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Pendleton Inn, Pendleton, South Carolina

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PENDLETON
INN
PENDLETON INN
Pendleton, South Carolina

A terminal project submitted to the faculty of the College of Architecture, Clemson University, in partial fulfillment of the requirements for the degree Master of Architecture, Fall, 1980.

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This manuscript and the design therein are dedicated with respect to the memory of the late Professor Vernon S. Hodges, and to the members of my committee: Dr. Harold N. Cooledge, Professor John Jacques and Professor Peter R. Lee. Their dedication as teachers and high professional standards have been the mainstay of my education experience at Clemson.
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INTRODUCTION

It is impossible to find a single point in the world without a tradition. A virgin wilderness has a tradition clearly implied by its name, by the fact that its natural ecological balance has continued uninterrupted since its beginning. Even the newest building has already the beginnings of a tradition, which may be related to its appearance, its materials, construction, inhabitants, or environment. Certain places, however, are particularly rich in tradition, not only because of emotional associations, but because the past has clearly and indelibly impressed itself upon the surface of that place. Such a place is Pendleton, South Carolina. From its foundation nearly two centuries ago as an upstate governmental seat, Pendleton has developed a unique character and sense of place that evoke a clear feeling of tradition. This feeling is the key element that sets Pendleton apart from its basic functional definition as one of several dormitory towns for Clemson University and the nearby county seat of Anderson. This factor is at once the key to the community's recent renaissance and the foundation on which its development should be built. It implies for the designer a particular sensitivity for history and patterns in growth, as well as a sensitivity for community needs and aspirations. The exploration of these ideas is the central theme of this project.

Throughout Pendleton's history, travelers and visitors have come to stop for a night or so. In its prime as an upcountry vacation spot, these visitors were frequent and were accommodated in various boarding houses or taverns. There never was a hotel. This pattern subsequently waned with Pendleton's popularity, but the need has again surfaced with the community's revitalization. At the present, however, the boarding houses are gone; and faced with the possibility of a
commercial motel, Pendleton business men are looking for more traditional approaches of the family-run boarding house type. One very real alternative is the inn. Smaller than a commercial hotel or motel, the family-run inn has the potential of specialized service that characterizes the Pendleton business community, without giving up the scope necessary for financial or practical success. A motel is a place where one stops in one's car to rest; its service is limited and predictable and depends on travelers in transit. An inn is also the kind of place at which one stops to rest, but it is a place of unexpected personal services, a place one seeks out for these services, in itself its own drawing card.
THE PROBLEM STATEMENT

The purpose of this project is to design an inn of limited scale and services for the town of Pendleton, South Carolina, responding to community needs and to an unique historic environment. To this end, certain goals and objectives need to be defined. The primary goal of the project is to fill the need for overnight accommodations in the downtown district without disrupting its rural, historic character. This implies special attention to built character, to community attitudes and aspirations, to business types; in short, to atmosphere and personality.

The project will further need to assess traditions and local trends; that is, to evaluate existing and historic patterns in overnight accommodations, as well as patterns in preservation, new construction, business, tourism, and industry. As will be discussed later, the Pendleton business community has recognized the potential of the town's unique environment as a viable factor in commercial growth and success. The enhancement and enrichment of this environment is at the center of their communal efforts and should be of equal importance to the designer.

On a more abstract level, the project provides the opportunity for the designer to explore a number of concepts in architectural design. First is the idea of new construction within an historic context of limited national importance. This may not on the surface appear to have any relation to historic preservation, but the preservation of historic character is nevertheless a central issue. Second is the opportunity to explore and reassess the concept of the traditional family-run town inn as compared to the modern commercial motel/hotel.
This exploration is directly related to community personality and to area trends, and to the analysis of its historic context. Pendleton merchants present their businesses and their community as an alternative; this word and idea are the key to the project.
BACKGROUND
PENDLETON BUILT HISTORY

When Pendleton District was settled at the end of the eighteenth century, it was primarily a frontier outpost occupied by enterprising pioneers and land grant recipients. Not until Colonel Pickens had put an end to Indian uprisings and Pendleton had been laid out as the District seat did the low-country planter-aristocracy discover the town as a summer retreat and make it a fashionable up-country watering place. It was this later period of settlement that has given us much of Pendleton's essential character. Earlier buildings have disappeared or have been so severely altered that little remains of their frontier flavor. The early nineteenth century "summer people" brought in a vernacular style heavily influenced by low-country classicism which developed locally and influenced much of the building during the nineteenth and early twentieth centuries.

By mid-nineteenth century, Pendleton's built character had been fixed by two major factors. The district was broken down into counties and the central court removed to various county seats. The railroad, which was to have come from Charleston and Columbia via Anderson, was rerouted to Greenville. As a result, Pendleton remained without rail travel until 1858. These factors precluded any major development of a mercantile or industrial nature, insuring the preservation of an essentially rural character.

