

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

\_\_\_\_\_  
Name of Property

\_\_\_\_\_  
County and State

Section number \_\_\_\_\_ Page \_\_\_\_\_

\_\_\_\_\_  
Name of multiple property listing (if applicable)

### SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 14000599

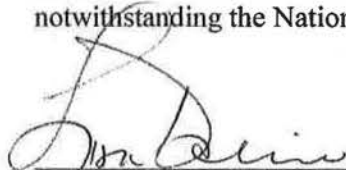
Date Listed: 09/10/2014

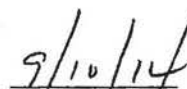
Property Name: Thurmond, Strom, Federal Building and U.S. Courthouse

County: Richland

State: South Carolina

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

  
\_\_\_\_\_  
Signature of the Keeper

  
\_\_\_\_\_  
Date of Action

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Amended Items in Nomination:

This SLR is issued to amend the registration form correcting the period of significance to a single date: 1979, the date the building was completed.

**The General Services Administration and the South Carolina State Historic Preservation Office were notified of this amendment.**

**Distribution:**

National Register property file

Nominating Authority (without nomination attachment)

United States Department of the Interior  
National Park Service



# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets (NPS Form 10-900a).

### 1. Name of Property

Historic name Strom Thurmond Federal Building and U.S. Courthouse

Other names/site number Strom Thurmond Federal Complex

### 2. Location

street & number 1835-1845 Assembly Street  not for publication

city of town Columbia  vicinity

State South Carolina code SC county Richland code 079 zip code 29201

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national  statewide  local

[Signature]  
Signature of certifying official

7/22/14  
Date

FEDERAL PRESERVATION OFFICER  
Title

U.S. GENERAL SERVICES ADM.  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria.

[Signature]  
Signature of commenting official

7/3/2014  
Date

Deputy SHPO  
Title

South Carolina Department of Archives and History  
State or Federal agency and bureau

### 4. National Park Service Certification

I, hereby, certify that this property is:

Signature of the Keeper

Date of Action

entered in the National Register

[Signature]

9/10/14

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain:)

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

**Category of Property**  
(Check only **one** box)

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal
- private

- building(s)
- district
- site
- structure
- building(s)
- object

Contributing	Noncontributing	
2	1	buildings
1		sites
		structures
		Objects
		buildings
3	1	<b>Total</b>

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing)

**Number of contributing resources previously listed in the National Register**

N/A

N/A

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

**Current Functions**  
(Enter categories from instructions)

GOVERNMENT: Government Office

GOVERNMENT: Government Office

GOVERNMENT: Federal Courthouse

GOVERNMENT: Government Office

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

**Materials**  
(Enter categories from instructions)

MODERN MOVEMENT: Brutalism

foundation: CONCRETE

walls: STONE: Granite; CONCRETE; GLASS

roof: STONE; METAL

other: GLASS; METAL (entrance vestibules)

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all the boxes that apply)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE

**Period of Significance**

1975-1979

**Significant Dates**

1979

**Significant Person**

(Complete only if Criterion B is marked above)

N/A

**Cultural Affiliation**

Unknown

**Architect/Builder**

Marcel Breuer & Associates, Architect

Davis & Floyd Engineers, Inc., Engineer

James C. Hemphill, Jr., Architect

**Period of Significance (justification)**

The period of significance for the federal building complex begins at the date of its initial design and construction in 1975 and ends in 1979 at the completion of the federal building and courthouse and the installation of the artwork.

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### **Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### **Summary Paragraph**

The Strom Thurmond Federal Building and U.S. Courthouse (herein referred to as the Strom Thurmond Federal Complex) occupies a 3.6-acre site on the west side of Assembly Street in Columbia, Richland County, South Carolina. The complex is bound by Assembly Street to the east, Richland Street to the north, Park Street to the west, and Laurel Street to the south. The three-part ensemble of office tower, lower courthouse, and broad plaza, constructed around the 1952 Veterans Administration Regional Office (VARO) Building to the south, was designed by the firm of Marcel Breuer & Associates, one of the twentieth century's most highly regarded modernists—practitioners of the modern architectural style. The complex was completed in 1979 to house various departments of the federal government, including the U.S. Courts, U.S. Department of Agriculture, U.S. Geological Survey, and the Federal Bureau of Investigation and includes the designed plaza and *Right on White* sculpture.<sup>1</sup>

The Strom Thurmond Federal Building underwent substantial interior renovations in the late-twentieth century. In 2013, the federal building housed various federal offices, including the Internal Revenue Service, Social Security Administration, Housing and Urban Development, Department of Agriculture, the General Services Administration, Drug Enforcement Administration, Immigration and Customs Enforcement and U.S. Trustee. The federal courts vacated the U.S. Courthouse building in 2003, and currently, the courthouse is seventy-three percent vacant with the Office of Probation, Internal Revenue Service and District Clerk as tenants.

The Strom Thurmond Complex is a skillful example of the Brutalist style of architecture, a Modern style of architecture that emphasized stark forms and raw surfaces, particularly of concrete. The complex exhibits many character-defining features of the style, including rough, exposed exterior concrete walls, deeply recessed windows, and a weighty massiveness. The complex exhibits the Modern ideals through the use of the glass windows in the lobby of both buildings which serve to visually unite exterior and interior spaces. The complex is representative of a common Modern form, with an office tower set immediately adjacent to a low, rectangular building in a landscaped plaza. Because of simple but high-quality building materials, including granite and concrete, the complex remains in excellent condition with few significant alterations to its 1979 exterior appearance and configuration.

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### **Narrative Description**

**See Continuation Sheets 7.1 through 7.11.**

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<sup>1</sup> Davis & Floyd Engineers, Inc., Marcel Breuer and Associates, and, James C. Hemphill, Jr., "Strom Thurmond Federal Building and U.S. Courthouse," Architectural Drawings, 1976. On file at the U.S. General Services Administration Southeast Sunbelt Region, Atlanta, Georgia.

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all the boxes that apply)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE

**Period of Significance**

1975-1979

**Significant Dates**

1975; 1979

**Significant Person**

(Complete only if Criterion B is marked above)

N/A

**Cultural Affiliation**

Unknown

**Architect/Builder**

Marcel Breuer & Associates, Architect

Davis & Floyd Engineers, Inc., Engineer

James C. Hemphill, Jr., Architect

**Period of Significance (justification)**

The period of significance for the federal building complex begins at the date of its initial design and construction in 1975 and ends in 1979 at the completion of the federal building and courthouse and the installation of the artwork.

**Statement of Significance Summary Paragraph and Criteria Consideratons (explanation, if necessary)**  
(provide a summary paragraph that includes level of significance and applicable criteria)

The Strom Thurmond Federal Building and U.S. Courthouse is significant under Criterion C as a local exemplification of the Brutalist architectural style and for its representation of the work of Modern Master Architect Marcel Breuer. This evaluation was completed under the guidelines presented for Criteria Consideration G, which allows properties that have attained significance within the past fifty years to be listed.

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**Narrative Statement of Significance** (provide at least **one** paragraph for each area of significance)

**See Continuation Sheets 8.21 through 8.26.**

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**Developmental history/additional historic context information** (if appropriate)

**See Continuation Sheets 8.1 through 8.26.**

**9. Major Bibliographical References**

**Bibliography** (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

**U.S. General Services Administration; See**

Name of repository: **Continuation Sheets 9.1 through 9.4.**

Historic Resources Survey Number (if assigned):   N/A  

**10. Geographical Data**

**Acreage of Property**   3.6    
(do not include previously listed resource acreage)

**UTM References**

(Place additional UTM references on a continuation sheet)

1	<u>  17  </u> Zone	<u>  496291  </u> Easting	<u>  3763185  </u> Northing	3	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing
2	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing	4	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing

**Verbal Boundary Description** (describe the boundaries of the property)

The boundary includes approximately 3.6 acres. Richland Street forms the northern boundary of the property. Laurel Street forms the southern boundary. Assembly Street forms the eastern boundary and Park Street forms the western boundary. The 1952-1956 VARO Building is a non-contributing building within this boundary.

**Boundary Justification** (explain why the boundaries were selected)

The National Register boundary for the Strom Thurmond Federal Building and U.S. Courthouse includes the entire portion of the 3.6 acres that is historically associated with the building and its associated plaza during its period of significance (1975-1979). This boundary follows the tax parcel lines and includes the federal buildings and associated plaza that have occupied the lot since their erection in 1975. The boundary encompasses all of the significant resources and features that comprise the property. The VARO Building is included within this boundary as portions of the plaza associated Strom Thurmond Federal Building and U.S. Courthouse encompass the western and northern sides of the 1952-1956 non-contributing building.



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### 11. Form Prepared By

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name/title Emma K. Young/Architectural Historian

organization A.D. Marble & Company, prepared for U.S. General  
Services Administration

date September 2010, rev. May 2013

street & number 3913 Hartzdale Drive, Suite 1302

telephone 717.731.9588

city or town Camp Hill

state PA

zip code 17011

Email eyoung@admarble.com

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### Additional Documentation

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Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.  
  
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
  - **Continuation Sheets**
  - **Additional items:** (Check with the SHPO or FPO for any additional items)
- 

### Photographs:

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Submit clear and descriptive black and white photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Exterior Description

*Strom Thurmond Federal Building*

The 1979 Strom Thurmond Federal Building measures fifteen stories in height above a full basement level. The asymmetrical facade is thirteen bays wide. The building occupies the southwest corner of the Strom Thurmond Federal Complex. The building is situated against a hill that slopes downward from north to south so that the basement level is fully visible on the west (rear) elevation and northwest corner of the building. The 1979 square-shaped footprint remains intact.

The Strom Thurmond Federal Building sits atop a full basement comprised of dark-gray, natural granite. The building has a steel frame that is clad in pre-cast concrete panels. Each elevation of the building features repetitive windows with brise soleils—peaked hoods that serve to minimize direct sunlight and thus, reduce interior temperature during the hot, humid summers typical to Columbia, South Carolina. The flat roof consists of concrete and gravel and features a break in the wall plane at the penthouse level of the facade to accommodate the penthouse-level balcony.

One-light, fixed-sash, aluminum windows comprise the fenestration of the building. Each window is topped by a brise soleil. The windows are recessed from the face of the elevation to emphasize the building's monumentality. The windows in the first three stories of each elevation are separated from the fourth story by a continuous horizontal break in the concrete wall. The remaining stories are grouped in sets of two.

The east elevation (facade) is thirteen bays wide. A granite dedication stone is located at the northern corner of the facade and reads:

UNITED STATES OF AMERICA  
JIMMY CARTER  
PRESIDENT

GENERAL SERVICES ADMINISTRATION  
JAY SOLOMAN  
ADMINISTRATOR

1979

The first story of the facade is recessed beneath an arcade that is supported by five square granite columns, the face of which protrudes slightly from the facade. A granite-block band is located above the columns and leads to the concrete panels that clad the exterior walls of the building. A poured-concrete ramp, framed by a square metal railing, leads to the main entry portico situated slightly to the north of the center column. Granite blocks comprise the main entry portico, which protrudes approximately three feet from the facade. The words "STROM THURMOND FEDERAL BUILDING," comprised of metal letters, are centered on the face of the main entry portico, above two sets of two-light metal sliding doors. A two-light transom tops each set of doors, which are separated by a metal partition.

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Single-light, fixed-sash windows of varying sizes and shapes comprise a portion of the first-story facade to the north and south of the main entry. The glass walls enable a view of the interior lobby, coffered ceiling, and aligned supports, and therefore, visually unite the exterior and interior space. The northernmost and southernmost exterior walls of the first story are comprised of granite block.

The north elevation of the Strom Thurmond Federal Building measures fifteen bays wide. The elevation repeats the same decorative repetitive windows, each featuring a brise soleil, as the facade. A portion of the basement level is visible at the northwest corner of the elevation. A stairway leading to the parking area on the west side of the building, comprised of twenty-two poured-concrete steps and encased by a poured-concrete wall to the north, is attached to the north elevation of the building. A metal railing, affixed directly to the north elevation of the building, flanks the stairway.

The west (rear) elevation of the federal building measures thirteen bays wide. The north and south ends of the first story are accentuated by a fourteen-story, poured-concrete, overhanging corner. The elevation repeats the same decorative repetitive windows, each featuring a brise soleil, as the facade and north elevation. The basement level is recessed beneath an arcade that is supported by five square granite columns. A secondary entry consisting of a set of double-leaf, two-light, metal doors, is centrally located in the elevation. Six sets of air vents that consist of sixty round holes are located to the north of the entry, and two sets are located to the south.

The south elevation of the Strom Thurmond Federal Building measures fifteen bays wide. The elevation repeats the same repetitive window units, each featuring a brise soleil, as the other elevations. The face of the elevation is broken at the penthouse level, similar to the facade, to accommodate the penthouse level balcony. A portion of the basement level is visible at the southwest corner of the elevation. The first story consists of four window openings in the westernmost bays; the remaining wall of the first story is clad in granite block. A stairway comprised of twenty-two poured-concrete steps and encased by a poured-concrete wall to the south, is attached to the south elevation of the building. The stairway terminates at a concrete wall, which was originally intended to be an underground pedestrian tunnel.<sup>2</sup> A metal railing, affixed directly to the south elevation of the building, flanks the stairway.

A poured-concrete courtyard extends from the south elevation of the federal building. The courtyard is enclosed with a waist-high poured-concrete wall that encircles the entire area. An opening in the east elevation of the courtyard wall allows access into the courtyard. Several movable picnic tables are interspersed throughout the courtyard. The courtyard serves as the roof for a one-bay underground garage attached to the south side of the federal building. A wave of nine continuous poured-concrete arches, which adds restrained ornamentation to the courtyard area, rests on the north wall of the underground garage. An opening in the west elevation of the garage provides access to the interior.

*U.S. Courthouse*

<sup>2</sup> Jan Stucker, "GSA's Dream Building—Nightmare Come True," *The Columbia Record* (Columbia, South Carolina) 26 July 1979.

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The 1979 Strom Thurmond U.S. Courthouse occupies the northeast corner of the Strom Thurmond Federal Complex. The building is situated against a hill that slopes downward from north to south so that the basement level is fully visible on the north (rear) and west elevations as well as the northeast corner of the building. The U.S. Courthouse consists of two distinct, contemporary blocks that form the T-shaped footprint of the building. The 1979 T-shaped footprint remains intact.

The U.S. Courthouse measures two stories in height above a full basement level. The building has a steel frame that is clad in pre-cast concrete panels and dark gray-colored granite blocks at the elevations that do not face the plaza. One-light, fixed-sash, aluminum windows comprise the fenestration of the building. The north and west elevations of the building feature repetitive windows with brise soleils. The flat roof consists of concrete and gravel.

The asymmetrical façade is designed to replicate the first story of the east elevation of the Strom Thurmond Federal Building. The south elevation (facade) features eight square, narrow, granite columns that support a granite block overhang and frame an enclosed arcade. The arcade is approximately four-feet deep. The east and west elevations of the arcade contain a single-leaf, one-light, metal door. The recessed elevation consists of banks of single-light fixed-sash, square windows of varying sizes, held in place by steel frames. The easternmost and westernmost exterior walls of the facade are comprised entirely of granite block. The main entry portico, which shares the same details as the main entry portico of the Strom Thurmond Federal Building, is centrally located in the facade and protrudes approximately five feet from the enclosed arcade. The glass walls of the facade enable an interior view of the lobby. A set of one-light double-leaf, metal doors, centrally located between two, two-light, single-leaf, metal doors, are set back approximately two feet from the face of the portico and provide access to the interior.

