Interior Designers ............. 1
Intern Architects ............. 1

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Interior Designers ............. 1
Marketing .................... 1
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Interior Designers ............ 1
Intern Architects ............ 13
Marketing .................... 2
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Construction Administrative 3

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PROJECT TYPES
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• Retail
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Intern Architects ............ 10
Marketing .................... 5
Administrative ............ 4
Other .................... 8

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Interior Designers ............ 1
Intern Architects ............ 1
Marketing .................... 1
Administrative ............ 1

PROJECT TYPES
• Residential
• Educational
• Office/Corporate
• Health Care
• Retail
• Renovation/Restoration
• Religious
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Licensed Architects ..............8
Intern Architects ..............6
Marketing ......................1
Administrative ..............1

PROJECT TYPES
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- Educational
- Office/Corporate
- Industrial
- Military
- Health Care
- Retail
- Renovation/Restoration
- Historic

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Licensed Architects ..............13
Interior Designers ..............4
Intern Architects ..............5
Engineers .....................12
Marketing ....................10
Administrative ..............15
Other .......................50

PROJECT TYPES
- Educational
- Office/Corporate
- Health Care
- Renovation/Restoration

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Licensed Architects ..............4
Interior Designers ..............1
Intern Architects ..............5
Marketing ......................1
Administrative ..............1
Other ......................2

PROJECT TYPES
- Residential
- Educational
- Judicial/Correct.
- Office/Corporate
- Industrial
- Military
- Health Care
- Retail
- Renovation/Restoration
- Hospitality
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PROJECT TYPES
- Educational
- Office/Corporate
- Industrial
- Health Care
- Retail
- Renovation/Restoration

FIRM PERSONNEL BY DISCIPLINE
Licensed Architects ............ 2
Intern Architects .............. 1
Marketing ...................... 1
Administrative ............... 1
CADD Technicians ............. 3

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PROJECT TYPES
- Residential
- Educational
- Office/Corporate
- Health Care
- Retail
- Renovation/Restoration
- Religious

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Licensed Architects ............ 1
Intern Architects .............. 2
Administrative ................ 1

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PROJECT TYPES
- Residential
- Office/Corporate
- Retail
- Renovation/Restoration

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Licensed Architects .......... 4
Interior Designers ........... 3
Intern Architects ............ 3
Administrative ............... 3
Other ......................... 3
Marketing .................... 1
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FIRM PERSONNEL BY DISCIPLINE
Licensed Architects .............. 1
Administrative ................. 1
Other ......................... 1

PROJECT TYPES
• Residential
• Office/Corporate
• Industrial
• Retail
• Renovation/Restoration

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Neil Gordon, AIA

FIRM PERSONNEL BY DISCIPLINE
Licensed Architects .......... 2
Administrative .............. 1
Other ..................... 2

PROJECT TYPES
• Residential
• Renovation/Restoration

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FIRM PERSONNEL BY DISCIPLINE
Licensed Architects ......... 3
Intern Architects .......... 1
Administrative .......... 1
Other .................. 1

PROJECT TYPES
• Residential
• Office/Corporate
• Health Care
• Retail
• Renovation/Restoration
• Design/Build
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FIRM PERSONNEL BY DISCIPLINE
Licensed Architects .............. 2
Administrative ................. 1
Other ......................... 2

PROJECT TYPES
• Residential
• Educational
• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Renovation/Restoration
• Design/Build

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FIRM PERSONNEL BY DISCIPLINE
Licensed Architects ............. 9
Interior Designers ............. 1
Intern Architects ............. 5
Engineers .................. 3
Marketing .................. 1
Administrative ............. 3
Other ................... 2

PROJECT TYPES
• Residential
• Educational
• Judicial/Correctional
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration
• Parking Structures

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FIRM PERSONNEL BY DISCIPLINE
Licensed Architects ........ 3
Interior Designers ......... 1
Intern Architects ........ 1
Marketing ................ 4
Administrative ........... 1

PROJECT TYPES
• Residential
• Office/Corporate
• Renovation/Restoration
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Licensed Architects ...........1
Intern Architects ...........3
Administrative ...........2

PROJECT TYPES
• Sustainable Design
• Renovation/Restoration

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Licensed Architects ...........8
Interior Designers ...........1
Interns Architects ...........1
Administrative ...........3
Other Architectural ...........4