The architecture, then, of Pendleton during the nineteenth century was characterized by a conservative classicism. Because the built environment consisted largely of cottages, small farmhouses, and farm-related businesses, there were few if any architects working in
Pendleton. Robert Mills was involved with the construction of the District jail during his sojourn as state architect, and speculative or designer-builders probably designed St. Paul's Church, Farmers' Hall, and a few of the great plantation houses. But for the most part, building designs came from builders' pattern books, modified by the owner's personal taste. This more than anything explains the town's uniform character. The fact that these methods continued until well into the twentieth century is evidenced by the small number of High Victorian or Gothic Revival buildings in the community.

Examination of this uniform vernacular reveals certain key elements that build its consistency within the central historic district. Patterns in form, massing, and element are immediately apparent from the street (see Figures I & II). Internally, the similarities are more subtle; the hearth becomes a dominant image; large, shuttered windows admit breezes and light; the progression of space from public to private is characterized by gentle changes in scale. Space is clearly, almost abruptly divided, and public rooms, while gracious in proportion, do not flow into each other as do their low-country counterparts.

For the most part, interior spaces were developed with the climate in mind. Because so many houses were built for occupancy between April and October only, interiors tended, like low-country houses, to respond to a warm climate. This resulted in large, high-ceilinged rooms that allowed breezes to circulate and to further encourage air circulation, rooms were arranged so that at least two and usually three sides were exposed to the outside. Windows were proportionately large. To shield the interiors from the sun, public rooms were surrounded by verandas and their windows were shuttered
with adjustable louvered blinds, yet the feeling was nonetheless one of light. Private spaces were much smaller in proportion and, especially in the case of the earlier cottages, were tucked under the roof of the house and approached by narrow stairs that were often built between the walls of the lower public rooms. Ceiling heights were lower and more intimate; windows, doors and overall room scale were reduced proportionately. Except for the great houses like Woodburn and Ashtabula, there were no second floor verandas to block the sun; these were rooms used predominately at night.

Interior details such as paneled doors, door and window frames, moldings, and mantles had the characteristically understated simplicity of most economy-minded cottage architecture. This lent a simplicity and directness of the quality of space. And, of course, furnishings were inexpensive, functional, perhaps even a little crude, lending further to the overall summer residence effect.

Pendleton architecture was, therefore, partly by chance and partly because of its practical nature, an architecture of subtle and understated simplicity. External form and image were subservient to internal function and spatial sequence. Images and ornaments, because of their simplicity and economy, were straightforward and direct. These elements were of some consideration for the designer responding to tradition in a practical sense.
CONTEXT
SITE SELECTION AND ANALYSIS

The site analysis phase of this project began at the initiation of the problem. Before a site could be selected, it was necessary to analyze the community's environment and its surrounding area in order to establish certain patterns and needs which might be of importance in considering an inn's relationship to the Pendleton community and hence in site selection. This study consisted of three phases. First, Pendleton was examined as to location in the Piedmont area to discover its relationship to key historical, commercial and recreational facilities. Secondly, the community itself was studied both independently and in relation to the town's Central Historic District, which study established community character and key patterns in commercial, residential, and historic building. From this study also came some of the criteria which were instrumental in the selection of a suitable site for an inn, and to an extent, in the compilation of a workable project program. The final phase followed the site selection and involved a more detailed analysis of the site selected and of its immediate context. This analysis was instrumental in helping to establish goals for project character. The following maps, diagrams, and discussion briefly summarize the process of these analyses.

Area Analysis

The town of Pendleton is located at the northern edge of Anderson County in the northwestern corner of South Carolina. Because it was founded as the seat of the Pendleton District, which covered most of the northwestern Piedmont including what is now Anderson, Oconee, Pickens, and Greenville Counties, Pendleton is centrally located among most of the area's historic and
PENDLETON ORIGINAL TOWN PLAN
showing some outlying lots and the MECHANIC STREET EXTENSION
recreational attractions. This fact would seem to make the town an ideal location for an inn; although Pendleton in itself is limited as an attraction, the recreational opportunities available in the area amply supplement the town's commercial and recreational offerings.

Pendleton Town Analysis

Most of Pendleton's historic architecture and special commercial development occurs in an area east of the town square and is within ten minutes walking distance of the square and the Pendleton District Historic and Recreational Commission office located on its western edge. This area, indicated on the town map in grey, is the Central Historic District. The remaining areas, with the exception of certain commercial and industrial growth to the south, are largely non-historic residential or agricultural developments. As a result of this study, and interview with the Pendleton town planner, it was determined that the most advantageous location for an inn in Pendleton was within the Central Historic District, at the heart of the historical and commercial development.

The Central Historic District

Closer examination of the District points up the rural-residential quality of the town. Within the District, the pattern of small scale residences, carefully placed upon independent, shady lots, is broken only along Main Street where the old cotton-seed processing mill (Pendleton Oil Mill) and a few modern convenience stores are located. The center of the District remains at the town green, which is in fact located on the District's western end. The green also
represents the center of commerce and tourism. It is the focus of visitor activity and the spiritual and physical point at which one "arrives" in Pendleton. Though several areas within the Central District remain undeveloped, the most ideal location for an inn in the community was determined to be in the area around the town square. If the inn is to be viable as a community and commercial entity, it must clearly be located at the center of community life. With this in mind, analysis centered on the green itself, and especially on the rather loosely developed area to the west of the green which fronts onto Mechanic Street. From the study it was observed that this area was the least successfully developed of all those around the square, and one of the most visually and environmentally weak in the district. Developing an inn in this area not only satisfied the condition of a desired location in the heart of the community, but also provided an opportunity to assess and redevelop a weak spot in the community's built fabric. This decision led to a more detailed analysis of the green and the connecting Mechanic Street property.