The east elevation of the U.S. Courthouse contains no window openings. The exterior walls of the elevation are clad in granite block. The southern block of the building was constructed to hang over a poured-concrete retaining wall. The rear (northern) block is set back from the northwest corner of the elevation. A poured-concrete ramp, flanked by a metal railing, leads to a secondary entry comprised of a single-leaf one-light, metal door that is located at the intersection of the two blocks in the east elevation.

The north (rear) elevation of the front block, which is visible to the east and west of the rear block, contains no window openings. The exterior walls of the front block continue the granite block cladding of the east elevation. The exterior walls of the rear block are clad in pre-cast concrete panels. The basement level is completely visible on the north elevation of the rear block. The eastern end of the basement contains a single-bay underground garage entry delineated by poured-concrete walls that line the east and west sides.<sup>3</sup> The basement level of the rear block to the west of the garage entry consists of unevenly spaced single-light, fixed-sash, metal windows. The first and second stories of the rear block, which overhang the basement level, are comprised of twenty-one single-light, fixed-sash, metal windows, each featuring brise soleils, similar to the Strom Thurmond Federal Building.

<sup>3</sup> The garage entry allowed prisoners to enter the building without being seen by the public.

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The west elevation of the front block measures eight bays wide, including the west elevation of the entry arcade. The seven window bays of the front block hang over a poured-concrete retaining wall. The basement level contains no openings. The first and second stories each consist of seven single-light, fixed-sash, metal windows, each featuring brise soleils. The west elevation of the rear block contains no window openings. The exterior walls of the rear block are clad in granite block. A poured-concrete ramp, lined to the north by a metal railing, leads to an exterior holding area comprised of poured-concrete walls topped by a chain-link fence. The holding area provides access to a single-leaf, metal, fire door that is located at the intersection of the front and rear blocks.<sup>4</sup>

### Interior Description

#### *Strom Thurmond Federal Building*

Each floor of the Strom Thurmond Federal Building appears to contain the same basic configuration. Office space surrounds a centrally located elevator/stairway lobby on each floor. With the exception of the restrooms and the fifteenth floor, the interior of the building was originally designed to have no fixed interior partitions on each floor, which were intended to be “universal” or “flexible” spaces.<sup>5</sup> Therefore, the construction of drywall partitions and movable cubicle walls to accommodate interior office space has altered the original plan of each floor.<sup>6</sup> The public lobby retains more original detail than any other accessible interior space or feature.

The interior of the Strom Thurmond Federal Building continues to undergo extensive alterations on individual floors as new tenants occupy the building. Replacement interior finishes include acoustical-tile, dropped ceilings, inset fluorescent lighting, and drywall partitions.

Due to the secure use of the building, interior access was restricted, and only the first, second, eleventh, and fifteenth floors were accessible. The building primarily houses office space for various federal agencies and departments. The basement contains additional office and storage space.

#### First Floor

The first floor of the Strom Thurmond Federal Building houses the vestibule, public lobby, restroom facilities, elevator lobby, conference room, child-care center, and additional office space. The conference room and child-care center have undergone interior alterations that include industrial carpeting, drywall partitions, and acoustical-tile ceilings with inset fluorescent lighting.

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<sup>4</sup> The holding area associated with the garage entry also allowed prisoners to enter the building without being seen by the public.

<sup>5</sup> Davis & Floyd Engineers, Inc., Marcel Breuer and Associates, and James C. Hemphill, Jr., 1976

<sup>6</sup> *Ibid.*

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### *Vestibule*

The interior of the Strom Thurmond Federal Building is accessed from the main entry in the facade, which facilitates public movement through the vestibule. The vestibule is clad in smooth concrete and protrudes approximately four feet into the public lobby. Small holes used for ventilation are set into the north and south walls of the vestibule. A glass and metal partition divides the vestibule for incoming and outgoing pedestrian traffic. Two sets of sliding glass doors provide access from the vestibule into the public lobby.

### *Public Lobby*

The public lobby occupies most of the eastern portion of the first floor of the Strom Thurmond Federal Building. The lobby is a large open space with waiting areas to the south and an information area to the north.

Glazed polished bricks cover the lobby floor. Glazed unpolished brick, laid in rows of continuous running stretchers, comprise the walls of the lobby. Two massive, full-height, smooth concrete columns, which provide monumentality to the space, are located to the north and south of the entry vestibule and are aligned with the posts of the exterior arcade. A concrete coffered ceiling, featuring inset lighting, shelters the space.

A granite cube situated to the west of the vestibule forms the informational directory. The south side of the cube is engraved with the words "Directory" towards the bottom. The top right-hand corner of the south side and the lower left-hand corner of the east side of the granite cube are engraved with "A-L." The top left-hand corner of the south side and the lower right-hand corner of the west side of the granite cube are engraved with "M-Z."

Incoming pedestrian traffic flows from the vestibule's northernmost set of sliding doors into the security station positioned in the northern part of the lobby. An oil painting of Strom Thurmond, set into a gilded frame, hangs on the western wall of the lobby, directly behind the granite-block security station. Two granite benches are located in the southern end of the lobby. Granite cubes, set into the north and south walls of the lobby, are identified as trash receptacles.

Visitors entering the building cross the lobby and come to a corridor located north of the security desk. The corridor includes six elevators that comprise the elevator lobby. A stairwell, accessed by a single-leaf glass and metal door and clad in granite panels, is situated to the south of the security desk and leads to the second floor. The first-floor corridor leads from the south side of the stairwell and encircles the south, west, and north sides of the public lobby.

### *First Floor Corridor*

The first-floor corridor contains the same glazed, polished brick floor and glazed, unpolished brick walls as the public lobby. The ceiling is comprised of dropped acoustical tiles featuring inset fluorescent lighting.

Framed within the corridor are the elevator lobby, stairwells to the second floor and basement level, and men's and women's restrooms. The restrooms are located south of the elevators and second-floor stairwell. A bronze-plated U.S. mail slot is situated on the wall that separates the two restrooms. A granite cube denotes the built-in water fountain located in the east wall of the corridor adjacent to the men's restroom. The stairwell

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leading to the basement is situated adjacent to the southwest corner of the elevator lobby and accessed via the corridor.

Numerous metal and wood-paneled single-leaf replacement doors are situated in the north and west walls of the corridor and provide access into the remaining interior first-floor space, including the conference room, child-care center, and additional offices.

### Basement Level

The basement level is accessed via the elevators as well as the stairway situated in the first-floor corridor. The basement contains additional office and storage space, and restrooms. The basement also houses the mechanical equipment for the electrical and temperature-control functions of the building. The basement still contains some of the original boilers, although these are no longer in use.

### Second through Fourteenth Floors

The second through fourteenth floors of the Strom Thurmond Federal Building, accessed via the elevators or stairway situated to the south of the public lobby security station, have undergone interior renovations to accommodate the continuous use and need of the tenants who occupy each space. The eleventh floor retains the small holes used for ventilation that are set into smooth granite panels that clad the interior walls of the space. Each floor contains permanent and movable wall partitions, a variety of replacement floor cladding, including industrial carpeting, linoleum tile, and wood laminate, and acoustical-tile dropped ceilings.

The pedestrian traffic flows from the elevator lobby located on each floor into smaller corridors that lead from the east and west sides of the elevator lobby. Restrooms, as well as additional storage closets, are typically located to the south of the elevator lobby.

### Fifteenth Floor

The fifteenth floor, or penthouse, was designed to house the offices of South Carolina's state senators.<sup>7</sup> Originally, these suites, located to the east and west of the elevator lobby, each included private offices, a reception area and related amenities. The senators' suites opened to rooftop terraces located on the east and west sides of the building. The remaining space on this floor, was designated for conference facilities, mechanical equipment, storage and expansion space. A smaller third terrace was located on the north side of the rooftop.

Senator Thurmond's suite was described in 2007 as accessed by a corridor leading east from the elevator lobby into a reception and waiting area. The floors were clad in industrial carpeting, and acoustical-tile dropped ceilings sheltered the area. Several wood-paneled doors led from the reception area into smaller offices that flanked the north and south sides of the room. The senator's office was significantly larger than the smaller offices and was located to the east of the elevator lobby and northeast of the reception area. Plush carpeting covered the floors while the ceiling was composed of polished hardwood strips with inset fluorescent panel

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<sup>7</sup> The fifteenth floor, or penthouse, was only used by Senator Strom Thurmond. Senator Ernest F. Hollings preferred his offices to be on the first floor as he felt this would be more accessible to the public; Jan Stucker, "GSA's Dream Building—Nightmare Come True."

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lighting. The east wall of the office was comprised of windows with a single-leaf one-light, metal door situated in the northernmost bay. The door led to a walled terrace overlooking Assembly Street and the City of Columbia. A private restroom retaining the original fixtures and porcelain wall- and floor tiles was located to the northwest of the Senator's former office.

Following Senator Thurmond's departure, the fifteenth floor was subject to minor modifications, but remained largely vacant. More recently, in 2012, portions of the northern side of the floor were rehabilitated to accommodate the expansion needs of the U.S. Immigration and Customs Enforcement agency, providing a secure transport corridor, holding cells, open office space and a conference room. This work entailed the addition and removal of interior partitions and the installation of new finishes. However, the polished hardwood ceiling found in Senator Thurmond's office was retained and reinstalled in the main office space.

### *U.S. Courthouse*

The interior of the U.S. Courthouse retains a higher level of original detail and finishes than the Strom Thurmond Federal Building. However, the majority of the building is currently vacant with only a portion of the first floor being used to house ancillary offices for the Office of Probation. The majority of the building has been vacant since 2003, when the federal courts moved to the newly erected Matthew Perry Building located to the northwest of the Strom Thurmond complex.

The interior of the U.S. Courthouse consists of two, two-story halves situated above a continuous basement and divided by a corridor and elevator area.

### First Floor

The first floor of the U.S. Courthouse contains the vestibule, public lobby, and six former courtrooms and supporting offices.

### *Vestibule*

The interior of the U.S. Courthouse is accessed from the main entry in the facade, which facilitates public movement through the vestibule. The northern wall of the vestibule is flush with the southern interior wall of the building. Small holes used for heating and air conditioning are set into the east and west walls of the vestibule. A glass and metal partition divides the vestibule for incoming and outgoing pedestrian traffic. A set of double-leaf, glass and metal swinging doors is centrally located in the vestibule. A single-leaf one-light, wood door is situated to the east side of the double-leaf door and a single-leaf two-light, metal door is situated to the west. The doors provide access from the vestibule into the public lobby of the building.

### *Public Lobby*<sup>8</sup>

The public lobby consists of a rectangular central area flanked to the east and west by long, wide corridors that line the south side of the building. The central lobby area is framed by a granite portico that also contains the vestibule. Incoming pedestrian traffic flows from the vestibule's easternmost door into the central area. A

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<sup>8</sup> A large-scale textile work entitled *E Pluribus Unum* created by Marla Mallett was originally hung in the lobby corridor. The work was commissioned by the U.S. General Services Administration as part of the Art in Architecture program; however, the textile was later removed after being damaged by adverse environmental conditions.



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small wooden security station is located immediately to the north of the vestibule. An informational directory is hung on the corridor wall to the west side of the central lobby area.

Glazed polished bricks cover the lobby floor. Glazed unpolished brick, laid in rows of continuous running stretchers, comprise the walls of the lobby. The ceiling covering the central lobby area consists of small acoustical tiles with inset lighting along the north wall. A concrete coffered ceiling, featuring inset lighting, shelters the flanking corridors. The southern walls of the corridors consist of large banks of randomly sized single-light, continuous windows. A granite bench, built into the southern wall, extends the full length of each corridor. A granite cube-shaped ash tray is located towards the eastern end of the corridor. Granite cubes, set into the north walls of the lobby corridors, serve as trash receptacles and water fountains.

The area to the north of the security station is partially enclosed with brick walls and served as the lobby's original security check-in point. A granite desk with waist-high walls forms the western portion of the station. A small open window, set into a granite surround, is located in the southern wall. A storage room is situated in the eastern wall, to the rear of the former security station.

Two elevators are located across the lobby corridor to the west of the former security station and access the second floor and the basement. The elevators consist of polished brass doors set into a brass surround. Although the original intention was to have both elevators in service, only the northernmost elevator was ever functional.

A large wide granite staircase is situated between the former security station and the elevators. The staircase provides access to the basement level and second floor.

*Eastern Wing: Courtrooms 1 and 2*

The eastern corridor provides access into the two large former courtrooms, delineated as Courtrooms 1 and 2, that occupy the eastern portion of the building. Courtroom 1 served as the ceremonial courtroom and occupied the easternmost end of the building. A set of double-leaf doors comprised of horizontal hardwood strips, provides access from the lobby corridor into the western side of the courtroom. Plush carpeting covers the floor, and the walls are primarily clad in dark-colored vertical hardwood strips. The courtroom contains a concrete coffered ceiling with inset lighting. A skylight is situated in the ceiling directly over the judge's bench. A narrow row of windows lines the top of the northern wall and provides light from an exterior terrace.

Acoustical panels located on the east and west walls extend from the top of attached aluminum lighting troughs to the ceiling. A low oak wall separates the court room from the spectators' area, which consists of rows of cloth-covered folding chairs. The former jury box and judge's bench are comprised of thin horizontal hardwood strips.

A former jury room consisting of recently installed replacement industrial carpeting, drywall partitions, and an acoustical tile dropped-ceiling is located between Courtroom 1 and Courtroom 2. A set of double-leaf doors comprised of horizontal hardwood strips provides access from the lobby corridor into the eastern side of the courtroom. Courtroom 2 shares the same details and features as Courtroom 1; however, Courtroom 2 is smaller, is finished in light-colored hardwood, and does not contain the bank of windows in the north wall as

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found in Courtroom 1. The strips of hardwood wall cladding only extend half-way up the walls; the rest of the walls are painted white.

The remainder of the eastern half of the first floor contains secondary smaller rooms that served as offices for the clerks of court, visiting attorneys, waiting rooms for the jury and witnesses, and judges' chambers. Most of the rooms contain replacement industrial carpeting and acoustical-tile dropped ceilings with inset fluorescent lighting. An enclosed courtyard is situated to the north of the elevator lobby. The courtyard is lit by arched multi-light skylights are similar to the poured-concrete arches over the underground garage on the south side of the Strom Thurmond Federal Building and the coffered ceiling in the public lobbies of both buildings. The probation offices occupy the northeastern portion of the wing.

### *Western Wing: Courtrooms 3, 4, 5, and 6*

The western corridor provides access into the two large former courtrooms, delineated as Courtrooms 3 and 4, that occupy the majority of the western portion of the building. Two smaller courtrooms, which formerly housed the Bankruptcy and Magistrate courtrooms referred to as Courtrooms 5 and 6, are situated in the westernmost wing of the building. Courtrooms 3 and 4 are similar in size and details to Courtroom 2; however, Courtroom 3 contains an acoustical-tile dropped ceiling with inset fluorescent lighting.

Courtrooms 5 and 6 are approximately half the size of the other four. Courtrooms 5 and 6 contain plush carpeting and smooth stucco walls. Strips of hardwood, featuring inset lighting, clad the ceiling. The judge's bench and jury boxes are comprised of horizontal hardwood. A metal seal of the "United States Magistrate Court" is hung on the north wall of Courtroom 6 (the northernmost courtroom in the western portion of the first floor).

