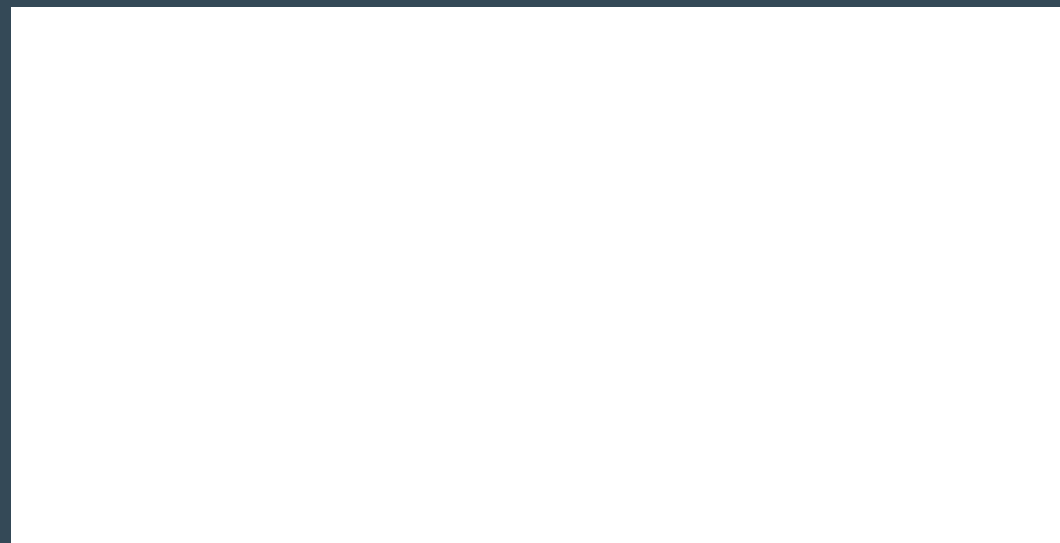
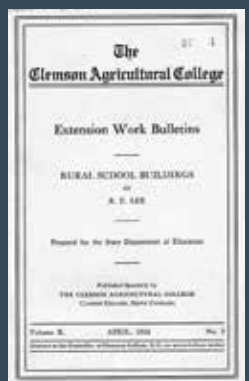


CLEMSON UNIVERSITY / ARCHITECTURE



"The architecture program at Clemson University captures the social and environmental context of South Carolina and the surrounding areas. Intellectual freedom, artistic values, academic excellence and social responsibility are just a few of the guiding values of the school and the architecture program."

2011 NAAB Visiting Team Report, Clemson University School of Architecture



A Rudolph Lee publication cover, 1914

"This course (architectural engineering) is established to comply with an increasing demand in the South for men trained in architectural design, building construction, and allied subjects. ... Throughout the entire course special attention is paid to the engineering branch of the architect's profession."

1913-1914 Catalogue, Clemson Agricultural College



Lamar Brown and students, 1975



Harvey Gantt, 1963



Student with a model, 1974



Dean James F. Barker with students in Lee courtyard, 1986



School of Architecture faculty, 1961-62



Louis Kahn, 1972



Hal Cooledge, 1987



Francis Chamberlain, Dave Allison, Bill Taberson and Thom Mayne, 1990s



Architecture faculty and staff, 2011

1913 | 1920 | 1930 | 1940 | 1950 | 1960 | 1970 | 1980 | 1990 | 2000 | 2010



Rosamond Wolcott, first female architecture faculty member, 1918



Architecture woodshop, ca. 1925



Architecture students, ca. 1948



Lee Hall under construction, 1956



AIAS portrait, 1964



Bob Hunter and students in courtyard, 1970s



Reyner Banham, 1970s

"Imagine a school in balance; where a strong tradition coexists with innovation, where the campuses are both small-town and urban, where faculty and students share mutual respect. ... Would this be an architectural Eden? Visit Clemson University and see."