**Existing Building Analysis**

Within the Central Historic District of Pendleton, two basic building types occur. The first, which derives from the town's former prominence as an up-country resort, is predominately residential and is constructed principally of heavy timber. Such residences are characterized by an understated, provincial classicism brought into the area by the low-country "summer people" early in the nineteenth century. The second type, which surrounds the town square, is a commercial architecture of brick, which replaced earlier wooden shops and date from the late nineteenth and early twentieth centuries. By observing these two basic types, characteristic patterns in building begin
to be apparent. These patterns, indicated in the sketches of Vine Hill and two Exchange Street shops which follow, point up the several important elements which lend a sense of continuity to the built environment of Pendleton. The designer who attempts a design which is compatible with that environment must consider these patterns and elements along with other site information.

Site Analysis

In selecting an exact site for the inn along the Mechanic Street frontage, research was done at the tax office to determine how that side of the street was divided. As the map indicates, the northern property consists of two lots which form an oblong rectangle at the entrance to the green on North Mechanic Street. Reportedly under single ownership, these two lots were selected both for that reason and because they represented a critical area of weak development in the square. The square is bordered on three sides by well-ordered rows of brick shop facades. However, because of the development late in the nineteenth century of North Mechanic Street on the west side of the square (which can be seen in the map of the original town plan), the ordered defining wall does not occur as it did on the other sides. The northern end of this development prevents a particularly weak entrance sequence and dilutes the sense of arrival from North Mechanic Street, which constitutes an important gateway to the square. Study also showed that none of the buildings along this property are of historical importance nor do they significantly contribute to the quality of the square and its surroundings. The redevelopment of this property would, in fact, do much to define the western edge of the green and establish more of a sense of containment and arrival at the North Mechanic Street "gateway."
FIGURE 1. RESIDENTIAL VERNACULAR — SIGNIFICANT ELEMENTS

- Prominent Chimney
- Seamed Metal Roof
- Clapboard Siding
- Double-Hung Window
- Louvred Blind
- Veranda or Porch
- "Colonial" Doric Column
Two-Storey, "Classical"

Focal Facade

Prominent Cornice

Ornamental Brickwork

Recessed Signage

Awning

Prominent Shop Opening

Implied Column or Pilaster

At Entrance

FIGURE 2. COMMERCIAL VERNACULAR SIGNIFICANT ELEMENTS
Having made these decisions, studies of various patterns around the square in building, vegetation, images and vehicular and pedestrian circulation followed. These are illustrated diagrammatically by the analytical map of the square area. These patterns were of some importance to the designer in developing the forms and images of the inn.
RESOURCES
THE GREEN: PATTERNS AND ATTITUDES
OF THE BUSINESS COMMUNITY

During the late nineteen-fifties and early nineteen-sixties, downtown Pendleton experienced a period of general neglect during which business had begun to move away from the district, particularly from Exchange Street. The renewed consciousness of Pendleton as an historic place instigated the formation of the Pendleton District Historic and Recreational Commission. This organization bought and renovated Hunter's Store, a key landmark on the square, as its headquarters building, and was instrumental in the acceptance in 1970 of Pendleton District on the National Register of Historic Places. Since that time, the shopping district surrounding the square has been the center of active renovation by a group of enthusiastic merchants who see Pendleton as a unique opportunity to profit from its special environment. Most of the merchants are the proprietors of specialty shops, restaurants, or elite clothing stores who recognize that their main selling point is, more than their individual products, the collective atmosphere of the village. To support this common concern, and to insure its preservation, the Planning Commission and the Pendleton Merchants' Guild have been formed as balance organizations. These organizations strive for the maintenance and continued refinement of the town atmosphere, while hopefully protecting it from development that would be deliterious to that atmosphere.

John Hall, current president of the Merchants' Guild, maintains that part of his organization's purpose is to educate other merchants to the importance of the town's overall image to the individuals' business, and to encourage continued compatible renovation and construction within the Central Historic
District. This aim is also supported by the Planning Commission, and also by the town planning authority. The planning office, headed by Philip England, considers sensitive zoning as a key aid to the purpose of the Guild and Planning Commission. Working directly with these groups, Mr. England hopes to arrive at a town planning ordinance that is flexible enough to allow Pendleton to maintain its rural, mixed commercial/residential flavor.
THE INN CONCEPT

Throughout the first two centuries of American history, the small, family-run inn was an essential social element. Virtually every town had an inn or a tavern at which travelers and locals could meet and find food, drink, and lodging in a convivial atmosphere. The proliferation of this type of accommodation was due, in large part, to the conditions of travel and to the limitations, especially in the Colonial period, of public entertainment. Travel was severely limited by poor road conditions and by the maximum distance a man or horse could walk within a single day. Hence, the number of travelers was limited, and this fact dictated the development of a network of resting places that were spaced along principal routes within the distance of a single day's travel. The result was a number of small family-run inns that could comfortably accommodate the relatively small volume of travelers as well as groups of local settlers.