The remainder of the western half of the first floor contains secondary smaller rooms that served as offices for the clerks of court, visiting attorneys and judges, waiting rooms for the jury and witnesses, resident judges' chambers, library, and secretarial areas. Most of the rooms contain replacement industrial carpeting and acoustical-tile dropped ceilings with inset fluorescent lighting. An enclosed courtyard is situated to the north of the elevator lobby.

### Basement Level

The stairway and elevator located in the public lobby provide access to the basement level, which formerly housed the facilities for the U.S. Marshals Service on the eastern and northern portions as well as additional storage space in the western portion for the various federal offices that occupied the federal complex. The basement level also contains the electrical and mechanical equipment for the building.

The stairway that provides access to the basement level is encased in a granite stairwell. The basement level floors are covered in asbestos tiles, and plaster covers the walls. The basement level consists of an acoustical-tile dropped ceiling featuring inset lighting.

A wooden message board reading "U.S. Marshals Service" is hung on the northern wall directly in front of the stairway. A metal door bearing the seal of the U.S. Marshals Service is situated to the west of the message board and provides access into the former U.S. Marshals Service area. The eastern portion of the basement

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level contains four former holding cells with in-built stainless metal benches, toilet, and partitions. The former U.S. Marshals Service area also contains small rooms previously used as interrogation rooms for prisoners and lawyers.

The western portion of the basement contains large rooms that house the electrical, plumbing, and mechanical equipment for the building. This area of the basement also contains former storage areas for the U.S. Department of Treasury and the U.S. Department of the Interior.<sup>9</sup>

### Second Floor

The stairway and elevators in the public lobby provide access to the second floor, which contains additional office space. The south wall of the second-floor waiting area is comprised of windows that extend from the first floor and overlook the plaza of the Strom Thurmond Federal Complex. Corridors extend to the east and west ends from the south side. The reception area contains built-in granite benches and tables, and granite cube-shaped ash trays, telephone boxes, water fountains, and trash receptacles. The north side of the waiting area contains a row of windows that overlook the interior courtyard.

Corridors also lead from the east and west ends of the north side of the waiting area. These corridors access smaller offices and storage areas, the majority of which contain industrial carpeting, drywall partitions, and dropped acoustical-tile ceilings. The former clerks' office area, located to the north of the corridor, is lit by one-light panel skylights. The courtrooms located on the first floor extend two stories in height with some smaller alcoves on the second floor for additional storage.

### Exterior Landscape Features

The plaza of the Strom Thurmond Federal Building Complex is shared between the Strom Thurmond Federal Building, U.S. Courthouse, and the 1952 VARO Building. The three buildings are arranged in a U-shaped plan with the Strom Thurmond Federal Building to the west, the U.S. Courthouse to the north, and the VARO Building to the south and the large plaza in the center of the building cluster. A granite- and concrete-panel sidewalk lined by a continuous granite bench on the south side leads west from Assembly Street into the plaza. A metal railing interspersed with waist-height light aluminum light fixtures, lit from dusk to dawn, lines the sidewalk on the north side and separates it from a grass-covered lawn area. Large round concrete planters, used as bollards to control pedestrian traffic, are located in the center of the sidewalk. A poured-concrete sign with raised metal letters faces perpendicular to Assembly Street and parallel to the plaza, and reads "Strom Thurmond Federal Building."

The plaza is primarily comprised of lines of gray-colored granite slabs and tan-colored concrete slabs, which are typical materials utilized in Brutalist architecture. Granite benches line an area on the south side of the plaza that serves as a children's playground associated with the 1952 VARO Building. The playground is separated from the plaza by a high wrought-iron fence and was added in the late 1990s. Grass panels, shrubs, and trees are interspersed throughout the hardscape features. Deciduous trees borders line both sides of the sidewalk leading from Assembly Street to the plaza, as well as enclose the complex to the north and west.

<sup>9</sup> Davis & Floyd Engineers, Inc., Marcel Breuer and Associates, James C. Hemphill, Jr., 1976

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The plaza also contains a sculpture located to the northeast of the Strom Thurmond Federal Building that was commissioned by the U.S. General Services Administration as part of the Art in Architecture program. The large-scale white-painted aluminum sculpture entitled, *Right Turn on White*, was created by Florida-based artist Barbara Neijna. The sculpture consists of a rectangle standing on its side, with the top edge peeled forward to create an arc. The sculpture's simple elements of geometry aesthetically and conceptually complement the style of the Strom Thurmond Federal Building and U.S. Courthouse, while its refined sense of mathematical proportion sets it apart from the surrounding buildings.

Alterations

The Strom Thurmond Federal Building and U.S. Courthouse retain a high degree of exterior integrity, as exterior alterations to each of the two buildings have been minimal. Overall, the interior of the buildings are in relatively good condition. The interior of the Strom Thurmond Federal Building, with the exception of the public lobby and portions of the fifteenth floor, has been highly altered. Interior alterations to former office spaces in each building have been ongoing since their construction in order to accommodate continuous uses. Many of the spaces have new interior finishes that include industrial carpeting, drywall partitions, and acoustic-tile dropped ceilings with inset fluorescent lighting.

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### Historical Narrative:

#### Overview of the Federal Building Program, 1895-1949

The Office of the Supervising Architect of the U.S. Treasury Department (Supervising Architect) was responsible for the construction of federal buildings throughout the late-nineteenth and early twentieth centuries. From 1895 to 1933, the office reported to the Treasury Department. In the 1920s, the Office of the Supervising Architect was divided into a Technical Branch and an Administrative Branch. The Technical Branch included a division responsible for project costs and accounting; a drafting division, including a superintendent who greatly influenced design practices; a structural division; a mechanical engineering division; and a repairs division.

Individual pieces of legislation approved and funded the construction of each proposed federal building prior to 1926. This process was susceptible to the political interests of power-wielding Congressmen who strove to please their constituents with new federal buildings that were not always needed. As the federal government expanded rapidly in the first two decades of the twentieth century, the allocation of federal funds to unnecessary buildings in small cities throughout the country was met with increasing criticism. The Public Buildings Act of 1926 resulted in a more centralized and controlled federal building program through two significant changes: it required that the Treasury Department implement a policy of need and business consideration-based federal building construction; and it once again allowed the Treasury Department to contract outside architects and engineers.<sup>9</sup>

Following the Great Depression, the Public Buildings program came under the jurisdiction of the Public Works Administration (PWA). The PWA was formed as part of President Franklin D. Roosevelt's (1932-1945) New Deal federal relief program to revitalize the national economy by making construction projects a priority. The nation's inventory of federal buildings nearly doubled during the New Deal era, with approximately 1,300 buildings erected in over one-thousand communities. The growth of the Public Buildings program during this period reflected the significant expansion of the federal government, which absorbed state and local authorities as it took on business regulation, social reform, agricultural subsidies, electrification, land reclamation, and public works projects.<sup>10</sup> This expansion occurred as a means to implement economic reforms and mobilize the nation for World War II.

In addition to its growth, the federal government was overwhelmed by the effects of decentralization following the Great Depression and wartime eras. This resulted in higher cost and inefficiency of government services. In less than twenty years, the number of federal civilian employees had risen from half a million to over two million; the number of bureaus and units had grown four-fold to over 1,800; annual expenditures had increased

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<sup>9</sup> Judith H. Robinson and Stephanie Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s* (Washington, D.C.: U.S. General Services Administration, Office of the Chief Architect, Center for Historic Buildings, 2003) 20-22; Stephanie Smith, *General Services Administration Prospectus Thresholds for Owned and Leased Federal Facilities* (Congressional Research Service Report for Congress, October 3, 2005) 1-2; (<http://digital.library.unt.edu/govdocs/crs/permalink/meta-crs-7678:1>)

<sup>10</sup> Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 23-24; Carole Rifkind, *A Field Guide to Contemporary American Architecture*, (New York: Plume, 1998) 105.

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from \$3.6 billion to over forty-two billion dollars.<sup>11</sup> Members of Congress successfully advocated consolidating the federal government to reduce expenditure and streamline administration. The administration of President Harry S. Truman (1945-1952) undertook an intense reform program driven by the Commission on Organization of the Executive Branch of the Government, also referred to as the Hoover Commission after its chairman, former President Herbert Hoover.<sup>12</sup> Between 1947 and 1949, the Hoover Commission identified, among other reorganization requirements, the need for a centralized support service for the federal government, which had become “the most gigantic business on earth.”<sup>13</sup> As a result, the U.S. General Services Administration was created.

### Creation and Early Workings of the U.S. General Services Administration

The authors of *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 60s, and 70s* summarized the establishment of the U.S. General Services Administration (GSA):<sup>14</sup>

The Commission recommended creating an Office of the General Services as a support agency to the Executive Branch of the Federal Government. President Harry S. Truman agreed, and signed the Federal Property and Administrative Services Act of 1949, establishing the General Services Administration ‘to provide the resources needed by U.S. agencies to accomplish their missions.’ Essentially, the law consolidated and transferred the functions of numerous established agencies while making GSA the advisory agency responsible for establishing space and records management and supply requirements and in turn, managing these same functions.

The Hoover Commission also identified numerous operational and maintenance needs associated with federal public buildings and recommended establishing a new office (with expanded authority to handle these issues) to replace the Public Buildings Administration. When GSA was created, all real-property operations were placed under a new division – the Public Buildings Service (PBS). Serving as the property management arm of the federal government, the PBS was responsible for the design, construction, maintenance, repair, remodeling, and enlargement of federal buildings, and overseeing office, warehouse, and other space as required by federal agencies. The transfer of excess property among agencies was administered by the PBS, as were leases and deeds. As stated in the Establishment of the Office of the General Services Administration, GSA became the federal government’s ‘architect, engineer, builder, landlord, and house-keeper,’ although a few federal agencies continued to manage their own properties.

11 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 28.

12 William E. Pemberton, “Truman and the Hoover Commission,” in *Whistle Stop*, the Newsletter of the Harry S. Truman Library Institute, Vol. 19, No. 3, 1991.

13 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 28.

14 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 28-29.

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Into the new conglomerate agency in 1949 were swept the vestiges of a line of federal building offices, as well as the government's immense record-keeping, building management, and general procurement functions. The civilian construction role assigned to the GSA was located in its PBS. Agencies with specialized building needs – the Department of Defense, the Veterans Administration, the State Department, the National Park Service – maintained their discrete building operations.

GSA was formed to achieve the following goals: standardization, direct purchase, mass production, and fiscal savings. Economy in construction and maintenance costs was achieved by using clean, unornamental lines and developing standard details for all types of fixtures and equipment. Elements thought to be superfluous, such as monumental exterior stairs and custom-made features, were quickly abandoned.

GSA exists within a complex legal framework and is further guided by related federal legislation. The Federal Property and Administrative Services Act of 1949 (63 Stat. 377) created GSA to provide an economically efficient system for the procurement of government property and services and the utilization of property and records management (40 USC 471). Section 210 of this Act (40 USC 490) gave authority to the GSA administrator to operate, maintain, and protect federal buildings. Furthermore, the administrator was also authorized to acquire land, to contract for the preparation of plans and specifications for federal facilities, and to construct and equip these buildings.

The Public Buildings Act of 1949 authorized \$40 million for the site acquisition and planning of 575 building projects. However, the 1949 Act fell short of alleviating the lack of suitable office space to accommodate wartime expansion. A study commissioned by the PBS in 1954 concluded that the nation's federal office buildings were obsolete. Consequently, the U.S. Congress approved the Public Buildings Purchase Contract Act of 1954, an amendment to the 1949 act, in an effort to temporarily remedy the problem. The 1954 act authorized the GSA Administrator to construct federal buildings through lease-purchase contracts and to obtain titles to real property. Under lease-purchase agreements, buildings were constructed or purchased with private financing, and the federal government made installment payments on the purchase price instead of rent payments. The contract periods generally lasted ten to thirty years, after which titles to the properties were consigned to the federal government. Authority for lease-purchase contracts expired in 1957.<sup>15</sup>

As noted by the authors of *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 60s, and 70s*:<sup>16</sup>

It was not until the Public Buildings Act of 1959 that opportunity for long-needed action was taken to correct the severe shortage of space. Designed to meet the 'need for authority for the orderly planning and construction of public buildings,' the Act responded to the lack of an 'orderly or systematic approach to the provision of the

<sup>15</sup> Smith, *General Services Administration Prospectus Thresholds for Owned and Leased Federal Facilities*, 2; Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 38.

<sup>16</sup> Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 28-29.

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general-purpose public buildings' by Congress. The 1959 Act increased and refined PBS' ability to manage the public buildings program. In addition to these basic changes, new buildings for federal agencies were to be constructed from appropriations made directly to GSA, and new procedures for determining the need for buildings and requesting space throughout the country were established. Appropriations previously directed to the Architect of the Treasury [Supervising Architect], which managed the central program for Federal construction, were directed to GSA. GSA then was to submit proposals for specific construction projects based on needs determined by surveys. After review by the Office of Management and Budget, prospectuses were forwarded to the House and Senate Public Works Committees for their approval, paving the way for legislation appropriating funds for construction. GSA was also charged with the new task of anticipating future federal office space needs. Surveys of over 2,300 communities across the country were completed, gathering information on population, realty trends, road construction programs, and other pertinent information. Based on these facts, plans were made for constructing new buildings, expanding existing buildings, purchasing leased space, consolidating separate offices, or disposing of unneeded space.<sup>17</sup>

Following the 1959 Act, the rate of design and construction allocations increased dramatically. After President John F. Kennedy was inaugurated in January 1961, there was a massive increase in the design and construction of Federal buildings. In 1961 and 1962, over 7.7 million-square-feet of federal office space was added. At the end of 1962, GSA had constructed numerous new buildings, acquired sites for new projects, completed repairs and/or improvements on existing buildings, and furnished building management services in 7,240 federally owned or leased buildings that housed over 533,000 federal employees.<sup>18</sup>

The Public Buildings Act of 1959 has since been amended and re-codified, but remains the principal law regarding GSA's responsibilities and authorities to lease, construct, and alter public buildings.<sup>19</sup>

### Modern Movement in Federal Building Design, 1920s-1950s

Many federal buildings of the late-nineteenth and early twentieth centuries incorporated Beaux Arts features – “imposing, ornate classical designs with monumental entrance stairs and axial walkways and approaches; this practice was particularly appropriate for this period in American history, when affluence and power were ever increasing.”<sup>20</sup> Classical forms and styles, including the Beaux Arts style, remained prevalent in federal buildings during the New Deal era as architects generally viewed classicism as aesthetically appropriate and/or representative of democratic values.

17 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 38, 41.

18 Ibid.

19 Smith, *General Services Administration Prospectus Thresholds for Owned and Leased Federal Facilities 2*.

20 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 22.