"School in Balance," Robert Ivy, Architecture Magazine, August 1989



Barcelona spring group, 2003



Spring final reviews, 2013



McClure Awards, 1998

100+ years of architectural leadership

FALL
2013



Rudolph Lee, 1910

100 + YEARS OF ARCHITECTURAL LEADERSHIP CELEBRATED

In late June, other faculty members, many alumni and I attended the AIA Convention, the largest annual meeting of the architecture profession in the country (and probably of the world). The theme of this year's convention was "Building Leaders," and there could not have been a better theme or showcase for Clemson's School of Architecture. This was a bonus event to our year of centennial events, and it provided very public recognition of a number of our alumni as "building leaders," or as we say, "transformational architectural leaders, shaping the world of the 21st century for a better future."

Derwin Broughton '00, AIA, received one of only 15 2013 AIA Young Architects Awards for his **exceptional leadership early in his professional career** in addressing the needs of emerging professionals as well as minorities and underrepresented groups. When congratulated on this award, Derwin spoke of how humbling it was to be recognized, but "with honor and recognition comes great responsibility, responsibility to not settle but to continue to strive for causes larger than me." (Architect Profile: "Derwin Broughton, AIA," Texas Society of Architects. texasarchitects.org/varticle-detail/Architect-Profile-Derwin-Broughton-AIA/cq)

Mark Carroll '78, AIA, and his partners received the 2013 AIA Twenty-five Year Award for the Menil Collection by Renzo Piano Building Workshop for **leadership in creating architectural design of enduring significance**. Jury comments said, "Timeless — still an amazing precedent for museum design, daylighting and a clean plan — it's about the contents, not the building itself. Contextually responsive to its interesting low-scale neighborhood, it influenced this quadrant of Houston in many different ways." (Zach Mortice, "Menil Collection, Notes of Interest," AIArchitect, January 11, 2013. www.aia.org/practicing/awards/2013/twenty-five-year-award)

Thomas Phifer '75, M '77, FAIA, and Partners received one of only 11 2013 AIA Institute Honor Awards for Design Achievement in Architecture for **leadership in design achievement**, "demonstrating exemplary skill and creativity in the resolution and integration of formal, functional and technical requirements" (as defined by the AIA Honor Awards program). This award was given for their work on our new academic home, the expanded Lee Hall. Jury comments said, "It is an exceptional work that surrounds students with a seamless integration of programmatic goals, energy efficiency and creative tectonics." ("2013 AIA Institute Honor Awards for Architecture," AIArchitect, January 11, 2013. www.aia.org/practicing/awards/2013/architecture/lee-hall)

Harvey Gantt '65, FAIA, received the 2013 Whitney Young Jr. Award for his **leadership as an agent of social change**, as a noted civil rights pioneer, public servant and award-winning architect. "We believe there has been no other AIA member who has contributed more to the social fabric of our society throughout his lifetime than Harvey Gantt," wrote William J. Carpenter, FAIA, and Jane Frederick, FAIA, directors of the AIA South Atlantic Region, in their joint nomination letter. "He has literally opened doors, provided opportunity and personally mentored generations of design professionals and civic leaders through his life's work." (Kim A. O'Connell, "Harvey B. Gantt, FAIA, Whitney M. Young Jr. Award Recipient." www.aia.org/practicing/awards/2013/whitney-young/hgant/index.htm)

These great examples are the latest in a 100-year legacy of architectural leadership, a legacy that started with the founding of Clemson's architecture program and its first faculty and students, and lives on through these contemporary accomplishments. We will celebrate this legacy of leadership during the fall with the concluding events of our centennial celebration. Please attend as many events as you are able, including the October exhibition in the Lee Hall Gallery where that 100-year legacy will be explored, honored and celebrated in an ambitious and innovative multimedia exhibit that you will not want to miss. See you there!