When mass transportation, increased population, and western expansion began to alter travel patterns on the eastern seaboard, the conditions under which the inn operated began to change. Only in the most rural sections did the inn retain its original function. This increasing number of travelers along major routes was accommodated in large hotels at rail centers, and the "country" inn, no longer fundamental to necessary travel, became an end in itself, a place of seclusion away from the main artery. As these places of seclusion in turn grew in popularity, the inn was again superceded, at the resort centers, by the "resort" hotel, which frequently offered luxurious services to a large number of guests. However, the inn survived in less populated areas, as a quiet, intimate resting place, dependent upon personalized, individual service, and an unexpected, unique atmosphere for its commercial success.
The modern inn, then, differs from its ancestors in one basic aspect; it is no longer predominately a stopping place for the traveler enroute. Such people are most often serviced by the more standard and relatively inexpensive commercial hotel/motel. The modern inn continues to be an intimate center of communal activity. It provides generous, personalized and unexpected service that the majority of larger commercial hotels find infeasible. The inn is dependent upon these services, and upon its own and its community's atmosphere for its survival, whereas a hotel/motel depends first on the consistency and economy of service for the traveler. While a resort hotel may also depend upon special service and unique environment for survival, the inn is differentiated by its intimacy and small scale. This makes the modern inn particularly feasible in an environment that does not have the attraction of other major vacation centers, but still has a need for overnight lodging. This sort of community often finds that an inn is more in keeping with the character and scale of their community and its needs, and serves, in itself, as a drawing item which might encourage additional visitors and community development. While the motel/hotel depends upon consistency and economy and may or may not respond to local character, the inn is dependent on the local character, and must become an integral part of it, and it must, of course, provide unusual and unexpected service. It should also provide the same consistent and economical service that the more regular traveler looking for a one-night room might expect to find in a commercial motel. This may not be necessary in a large resort community where commercial service is readily available, for an inn to provide such services, but within the context of a small community, the inn may be the only overnight lodging available, and may need to provide a complete service to be a successful venture.
Inn Services

Perhaps the key difference between the commercial hotel/motel and the inn is atmosphere. The inns at Charleston, South Carolina, are a success primarily because they capitalize on the historic character of the old town and incorporate this character into their basic services. Rooms furnished in period furniture reflect the antebellum atmosphere of the old town. And since most of these inns are reconverted mansions, public rooms have naturally the same period sense. The Esmeralda Inn at Chimney Rock, North Carolina, whose service is limited and, at least in terms of guest room conveniences, sometimes a little crude, depends almost entirely upon its nineteenth century, rustic mountain atmosphere to compete with other more commercial establishments in the area. Obviously, there are numerous commercial hotels in both Charleston and Chimney Rock, and they offer roughly comparable services at competitive prices. The fact that the visitor's experience of local atmosphere is extended to include their lodging is at least a major portion of the inn's appeal. Yet, the inn does not exist wholly upon atmosphere. A clearer definition of the modern inn is needed to define its function and service.

First one must consider the operator. This factor determines size and, to a large extent, the service of the inn. The inn remains, as it was in Colonial days, largely a single family operation and its size is determined by the number of guest rooms that a family can handle, or by the number of guest rooms that can be incorporated into the family's residence. This is usually no more than twenty-five to thirty-five rooms. Service is thus home-like, and the visitor is no longer simply an out-of-state license and room number on a registration book, but someone's guest. This usually
implies a more intimate contact between the operator and guest, particularly since the inn is likely also to be the owner's home. At the Swordgate Inn in Charleston, a renovated antebellum house behind the famous "swordgates" on Legare Street, the hostess herself cooks breakfast for her guests in a kitchen that is fully open to the breakfast room. At the Esmeralda Inn, which is located in a "dry county," the proprietor may offer cognac from his own stock to a guest after dinner. Such personalized gestures, in themselves relatively simple and outside the basic service, give the guest a feeling of being lodged in a private residence; or, at least, his sense of being a stranger in town is somewhat lessened. This is furthered by the fact that small size and staff usually make things such as free room service, or fresh-cut flowers in individual guest rooms, feasible without an enormous overhead. This sort of service cannot be reproduced in large commercial hotel/motels without high rates and an enormous staff, a case in point being the resort hotel.