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However, a trend toward minimalism took hold starting in the 1920s, marking the beginning of the first phase of Modernism in the United States. Some architects considered the use of classical ornamentation “antiquated and unsophisticated” at a time when manufactured materials including glass, metal, and concrete provided the opportunity for reinvention of the façade. Such ideas were expressed through the Art Deco, International, Streamlined Moderne, and Stripped Classical styles of the era. The Stripped Classical style, also referred to as “Starved Classical” or “Modern Classic,” featured classical form and symmetry but simplified facades, stylized and reduced ornament, and less prominent fenestration than earlier classical buildings. This style was used widely in federal building design through the 1940s.<sup>21</sup> The monumentality, presence, and permanence of buildings erected in the Stripped Classical style ensured a continued place of federal prominence in cities and towns, while the lack of architectural ornament satisfied the contemporary taste for sleekness of design.<sup>22</sup>

A number of factors advanced the Modern Movement during the World War II era. The widespread use of highly mechanized mass-production techniques, increased familiarity with new building materials, and the need for cost-saving measures due to the burden of war expenditures provided opportunities for innovative methods of construction.<sup>23</sup>

The federal government was at first reluctant to fully embrace Modernism, partially due to a national air of conservatism and caution inspired by fear of Communism at the advent of the Cold War. Classicism began to fall out of favor, however, as Americans became more receptive to the idea of a new, modern world with unprecedented forms of architecture. Consequently, Modernism gradually “rose as a symbol of America’s progressivism.”<sup>24</sup>

Continued federal growth and an emphasis on efficiency and economy in lieu of aesthetics further supported the Modern Movement in the post-War era. “Cautious” Modernism became evident in federal buildings of the late 1940s and early 1950s, and an increasing number of fully-realized examples of Modern federal buildings were constructed by the mid-1950s.<sup>25</sup>

One of the most noticeable changes in Modern architecture was the diminishing distinction between public and private buildings. In addition, office spaces also changed dramatically and modern architects embraced new technologies in an attempt to break farther away from past ideals. Perhaps most notable was that modern architecture stressed practicality and functionality over aesthetic ideals. In addition to these new methods, materials, and notions, was the radical idea that buildings were no longer constructed to last indefinitely. As noted in *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 60s, and 70s*:

In the past, the symbolism of public buildings was important, and formal, hierarchical sequences of ceremonial spaces were common. However, the Modern era ushered in an emphasis on functionalism, and the economy of interior space reflected this new design

21 Rifkind, *A Field Guide to Contemporary Architecture*, 107.

22 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 12, 22-25.

23 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 25.

24 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 25; Rifkind, *A Field Guide to Contemporary Architecture*, 105-106.

25 Rifkind, *A Field Guide to Contemporary Architecture*, 110.

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mode. Grand lobbies were absent from Modern designs; instead, plazas served as exterior gateways to sites, while the use of transparent building materials served to visually unite exterior and interior spaces... Individual offices became less common and large open areas, referred to as either universal space or flexible plans, became common. Moveable room dividers allowed spaces to be altered as necessary... Using electrical and mechanical innovations and methods and materials – such as steel, glass, plastic, and reinforced concrete – that were previously unavailable, buildings took on appearances that were wholly different from their predecessors. Architects hoped that the machine age would bring about equality and democratic values for all citizens.... Functional efficiency, coupled with economic efficiency, overshadowed elaborate buildings of earlier eras, and perhaps one of the greatest reasons for the success of Modernism is that it was substantially less expensive than previous methods of building.<sup>26</sup>

### GSA & Federal Building Design, 1950s-1970s

The 1950s through the 1970s marked a significant period in federal building construction, due to the large number of projects undertaken and the bold changes that occurred in building design. The advent of the Cold War, expansion of federal government programs, and shifts in political and social priorities affected the quantity and designs of federal public buildings. The federal government expansion that began with the New Deal era continued into the 1960s as a result of conflicts overseas, a domestic climate of political activism, and progressive leadership, with President John F. Kennedy's New Frontier and President Lyndon B. Johnson's Great Society. President Kennedy's (1961-63) and President Johnson's (1963-68) administrations took on increasingly active roles in issues such as economic growth, full employment, federal support for the arts, educational opportunity, medical care for the elderly, child care, aid to low-income families, racial integration, job training, urban redevelopment, mass transportation, and land conservation.<sup>27</sup> This expansion, which continued into the 1970s, resulted in GSA's construction of over seven-hundred projects between 1960 and 1976, some of which represented innovative Modernist approaches to federal building design.<sup>28</sup>

At the beginning of the 1960s, federal office space was described as “disorderly, inefficient, and wasteful” with many buildings classified as temporary, obsolete, or substandard.<sup>29</sup> Other factors such as overcrowding, poor lighting, and poor ventilation contributed to inefficient work performance, poor accident prevention, and the overall unattractiveness of federal service to potential employees.<sup>30</sup>

Major attention to the design of federal facilities in the 1960s appears to have been sparked by the blight and decay of Pennsylvania Avenue during President John F. Kennedy's inaugural parade, and the general lack of office space in Washington, D.C. At a Cabinet meeting on August 4, 1961, President Kennedy directed that a survey be made of the federal government's immediate and long-term space needs, with particular reference to

26 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 30-31.

27 Rifkind, *A Field Guide to Contemporary Architecture*, 113.

28 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 6.

29 “Letter of Transmittal to President John F. Kennedy from the Ad Hoc Committee on Federal Office Space,” 1 June 1962, as noted in Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 44-45.

30 Ibid.

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the greater Washington, D.C., area. Consequently, an ad hoc committee was formed to develop guiding principals on the future design of federal buildings.<sup>31</sup>

On June 1, 1962, the committee submitted a three-point architectural policy within the federal government:<sup>32</sup>

1. The policy shall be to provide requisite and adequate architectural facilities in and architectural style and form which are distinguished and which will reflect the dignity, enterprise, vigor, and stability of the American National Government. Major emphasis should be placed in the choice designs that embody the finest contemporary American architectural thought. Specific attention should be paid to the possibilities of incorporating into such designs qualities which reflect the regional architectural traditions of that part of the Nation in which the buildings are located. Where appropriate, fine art should be incorporated in the designs with emphasis on the work of living American artists. Designs shall adhere to sound construction practice and utilize materials, methods, and equipment proven dependability. Buildings shall be economical to build, operate, and maintain, and should be accessible to the handicapped.
2. The development of an official style must be avoided. Design must flow from the architectural profession to the Government, and not vice versa. The Government should be willing to pay some additional cost to avoid excessive uniformity in design of Federal buildings. Competitions for the design of Federal buildings may be held where appropriate. The advice of distinguished architects ought to, as a rule, be sought prior to the award of important design contracts.
3. The choice and development of the building site should be considered the first step of the design process. This choice should be made in cooperation with local agencies. Special attention should be paid to the general ensemble of streets and public places of which federal buildings will form a part. Where possible, buildings should be located as to permit a generous development of landscape.<sup>33</sup>

Although the primary emphasis was on Washington, D.C., the committee did not “overlook the possibility of easing the pressure on office space through such measures as decentralization of dispersal of Government activities from the Washington area.”<sup>34</sup> The committee did not support the immediate decentralization of government agencies from the Nation’s Capital, but presented a recommended plan of action that provided twelve new federal buildings, which would eliminate existing temporary and obsolete government-owned buildings. Responsibility for the design and construction of these buildings was that of GSA.

President Kennedy’s concern for the quality of federal buildings in the capital reflected a general concern for public building design throughout the nation. Private architects designed most federal buildings after the creation of the GSA, which assumed the role of manager and overseer of design projects. Some critics saw the selection of private designers based on professional credentials, previous experience, and past performance

31 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 42.

32 “Guiding Principals for Federal Architecture,” Report to President Kennedy by the Committee on Federal Office Space, 1 June 1962, as noted in Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 44-47.

33 Ibid.

34 Ibid.

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rather than architectural innovation as a contributing factor to generic federal building design. Bidding architects often believed that GSA was more likely to select “safe,” conservative designs. As a result, federal office building designs increasingly imitated non-distinctive private commercial buildings because many of the same architects were designing both, making it difficult to distinguish between the two.<sup>35</sup> The “Guiding Principles for Federal Architecture” created by President Kennedy’s ad hoc committee, aimed to reverse these trends without establishing a fixed set of aesthetic parameters for federal building designs.

Following the assassination of President John F. Kennedy in 1963, President Lyndon B. Johnson strove to carry on his predecessor’s initiative. President Johnson established the “Program for Beautification of Federal Buildings” in 1965. The goal of this program was to improve federal buildings and grounds, and it stressed the significance of attractive and inviting landscapes surrounding federal buildings. The program stated:

Landscaping is included as an integral part of the design of any building and appropriate instructions are given in this respect during the design stage to contract architects and engineers. As part of these instructions, the architect is told to make his design in keeping with the motif of the community.<sup>36</sup>

GSA made an effort to adhere to both the “Guiding Principles” and President Johnson’s beautification program by making internal improvements and coordinating with other involved agencies, such as the National Park Service, state and local forestry departments, and community organizations, during the design and improvement of federal buildings in the 1960s and 70s.<sup>37</sup> Many of the buildings designed by private architects for GSA continued to be undistinguishable from private sector office buildings, though a number of notable exceptions exist, including the Strom Thurmond Federal Building and U.S. Courthouse. Many federal buildings from the mid 1960s and into the 1970s contained excellent juxtapositions of materials and forms. The concept of the long, low building placed next to a tall office tower set on a landscaped plaza was executed throughout the country. Like the New Deal predecessors, public buildings from the 1960s and 1970s often contained works of art, usually in the form of sculpture.<sup>38</sup>

Buildings constructed after the issuance of the “Guiding Principles for Federal Architecture,” renamed as “Standards for Federal Architecture” by GSA, were generally less ornate and monumental than those of previous decades but retained a formality through the use of symmetry and scale, which would not be as prevalent in public buildings constructed during the 1980s and 1990s.<sup>39</sup>

### GSA and Urban Renewal

The concept of context-sensitive design was one element of the urban renewal movement that began in the 1950s and continued into the 1960s. This trend significantly affected GSA designs. Government officials and planners throughout the nation strove to revitalize city centers through large-scale demolition and

35 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 36-37, 93.

36 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 48.

37 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 48-49.

38 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 51.

39 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 45, 62.

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reconstruction. GSA located some of its federal building projects in declining areas targeted for revitalization, hoping that private enterprise would follow on the heels of an influx of federal employees. Modern architects, including those contracted by GSA to design federal buildings, became cognizant of the importance of considering the relationships between new and old buildings, as well as existing and proposed landscape and circulation features. Massing, scale, setbacks, and materials were more carefully considered in terms of contextual harmony.<sup>40</sup>

Columbia, Richland County, South Carolina, 1950-1975

Urban renewal was a major impetus behind the construction of the Strom Thurmond Federal Building and U.S. Courthouse in Columbia, South Carolina. During the decades from 1950 into the 1970s, Columbia and Richland County saw a series of campaigns in an effort to improve the quality of local life. Such efforts included better schools, wider streets and paved roads to accommodate the growing use and numbers of automobiles, and other facilities, such as hospitals, parks, and basic urban services demanded by an ever-increasing population.<sup>41</sup> Programs sponsored by the New Deal had benefited streets, highways, schools, and public services, but maintenance and repair during World War II was inadequate or nonexistent.<sup>42</sup>

In 1951, Columbia established a municipal planning commission. By 1969, Governor Robert McNair had divided South Carolina into ten planning districts and created the Central Midlands Regional Planning Council, which included Columbia and Richland County, as well as Fairfield, Lexington, and Newberry counties.<sup>43</sup> This organization, which strived to ensure orderly growth while maximizing the quality of life for its residents, commissioned a series of studies, some of which covered several counties and towns.<sup>44</sup>

In 1969, Columbia paid \$50,000 for the most publicized of these studies conducted by the world-renowned Doxiadis Associates, Inc. urban planning group to make recommendations for the capital city's future.<sup>45</sup> The group urged that the area along the Congaree riverfront be developed into parks and high-rise apartment complexes. Under the Doxiadis plan, vehicular space was reduced to one-way lanes and a limited number of angular parking spaces in an attempt to make the roadway appear narrower, which the plan argued was an asset to downtown retail trade. In addition, the new traffic arrangement also prompted the reconstruction of sidewalks interspersed with trees, flowers, and brick designs. Overhead wiring and sidewalk utility poles were removed, new crossing signals installed, and floodlights placed along intersections. The overall effect was to give the business section an uncluttered, gardenlike appearance.<sup>46</sup>

40 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 74.

41 John Hammond Moore, *Columbia and Richland County: A South Carolina Community 1740-1990* (Columbia, South Carolina: University of South Carolina Press, 1993), 391.

42 Moore, *Columbia and Richland County: A South Carolina Community 1740-1990*, 400.

43 Moore, *Columbia and Richland County: A South Carolina Community 1740-1990*, 406.

44 John A. Montgomery, *Columbia, South Carolina: History of a City* (Woodland Hills, California: Windsor Publications, Inc., 1979), 141.

45 Jackie Perrone, "A Walk Along the River of Time," available from *South Carolina Magazine*, [www.southcarolina.com/articles/a-walk-along-the-river-of-time-43.htm](http://www.southcarolina.com/articles/a-walk-along-the-river-of-time-43.htm) (accessed 5 September 2008).

46 Montgomery, *Columbia, South Carolina: History of a City*, 141.

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While improvements and renovation under the Doxiadis plan changed the ground-level appearance of the city, the erection of skyscrapers heightened the skyline. The plan encouraged the construction of tall office buildings to house the various federal, county, and city functions in a centralized location for residents. As a result, new office buildings were constructed between the South Carolina State House and Columbia City Hall. These buildings included the South Carolina Citizens, Southern National, South Carolina National, and First National banks. The twelve-story Hotel Columbia, a local landmark, was demolished to make way for the nineteen-story Bankers Trust Tower. By 1979, the half-block Richland County Judicial Center, located on Main Street, was completed.<sup>47</sup>

### Early Planning for the Strom Thurmond Federal Building and U.S. Courthouse

The refurbishment of downtown businesses and buildings and the construction of new centralized office buildings were spawned by the recommendations set forth in the 1969 Dioxiadis plan. During this same time, the city sought a centralized complex within which to house various federal agencies.

In 1974, five years after the Dioxiadis plan, government officials announced plans for a federal office building and adjacent courthouse in Columbia's historic Seaboard Park. A centralized federal office building would consolidate all the federal agencies strewn throughout the Columbia area. Many of the agencies were located in private buildings, and the consolidation was anticipated to save at least \$500,000 annually in rental fees. The U.S. Courthouse would replace the badly overcrowded smaller courthouse located on Laurel Street behind the Columbia City Hall.<sup>48</sup>

Due to the anticipated cost savings of the consolidated complex, the need for the centralization of federal offices, and the overall benefits afforded by a newly constructed, centralized federal complex to the downtown revitalization of Columbia, the proposed new federal office building and courthouse was approved in 1974 under the administration of President Richard Nixon. The site adjacent to the 1952-1957 Veterans Administration Regional Office (VARO) Building, located on the corner of Assembly and Laurel streets, was chosen as the location for the new consolidated federal complex. Prior to the construction of the VARO Building, the site housed the five-unit Laurel Hill Motel complex.<sup>49</sup> Some of the buildings associated with the former motel complex were demolished in 1975 to make way for the new federal complex.<sup>50</sup> In 1975, prior to the receipt of any proposals or bids for construction on the new complex, federal officials decided to name the complex to honor Senator Strom Thurmond (1902-2003), who represented the citizens of South Carolina for almost fifty years.

