“If the architect isn’t made aware of his role as a servant of humanity and of the broadening problems which this implies during his scholastic career, there is a very small chance that he will be inspired to the highest levels once he is engaged in practice.”
— Harlan McClure
1955, *Journal of Architectural Education*

“The ideals formed in childhood from environment and daily associations go with the child through life, and ideals of correct living formed in school will be a powerful agency in determining the future home and public life of the men and women.”
— Rudolph E. Lee
1917, *Rural School Buildings*
“If architects want to be influential, we need to get out of our ateliers and connect with the curriculum, engage the culture and serve our larger communities.”
— James F. Barker, FAIA
2008, Chronicle of Higher Education
MESSAGE FROM THE CHAIR

By the time you receive this edition of the School’s newsletter, we will be concluding this academic year, and we will have begun the celebration of our centennial. This newsletter serves as a brief introduction or reintroduction to the 100-year story of Clemson Architecture’s “Southern Roots + Global Reach.” We sincerely hope that many of you either have or will participate in centennial events, helping us celebrate a century of buildings, programs and people that teach.

Centennial events are outlined on page 3, as is Peter Laurence’s essay “Southern Roots + Global Reach,” which introduces and explains the centennial. Ufuk Ersoy’s essay on pages 6 and 7 starts to tell the story in more depth and place the school in its context. Both of these essays will be included in a major publication to be released in October 2013, together with a monochromatic exhibit in the Lee Hall Gallery that documents 100 years of buildings, programs and people that teach; 100 years of alumni and student work; and 100 years of the deep and wide influence of Southern roots + global reach. Visit the centennial website at clemson.edu/architecture/celebration to stay up-to-date with centennial events, including the upcoming May 1 celebration of the 25th anniversary of the Clemson Architecture Center in Charleston and the June 20 Clemson Architecture Alumni Reception at the AIA Convention in Denver, Colo.

We are using the occasion of this centennial to do something that should have been done long ago, establishing the Clemson Architecture Alumni Achievement Awards to recognize outstanding creative and professional achievements of alumni in the field of architecture. This award will be given each fall semester, with the first class of honorees inducted on October 18, 2013, at our “Southern Roots + Global Reach” symposium and Beaux Arts Ball. In this first class, we hope to recognize alumni from each of the school’s 10 decades of education (so, some of these will be posthumous awards), and we need your help in identifying and nominating the best of the best. Please visit the school’s alumni website at clemson.edu/architecture/alumni for a class directory and to place your nominations for these awards. Please also use this portal to share news with us and with your fellow alumni.

I want to recognize the members of the Architecture Centennial Committee who dug deep to understand 100 years of history from which they discovered and assembled a compelling story that will serve as a foundation to build the school’s future. Special thanks to the following faculty, staff and students: Armando Montilla, Daniel Harding, David Allison, David Pastre, Dylan Hayn, Jeannine Davis, Jerome Reel, John D. Jacques, Jose Caban, Joy Morgan Newberry, Kathy Edwards, Laura Boykin, Lynn Craig, Ellis Taylor, Nick Barrett, Nicholas Collins, Peter Laurence, Ray Huff, Rich Goodstein, Robert Hogan, Robert Silance, Tim Keeseek, Ufuk Ersoy, Ulrike Heine and Valerie Or.

Kate Schwennsen, FAIA, Hon. FKAIA, Hon. RAIC, Hon. RAIA, Hon. JIA, SFDC
Professor and Chair

100 YEARS OF BUILDINGS, PROGRAMS AND PEOPLE THAT TEACH AND REACH

CLEMSON’S LEE III WINS NATIONAL ARCHITECTURE DESIGN AWARD

Lee III, the 55,000-square-foot addition to Clemson’s Lee Hall, has received an AIA Institute Honor Award for Design Achievement, one of only 11 such awards given this year. The award is given to a project that “demonstrates exemplary skill and creativity in the resolution and integration of formal, functional and technical requirements, including ecological stewardship and social responsibility that acknowledges and advances social agendas.”

Clemson alumnus Thomas Phifer ’75, ’77 and Partners of New York designed Lee III in collaboration with McMillan Pazdan Smith Architecture of Greenville and Holder Construction of Atlanta. The AIA Honor Awards will be recognized at the AIA Convention in Denver in June.