Kate Schwennsen

Kate Schwennsen, FAIA, Hon. FKIA, Hon. RAIC, Hon. RAIA, Hon. JIA, SFDFC Professor and Chair



RECENT EVENTS



AIA NATIONAL CONVENTION

In addition to the remarkable honors awarded to alumni (see column at left), the work of a number of recent and current students was also recognized at the AIA convention, as follows:

- Winning project in the ACSA Sustainable Lab Competition to Caitlin Ranson and Dianah Katzenberger '12
- Winning project of the South Region 2011-2012 The Sustainable Home, A Habitat for Humanity Student Design Competition, Nick Barrett and Sam Pruitt '13
- First and third place, AIAS/Kawneer Enlightening Libraries Competition to Laura Boykin '13 and Sam Pruitt '13
- Honorable Mention, ACSA Steel Design Competition to Jingjie Zhao '14
- Merit Awards, AARP/AIAS Aging in Place Kitchen Design Competition to Nick Tafel, Edgar Mozo, Joel Pominville, David Herrero and Diane Rosch '14

PHOTOS

1. John Jacques, Mark Carroll, Derwin Broughton, Rick Goodstein, Tom Phifer and Kate Schwennsen met at the alumni reception.
2. Harvey Gantt spoke at the convention.
3. The Lee III architectural team and client representatives received the AIA Honor Award.
4. President Barker spoke at the convention.
5. Genoa alumni gathered at the alumni reception.



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For questions or comments, contact Kate Schwennsen, professor and chair
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School of Architecture
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Clemson, SC 29634-0503

THE VILLA AT 40

In March, the Daniel Center for Building Research and Urban Studies in Genoa celebrated its 40th anniversary with simultaneous events in Genoa, Clemson, Barcelona and Charleston.



THE CAC.C TURNS 25

In May, the Clemson Architecture Center in Charleston marked its first quarter century in the historic city with a lively event at the GrowFood Carolina Warehouse, where Ray Huff, CAC.C director, made remarks.

BARCELONA AT 13



The 13th anniversary of the Barcelona program was recognized simultaneously with the Villa celebration.

FALL 2013 EVENTS

August 21
Classes begin

August 22: Special lecture by Michael Murphy of MASS Design Group, 7 p.m., Lee Hall Auditorium and Broadway Reception preceding at 6 p.m.
MASS Design Group is a 501(c)(3) pending not-for-profit organization governed by a board of directors and administered by an executive team. They work to demonstrate the ability to improve people's lives through design and to be an example for how designers can rethink their role in the world.

August 23-24: AIA SAR Architecture for Health Annual Conference at Clemson University Chautauqua 4.0
This conference examines "Health Care Architecture in the Public Realm" with keynote speaker John Pagrazio of NBBJ and many other well-known speakers. A reception and alumni gathering will help celebrate Architecture + Health at 45.

September 6
Parents Weekend and Fluid Campus information session, Lee Hall

September 20
CAF/Architecture Centennial Lecture: Kimberly Stanley, AIA, and Betsy Beaman, AIA, IIDA, SEGD, principals of Stanley Beaman & Sears, Atlanta, Ga., 1:30 p.m., Lee Hall Auditorium
Stanley Beaman & Sears is entering its third decade of practice as an Atlanta architecture firm. Throughout this time,

they have become a national architecture and interior design leader in some of the most technically challenging and rigorous building types: health care, pediatrics, higher education, research institutions and facilities for the arts.

Note: The Fall 2013 CAF/Architecture Centennial Lecture Series continues and completes the theme of "Southern Roots + Global Reach" through invited lectures by accomplished alumni.

September 28
CAF/Architecture Alumni + Family Homecoming BBQ, two hours before game time, Lee Hall Courtyard

September 30 - October 30: Exhibition
"Southern Roots + Global Reach: 100 Years of Clemson Architecture"
This monthlong exhibition in the Lee Gallery explores and honors the people, themes and stories of the past century.

October 4: CAF/Architecture Centennial Lecture: Mark Carroll, partner, Renzo Piano Building Workshop (RPBW), Genoa, Italy, 1:30 p.m., Lee Hall Auditorium
The Renzo Piano Building Workshop was established in 1981 with 150 staff and offices in Paris, Genoa and New York. Mark Carroll joined RPBW in its founding year and has been a partner since 1992, working on some of the world's most well-known projects.