As with the degree of atmosphere and personalization, the precise accommodations of the inn may vary according to its location, proprietor, and size. This individuality noticeably divides the true inn from commercial motels with "Inn" attached to their names where predictable uniformity is their principal selling point. This individuality is not without its price, however. In the aforementioned examples, a room in one of Charleston's Inns with complimentary champagne and fresh-cut flowers in every room is understandably more expensive than commercial lodging. The Esmeralda, which is now undergoing slow restoration, and whose rooms are small and more crudely furnished, has rates competitive with local motels. Other inns offer a combination of service when their rooms are more numerous and flexible. One Charleston inn provides an expensive five-room suite which can be subdivided into five moderately priced single rooms.
In summary, the inn differs from commercial lodging in several basic ways. It must respond to local atmosphere, it must be small, preferably operated by a single family and small staff, and it must provide unusual, individual, and flexible accommodations if it is to be a successful business venture. Much has been said here about "personalized" service, which would seem to be a characteristic outside the designer's concern. It is, however, the primary concern of the designer to provide a space that induces such relaxed and comfortable behavior. He must provide spaces for the inn which are, in a word, "personal."
CONSTRUCTION IN AN HISTORIC ENVIRONMENT

Because of the nature and location of the project, it seemed necessary to divide the case studies by exploring two distinct areas. First, the traditional inn, which has already been discussed, had to be explored in order to establish more completely the service of such facilities in historic as well as contemporary terms. This information, when combined with context studies, was instrumental in the construction of a functional program. However, because the project involved the problem of construction within an historic environment, another kind of building type also needed to be explored. To this end, a general overview of building in historic areas was undertaken.

The study revealed three general approaches to construction of this type: (1) continuous adaptive renovation, which is seen most commonly in the historic urban centers of Europe; (2) Modernism, an approach based on proportion and abstract symbol; and (3) historicism, which includes restoration/reconstruction, imitative historicism, and creative eclecticism, or "post-modernism." By studying these areas, the designer was able to formulate a design approach for the problem of Pendleton which responds to the particular needs and goals of that community.
CONTINUOUS RENOVATION: THE EUROPEAN APPROACH

The European approach to infill design differs from that of the United States in three basic ways. First and most obvious is the fact that the European environment is much older and contains a broader spectrum of style within its historic environment. Although the United States is much younger, little of its earlier architecture survived; most of it dates no earlier than the mid-eighteenth century. The United States has been preoccupied with building. There has been no major war, or war of any sort, fought within the mainland of the United States since the Civil War in 1860-65. Europe, on the other hand, has had to repair the damage of two World Wars within the last sixty years. And while surviving European urban architecture is principally of masonry, many American buildings have been built of less durable material, predominately wood.

The most distinctive characteristic of European preservation movement however, is its propensity for adaptive use. For example, large sections of Rome are rebuilt on Imperial foundations that predate Christ. A prime example is the Theatro Marcello, located near the Campidoglio. Originally built from 23-13 B.C., it is the only surviving Classical theatre in the city. After the Sack of Rome in the fifth century, the theatre was converted to a medieval fortress, its Classical arcades supporting battlement and fortified chambers. This use continued until the sixteenth century, when the architect Peruzzi renovated the fortress into a modern Renaissance palazzo for the Savelli family. The palazzo then rose above the arcade with regularized Classical finestration and cornices that corresponded roughly with the original theatre's
proportions. The arcade, originally part of the carefully planned circulation patterns of the theatre, had by this time become a loggia of shops. This adaption continued in use until recently, when the arcade was cleared and left open as it had originally been in Republican Rome. The Renaissance palace has undergone yet another change and is now a series of condominiums, the complex of rooms from the palazzo converted into exclusive luxury apartments. Hence, the Teatro Marcello is a good example of the European attitude toward adaptive use. Its history is a sequence of continuous renovation. It has been converted from a public theater to military fortifications, to a palace, and finally to a block of apartments. Each of these changes has been manifested on the facade and in the plan of the building. The original proportions of the facade of the theater, however, remain; its engaged columns and arches in a Roman arch order are no less impressive because of their deteriorated condition. The medieval fortification is echoed in irregular attic windows, and in the labyrinth-like quality of the plan. The Renaissance, which re-imposed Classical order on the upper story, is readily apparent in the regular pedimented windows of what was the palazzo's piano nobile. The fabric of the building as we see it today was not made exclusively by any one point in time, or because it has been a theatre, or a castle, or a palace, but because it has been and is all of these. The theatre is, therefore, a microcosm of the entire city of Rome. Its past is as apparent as the growth marks of a tree.

This same process can be seen on a smaller scale in Pendleton. The face of the Square, and of the entire historic district is characterized by distinct levels of adaptation and change. Its Square cannot be turned into an early nineteenth century village green because the buildings which surround it date
for the most part from the late nineteenth century and early twentieth century. The Romans would not consider removing fifteen centuries of history to restore the Theatre of Marcello to its "original" condition. Nor should Pendleton consider the more recent buildings be removed merely to restore the Square to some brief and questionable period in its history. The quality of the Square's environment has been determined by a hundred-and-fifty-odd years of change and adaptation—by ordered rows of brick facades, by the diagonal of Mechanic Street cutting across the west side of the green, even by modern gasoline stations. New construction on the Square must be sensitive to these factors, keeping in mind the continuity of the Theatre of Marcello.