CLEMSON’S LEE III AWARDED LEED GOLD CERTIFICATION

Lee III, completed in April of 2012, has been awarded LEED gold certification by the U.S. Green Building Council. Lee III was designed to teach sustainability by example, making use of lighting and energy efficiency, ventilation technology and resourceful materials selection. In its first year of operation, its energy consumption has been approximately 25 percent of the average Clemson University building’s consumption on a gross square footage basis.

ARCHITECTURE PROFESSOR ULRIKE HEINE RECEIVES NATIONAL TEACHING AWARD

Ulrike Heine, assistant professor of architecture at Clemson, has won the 2013 ACSA/AIA New Faculty Teaching Award from the Association of Collegiate Schools of Architecture and the American Institute of Architecture Students. Heine is one of only three so honored for 2013. Heine teaches classes in design and sustainability and has been recognized seven times throughout the past year as students in her design studio classes win national and international awards for their work in sustainable design.

GRADUATE PROGRAM AND PROFESSOR NAMED AMONG AMERICA’S BEST

In November 2012, DesignIntelligence magazine named Clemson’s graduate program in architecture one of the nation’s top 10 programs among all public universities in its annual publication “America’s Best Architecture and Design Schools.” Clemson ranks fourth among public universities in the South. Clemson’s program also ranked as one of three programs in the nation as a “Top Brand in Architectural Education” for construction leadership.

The publication also named Clemson architecture professor Daniel Harding one of the “30 Most Admired Educators for 2013,” a list that includes the 30 most admired educators in design, chosen from architecture, landscape architecture, industrial design and interior design. The publication praised his use of design-build techniques in addressing community issues.

ARCHITECTURE STUDENTS TAKE FIRST AND THIRD PLACE IN NATIONAL COMPETITION

Laura Boykin won first place, and Sam Pruitt was awarded third place in the national/international AIAS/Kawneer Enlightening Libraries Competition for their design proposals for the Pendleton Library completed in the fall 2012 studio of Ufuk Ersoy, assistant professor. Their winning entries will be displayed at the AIAS Forum 2013 in Chicago, Ill., and at the 2013 AIA Convention and Design Exposition in Colorado in June 2013.

When Boykin and Pruitt’s work is on display at the AIA Convention in Denver in June, it will be shown along with other previously announced award-winning Clemson student work, including the following:

• Merit Awards were given in the AARP/PIASA Aging in Place Design Competition to third-year undergraduate students Nick Tafel, Edgar Mazo, Joel Pominville and David Herreo for their project “A Kitchen Alive” and to Diane Risch for her project “Centre.” Both projects were completed under the guidance of Annmarie Jacques.

• Honorable mention was presented to M. Arch student Jingjie Zhao, with Keith Green as studio instructor, in the ACSA Steel Design Competition of a Culinary Arts College.

• Winning project was awarded to Caitlin Ranson and Diane Katzinger (both Clemson M. Arch. ’12 graduates), with Ulrike Heine as studio instructor, in the ACSA Sustainable Lab Competition.

• Winning project of the South Region was given to Nick Barrett and Sam Pruitt, with Ulrike Heine as instructor, in the 2011-2012 The Sustainable Home, A Habitat for Humanity Student Design Competition.

A FEW RECENT ACCOLADES

• Honorable mention was given to second-year undergraduate students Edgar Mazo, Joel Pominville and David Herreo for their project “A Kitchen Alive” and to Diane Risch for her project “Centre.” Both projects were completed under the guidance of Annmarie Jacques.

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If you have any questions or comments, contact Kate Schwennsen, professor and chair of the School of Architecture.