PROJECT TYPES
• Educational
• Office/Corporate
• Health Care
• Renovation/Restoration

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FIRM PERSONNEL BY DISCIPLINE
Licensed Architects ...........2
Intern Architects ...........4
Marketing ...........1
Administrative ...........1

PROJECT TYPES
• Residential
• Educational
• Office/Corporate
• Industrial
• Retail
• Renovation/Restoration
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Licensed Architects ............... 5
Intern Architects ............... 2
Marketing ......................... 1
Administrative ..................... 1
Other .......................... 3

PROJECT TYPES
• Educational
• Office/Corporate
• Health Care
• Renovation/Restoration
• Athletic

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Licensed Architects ............. 1
Interior Designers ............. 1
Administrative ............. 1
Other .......................... 1

PROJECT TYPES
• Educational
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration
• Churches

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Licensed Architects ........... 2
Intern Architects ........... 5
Administrative ........... 2

PROJECT TYPES
• Educational
• Office/Corporate
• Health Care
• Renovation/Restoration
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Licensed Architects .......... 3
Intern Architects .......... 1
Marketing ................. 1
Administrative ............ 1

PROJECT TYPES
• Residential
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration
• Senior Housing

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Licensed Architects .......... 2
Intern Architects .......... 1
Administrative ............ 1

PROJECT TYPES
• Residential
• Educational
• Office/Corporate
• Renovation/Restoration
• Religious

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Licensed Architects .......... 5
Intern Architects .......... 7
Engineers ................. 1
Marketing ................. 2
Administrative ............ 3
EIT ..................... 2
CA .................... 1

PROJECT TYPES
• Residential
• Educational
• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Renovation/Restoration
• Religious
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Licensed Architects .......... 10
Interior Designers ......... 1
Intern Architects .......... 2
Engineers ................. 181
Marketing ................ 4
Administrative .......... 40
Other ..................... 55

PROJECT TYPES
• Educational
• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Master Planning

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Licensed Architects .......... 8
Interior Designers ......... 1
Interns ................. 4
Administrative .......... 2
Other ..................... 5

PROJECT TYPES
• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Renovation/Restoration
• Transportation

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Licensed Architects .......... 30
Interior Designers .......... 4
Intern Architects .......... 7
Marketing ............. 4
Administrative .......... 20
Other ..................... 6

PROJECT TYPES
• Residential
• Educational
• Judicial/Correctional
• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Renovation/Restoration
• Recreation
• Resort/Hospitality
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Licensed Architects ............ 4
Intern Architects .............. 3
Marketing .................... 1
Administrative ............... 2

PROJECT TYPES
• Residential
• Educational
• Judicial/Correctional
• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Renovation/Restoration
• Restaurants

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Licensed Architects ............ 7
Interior Designers ............ 2
Intern Architects ............. 6
Marketing .................... 2
Administrative ............... 5
Other ......................... 2

PROJECT TYPES
• Educational
• Office/Corporate
• Industrial
• Military
• Retail
• Renovation/Restoration
• Forensic Architecture

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Licensed Architects ............ 2
Administrative ............... 2

PROJECT TYPES
• Residential
• Educational
• L.E.E.D-Sustainable
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration
• Airports
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Licensed Architects ................ 3  
Interior Designers ................. 1  
Intern Architects .................. 2  
Administrative .................... 1  
Other ............................... 5

**PROJECT TYPES**  
• Residential  
• Educational  
• Office/Corporate  
• Industrial  
• Military  
• Retail  
• Renovation/Restoration

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• Residential  
• Educational  
• Office/Corporate  
• Industrial  
• Military  
• Retail  
• Renovation/Restoration

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Licensed Architects .......... 24  
Interior Designers ............ 20  
Intern Architects ............ 20  
Marketing .................... 3  
Administrative ............... 18  
Other .......................... 25

**PROJECT TYPES**  
• Residential  
• Educational  
• Judicial/Correctional  
• Office/Corporate  
• Military  
• Health Care  
• Retail  
• Renovation/Restoration  
• Ecclesiastical
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Intern Architects ............. 2  
Administrative ............... 1

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Licensed Architects ........... 2  
Intern Architects ............. 1  
Administrative ............... 1

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Administrative ............... 1

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- Military  
- Health Care  
- Retail  
- Renovation/Restoration