The Modernist Approach to Infill in the United States: Savannah, Georgia

Savannah's preservation movement began in the 1950's, when one of the early squares on the northwest end of the historic district was replaced with a multi-level parking garage. Unable to prevent the construction of the northwest garage, community groups banded together and stopped the construction of a second garage on the corresponding northeast square. Since that time, renewed interest in downtown Savannah sparked the Renaissance of the nineteenth century residential districts in the heart of the old city. Revitalization has also brought in new construction, which is subject to strict historic review board guidelines. Some developers have responded to restrictions by affecting the facade appearance of existing housing, a more or less unobtrusive however lackluster approach. But Savannah did not achieve its distinctive character by copying
itself, and the more successful attempts at infill have been those who use the strictures of the Review Board as a springboard for more creative adaptation.

One of the best examples of this is the residence of architect T. J. Lominack, located on the corner of Jones and Abercorn Streets. The Lominack residence is in the center of one of the prime mid-nineteenth century residential districts in the city, Jones Street, the only brick paved street remaining in Savannah, which is lined with fine brick and stuccoed row houses carefully restored, in most instances, to their original nineteenth century appearance. Remaining within the guidelines for height, setback, materials, and so forth, Lominack departed completely from the traditional rowhouse facade. Windows are not double-hung, nor of the same proportions, but the rhythm of the traditional finestration is immediately apparent and clearly understood. The single plane of the rowhouse facade is broken up into multiple planes of uninterrupted stucco that follow the traditional sense of proportion. Symbols like the garden wall and gate, the party wall parapet, and the chimney are picked up and used in somewhat unorthodox ways that nevertheless follow the traditional massing. While the plan departs from the nineteenth century concept of spatial organization, the visible exterior sequences have retained the same flavor as that of older neighbors.

The Modernist's approach, using highly abstracted symbols within a modern vocabulary, is possibly the form of historic infill-design most widely accepted by the professionals over the last thirty-five years. The fact that the Lominack residence is endorsed by local historical groups gives indications of the acceptance of the approach outside of professional circles. But the patronizing tone of Historic Savannah's contention that there is a "good" modern house in the historic
district makes the residence more like a token ethnic than an integral part of the built community. Shaffer Row, a development now under construction in another part of Savannah, is a self-consciously eclectic nineteenth century styled row which has received a wider popular success. While professionals are calling the development "unfortunate," area residents complain only that the end wall of the row facing onto the adjoining public square is not "special" enough. The nineteenth century row facade and plan are not only accepted; in most cases they are preferred. Clearly, then, the modernist approach is not the only alternative, at least in the public mind.
HISTORICISM: RECONSTRUCTION
RESTORATION AND ECLECTICISM

Shaffer's Row in Savannah, alluded to in the discussion of modernism above, represents a national trend in building (with or without architects) which has been a part of twentieth century culture from its beginnings. Even as the modern movement gained momentum with its rejection of traditionalism, a strong school of traditional design continued, particularly in the United States, to have a great deal of influence over the public mind. From provincial Baptist churches to sophisticated reconstructions like Colonial Williamsburg, architecture which has strong visual connections with the past remains as a common and important part of the built environment, particularly in an environment of historical importance.

Colonial Williamsburg is perhaps the best known reconstruction of this kind within the United States today. Built upon a very small core of heavily restored houses and public buildings, Colonial Williamsburg consisted largely of buildings completely reconstructed on excavations of eighteenth century foundations. Since its opening in the nineteen-thirties, Williamsburg has been an enormously popular museum community; the illusion of a complete, Colonial environment is not injured by the fact that the constructions are not wholly accurate and may have little to do with actuality. For the public, the physical connection to the past is itself more important than its historical accuracy. This public reaction is also manifested in a myriad of buildings which imitate the past in form, detail, and basic spatial organization. These buildings may or may not tell us something of the failure of modern design, as has been suggested by some contemporary historicans.
What it does tell us, in no uncertain terms, is that Americans continue to need, and demand, an environment which maintains a sense of tradition, or a definitive connection to the past.

This need for a sense of tradition may be at the center of the new historicist movement in the United States today which has been loosely termed "post-modernism." Basically a baroque movement with its emphasis on light, texture, color, and moving spatial sequence, this new historicism is characterized by its free reinterpretation and mixing of both traditional and modern vocabularies. The aim is to enrich the physical experience by evoking mental associations with past experiences. These associations are usually brought about by the use of an abstracted vocabulary of traditional elements.

When approaching design in Pendleton's Central Historic District, it seems particularly important for the designer to take into account these historicist trends, whether or not he makes use of their philosophy or design approach. As an architect, it is critical for the designer to be aware of the strong sense of tradition around him and to treat it with sensitivity and respect.
THE PROGRAM

The program of this project derives from two basic sources: careful study of the historic and contemporary inns, and interviews with Pendleton's town planner, Mr. Philip England, and Pendleton's Merchants' Guild president, Mr. John Hall. From the first came information concerning the services and spaces necessary for a feasible inn; from the second some clear-cut ideas about Pendleton and its needs. Mr. England and Mr. Hall also pointed out that the inn should be flexible and offer several kinds of accommodations. With these guidelines, the designer was able to develop a program which was compatible with the site and with community needs.