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Clemson University
Clemson, SC 29634-0503
A fEW RECENT ACCOLAdES
of Gantt Huberman Architects, former
1965 with honors), founding partner
April 1999–2003), assistant curator,
Patricio del Real (Clemson assistant
Architecture Center in Barcelona
College of Arts, Media and Design and
Xavier Costa, Ph.D. (Clemson Mickel
March 8
2013
magna cum laude
February 22
Hans Herrmann (Clemson M.Arch. 2003), assistant professor, Mississippi State University's College of Architecture, Art + Design and sole practitioner of H. Herrmann resDesign
February 22
Seth McDowell (Clemson B.S. Arch. 2003, magna cum laude), assistant professor, University of Virginia and founding principal of TempAgency, finalist for the MoMA PS1 Young Architects Program 2013
March 8
Xavier Costa, Ph.D. (Clemson Michel Visiting Professor 1998), architect and founding dean of Northeastern University’s College of Arts, Media and Design and a founding co-director of the Clemson Architecture Center in Barcelona
April 5
Patricio del Real (Clemson assistant professor, 1999-2003), assistant curator, Museum of Modern Art, New York City
April 19
Harvey S. Gantt, FAIA (Clemson B.S. Arch. 1965 with honors), founding partner of Gantt Huberman Architects, former mayor of Charlotte, N.C., and first African-American student to attend Clemson University

SPRING 2013 EVENTS

March 25: The Villa at 40! Celebrate four decades of life-changing education at the Charles E. Daniel Center for Building Research and Urban Studies in Genoa. Enjoy a simultaneous event in Genoa, Charleston, Barcelona and Clemson. Clemson address will be given by Rob Miller, AIA, director of the School of Architecture, University of Arizona. Genoa address will be given by Kate Schwennsen, FAIA, chair of Clemson's School of Architecture.

May 1: The Center at 25! Charleston, S.C. Celebrate 25 years of engaged urban architecture education at the Clemson Architecture Center in Charleston (CAC.C). Join us for an evening reception hosted by the CAC.C. Details are forthcoming, so check the website.

May 3: Architecture + CommunityBUILD Charleston, S.C. Learn about the teaching, research and community outreach of the CAC.C and the newest Spaulding Pasolzi Center to be built at the corner of Meeting and George streets. (Events held in conjunction with the AIASC Centennial Conference.)

June 20: Alumni Reception at the AIA Convention Denver, Colo. This event will be held at the Peaks Lounge in the Hyatt Regency from 6:30 to 8:30 p.m.


October 18: Beaux Arts Ball Make plans now to attend the formal reception in Lee III to kick off the next century of architecture education at Clemson. The venue is “The Wedge” in the award-winning, Thomas Phifer-designed award-winning, Thomas Phifer-designed

SPRING 2013 CAF LECTURE SERIES
All lectures are at 1:30 p.m. in Lee Hall Auditorium unless noted otherwise.
February 8 Hans Herrmann (Clemson M.Arch. 2003), assistant professor, Mississippi State University’s College of Architecture, Art + Design and sole practitioner of H. Herrmann resDesign
February 22 Seth McDowell (Clemson B.S. Arch. 2003, magna cum laude), assistant professor, University of Virginia and founding principal of TempAgency, finalist for the MoMA PS1 Young Architects Program 2013
March 8 Xavier Costa, Ph.D. (Clemson Michel Visiting Professor 1998), architect and founding dean of Northeastern University’s College of Arts, Media and Design and a founding co-director of the Clemson Architecture Center in Barcelona
April 5 Patricio del Real (Clemson assistant professor, 1999-2003), assistant curator, Museum of Modern Art, New York City
April 19 Harvey S. Gantt, FAIA (Clemson B.S. Arch. 1965 with honors), founding partner of Gantt Huberman Architects, former mayor of Charlotte, N.C., and first African-American student to attend Clemson University

Born in Chattanooga, Tenn., Harlan McClure (1916-2001) had Southern roots and a broad intellectual horizon. With degrees from George Washington University and MIT, McClure studied at the Royal Swedish Academy and taught at the Architectural Association in London before leaving the University of Minnesota for Clemson. As dean, he hired faculty educated at Clemson, across the U.S. and overseas. His creation of the Clemson Architectural Foundation advanced the similar mission of bringing distinguished thinkers to the school from around the world. In 1972, McClure would take the decisive step of establishing the Daniel Center (“the Villa”) in Genoa, Italy, the first satellite of the school’s “Fluid Campus.”

The decades following McClure’s direction have seen the continued growth of the school, in Clemson and beyond, under new leadership. The Clemson Architecture Center in Charleston, celebrating its 25th year, was established in 1988 by then-Dean James F. Barker, FAIA (’78). A decade later, department chair José Cabán (’67) established the school’s third urban center in Barcelona. Forty years since the first group of students occupied the Villa, thousands more have expanded their Clemson roots through the global reach of the Fluid Campus.