October 14-15
Fall Break

October 18
Centennial Grand Finale: Symposium and Beaux-Arts Ball (see pages 4 and 5)

November 8: CAF/Architecture Centennial Lecture: Scott Rawlings, AIA, FACHA, LEED AP, vice president, RTKL, Washington, D.C., 1:30 p.m., Lee Hall Auditorium
Scott Rawlings serves as one of two international design leaders for the RTKL's worldwide health care practice. Scott has been practicing architecture for 20+ years, working exclusively in the field of health care design. For the past six years, he has focused most of his efforts on various international markets including Canada, China and the Middle East.

November 27-29
Thanksgiving Break

December 2-10
Final reviews

December 9-13
Final Exams

December 19
Graduation

Note: Please check the news/calendar on the school's website at clemson.edu/architecture, as some dates/locations may be subject to change.

SEPTEMBER 30–OCTOBER 30: EXHIBITION
“SOUTHERN ROOTS +
GLOBAL REACH: 100
YEARS OF CLEMSON
ARCHITECTURE”

This monthlong exhibition in the Lee Gallery explores and honors the people, themes and stories of the past century.

JOIN US FOR THE GRAND FINALE OF “SOUTHERN ROOTS + GLOBAL REACH,” THE CENTENNIAL CELEBRATION OF CLEMSON’S SCHOOL OF ARCHITECTURE.

OCTOBER 18: SYMPOSIUM
“THE ARCHITECTURE
OF REGIONALISM IN THE
AGE OF GLOBALIZATION”

This daylong symposium in Lee Hall features a keynote lecture by Alexander Tzonis and Liane Lefaivre, Ph.D., and a colloquium including Frank Harmon, FAIA, Marlon Blackwell, FAIA, and Merrill Elam, FAIA.

Get more information and **BUY YOUR TICKETS ONLINE** at clemson.edu/architecture/celebration.



OCTOBER 18: CELEBRATION
GET YOUR BEAUX-ARTS
ON! UPCYCLE!

Enjoy this formal reception and costume party in Lee III, Clemson, 7–11 p.m.

The Beaux-Arts Ball (in French the *Bal des Quatres Arts*) is the annual costume ball traditionally given by the students of the École Nationale Supérieure des Beaux-Arts in Paris during the spring in the École building on the rue Bonaparte overlooking the Seine. In the past, elaborately allegorical floats circled the room at midnight and were judged by a panel. “It is a riot, a revival of paganism, known elsewhere only in Italy. It is also, in its way, a

hymn to beauty, a living explosion of the senses and the emotions,” wrote E. Berry Wall in *Neither Pest Nor Puritan*. In 1931 in New York, famous architects dressed up as their buildings and today, many American architecture schools hold similar costume balls.*

Suggested attire: Reduce, reuse, repurpose to create your attire. Upcycling is the process of converting waste materials or useless products into new materials or products of better quality or for better environmental value.**

*Taken from wikipedia.org/wiki/Beaux_Arts_Ball

**Taken from wikipedia.org/wiki/Upcycling

Note: The background image shows students dancing at the 1965 Clemson Architecture Beaux Arts Ball.

Trends in Architectural Education at Clemson University

Part II, 1971-2013: From the College of Architecture and Arts to the College of Architecture, Arts and Humanities

BY UFUK ERSOY, PH.D., ASSISTANT PROFESSOR

In 1971, when Prof. Harlan McClure was elected president of the Association of Collegiate Schools of Architecture (ACSA), Clemson College of Architecture and Arts embodied four departments that offered an ample constellation of courses ranging from visual arts to health care. The expansion in the coverage of the curriculum, however, was not the only fruit of the Socratic ambition McClure brought to the school. More importantly, the meticulous revision of curricula in the 1960s forged a lasting academic tradition, a constant and penetrating search for both the center (focus) and locus (setting) of architectural education that let the school build a flexible pedagogy. In this tradition, the search for focus pursues the epistemological question: What is the place of the discipline of architecture in the network of sciences? Along the same line, the search for locus redefines the conceptual and physical boundaries of studio settings by carefully examining evolving changes in the role of architects and their horizon of imagination. The decade of the 1970s witnessed significant modifications in both fields of search.