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Licensed Architects ..............4
Intern Architects ..............5
Marketing .......................1
Administrative ...............3
Personnel Firm-wide ........137

PROJECT TYPES
• Educational
• Judicial/Correctional
• Office/Corporate
• Health Care
• Renovation/Restoration

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FIRM PERSONNEL BY DISCIPLINE
Licensed Architects ............2
Intern Architects ............4
Marketing ....................1
Administrative .............1

PROJECT TYPES
• Residential
• Educational
• Office/Corporate
• Retail
• Renovation/Restoration
• Resort

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PROJECT TYPES
• Residential
• Office/Corporate
• Retail
• Renovation/Restoration
• Animal Facilities
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FIRM PERSONNEL BY DISCIPLINE
Licensed Architects ............ 11
Interior Designers ............ 2
Intern Architects ............. 12
Marketing .................... 1
Administrative ................ 3

PROJECT TYPES
• Residential
• Educational
• Judicial/Correctional
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration

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FIRM PERSONNEL BY DISCIPLINE
Licensed Architects ............ 18
Interior Designers ............ 2
Intern Architects ............. 2
Engineers .................... 189
Marketing .................... 3
Administrative ................ 46
Other ....................... 93
Construction
Clerical

PROJECT TYPES
• Educational
• Office/Corporate
• Industrial
• Pharmaceutical/Biotechnology

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Intern Architects ............. 3
Administrative ................ 1

PROJECT TYPES
• Residential
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration
• Master Planning
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Licensed Architects ............7
Interior Designers ..............2
Intern Architects ..............4
Marketing .....................1
Administrative ...............1
Other .....................2

PROJECT TYPES
• Residential
• Educational
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration
• Restaurant

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Licensed Architects ............5
Intern Architects ..............4
Administrative ...............2
Other .....................1

PROJECT TYPES
• Residential
• Educational
• Judicial/Correctional
• Office/Corporate
• Health Care
• Retail
• Renovation/Restoration
• Religious

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• Historic Preservation
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• Residential
• Educational
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration
• Resort Development

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• Educational
• Office/Corporate
• Health Care
• Retail

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• Office/Corporate
• Health Care
• Retail
• Renovation/Restoration

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Administrative ...............2

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• Educational
• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Renovation/Restoration

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• Residential
• Educational
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration

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• Educational
• Office/Corporate
• Retail
• Renovation/Restoration
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PROJECT TYPES
• Residential
• Office/Corporate
• Retail
• Renovation/Restoration

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Intern Architects .............3
Marketing ...................1
Administrative ..............2
Construction ...............1

PROJECT TYPES
• Residential
• Educational
• Office/Corporate
• Health Care
• Retail
• Renovation/Restoration
• Ecclesiastical

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Intern Architects .............4
Administrative ...............1
Other .........................2

PROJECT TYPES
• Residential
• Educational
• Office/Corporate
• Health Care
• Retail
• Renovation/Restoration
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Intern Architects .......... 1
Administrative .......... 1

PROJECT TYPES
• Residential
• Educational
• Judicial/Correctional
• Office/Corporate
• Industrial
• Health Care
• Retail
• Renovation/Restoration

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Marketing .......... 1

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• Residential
• Office/Corporate
• Retail
• Renovation/Restoration

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Marketing .......... 2
Administrative .......... 5
Other .......... 7

PROJECT TYPES
• Educational
• Judicial/Correctional
• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Renovation/Restoration
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• Educational
• Office/Corporate
• Military
• Health Care
• Retail
• Renovation/Restoration
• Ecclesiastical

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Interior Designers .............2
Intern Architects .............6
Administrative .............2

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• Industrial
• Retail
• Renovation/Restoration
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Intern Architects .............1
Administrative .............2

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PROJECT TYPES
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• Educational
• Judicial/Correctional
• Office/Corporate
• Military
• Health Care
• Retail

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Intern Architects ............. 4
Administrative ............. 2
Other .................. 2

PROJECT TYPES
• Health Care
• Hotels/Condos

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Intern Architects ............. 2
Administrative ............. 1

PROJECT TYPES
• Residential
• Judicial/Correctional
• Office/Corporate
• Health Care
• Golf Courses & Amenities

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Administrative ............. 2

PROJECT TYPES
• Educational
• Office/Corporate
• Industrial
• Military
• Health Care
• Retail
• Renovation/Restoration