Today, a geographically diverse faculty and student body study architecture in great works of architecture, including the new and award-winning Lee III, on four fluidly connected campuses. As its faculty, students and buildings reach out to distant horizons from Southern roots.

Note: This essay will be republished as the introductory essay to a book commemorating the centennial, available in October 2013.
This course is established to comply with an increasing demand in the field of architectural design, construction, and allied subjects. Throughout the entire course, special attention is paid to the engineering branch of the architect's profession.

A century later, the content of architectural education is still under question in respect to its wide synthetic scope and interdisciplinary character. Yet, there is no doubt that architecture is an autonomous profession studied and educated in universities. At the time Professor Rudolph E. Lee founded the Clemson architecture program, however, architectural education was reasonably new to universities in the U.S. All over the country, there were fewer than 30 architecture programs and, in the South, fewer than five. The majority of these programs existed in polytechnic colleges that treated architecture as a mechanical art. Nevertheless, it was recognized as a branch of engineering. It was in 1912 that architecture scholars came together to establish the first and still existing educational organization, The Association of Collegiate Schools of Architecture (ACSA). Despite outliers from some key figures at the University of California, Berkeley, the base of architectural education in the States was the polytechnic approach to education in engineering. The essential courses of the profession, the "essential courses" of the profession, were devoted to "technical subjects" closer to the field of engineering, the "essential courses" of the profession, were devoted to "technical subjects" closer to the field of engineering. The 1913 curriculum in Clemson carried the traces of the polytechnic model that followed at Penn, the basic purpose of architectural education was to equip students with the basic principles and techniques of this art of building. The polytechnic model followed the pragmatic polytechnic approaches to education in Europe. Apparently, in architecture, reciprocity between professional and academic knowledge was not yet generally endorsed. In this context, the challenging task of Lee, who chaired a newly founded architecture program, was to institutionalize the profession by designing a significant number of edifices including Sikes Hall, Fine Field House, Holtzendorff YMCA Hall and Riggs Hall. And, by the time A Study of Architectural Schools (1932) appeared, which was the first general survey of American architectural education, Lee initiated as a division of the engineering school had become an independent department in Riggs Hall offering the four-year Bachelor of Architecture degree. Lee was a member of the first graduating class at Clemson University in 1896. After earning his B.S. in engineering, he attended two schools operating under opposing education models derived from Europe, the University of Pennsylvania and Cornell University. Many scholars at Penn who had studied at the Paris École des Beaux-Arts considered architecture to be a fine art. Accordingly, at Penn, the basic purpose of architectural education was to provide students with necessary artistic skills that would let them work on the expressive qualities of buildings. On the other hand, Cornell was known for its resistance to the prevailing Beaux-Arts system in favor of Ecole-Polytechnique and Bauakademie examples in which architecture was approached in a more scientific way at the École Polytechnique. Just as the principles of the Bauhaus approach were formulated by Corbusier was based on the presumption that the modus operandi of the architect could be studied and taught in a methodical way as a rational technical — maître-à-éboueur. Correspondingly, during their education, students of architecture were expected to spend more time on the technical aspects of buildings. The 1913 curriculum in Clemson carried the traces of both models. While the first two years of the program were devoted to "technical subjects" closer to the field of engineering, the "essential courses" of the profession, drawing and design, were offered in junior and senior years. Lee handled architecture as an amalgam of science and art. Nevertheless, the increasing popularity of the Bauhaus-arts approach did not allow Lee's hybrid formula to last very long. After the newly formed Architectural Institute of America (AIA), founded in 1916, took on the national student competition system from the Society of Beaux-Arts Architects (SBA) and enlarged its scope, Beaux-Arts pedagogy reached its peak in the collegiate architectural education by the early 1920s. In the 1922 curriculum at Clemson, although architecture was still defined to be both a fine art and a construction science, the change in the content of the program reflected the deeper implications of Beaux-Arts pedagogy on the department. "Descriptive Geometry" and "Elements of Architecture," two courses recalling the theory of the French scholar Julien Guilford, became and remained for three decades, the preliminary courses that students have to pass and the essential five orders to incoming students. Prof. Lee's retirement coincided with the Housing Act of 1914, which remarkably altered the perspective of architectural practice and research in the U.S. Harry Truman's guarantee of low-interest loans as a solution for the vast housing shortage stimulated the housing market and gave rise to numerous urban renewal projects. This political initiative led many architecture programs to focus on new housing technologies. In the wake of these changes, Lee was succeeded by John Hobart Gates, who had acted as a representative of the Federal Housing Authority and was involved in a series of housing projects at Clemson. Mies van der Rohe — a student of Gropius who had studied at the Paris École des Beaux-Arts — had already wiped out the eclecticist Beaux-Arts approach. Unsurprisingly, in less than two years, the National Institute for Architectural Education took the place of BAI. An immediate reflection of this academic upheaval at Clemson was the substitution of "Basic Design" for "Elements of Architecture" as the new preliminary course. Similar to the foundation course in Bauhaus — VKors, the objective of "Basic Design" was to equip students with the basic principles and techniques of visual design. In consequence, to ensure the central position of the design studio and visual elements used in the education system. Visual design elements and rules replaced the elements and orders inherited from the past. Along with this pedagogical renovation, in 1958 the department changed to the status of school, and the embrace of modern architecture was crowned with a new modern building, Lee Hall. Briefly, McClure came to be the agent who brought the modern movement and Bauhaus pedagogy to Clemson. Even so, McClure's pedagogical view could not be compared to Gropius and his followers' doctrine strategies. In 1937, when Gropius was called to head Harvard, in his eyes Bauhaus still stood as a modern version of the arts and crafts school, and the design studio was the site where a student could develop his knowledge and ideas to his apprentices. In consequence, to ensure the central position of the design studio and visual standards, Gropius did not hesitate to impose restrictions on other academic works, particularly on the courses of architectural history. For many scholars who advocated modernism, including Harvard's Dean Joseph Hudnut, Gropius's restrictive attitude gave rise to an inquietude that experimenting with the future was not to be the aesthetic cult, which closed the eyes of architects to their social engagement and responsibilities. McClure shared this doubt, and in an article he wrote eight years before coming to Clemson, he argued that "[w]e believed organized courses in history and the humanities may be of far greater value to the young architect, who will be faced with the chaotic system of the future, than any of the hurdles in the average catalogue." In the footsteps of his professor Lawrence Anderson's liberal approach, McClure sought for a humanist edition of modern education that would make the architects of the future conscious of their "role as a servant of humanity" and "more responsible." Having completed the housing and planning program at the Royal Swedish Academy in 1939, McClure continued his graduate studies at MIT. In looking for an alternative to the Harvard model in the early 1940s, Prof. Anderson and his MIT colleagues turned to Scandinavian architecture — particularly that of Rudolph E. 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Trends in Architectural Education at Clemson University