On April 23, 1975, GSA distributed a request for proposals (RFP) for the architect and engineering design and construction of the "Courthouse, Federal Building, and Vehicle Maintenance Facility, Columbia, South Carolina." The RFP stipulated that the design of the courthouse and federal office building:

47 Montgomery, *Columbia, South Carolina: History of a City*, 142.

48 Anne Marshall, "New Federal Complex in City Will be Ready in Late 1978," *The Columbia Record*, (Columbia, South Carolina, 1 December 1977), 1-B.

49 Sanborn Map and Publishing Company, *Columbia, South Carolina* (New York: Sanborn Map and Publishing Company Limited, 1956; updated 1965).

50 Marshall, "New Federal Complex in City Will be Ready in Late 1978," 1-B.

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... provide for a reinforced concrete and/or structural steel frame structure on spread footings or special foundations with two basements, approximately 14 stories and penthouse, exterior architectural treatment to be compatible with the architecture of the area but with consideration for the total cost limitations, elevators, with private elevator for judges and prisoners; air conditioning; fluorescent lighting; vertical mail conveyor system; special equipment for handicapped persons such as drinking fountains, toilet fixtures, ramps, and self-opening doors; emergency generator; macerator; two finished District Courtrooms; special provisions for F.B.I., such as antenna base on roof; 24-hour air conditioning and security for certain areas; provide laboratory space for Department of Agriculture and Geological Survey; flat built-up composition roof; fallout protection will be provided in below ground areas; pedestrian bridge and/or tunnel from structure to adjacent parking (provide surface parking for 549 vehicles); and a separate vehicle maintenance facility.<sup>51</sup>

The total square footage of the courthouse and federal building was to be at least 415,243-square feet. The adjacent vehicle maintenance facility was estimated at 2,234 square feet. The total estimated construction contract award was not to exceed \$22,685,000.<sup>52</sup>

Approximately nineteen federal agencies were included in the RFP as tenants for the new federal complex in Columbia, South Carolina. The Department of Treasury, which was to occupy an estimated 50,900 square feet, and judiciary functions, which were to occupy 38,533 square feet, would occupy the most space in the building. The U.S. Justice Department and the U.S. Department of Agriculture were to occupy approximately 30,000 square feet each. Other tenants included but were not limited to GSA, the U.S. Department of Housing and Urban Development, the U.S. Department of Defense, and the U.S. Civil Service Commission.<sup>53</sup>

Strom Thurmond Federal Building and U.S. Courthouse, 1975-1979

In June 1975, the joint venture team of Marcel Breuer & Associates, North Carolina architect James C. Hemphill, Jr., and Davis & Floyd Engineers, Inc. submitted a design concept and proposal for the newly named Strom Thurmond Federal Building and U.S. Courthouse complex.<sup>54</sup> The Strom Thurmond Federal Building and U.S. Courthouse was one of the last designed by the famed architect Marcel Breuer before his retirement in 1976. The design of the office building and courthouse incorporated features of the Brutalist style of architecture, including rough, exposed exterior concrete walls, deeply recessed windows, and a weighty massiveness. Breuer also utilized the Modernist device by setting back the public lobbies in the federal building and using banks of windows in both buildings to create a dialog between interior and exterior space. The transition is almost seamless with no grade-change from the plaza into each lobby. In addition, the

51 Smithsonian Archives of American Art, "Collections Online: Marcel Breuer," Series 8.3.4 Strom Thurmond Federal Building and Courthouse, Columbia, South Carolina, <http://www.aaa.si.edu/collectiononline/breumarc/image261438.htm> (accessed 8 September 2008).

52 Ibid.

53 Ibid.

54 Smithsonian Archives of American Art.

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modernistic sense of building efficiency was also incorporated into the design. Architect James Hemphill, Jr. noted that the buildings were erected to be “highly energy conscious” with increased insulation and a minimum of glass. The brise soleils over the windows were designed to shade the glass; therefore, lessening the air conditioning load.<sup>55</sup>

By August 1975, the team was chosen by GSA to start work on the design of the new federal complex. The design, dated November 1975, was submitted by Marcel Breuer and Herbert Beckhard, Architects, James C. Hemphill, Jr., Architect, and Davis and Floyd Inc. Engineers. The design included a fifteen-story office tower and two-story courthouse, each with full basements and situated perpendicular and parallel to the existing VARO building, as well as a planned landscaped plaza. Trees, bushes, and grass panels were interspersed with poured-concrete sidewalks and benches throughout the site.

Construction commenced in September 1975 when excavation and demolition of the existing buildings began. The anticipated completion date was originally set as October 1977. However, construction fell behind schedule, and costs skyrocketed due to what the contractors believed to be “bureaucratic bungling, gross mismanagement and a wasteful federal government,” while GSA attributed the delay primarily to “contractors’ slow progress and performance, inclement weather, and scope changes.”<sup>56</sup>

The construction of the federal complex was the first GSA project in the Southeast Sunbelt region to use a “phased construction” approach, which meant that different phases of the building were awarded to different contractors, therefore, essentially making GSA the prime contractor instead of an outside firm. The advantage to this approach is that a project can be started sooner by beginning various construction phases before the entire design is completed. However, the disadvantage is that critical coordination problems can result, and many blamed this phased approach for the early delays in construction and costliness of redesign.<sup>57</sup>

In addition, despite the international acclaim of Marcel Breuer, many criticized the design of the buildings. According to the local newspaper, a federal judge called the new courthouse a “fiasco” in both structure and interior design as none of the courtrooms were large enough for a trial involving numerous defendants.<sup>58</sup> Furthermore, a seven-story adjacent parking facility was originally designed and intended to be located on the south side of Laurel Street. However, public opposition and the inability to secure a right-of-way halted construction. Consequently, the staircase to the south of the Strom Thurmond Federal Building terminates at a concrete wall, which was originally intended to be an underground pedestrian tunnel.<sup>59</sup>

The complex continued to receive mixed receptions as it neared completion in 1979 and costs approached \$29.3 million, over three-million-dollars more than the original appropriation amount. The local press declared the building “GSA’s Dream Building-‘Nightmare Come True’.”<sup>60</sup> According to the July 26, 1979 article in *The Columbia Record*, “the federal government’s new office tower and adjacent courthouse designed...to be a

55 Marshall, “New Federal Complex in City Will be Ready in Late 1978,” 1-B.

56 Holly Gatling, “Federal Building’s Story: Behind Schedule, Over Cost,” *The State* (Columbia, South Carolina, 27 June 1979), 1-A.

57 Stucker, “GSA’s Dream Building—Nightmare Come True.”

58 Ibid.

59 Ibid.

60 Ibid.



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showpiece in the state, have been plagued by everything from rats to cost overruns.”<sup>61</sup> According to the newspaper article, the problems faced by the federal complex were “legion” and included various redesigns, change orders, and increased security measures.<sup>62</sup> In addition, the two penthouse suites on the top floor expressly designed for the state’s two senators were only to be occupied by Senator Thurmond. Senator Ernest F. Hollings notified GSA early in 1979 that he wanted to remain on the first floor, as originally intended, in order to be “more accessible” to his constituents. The penthouse offices designed for Hollings would therefore remain vacant until a “suitable tenant” would be found.<sup>63</sup>

However, by the time the first federal employees moved into the office building in late June 1979, some regarded the federal complex as a “beautiful building that is meeting the housing needs of most of the [federal] agencies in Columbia within the dollars appropriated by Congress.”<sup>64</sup> Several months later, the enlargement of the courtrooms in the adjacent U.S. Courthouse was complete and soon thereafter, the courts began to hold session in the building.

Architect Marcel Breuer<sup>65</sup>

Marcel Lajos Breuer was born on May 21, 1902, in Pecs, Hungary, to Jacques Breuer, a physician, and Franciska Breuer. After graduating from his local high school in 1920, Breuer received a scholarship to study art in Vienna, Austria. Breuer subsequently left the Art Academy and instead sought work in the studio of a Viennese architect.

In 1921, Breuer departed Austria for Weimar, Germany after hearing about the Bauhaus school established and directed by Walter Gropius in 1919. The school combined the teaching of the pure arts with training in functional technology and became the European center of Modernist design throughout the 1920s. Breuer received a Master’s degree from the Bauhaus in 1924 and continued his studies in Paris, France. In 1925, Breuer returned to the school, which had been relocated to Dessau, Germany, as master of the carpentry workshop. Gropius subsequently commissioned Breuer to design the interiors of the new Bauhaus buildings. Breuer designed his first tubular steel chair after he was inspired by the sleek handlebars of his new bicycle. Named the Wassily chair after Breuer’s friend, Wassily Kandisky, the chair and dozens of other Breuer’s furniture designs were mass-produced by the Thonet Brothers in Germany.

In 1928, Breuer again left the Bauhaus to begin a private architecture practice in Berlin, Germany, where he emphasized prefabricated housing and the use of concrete as a building material. Breuer operated his practice for three years, during which he designed various houses, as well as a hospital, throughout Germany. Breuer closed his office in 1931 due to the deteriorating economic and political conditions in Germany. In 1933, the

61 Ibid.

62 Ibid.

63 Ibid.

64 Garvin T. Dreger, 1979 U.S. General Services Administration Director of Construction of Southeast Sunbelt Region, as quoted in Stucker’s aforementioned July 26, 1979 article.

65 The following is taken from Smithsonian Archives of American Art, “Collections Online: Marcel Breuer,” <http://www.aaa.si.edu/collectionsonline/breumarc/index.cfm/fuseaction/Main.Overview> (accessed 11 February 2008), except where noted.

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increasing power of the Nazis forced the Bauhaus to close and many of its architects, including Breuer, fled Germany. From 1935 until 1937, Breuer resided in London.

In 1937, Breuer accepted a position to teach architecture at the School of Design at Harvard University alongside his former mentor, Walter Gropius. Among his students were Edward Larrabee Barnes, Ulrich Franzen, Philip Johnson, I.M. Pei, and Paul Rudolph.

In 1946, Breuer moved to New York City, where he established Marcel Breuer & Associates. During the early years of his career, Breuer favored the International style of architecture, characterized by its rectangular forms and extensive use of glass. In the early 1950s, Breuer began utilizing the sculptural and expressive qualities of concrete. Breuer started designing buildings that blended both the unadorned exposed concrete found in Brutalist architecture with soaring forms that characterized the Expressionistic style.

In 1953, Breuer was commissioned to design, in collaboration with several other architects, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) World Headquarters in Paris, which helped solidify Breuer as a world-renown architect. With the IBM Research Center in La Gaude, France, completed in 1961, Breuer started to experiment with modular precast elements that were both structural and sculptural.

Between 1963 and 1964, Herbert Beckhard, Murray Emslie, Hamilton Smith, and Robert F. Gatje became partners in Marcel Breuer and Associates, which signaled not only the growth of Breuer's office but the increase in commissions throughout the world. Breuer also operated a branch in Paris to handle work in seven European countries.<sup>66</sup> Between 1965 and 1973, Marcel Breuer and Associates received many diverse commissions for a wide variety of functions throughout the world, including the Baldegg Convent in Lucerne, Switzerland; Bryn Mawr School for Girls in Baltimore, Maryland; and the State University of New York Engineering Complex in Buffalo, New York. Breuer also continued to design residences, including the second Gagarin House in Litchfield, Connecticut and the Saier House in Glanville-Calvados, France.

Working within the Modernist ideal, Breuer witnessed how the Brutalist trend of architecture responded to the nearly ubiquitous use of glass curtain wall construction for buildings in the 1960s. Under the Brutalist approach, architects embraced economy in construction, energy efficiency, and an enthusiastic use of exposed concrete, a material which had formerly been largely used for structural purposes only, not as a finish or decorative treatment. The use of brise-soleils over the windows in the Strom Thurmond Federal Building and U.S. Courthouse characterizes this new use of concrete.

In 1968, Breuer won the American Institute of Architect's (AIA) Gold Medal award, the highest award given by the prestigious organization. In that same year, he also won the first Jefferson Foundation Medal that cited him "among all the living architects of the world as excelling all others in the quality of his work."<sup>67</sup> In 1973, he was recognized by New York's Museum of Modern Art, where his work was shown at their first-ever single architect exhibit. In 1981, the museum again honored him as one of the twentieth-century's five most influential architects.

<sup>66</sup> Marcel Breuer Website, "Marcel Breuer: Biography," <http://www.marcelbreuer.org/Biography.html> (accessed 8 September 2008).

<sup>67</sup> Ibid.

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Breuer's failing health forced him to move from his house in New Canaan, Connecticut into Manhattan in 1972 so that he could easily commute to his office. In August 1975, Marcel Breuer and Associates received the commission to design the Strom Thurmond Federal Building and U.S. Courthouse in Columbia, South Carolina. However, only a year after construction on the complex began, Marcel Breuer's declining health forced him to retire from his practice. On his personal stationary, on March 2, 1976, Breuer wrote to his firm, "It is not easy for me to make this announcement. I have retired from the office as of March 1<sup>st</sup> 1976."<sup>68</sup> Oversight of the completion of the Strom Thurmond federal complex fell to his partner, Herbert Beckhard. The name of Breuer's firm changed from Marcel Breuer and Associates to Marcel Breuer Associates and later to MBA/Architects and Planners.<sup>69</sup>

Marcel Breuer died on July 1, 1981 in New York City at the age of seventy-nine. Breuer is regarded as one of the world-renowned Modern Masters, known for his work in Brutalist and Expressionistic styles. With commissions in Switzerland, France, Venezuela, and Holland, his work includes such landmarks as the UNESCO Headquarters in Paris, France (1953-1958) and the U.S. Embassy in The Hague (1958). Breuer is noted in the United States for his design of the Whitney Museum of American Art (1966), the U.S. Housing and Urban Development headquarters building in Washington, D.C. (1963-1968), the Third Power Plant and Visitor's Center at Grand Coulee Dam (1968-1977), and the Strom Thurmond Federal Building and U.S. Courthouse (1975-1979), as well as numerous houses, university, religious, and office buildings.

### Architect Herbert Beckhard<sup>70</sup>

Herbert Beckhard was born in New York City in 1926 and grew up on Long Island. Following his graduation from Pennsylvania State University in 1949, Beckhard attended the Princeton University Graduate School of Architecture, where he earned his Masters of Fine Arts degree. In 1951, Beckhard began working with Bauhaus Master Marcel Breuer in New York. He became Breuer's design collaborator and, in 1964, his business partner.

In an association lasting twenty-eight years, Beckhard and Breuer designed many notable and award-winning government buildings, churches, and homes, such as the Robert C. Weaver Federal Building, which serves as the headquarters for the U.S. Department of Housing and Urban Development, and the Hubert Humphrey Building in Washington, D.C.; the University of Massachusetts Campus Center in Amherst; the St. Francis de Sales Church in Muskegon, Michigan; and the Koerfer House in Ascona, Switzerland.

Upon Breuer's retirement in 1976, Beckhard oversaw the completion of the Strom Thurmond Federal Complex. In 1982, six years after Breuer's retirement, Herbert Beckhard joined with former senior associate of Marcel Breuer and Associates, Frank Richlan, and formed Herbert Beckhard Frank Richlan & Associates. Beckhard continued his practice for the next two decades.

68 Isabelle Hyman, *Marcel Breuer, Architect: The Career and Buildings* (New York: Harry N. Abrams, Inc., 2001), 165.

69 Hyman, *Marcel Breuer, Architect: The Career and Buildings*, 137.

70 American Institute of Architects, New York Chapter, "In Memoriam: Beckhard and Richlan," eOCULUS Magazine, <http://www.aiany.org/eOCULUS/2003/2003-10-01.html#memoriam> (accessed 5 September 2008).