The following figures are basic design figures which reflect the basic needs of the inn. Numbers are based loosely on hotel planning guidelines (as none were available for inns) and upon the research into existing inn facilities.
## PENDLETON INN PROGRAM

<table>
<thead>
<tr>
<th>Space Description</th>
<th>Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main lobby and desk hotel offices</td>
<td>1,200 ft²</td>
</tr>
<tr>
<td>Dining room</td>
<td>1,800 ft²</td>
</tr>
<tr>
<td>Additional lobby/lounge spaces</td>
<td>1,800 ft²</td>
</tr>
<tr>
<td>Services:</td>
<td></td>
</tr>
<tr>
<td>- housekeeper</td>
<td>200 ft²</td>
</tr>
<tr>
<td>- kitchen</td>
<td>1,800 ft²</td>
</tr>
<tr>
<td>- food storage</td>
<td>800 ft²</td>
</tr>
<tr>
<td>- employees restroom</td>
<td></td>
</tr>
<tr>
<td>- maid's linen storage 2 @ (each floor)</td>
<td>200 ft²</td>
</tr>
<tr>
<td>- Shops (2)</td>
<td></td>
</tr>
<tr>
<td>- retail space eac.</td>
<td>600 ft²</td>
</tr>
<tr>
<td>- office/storage ea.</td>
<td>350 ft²</td>
</tr>
<tr>
<td>- lav. ea.</td>
<td>50 ft²</td>
</tr>
<tr>
<td>Elevator and service elevator (allow 100 ft² per floor for design)</td>
<td>600 ft²</td>
</tr>
<tr>
<td>Guest rooms*: 25 ea. (min.)</td>
<td>400 ft²</td>
</tr>
<tr>
<td></td>
<td>10,000 ft²</td>
</tr>
<tr>
<td>35 ea. (max.)</td>
<td>400 ft²</td>
</tr>
<tr>
<td></td>
<td>14,000 ft²</td>
</tr>
<tr>
<td>Innkeeper's apartment</td>
<td>1,200 ft²</td>
</tr>
<tr>
<td>Parking garage per room**</td>
<td>500 ft²</td>
</tr>
<tr>
<td></td>
<td>12,500 ft² (min.)</td>
</tr>
<tr>
<td></td>
<td>18,500 ft² (max.)</td>
</tr>
<tr>
<td>Mechanical space</td>
<td>1,200 ft²</td>
</tr>
</tbody>
</table>
PENDLETON INN PROGRAM (Continued)

Preliminary total design square footages
with 25 rooms 36,100 ft^2
with 35 rooms 46,000 ft^2

*34 actually used. Figures indicate maximum and minimum square footages used in preliminary design.

**Note: Again, figures indicate design maximums and minimums based on room numbers.
THE DESIGN
THE DESIGN

The drawings for Pendleton Inn which follow represent the culmination of more than a full calendar year's study of the town of Pendleton by the designer. The most dominant theme found consistently throughout that study is the keen sense of history and of tradition felt by its residents and community leaders. The people recognize the difference in atmosphere that an environment rich in historic buildings produces. This difference is a source of pride, but it is also, as has been pointed out, the key to the successful regeneration of Pendleton's central business district. Pendleton offers an alternative that outsiders as well as locals are enjoying. These two factors, (1) the keen sense of history and tradition, and (2) the idea of Pendleton as an alternative to the more usual, area commercial and residential developments, have been central to the designer's efforts throughout the Pendleton Inn study.

Response

Several dominant images around the town green were taken into consideration early in the project. The first were the brick defining walls of the shops surrounding the green. The fact that the western side lacked such a defining wall was a major consideration, and from it evolved the concept of a layering of walls along the building, the outer one of which would become the brick defining wall of the Mechanic Street elevation. Existing shop heights, street scale, and a predominance of red metal roofs in the town led to the red metal roof and the decision to include one level of rooms beneath such a roof, thus reducing the scale of the street elevation.
Within the brick defining walls which surround the green, each elevation contains within it a dominant, or focal facade which is ordered in the classical style. Only the west face of the green lacks such a focal facade. The dominant portion of the inn's facade fronting the main lobby spaces of the building, reflects this pattern in a porch or portico which also relates to the Tuscan portico of Farmers' Hall (the focus of the green itself) and also to the local vernacular tradition of a white classical porch on a brick building. The odd number of columns of this porch point out that, while this is the building's center, it is not the formal point of entry. The uneven number also reflects a practice common in more provincial areas of the United States and specifically in upstate South Carolina. The angle of the porch represents first a desire to push the porch out as far as possible to put the porch in intimate contact with the street. Because of a thirty-five-foot setback regulation for state highways, the angle of the street was imposed upon the site itself. The angle of the porch itself represents also a response to the angle of Mechanic Street. The positioning also afforded an ever-changing perception of the solid-void relationships of the portico as perceived from the viewer moving along Mechanic Street. Above the porch, another dominant image is found in the gable, a form used repeatedly around the green.

Circulation

The real "ceremonial" or formal entrance to the inn is by automobile. It is in this manner that the visitor would always approach the building for the first time. This concept was the governing force of much of the planning stage. The guest approaches the inn by automobile and actually enters the building through the porte cochere.
From here he enters the lobby, registers, and may even unload his luggage before depositing the car in the inn garage. From the porte cochere, the guest then proceeds to the garage by way of a sheltered ramp; once inside, guest and automobile are contained under the roof of the inn without reentering Mechanic Street to gain access to parking.