Part I of II, 1913-1971: From the Course of Architectural Engineering to the College of Architecture and Arts

BY UfUk ERSOY, PH.d., ASSISTANT PROfESSOR

Note: The second part of this essay, “1971-2013,” will be published in the fall 2013 edition of this newsletter, and both parts will be published in total in a centennial publication to be released in October 2013.

1. Architecture woodshop, circa 1917
2. Early freehand drawing class of cadets
3. Architecture woodshop, circa 1940
4. Students field-sketching behind Sirrine, 1950s
5. Drafting class, 1950s
6. Drafting room in Riggs Hall with students working in tempura, 1950s
7. Architecture studio in Riggs Hall, 1954
8. Bob Hunter and Harold Louligin in the Lee Hall courtyard during construction, 1956
9. Lee Hall and Lowry Hall, designed by Harlan E. McClure, 1958
10. Architecture students, including Jim Barker, engaging their studies in the library, 1968
11. Students in the courtyard, 1969
12. Design studio, 1960s
13. Drawings from a 1958 student design of a marina for Hilton Head by William G. Fears
15. A drawing from a 1968 student design project for Harbour Town, Hilton Head Island, by the student team of John Blackkorn, Salie Jackson, Roger Simmons, Jim Barber, Stan Cazero, Sam McClure, Tim Powell, Philip Foyer, Mark Hudson, McDonald Law, Jackie Miller, James Wendt and Harold Wilkinson, under the direction of Prof. Cesare Fears

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