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On September 11, 2003, Herbert Beckhard died at the age of seventy-seven in Glen Cove, New York, after suffering complications from a fall. Beckhard died just thirteen hours after his business partner, Frank Richlan, who had died the previous day of cancer.

### Architect James C. Hemphill, Jr.<sup>71</sup>

James C. Hemphill, Jr. (1920 - 2009) was contracted by Marcel Breuer and Associates to assist in the design and construction of the Strom Thurmond Federal Building and U.S. Courthouse complex. Hemphill's office base in Charlotte, North Carolina made him more readily available than Breuer and Associates, who were based in New York City, New York, to assist in any on-site issues that arose throughout the design and construction process.

James C. Hemphill, Jr. earned his architecture degree from Clemson University. Upon graduation, he served as an apprentice to his father, also an architect. In 1952, Hemphill, Jr. joined Odell Associates and served as principal associate until 1970 when he founded Hemphill Associates.

Aside from his work for Marcel Breuer and Associates in the design of the Strom Thurmond Federal Building and U.S. Courthouse, Hemphill, Jr. led the effort to establish the sixteen-division format of specifications indexing that is still presently used in the construction industry.<sup>72</sup> Hemphill, Jr. also authored several publications, including *Glossary of Architectural Terms* for students at Clemson University and the *New American Institute of Architects Filing System and Uniform System*.

A member of the AIA, Hemphill, Jr. also boasts a long leadership in a variety of committees and organizations. He played a lead role in establishing the Charlotte Section of AIA North Carolina. He has also served as president of the Charlotte Section, president of the AIA North Carolina, president of the Charlotte Civitan's Club, and president of the North Carolina Board of Architecture. Hemphill, Jr. also was bestowed with one of the AIA's highest honors, election into the College of Fellows. He chaired a variety of committees, including the AIA North Carolina Programs Committee, Public Relations Committee, and By-Laws Committee. He also served as a continuing lecturer to the professional practice classes at Clemson University for over ten years.

In 2002, James C. Hemphill, Jr. received the William Henley Deitrick Medal for Service from the North Carolina Chapter of the AIA. The award is presented annually to a North Carolina architect who performs extraordinary service to the chapter, profession, and/or to his or her community. Hemphill Associates Inc. continues as an accredited architectural firm in Charlotte, North Carolina. Until shortly before his death, James C. Hemphill, Jr., remained active in design and volunteering his time to mentor students of architecture, architectural apprentices, and professionals.

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71 The following is taken from American Institute of Architects, North Carolina Chapter Website, "James C. Hemphill, Jr. Recipient of William Henley Deitrick Medal," [www.aianc.org](http://www.aianc.org) (accessed 9 September 2008).

72 This format of indexing helped to organize construction projects in a simple manner. The divisions include: General Requirements, Site Construction, Concrete, Masonry, Metals, Wood and Plastics, Thermal and Moisture Protection, Doors and Windows, Finishes, Specialties, Equipment, Furnishings, Special Construction, Conveying Systems, Mechanical, and Electrical.

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### Brutalism<sup>73</sup>

The Strom Thurmond Federal Building and U.S. Courthouse is a stark but sophisticated example of the Brutalist style of architecture. The federal complex was one of the last projects completed by the firm of Modern Master Architect Marcel Breuer (1902-1981), who utilized Modern-era styles, including Brutalism, in his public, civic, religious, and domestic projects. While stylistic terminology is still evolving for Modern-era buildings of the 1950s, 1960s, and 1970s, and some historians do not adhere strongly to the use of stylistic labels to describe buildings of this era, Brutalism is one of the four stylistic terms of the Late Modern era that is in widespread use.<sup>74</sup>

Brutalism developed in the 1950s in England and is often accredited to Peter and Alison Smithson. Completed in 1954, the Smithsons designed the secondary school in Hunstanton, Norfolk, England, which is considered by many historians to be the first Brutalist-style building. The frank exposure of the electrical conduits, plumbing, and other services, as well as the austere steel-and-glass frame gives the building a skeletal appearance that lacks grandiose ornamentation. The starkness and skeletal look of the building led to the first appearance of the term “brutal” in reference to an architectural style. Soon thereafter, other examples of Brutalist-style architecture, first called “New Brutalism,” appeared in designs by world-renown architect Le Corbusier and emerged in America in 1963 at the hands of architect Paul Rudolph and his design for the Art and Architecture Building at Yale University.<sup>75</sup> Under the Brutalist approach, architects embraced economy in construction, energy efficiency, and an enthusiastic use of exposed concrete, a material which had formerly been largely used for structural purposes only, not as a finish or a decorative treatment.

The adjective “brutal” as applied to this architectural style is simply descriptive in meaning: blocky, strong, massive, and not given to ostentatious and frivolous ornament. The Brutalist style uses heavy, unadorned, rough forms. Brutalist buildings possess an appearance of weight and massiveness when compared to other styles of the Modern era. Windows are deeply recessed instead of flush with the exterior walls of the building. Rough-surfaced, exposed concrete is the favored material for exterior walls and finishes. Broad, expansive wall surfaces, often in a combination of voids and solids giving the walls an “egg-crate” appearance, are also typical of Brutalist buildings.<sup>76</sup>

Although the Brutalist movement was largely dead by the mid-1980s, having largely given way to the styles of Structural Expressionism and Deconstructivism, it has experienced an updating of sorts in recent years. Many of the rougher aspects of the style have been softened in newer buildings, with concrete façades often being sandblasted to create a stone-like surface, covered in stucco, or composed of patterned, pre-cast elements.

### Strom Thurmond Federal Building and U.S. Courthouse, 1979-2014

<sup>73</sup> Although the origins of the term “Brutalism,” are not reliably attested, most architectural historians believe that the term comes from an adaption of the French phrase *beton brute* (rough concrete), used to describe the material qualities of many European buildings constructed after World War II; R. Stephen Sennott, Editor, *Encyclopedia of 20<sup>th</sup>-Century Architecture* (New York: Fitzroy Dearborn, 2004); 180.

<sup>74</sup> Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 14.

<sup>75</sup> Marcus Whiffen, *American Architecture since 1780: A Guide to the Styles* (Cambridge Massachusetts: MIT Press, 1993), 281-283.

<sup>76</sup> Whiffen, *American Architecture since 1780: A Guide to the Styles*, 279.

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Despite the cool reception at the completion of the Strom Thurmond Federal Building and U.S. Courthouse, employees began moving into the office building in June 1979. The first floor included the public lobby and additional agency offices. The offices of the U.S. Department of Health, Education, and Welfare, U.S. Department of Interior, Department of Housing and Urban Development, and Department of Defense occupied various floors throughout the building. Other federal agencies that held offices in the building included the U.S. Department of Commerce, U.S. Department of Transportation, Interstate Commerce Commission, U.S. Department of Justice, Federal Railroad Commission, Department of the Treasury, Federal Energy Administration, Small Business Administration, and GSA. The Department of Agriculture occupied the entire ninth and tenth floors of the building, and Senator Strom Thurmond occupied his office on the fifteenth, or penthouse, floor. The courthouse contained additional storage space for the various federal agencies housed in the adjacent federal building, as well as the courtrooms, judges' chambers, lawyers' offices, and offices for the U.S. Marshals Service.<sup>77</sup>

The design and construction of the federal complex was by the joint venture of Davis and Floyd Engineering, Inc., a Pennsylvania-based engineering firm, James C. Hemphill, Jr., a North Carolina Architect, and the famed architectural firm of Marcel Breuer and Associates in New York City. The 1979 interior finishes included the glazed, polished and unpolished brick that covers portions of the floors and interior walls, concrete coffered ceilings, built-in granite block directory, water fountains, and trash receptacles as well as the benches and ashtrays in the courthouse building, and the massive concrete columns in the public lobby of the federal building. All of these interior features evoke the Modern spirit of the complex as intended by architects Marcel Breuer and Herbert Beckhard.<sup>78</sup>

In a letter dated 17 November 1979 from Marcel Breuer and Associates, Herbert Beckhard suggested to GSA that "a sculpture in the main plaza at its northwest corner should be included...this piece will do much to activate the plaza...[and] a large tapestry at the south wall of the office building lobby should be included in the art work program."<sup>79</sup> Beckhard also suggested that the tapestry be done by Marcel Breuer who is "now retired from the practice of architecture, allowing his immense creative talents to surface in this new direction."<sup>80</sup> In 1979, GSA commissioned a sculpture as part of its Art in Architecture program to be placed in the plaza of the Strom Thurmond Federal Building and U.S. Courthouse. Barbara Neijna, a Florida-based artist, was chosen to design the sculpture. Neijna created *Right Turn on White*, a large-scale, twelve-by-twenty-six foot, aluminum sculpture, painted white. The sculpture was installed in the courtyard in July 1979. According to Neijna, she wanted to create "an implied understanding of being contained in an expanded reality of interior and exterior

<sup>77</sup> Davis & Floyd Engineers, Marcel Breuer and Associates, James C. Hemphill, Jr. 1976.

<sup>78</sup> U.S. General Services Administration, "Strom Thurmond Federal Building and U.S. Courthouse, Columbia, South Carolina," Historic Buildings Brochure, available from <http://www.gsa.gov/portal/ext/html/site/hb/method/post/category/25431> (accessed 30 August 2010).

<sup>79</sup> Herbert Beckhard, letter to Mr. James Eason, U.S. General Services Administration, 17 November 1976, accessed from Smithsonian Archives of American Art, "Collections Online: Marcel Breuer," Series 8.3.4 Strom Thurmond Federal Building and Courthouse, Columbia, South Carolina, <http://www.aaa.si.edu/collectiononline/breumarc/image261438.htm> (accessed 8 September 2008).

<sup>80</sup> Ibid.

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space” and that the sculpture was created “to humanize the government.”<sup>81</sup> At the installation of the sculpture, Don Thalacker, chairman of GSA’s Art in Architecture commission in 1979 professed, “I think the people in Columbia deserve the best, and Barbara Neijna is the best.”<sup>82</sup>

However, the sculpture soon met with public outcry once the \$65,000 cost of the sculpture was revealed. Approximately two-hundred protestors filed past the sculpture on Sunday, August 26, 1979, after an article announced its final price tag. Consequently, “angry taxpayers spray-painted gold squiggles on the stark white structure.” Once the initial outcry subsided, the paint squiggles were subsequently removed, and no further damage was reported.<sup>83</sup> *Right Turn on White* retains its original location on the plaza between the northeast corner of the Strom Thurmond Federal Building and the southwest corner of the U.S. Courthouse.

A second piece of artwork for the federal complex was also commissioned by the Art in Architecture program. Marla Mallet, an Atlanta-based artist and weaver, created *E Pluribus Unum*, which was hung on the eastern corridor wall of the U.S. Courthouse in 1979 (not the south wall of the federal building as originally suggested by Marcel Breuer and Associates). The wool and rayon textile, which cost approximately \$25,000 and did not apparently meet public criticism, consisted of twelve vertical hand-woven panels connected by bundles of fibers in a varied pattern. The textile was removed in 1998 and stored due to pest infestations and environmental concerns. The textile remains in storage.

From 1979 until 2003, the Strom Thurmond Federal Building and U.S. Courthouse continued to house the various federal agencies and primary federal, magistrate, and bankruptcy court functions for Columbia, South Carolina. Senator Strom Thurmond, the complex’s namesake, held offices there from its completion date in 1979 until his retirement from the U.S. Senate in 2003.<sup>84</sup>

In 1998, plans were in motion to erect a larger courthouse building adjacent to the Strom Thurmond federal complex. A \$30.1 million courthouse complex named after South Carolina’s first African-American Federal Judge Matthew J. Perry, Jr. was completed in late 2002. The large courthouse was erected along Richland Street, to the northwest of the Strom Thurmond federal complex. Consequently, in 2003, the U.S. Courts, U.S. Marshals Service, and ancillary offices vacated the Strom Thurmond U.S. Courthouse and moved into their new quarters in the Matthew J. Perry, Jr. U.S. Courthouse.<sup>85</sup>

The Department of Housing and Urban Development, Social Security Administration, and the Internal Revenue Service are the largest tenants in the Strom Thurmond Federal Building. In addition, other tenants include the Department of Agriculture, GSA, U.S. Drug Enforcement Agency, U.S. Immigration and Customs Enforcement and U.S. Trustee Program. Consequently, throughout the late twentieth-century and into the

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81 Christie Derrick, “What is 12-By-26 Feet, 7,000 pounds, White, and costs \$65,000?” *The Columbia Record* (Columbia, South Carolina, 26 August 1979), 1-B.

82 Ibid.

83 Holly Gatling, “Vandals Protest \$65,000 Sculpture,” *The State* (Columbia, South Carolina, 28 August 1979), 2-B.

84 It is unknown how often Senator Thurmond occupied his Columbia, South Carolina office, since most of his time was spent in Washington, D.C.

85 William Lewis Burke and Belinda Gergel, editors, *Matthew J. Perry: The Man, His Times, and His Legacy* (Columbia, South Carolina: University of South Carolina Press, 2004) 135-136.

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twenty-first century, the Strom Thurmond Federal Building continues to undergo interior alterations due to the continued and changing use of the building.

The U.S. Courthouse has been primarily vacant since the courts and U.S. Marshals Service moved to the Matthew J. Perry, Jr. U.S. Courthouse in 2003, until a further use is found. Probation services retain offices in a portion of the first floor. The courthouse retains many of the original modern interior finishes and details.

Senator Strom Thurmond<sup>86</sup>

Senator James Strom Thurmond was the longest-serving member of the U.S. Senate and served the residents of South Carolina for almost fifty years. Senator Thurmond is perhaps one of the most revered South Carolina natives. The state hosts over twenty-three different entities named in honor of the former Senator, including the federal complex, Strom Thurmond High School in Edgefield, Strom Thurmond Mall in Columbia, Strom Thurmond Highway, and the Strom Thurmond Institute of Government and Public Affairs at Clemson University.<sup>87</sup>

James Strom Thurmond was born on December 5, 1902 in Edgefield, South Carolina. The son of a judge, Thurmond graduated from Clemson College (now University) in 1923 with a horticulture degree. While farming and teaching in his hometown, Thurmond studied law under his father and passed the South Carolina bar in 1930. In his native Edgefield, Thurmond served as city and county attorney before being elected to the South Carolina state senate in 1932.

During World War II, Thurmond, a U.S. Army Reserve Officer, landed in France on D-Day with the 82<sup>nd</sup> Airborne Division. Thurmond emerged from the war as a highly decorated lieutenant colonel. He retired from the U.S. Army Reserves in 1960 as a major general.

From 1947 until 1951, Thurmond served as Governor of South Carolina. During the 1948 elections, Thurmond objected to the nomination of President Harry S. Truman by the National Democratic Party. Consequently, Thurmond ran as the Presidential candidate of the States Rights' Democratic Party (nicknamed "The Dixiecrats") on a pro-segregationist platform. Thurmond won four southern states including Alabama, Louisiana, Mississippi, and South Carolina during his unsuccessful presidential candidacy.

In September 1954, following the death of Senator Burnet Maybank, the South Carolina Democratic party selected Edgar Brown as his replacement arguing that there was insufficient time before the election to hold a primary. Thurmond challenged Brown and in November became the first—and only—U.S. Senator to be elected by a write-in vote. Thurmond resigned from his position on April 4, 1956 in fulfillment of a campaign promise and was re-elected that same year, therefore filling the vacancy caused by his own resignation.