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Administrative ............. 2
Other .................. 1

PROJECT TYPES
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• Office/Corporate
• Retail
• Renovation/Restoration
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Interior Designers ............. 1
Administrative ............. 1

PROJECT TYPES
• Residential
• Office/Corporate
• Renovation/Restoration
• Mixed Use

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• Judicial/Correctional
• Office/Corporate
• Industrial
• Military
• Retail
• Renovation/Restoration

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PROJECT TYPES
• Education
• Judicial/Correctional
• Office/Corporate
• Retail
• Renovation/Restoration
• Interior Architecture

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MY PLACE
BY J. SCOTT ODOM, ASSOCIATE AIA

As I watched the local news, my thoughts raced from tiny Half Moon Bay, just south of San Francisco, to Greenville, my hometown. The wooden walls that housed Cunha Country Grocery sat tangled in a burned heap. The Cunha family promised to rebuild, just as it was before. The sad event reminded me of when I heard the news that The Pickwick had caught on fire. It happened over a weekend when I was visiting my girlfriend in Columbia. Her parents called to say they had just seen my dad's business on the six o'clock news. Mom told me the devastating story over the telephone. I sank to the floor, my legs sprawled like a limp doll's, though one that cried real tears.

I grew up in The Pickwick Pharmacy. My grandparents, my uncle and other employees helped to raise me at this home away from home. So many of the everyday features would become just memories. Never more would I glance at the glass apothecary containers full of colored waters that welcomed me in the front doors. Gone was that one piece of shelf trim lined with phone numbers that seemed so cryptic to me for years. On workdays after high school, I would brush past those five digit listings on my way down the stairs to gather the broom and mop in the basement.

What I miss most is the collection of mementos and photos that hung in the office. The Greenville News once ran a photo of two college students squaring off. The caption said something about "sibling rivalry" - South Carolina vs. Clemson. In the framed, yellowed clipping my father held a club, his brother, Robert, a gun. All in good fun, but not entirely far fetched! There was also the photo of my father, uncle, aunt, grandparents and their family friends at Daytona Beach. Their large group often drew a lot of attention. A local newspaper photographer snapped the shot of them splashing through the surf. I can still see those crew cuts and those giddy smiles. But the one image my memory turns to again and again is a little square black and white of a man in front of a small wooden building. The man was my great-grandfather, Reverend Archibald Clinch Odom, Jr. The roadside stand was a sandwich shop in the thirties that became The Pickwick I grew up in.

Through happenstance and isolated discoveries, I know significant bits about "the store," our family reference for the business. During my first architecture job, I had the opportunity to redesign an old row of stores into a new home for the Warehouse Theatre. At the county library I researched the history of the existing building. To my surprise, the 1940 city directory listed The Pickwick as a restaurant, at this location. In 1946 an advertisement in The Greenville News announced the re-opening of The Pickwick "3 Miles Out". Francis Odom, my great uncle, moved the business to the sandwich shop built by his father. At that time people considered this spot at Augusta and Parkin's Mill Roads to be out in the country.

Dad told me about the time his father, Edgar, took him to The Pickwick for ice cream. While they sat in one of the booths, Edgar, a pharmacist, asked his brother, Francis, if he ever thought about making the soda fountain into a drugstore. Soon after, in 1948, an ad in the paper announced the addition of a drug department.

Around Christmas 1990, I was home for the holidays and we watched family slides. One slide showed my grandparents at the construction of The Pickwick's major conversion in 1961. In this new brick building my parents would meet. My mom moved to Greenville and worked as a dental hygienist in an office on the lower level. My dad was one of her patients.

Only now, at a distance, I see The Pickwick provided a link between my relatives and me. I understand more than ever that not only people but places are a part of our family history because one intertwines with the life of the other. Places, like people, touch our lives more than we know until they are gone. A family and a community can lose a loved one, but they can also preserve the spirit of that loved one. Whether grand or humble, the best architecture defines a place that holds deep emotion for those lives the place has touched.

J. Scott Odom, Associate AIA, is a native of Greenville, South Carolina. He holds a journalism degree from the University of South Carolina and a Master of Architecture from Georgia Institute of Technology. Currently Scott lives in the San Francisco Bay Area where he is an architectural designer in the west coast office of Sasaki Associates, Inc., an inter disciplinary design firm.