The Civil Rights Act and feminist movement, like social and political actions of the late sixties, reinforced the increasing doubts about the authority and accuracy of modern architectural doctrines. Entrenched principles of “simplicity” and “clarity” were put into question in view of architecture’s “complexity and contradiction.” In a few years, these doubts grew into a severe disciplinary crisis of confidence and theory fragmentation. It was commonly agreed that tiny, well-protected, enclosed studios did not let architects properly see and understand the wide world. Architecture should no longer be discussed and judged simply in terms of its aesthetic aspects, but rather as a component of complex built social environment and ecological integrity. McClure’s pedagogic reaction was to integrate the creative insight of architects with analytical research from other sciences for the purpose of generating diverse, refined design methodologies responsive to environmental and social issues. Correspondingly, studios of the period in Clemson were devoted to public service projects such as revitalization of urban fabric and efficient, low-cost health facilities that addressed contemporary community concerns. These public service studios were based on an active cooperation of a broad range of disciplines. McClure had no doubt that the comprehensive curriculum of the college, along with architecture students’ initial education in the liberal arts, provided the required infrastructure. Concisely, in Clemson, architectural studio ought to and could perform as a laboratory open to disciplines allied with architecture. As evidence, the Studio of Architecture and Health founded by George Means in 1968 would come to be known as an outstanding example and would achieve a national reputation.

The idea of open studio challenged the introverted, parochial character of modern atelier and hinted at the proliferation of larger architectural offices working in collaboration with consultants from a variety of disciplines. The efforts to create a more open studio were accompanied by a recall of the peripatetic way of learning — learning by walking and traveling. Decidedly, off-campus studios were endorsed as a means to solidify and supplement the knowledge acquired in Lee Hall. Students of public service studios studying towns and institutions across the state were encouraged to make field trips and spend time on the sites they were working. Site visits did not only engage students with communities and institutes, but also introduced them to a hands-on experience integrating intellectual and practical works. To further enhance students’ linkage with off-campus practice and institutes, some distinguished professionals and scholars from out of state were invited to give lectures or act in studio reviews. Buckminster Fuller, Dan Kiley, Richard Neutra, Max Cetto and Louis Kahn were among the visitors who stopped by Clemson in the sixties and early seventies. But, the most decisive and fruitful action that would offer students a broader spectrum and allow the faculty to overcome the isolation of the Clemson campus was the establishment of La Villa — the Charles E. Daniel Center for Building Research and Urban Studies in Genoa in 1973.

The seventies’ increasing humanistic interest in the notion of place following the critiques of major American cities gave impetus to a trend of search for a study center abroad in the Old World of Europe, which had existed for millennia. Many schools of architecture in the U.S. opened

foreign study programs in two historic centers of classical architecture, Florence and Rome. The choice of Clemson, however, was the seaport of Genoa, which culturally and physically differed from South Carolina cities but bore a resemblance in terms of the modern dilemma it was to face, becoming technologically innovated without ignoring its past and tradition. For McClure, the Villa in Genoa stood as a second open laboratory in an urban setting. During the ensuing 40 years, students visiting Genoa have had the chance to immerse themselves in a different milieu and explore architecture’s interrelationships with history, society and urban life. This foreign experience strengthened students’ critical view by providing them with alternative paradigms they could use to question professional premises.

In the decade of the 1980s, when the discipline of architecture confused its direction in the middle of an intense “form, image and meaning” storm that postmodern discourse instigated, the new Dean James F. Barker, who stepped up in 1986, kept walking in the same direction with McClure. Barker, an alumnus of Clemson in 1970, described the very nature of what architects do as to “lead in collaboration.” In his view, this mission demands architects both to demonstrate an intellectual awareness of subjects related to architecture and to “get out of [their] ateliers” to “engage the culture.” In parallel, Barker maintained the idea of off-campus studios. In 1988, the Clemson Architecture Center at Charleston was set up as a teaching + learning environment where undergraduate students would assist local design teams and participate in local community projects. The following year, AIA’s journal, *Architecture*, celebrated Clemson “as a school in balance [...] where strong tradition co-exists with innovation; where campuses are both small town and urban.”