<sup>86</sup> The following is from Clemson University, "Strom Thurmond Biography," available from <http://www.strom.clemson.edu/strom/bio.html> (accessed 14 July 2006), except where noted.

<sup>87</sup> Jack Bass and Marilyn Thompson, *Ol' Strom: An Unauthorized Biography of Strom Thurmond* (Columbia, South Carolina: University of South Carolina Press, 2003) 309.



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Senator Thurmond was re-elected to the U.S. Senate seven more times. As Senator, Strom Thurmond served on a number of important committees, including Armed Services, Judiciary and Veterans Affairs. Thurmond holds the record for the longest filibuster in Senate history when he spoke against the 1957 civil rights bill for twenty-four hours and eighteen minutes. Senator Thurmond's stance on segregation was one he later abandoned. In 1964, he switched to the Republican Party and aided Barry Goldwater in his unsuccessful bid for the Presidency against Lyndon B. Johnson.

On December 5, 2002, Senator Strom Thurmond turned one-hundred-years old. Former Senate Majority leader, Bob Dole, regarded Thurmond as the "patriarch" of the Senate and called him a "man who has honored us through his friendship and his extraordinary example of service." Thurmond retired from the U.S. Senate at the end of his term, which became official in January 2003, and returned to South Carolina. Senator Strom Thurmond died just six months later on June 26, 2003, in his hometown of Edgefield, South Carolina.

### Sculpture Artist Barbara Neijna<sup>88</sup>

Barbara Neijna, who designed the *Right Turn on White* sculpture in the Strom Thurmond federal complex plaza, was born in Philadelphia in 1937. She received her education from the Philadelphia Museum's School of Art, Syracuse University, and the Academia di Belli Arte Di Brera in Milan, Italy. She was awarded the competitive art scholarship from Syracuse University, the Philadelphia Board of Education Scholarship, the Louis Comfort Tiffany Traveling Fellowship, and numerous other awards, as well.

Based in South Florida since 1962, Neijna taught at the University of Miami, New School of Fine Arts in Miami, and the Fort Lauderdale Museum of Art. She has since produced a large body of sculpture from small wall-mounted objects to monumental free-standing forms, such as *Right Turn on White*. Her prominent public installations are found in Philadelphia, Atlanta, Miami, Fort Lauderdale, Tallahassee, and Palm Springs. In 1996, the Center for the Fine Arts in Miami held an exhibition of her "interior landscapes." In February 2000, Neijna was selected to design seating for the new 13<sup>th</sup> Street Park on Washington Avenue in St. Louis, Missouri as well as the flooring, wall surfaces, and seating for the Miami International Airport.

### Tapestry Artist Marla Mallett<sup>89</sup>

Marla Mallett, who designed the *E Pluribus Unum* tapestry that hung in the U.S. Courthouse Building from 1979 until 1998, is an author, textile researcher, lecturer, fiber artist, and former university professor. She received her education from the University of Iowa and taught fiber arts classes at St. Cloud University in Minnesota and at the Atlanta University Center Colleges in Georgia. For over twenty years, Ms. Mallett operated a weaving studio, focusing on the structural design. Her commissions typically included large commissioned wall hangings, such as *E Pluribus Unum*, for public and private buildings. Her fiber artwork, featured in various city, state, regional, and national exhibitions, won numerous awards. In 2003, she received

<sup>88</sup> City of St. Louis Website, "Artist Selected for Public Art Project on Washington Avenue," St. Louis Development Corporation Press Releases 28 February 2000, <http://stlcin/missouri.org/release/getpressdetails.cfm?Auto=204> (accessed 8 September 2008).

<sup>89</sup> U.S. General Services Administration, "Marla Mallett: E Pluribus Unum, 1979." Unpublished documentation on file at the Southeast Regional Office, Atlanta, Georgia.

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the Quatrefoil Award, an award that recognizes outstanding contributions to the field of carpet and textile literature, for her book, *Woven Structures: A Guide to Oriental Rug and Textile Analysis*. Ms. Mallett resides in Atlanta, Georgia, where she sells antique, tribal, and ethnic textiles.<sup>90</sup>

### Significance Evaluation and Integrity

#### *Evaluation*

The National Register of Historic Places eligibility of the Strom Thurmond Federal Building and U.S. Courthouse have been evaluated under the standards for exceptional importance set forth in the National Register Bulletin *Guidelines for Evaluating and Nominating Properties That Have Achieved Significance Within the Last Fifty Years*. Particular application has been made of National Register Criterion C, i.e., qualities of significance that “embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a distinguishable entity whose components may lack individual distinction.” GSA’s *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 1960s, and 1970s* and its corresponding Eligibility Assessment Tool for GSA Modernist Buildings assisted in evaluating this federal complex of the relatively recent past.

The Strom Thurmond Federal Building and U.S. Courthouse complex is exceptionally important as a notable local representation of the Brutalist style of architecture and as the work of Modern Master Marcel Breuer and is significant under Criterion C.

In this analysis, multiple sources were taken into full consideration. These include:

- Comprehensive analysis of GSA’s Modern federal buildings according to the published *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 1960s, and 1970s*;
- Reviewing the body of work of architect Marcel Breuer and his collaboration with architect Herbert Beckhard and most notably the place of the Strom Thurmond Federal Building and U.S. Courthouse in the nationwide collection of federal buildings designed by both Breuer and Beckhard;
- Comparatively analyzing other properties listed in the National Register or designated as National Historic Landmarks for their association with the work of a master and their representation or notable exemplification of a type, period, or method of construction;
- Reviewing other properties listed in the National Register under Criterion Consideration G as exceptions to the standard fifty-year rule;
- Completing extensive documentary research into primary and academically sound sources; and
- Examining academic papers and other written interpretation specific to the evaluation of National Register eligibility for properties that have achieved significance in the recent past.

### Exceptional Importance Evaluation under Criterion Consideration G

According to the National Register of Historic Places Bulletin entitled *Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*, the National Register

<sup>90</sup> Marla Mallett, “Marla Mallett: Textiles and Tribal Oriental Rugs,” [www.marlamallett.com/index](http://www.marlamallett.com/index) (accessed March 8, 2010).

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recommends assessing properties that have achieved significance within the past fifty years according to several standards.

### Historic Context

The long-term impacts of some events in American history may take years to come to fruition or to be fully understood, thus supporting the logic of the National Register's generally accepted passage of a period of fifty years for the nomination of properties. Despite the relatively recent body of work by Modern Master Marcel Breuer, his designs and buildings were immediately regarded with high esteem and praise.

GSA's *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 1960s, and 1970s* has placed the Modern-era federal buildings within the context of the era and the broader context of federal building programs throughout the twentieth century. The term "Modern" has been used to describe various twentieth-century movements that combine functionalism with aesthetic ideals that reject historical precepts and styles. Brutalism is one of four widely accepted styles within the Modern era that includes set character-defining features as found in *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 1960s, and 1970s* and Marcus Whiffen's *American Architecture since 1780: A Guide to the Styles*. Consequently, the Strom Thurmond Federal Building and U.S. Courthouse could be placed within a historic context for Modern Master Marcel Breuer and the Brutalist architectural style.<sup>91</sup>

### Scholarly Evaluation

In recent years, scholarship focusing on Modern-era architecture and Modern Master Marcel Breuer in the United States has grown tremendously. GSA's *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 1960s, and 1970s* provided a valuable context for placing the Strom Thurmond Federal Building and U.S. Courthouse within the context of the federal building program of the 1970s. The book included a discussion of the Strom Thurmond Federal Building and U.S. Courthouse as a case study. Utilizing the criteria outlined in the GSA Eligibility Assessment Tool included in the *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 1960s, and 1970s*, GSA's assessment of the complex uncovered the involvement of Modern Master Architect Marcel Breuer in the design of the complex, which is an exceptional representation of the Brutalist style in Columbia.<sup>92</sup>

In addition, Marcel Breuer and his works have been the subject of many scholarly studies since Peter Blake's 1949 study for the New York Museum of Art entitled, "Marcel Breuer: Architect and Designer." More recently, Isabelle Hyman's *Marcel Breuer, Architect: The Career and Buildings* provided the first near-comprehensive study of Breuer's architectural works. Throughout his fifty-year career, Marcel Breuer received dozens of architectural honors and awards and was regarded as a monumental figure among modern architects.

### Time

Time is another compelling aspect involved in evaluating the exceptional importance of the Strom Thurmond Federal Building and U.S. Courthouse. As stated in the National Register Bulletin *Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*, "the more recently a

91 Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 12-13.

92 Robin and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, 47.

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property has achieved significance, generally the more difficult it is to demonstrate exceptional importance.” The Strom Thurmond federal complex derives its significance from its architectural merit and was designed thirty-nine years before the time of the current evaluation at the end of the career of Marcel Breuer, who retired in 1976, a year after the first design of the complex. Because the Brutalist style was first introduced over fifty years ago, in 1949, and because the work of Marcel Breuer extends well over fifty years ago, the assessment of exceptional importance is relatively uncomplicated because adequate time has passed to allow the Brutalist architectural style and the work of Modern Master Architect Marcel Breuer to be placed in the historic continuum of the architectural styles and works.

### **Comparative Evaluation of the Significance of a Property**

The Strom Thurmond Federal Building and U.S. Courthouse is the only federal complex in South Carolina to be designed by Modern Master Architect Marcel Breuer and his design collaborator, Herbert Beckhard. Furthermore, the federal complex is the only federal complex within the state’s capital city of Columbia to be designed and constructed in the Brutalist architectural style. The design of the office building and courthouse incorporates features of the Brutalist style of architecture, including rough, exposed exterior concrete walls, deeply recessed windows, and a weighty massiveness. The windows are deeply recessed instead of flush with the exterior walls of the building. Broad, expansive wall surfaces in a combination of voids created by the window openings brise soleils give the walls an “egg-crate” appearance—a characteristic often found in Brutalist architecture.

The Strom Thurmond Federal Building and U.S. Courthouse complex shares similarities with many of Breuer’s more well-known government, civic, and office buildings. The exterior walls of the Department of Housing and Urban Development (HUD) Headquarters in Washington, D.C. (1965-1968) and the Department of Health, Education, and Welfare (HEW) Headquarters (Hubert H. Humphrey Federal Building, 1972-1976), both designed by Breuer and Beckhard, have exterior walls made of interlocking load-bearing pre-cast concrete panels, into which are set windows featuring brise soleils, similar to the exterior appearance of both the Strom Thurmond Federal Building and U.S. Courthouse. Also like the Strom Thurmond Federal Building and U.S. Courthouse buildings, the ground floor of the HUD Headquarters and the HEW Headquarters buildings are set back behind columns, which form a deeply-recessed arcade around the buildings.

### Architecture

The conclusion of this intensive evaluation is that the Strom Thurmond Federal Building and U.S. Courthouse complex is significant under Criterion C in the area of architecture and work of a master as evaluated under Criteria Consideration G for its representation of the work of Modern Master Architect Marcel Breuer and for its exceptional importance as a significant example of the Brutalist style of architecture.

### *Work of Modern Master Marcel Breuer*

The Strom Thurmond Federal Building and U.S. Courthouse complex is the only federal complex in South Carolina to be designed by Marcel Breuer and his collaborator, Herbert Beckhard. Although Isabelle Hyman’s near-comprehensive study of Breuer’s designs does not include the Strom Thurmond Federal Complex, her study provides a context within which to evaluate the complex in regards to Breuer’s more popularized body of work.

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The Strom Thurmond Federal Building and U.S. Courthouse complex is a formative design in the portfolio of Modern Master Architect Marcel Breuer, whose designs had a profound influence on architecture in the 1950s, 1960s, and 1970s, both nationally and internationally.<sup>93</sup> The complex was one of the last projects designed by Breuer and his collaborator Herbert Beckhard, and shares many similarities of Breuer and Beckhard's more nationally known federal buildings, including the HUD Headquarters and HEW Headquarters in Washington, D.C. As noted by Isabelle Hyman, "Breuer was committed to architectural mass and to the concrete that gave it expression, and he had an abiding faith in systems of standardization."<sup>94</sup> The Strom Thurmond Federal Building and U.S. Courthouse complex exemplifies Hyman's aforementioned sentiment, and belongs to a type of "brooding assertive concrete structures designed by Breuer...that explored the possibilities of concrete. These works are rich in the contrast of textures and scale and are characterized by heavy volumes and complex rhythmic variations."<sup>95</sup>

### *Brutalism*

The federal complex is a successful example of Brutalism, a Modern-era style, and is a unique example of the architectural style for federal buildings in Columbia, South Carolina. The design of the office building and courthouse incorporates features of the Brutalist style of architecture, including rough, exposed exterior concrete walls, deeply recessed windows, and a weighty massiveness. The windows are deeply recessed instead of flush with the exterior walls of the building. Broad, expansive wall surfaces in a combination of voids created by the window openings brise soleils give the walls an "egg-crate" appearance—a characteristic often found in Brutalist architecture.

### *Integrity Evaluation*

The Strom Thurmond Federal Building and U.S. Courthouse retains a high degree of exterior integrity. There have been no visible alterations to the exterior of the federal building since its completion in 1979. The U.S. Courthouse has only minor alterations to the exterior, which includes the removal of the bronze letters that once spelled "Courthouse" across the building's façade. The buildings retain their original exterior materials.

The federal building retains the original materials in the public lobby and first-floor corridors, including the built-in granite cubes that serve as the directory, water fountains, and trash receptacles. The public lobby retains its original polished brick floor, unpolished brick wall, concrete coffered ceiling, and massive concrete columns. The continued use of the building has necessitated the need for interior alterations; however, these interior alterations do not detract from the exterior integrity of the building. The building has undergone extensive interior alterations, including new interior finishes such as industrial carpeting, acoustic-tile drop ceilings, and inset fluorescent lighting. The U.S. Courthouse retains its original finishes in the interior, including built-in granite water fountains, trash receptacles, benches, and ash trays. The public lobby retains its original polished brick floor, unpolished brick wall, and concrete coffered ceiling. The courtrooms retain their finished hardwood paneling and doorways, as well as their recessed lighting.

<sup>93</sup> GSA Eligibility Assessment Tool, as found in Robinson and Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s*, Chapter 20.

<sup>94</sup> Hyman, *Marcel Breuer, Architect: The Career and Buildings*, 151.

<sup>95</sup> Hyman, *Marcel Breuer, Architect: The Career and Buildings*, 202.

**National Register of Historic Places Continuation Sheet**

Strom Thurmond Federal Building and U.S. Courthouse

Richland County, South Carolina

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The complex retains its original plaza, complete with its GSA-commissioned sculpture, built-in benches, large, round planters, grass panels, plantings, and concrete sidewalk panels, which appeared in the original drawings for the complex as a means to humanize the setting of the buildings. Therefore, the complex retains integrity of design and immediate setting.

Despite interior alterations to accommodate the changing and continuous use of the complex, the Strom Thurmond Federal Building and U.S. Courthouse retains its overall integrity of design, materials, and workmanship. In addition, the complex retains its original location at the northwest intersection of Assembly and Laurel Streets. The complex also retains its urban setting amidst federal and office buildings.

The federal building retains its overall monumentality as a governmental entity adjacent to other monumental federal and office buildings, all of which contribute to integrity of association. The building's retention of integrity of design, materials, workmanship, location, and association results in the building's retention of feeling as a late-twentieth-century federal complex erected in the Brutalist architectural style.