Once the guest has registered, the inn becomes his place of residence; and, as he would in a residence, the guest reenters the inn by way of the most convenient entry and the formal entrance sequence diminishes in importance. For this reason, the formal sequence centers around the automobile entrance and pedestrians would use either the formal entrance or filter in through entries at or around the portico. In this manner, the portico remains as the symbolic center while functioning, as did the veranda of the traditional inn, as a sitting porch, where guests gather on either of its two levels to read, play cards, or watch the street scene beyond. It serves, for the pedestrian, as an introduction to the series of public gathering spaces which progress from the porch's openness to the enclosed and semiprivate morning room on the third floor.

Circulation on the guest room levels was determined by fire regulations and sensitivity for guest convenience. Elevators are at the center of the building and relate directly to guest room corridors and to public spaces tied in directly, or indirectly to the lobby below. Fire exits at either end respond to fire regulations and empty directly into Queen Street and the Mechanic Street service lane.
Spatial Sequences

The most prominent spatial sequence centers around the lobby, to which all public spaces relate. Upon entering the space, whether by way of the porte cochere or by way of the porch, the guest passes through a relatively low ceilinged area into the two-story space of the lobby and faces, in all cases, the hearth area and the public stair, both of which are the heart of the inn. The public stair vertically connects a series of public spaces which increase in closure and in privacy, just as the stair itself becomes enclosed. In all cases, however, these spaces relate directly back to the hearth area, the chimney, and the public stair. This sequence can be seen in a number of Pendleton's historic houses, where privacy increases vertically; public spaces are linked vertically to private areas by a stair which becomes increasingly closed and private as it rises. In all cases, the public spaces in the inn relate directly to an "exterior" space (enclosed porch, cafe, or roof terrace) which orients them directly to the town green.

The shops on the ground floor relate directly to the public parking. The sequence of awning, penetrated facade-wall, covered stoop, and shop entrance, which is common all around the square, is used here. The awning and covered stoop have been combined, however, by advancing the facade wall to provide a sheltered public walkway linking the shops to existing business south of the site. The facade-wall also serves to unify the western wall of the green and begins the series of layered walls which carry the visitor from exterior to interior space. The row of trees gives definition to the diagonal of Mechanic Street and carries the green across the street and into the site. It also introduces the layering sequence with a softer green wall.
At each pedestrian entrance in the building, a structural column has been exposed, giving definition to these entrances and recalling the dominance of the Roman Doric order throughout the historic district. These columns can also be found at the entrance to the guest rooms, where another transition is made from public to private space.

Services

The inn services are organized along a private spine at the back of the main floor and are carried into the guest room levels by the maid stations behind the main circulation core at the building's center. In this manner, service can be carried out in the inn quietly and unobtrusively. The service dock is recessed at the northwest corner of the building to minimize its contact with inn guests.

Structural Considerations

The inn is arranged on a thirty foot bay system which (1) provides a reasonable bay within the parking garage for the maximum number of parking spaces, and (2) affords a flexible grid upon which the guest rooms could develop. Thirty feet could be divided to form a standard pair of fifteen foot rooms, or it could be apportioned into a suite in any combination. Entrances were grouped at the ends of the structural bay so as to allow regularity of entrance and plumbing without interfering with the flexibility of the rooms within the bay.

The roof is supported upon scissors trusses spaced between the third level guest rooms every fifteen feet,
which are in turn supported upon precast concrete beams at the edges of the building. Below this, precast concrete is used throughout in substitution of traditional heavy timber construction.

Mechanical Considerations

The climate control within the inn is operated on a dual system, that is, upon an air system in the public spaces fed up and into the spaces as shown in the mechanical diagrams. Guest rooms are heated and cooled by individual fan coil units located as shown in the large section. These units are fed hot and chilled water from the boiler room on the ground floor.

To supplement the heating and cooling system, certain building elements were employed for sun control. Traditional blinds are employed in all guest rooms and east and west windows are recessed to help block strong summer suns. The main lobby is shielded from the same sun by the traditional veranda or portico, which in winter becomes a sheltered place to take in the warmth of the sun.
PENDLETON INN

PENDLETON SC

A TERMINAL PROJECT SUBMITTED TO THE FACULTY OF THE COLLEGE OF ARCHITECTURE, CLEMSON UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARCHITECTURE FALL 1981
CONCLUSION

The design considerations discussed above represent the designer's response to the problem of inn design and to the unique environment of Pendleton, South Carolina. Throughout the problem, it has been the aim of the designer to treat these factors with sensitivity, creativity, and respect. Architecture is the art of building, and while it must by necessity remain a public service, architecture is an art, and it is firmly believed that art remains the differentiating factor between architecture and mere building. This belief, more than anything, has shaped this designer's approach to Pendleton Inn and to his chosen profession.

Damon Lee Fowler
Fall 1980
SELECTED BIBLIOGRAPHY