The concept of the Fluid Campus, which refers to a network of geographically distributed but fluidly connected campuses, reflects the school’s intention to “embrace the opportunities of global accessibility while resisting the homogenizing forces of global culture.”

In the decade of 1990s, Clemson gave priority to another balance. In 1993, the year Dean Barker acted as president of the ACSA, the Master of Architecture was recognized as the initial professional degree in South Carolina. For John

Jacques, the then-current head of architectural studies, this meant a redefinition of the graduate architecture program as a “bridge between humanistic undergraduate education and professional practice.” The balance between the theoretical and practical would be the central issue of the curriculum revision in the following years. In 1996, two years after the College of Architecture and Arts was combined with the disciplines of humanities and Jose R. Caban was appointed as the chair of the school of architecture, the “Carnegie Report,” Building Community by E. Boyer and L. Mitgang, helped identify the future architect Clemson was after as a “reflective practitioner” who actively inquires and learns by doing. At the time neo avant-gard theoretical speculations reached the peak, Clemson’s adoption of the reflective practitioner profile indicated the school’s distance from the neo avant-gardist indifference toward social, ecological and constructional concerns. In these years, Antoine Predock, Thom Mayne and Samuel Mockbee were among the distinguished visiting critics invited to Clemson.

In 1998, Caban’s interest was in reorganization of the existing off-campus programs in Genoa and Charleston as vertical studios open to both undergraduate and graduate students. However, the establishment in 2000 of the third off-campus program, the Clemson Architecture Center in Barcelona, heralded the unique principle of “Fluid Campus” that would give direction to the plans of the next two decades. The concept of the Fluid Campus, which refers to a network of geographically distributed but fluidly connected campuses, reflects the school’s intention to “embrace the opportunities of global accessibility while resisting the homogenizing forces of global culture.” The pedagogical promise of this concept is to provide students with a global perspective that will enable them to better read and understand different cultures and practices in the world.

Today, under the leadership of Richard E. Goodstein, dean, and Kate Schwennsen, FAIA, chair, the geographically diverse faculty and student body of Clemson’s School of Architecture maintain the concept of the Fluid Campus. Schwennsen, chairing the school since 2010, describes one of her goals as improving the number of learning environments provoking creative research while the renewed Lee Hall remains as the hub of these geographically dispersed learning environments. She explains that expanding the Fluid Campus will offer faculty and students the opportunity to study “the things that are not available at the intersection of the northern hemisphere and Western thought.” Nevertheless, as she underlines, this will be done without forgetting to pay “close attention to the tensions of the local and the global and the powerful poetry of place.” In Schwennsen’s own words, “The overarching outcome of the Fluid Campus is the theme of Clemson’s architecture centennial: Southern Roots + Global Reach, which produces an architect who is both a global citizen and regional expert, an architect who thinks globally but acts locally.”

Note: The first part of this essay, “1913-1971,” was published in the spring 2013 edition of this newsletter, and both parts will be published together in a centennial publication to be released October 2013.



1. First-year wire frame project (planes in space), 1970
2. “Hands on Steel” student project, 1977
3. Students studying in Genoa, 1978
4. Student wedding in Genoa, 1979
5. Hurley Badders and Lynn Craig, 1983
6. Postcard from students in Genoa, 1985
7. Guest lecturer, Leon Kreir & students, 1987
8. M.Arch student Kurt Flechner presenting his thesis project, 1988
9. Visiting Critic, Charles Meneffe & students, 1989
10. George Means, 1989
11. Robert Miller and Ray Huff at the CACC, 2001
12. Barcelona Studio, 2002
13. Students in Park Guell, 2002
14. Laura Boykin presenting her final project, 2013
15. Simons Street shop in Charleston
16. Students discovering Barcelona via bike, 2013
17. The time-honored mess before final reviews, 2013