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Strom Thurmond Federal Building and U.S. Courthouse

Richland County, South Carolina

Section number Photo Log Page 1

Name of Property: Strom Thurmond Federal Building and U.S. Courthouse  
City or Vicinity: Columbia  
County: Richland County  
State: SC  
Name of Photographer: S. Haas  
Date of Photographs: November 2007  
Location of Original Digital Files: A.D. Marble & Company  
375 E. Elm Street, Suite 200  
Conshohocken, PA 19428

Photo # 1 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0001)  
Overview of Strom Thurmond Federal Building and U.S. Courthouse, north and west elevations, from Richland Street, looking southeast

Photo # 2 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0002)  
East (facade) elevation of Federal Building, looking southwest

Photo # 3 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0003)  
East (facade) elevation of Federal Building, detail of main entry, looking west

Photo # 4 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0004)  
Detail of poured concrete arches above underground garage to south of Federal Building, looking northeast

Photo # 5 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0005)  
South (facade) elevation of courthouse, note "Right Turn on White" sculpture in foreground

Photo # 6 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0006)  
East elevation of courthouse, looking southwest

Photo # 7 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0007)  
East and north elevations of courthouse, looking southwest

Photo # 8 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0008)  
Interior of public lobby of federal building, looking northeast

Photo # 9 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0009)  
Interior, public lobby of federal building, detail of built-in granite water fountain and trash receptacle

Photo # 10 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0010)  
Interior, first floor corridor of Federal Building, looking south

Photo # 11 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0011)  
Interior, eleventh floor corridor of Federal Building, detail of holes in wall for ventilation

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Strom Thurmond Federal Building and U.S. Courthouse

Richland County, South Carolina

Section number Photo Log Page 2

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Photo # 12 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0012)

Interior, fifteenth floor corridor of Federal Building, looking south

Photo # 13 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0013)

Fifteenth floor restroom of Federal Building, former office for Senator Thurmond, looking north

Photo # 14 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0014)

Interior, public lobby of courthouse, looking east

Photo # 15 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0015)

Interior, public lobby of courthouse, looking east

Photo # 16 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0016)

Interior, courthouse, courtroom 2, looking north

Photo # 17 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0017)

Interior, courthouse, basement level, enclosed stairwell, looking southwest

Photo # 18 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0018)

Interior, courthouse, basement level, former interrogation rooms for U.S. Marshal's Service, looking northwest

Photo # 19 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0019)

Interior, courthouse, second floor lobby, looking northwest

Photo # 20 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0020)

Interior, courthouse, second floor, detail of built-in ashtray

Photo # 21 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0021)

Exterior, plaza, looking northwest

Photo # 22 (SC\_Richland County\_Strom Thurmond Bld and Courthouse\_0022)

Exterior plaza, detail of "Right Turn on White" sculpture, looking north

National Register of Historic Places Continuation Sheet

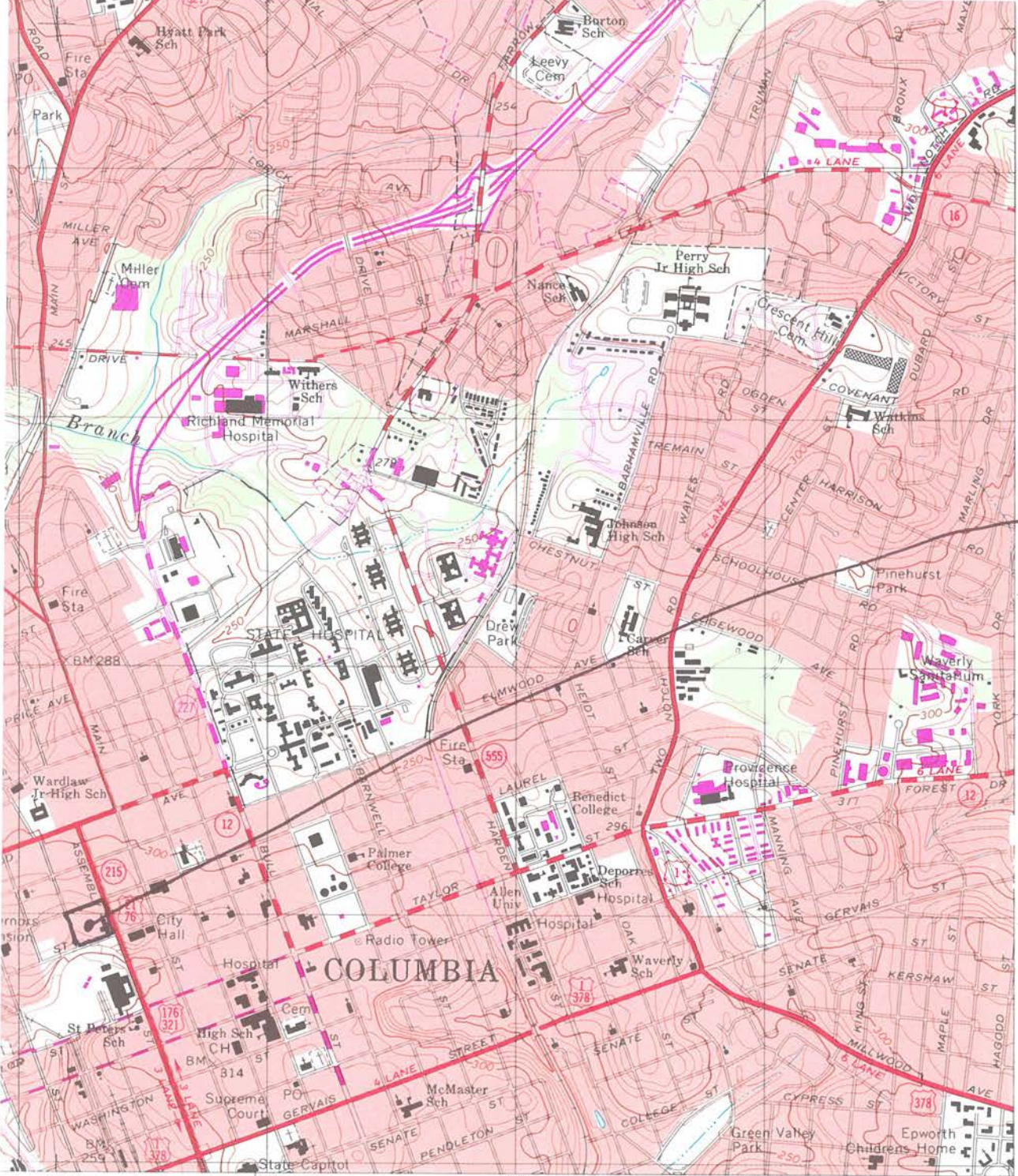
Strom Thurmond Federal Building and U.S. Courthouse

Richland County, South Carolina

Section number Site Plan Page 1







STROM THURMOND  
FEDERAL BUILDING  
AND  
U.S. COURTHOUSE  
COLUMBIA,  
RICHLAND  
COUNTY,  
SOUTH CAROLINA  
UTM:  
17.496291.3763185

2'30" 497 498 499 81'00" 34'00"

INTERIOR - GEOLOGICAL SURVEY, RESTON, VIRGINIA - 1999

ROAD CLASSIFICATION

- Primary highway, hard surface
- Secondary highway, hard surface
- Light-duty road, hard or improved surface
- Unimproved road
- Interstate Route
- U. S. Route
- State Route



QUADRANGLE LOCATION

1	2	3	1 Richtex
			2 Irmo Ne
			3 Blythewood
4		5	4 Irmo
			5 Fort Jackson North
			6 Lexington
			7 Southwest Columbia
6	7	8	8 Fort Jackson South

ADJOINING 7.5' QUADRANGLE NAMES

COLUMBIA NORTH, SC

1997

NIMA 4752 II SE-SERIES V846









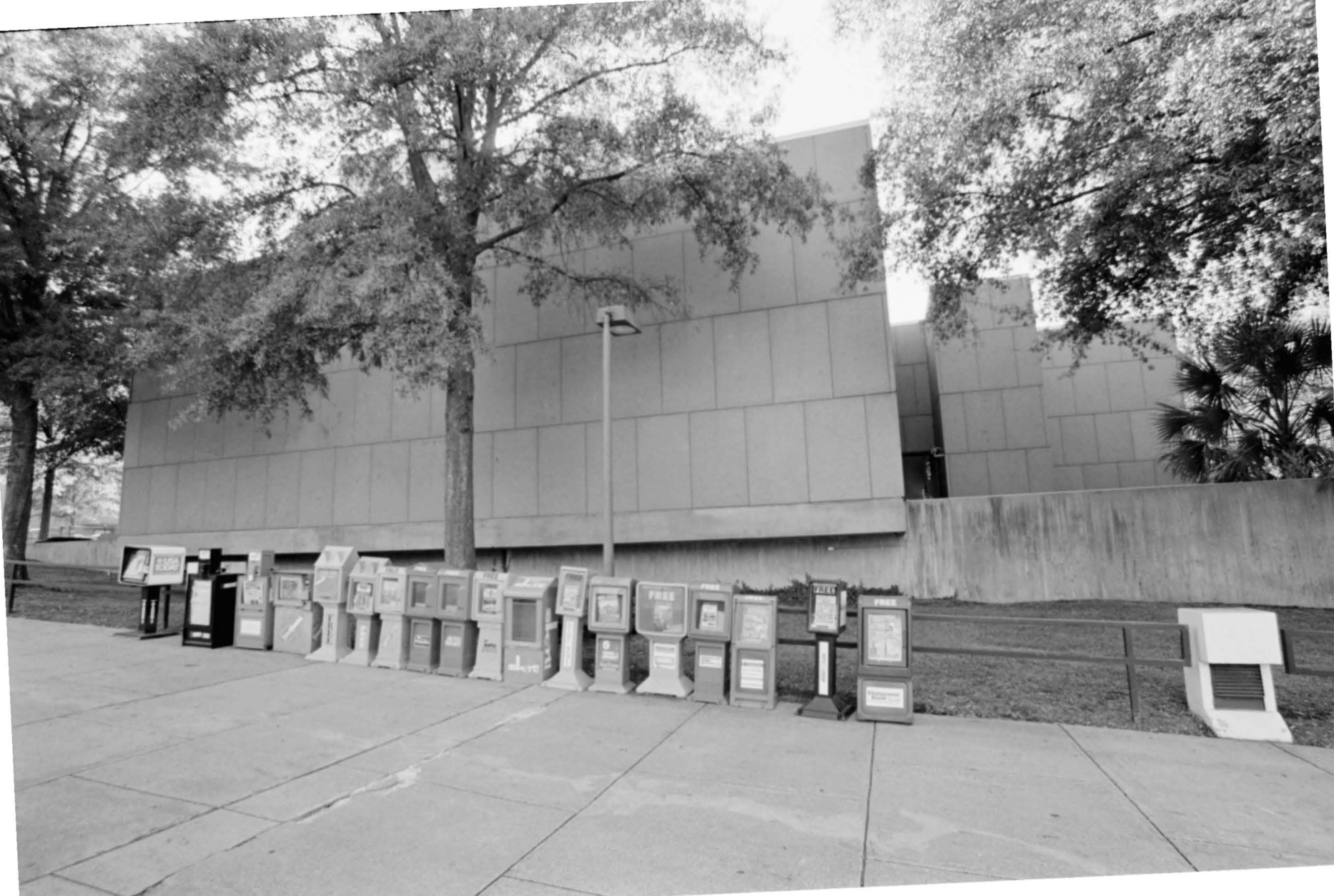


STROM THURMOND  
FEDERAL BUILDING











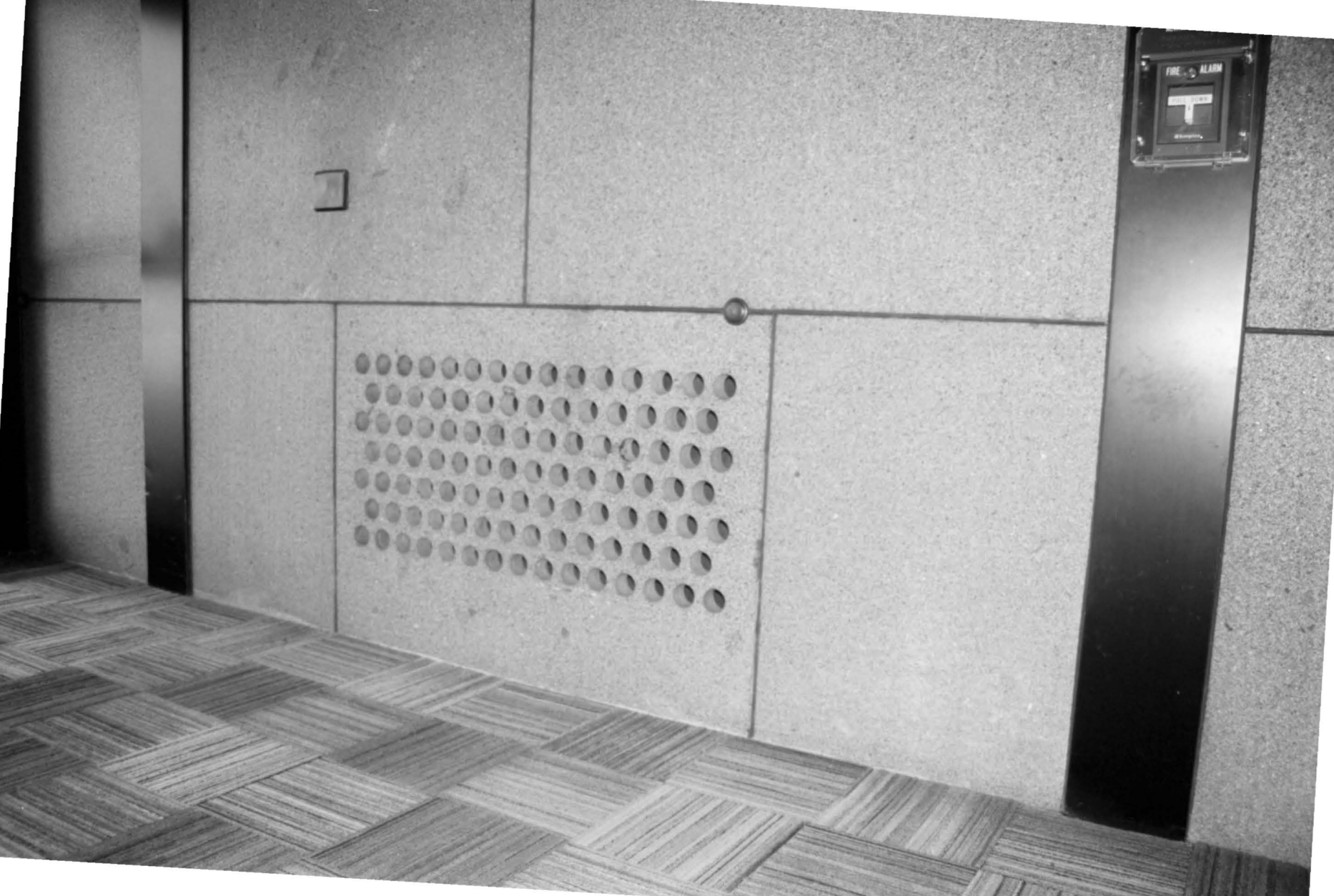


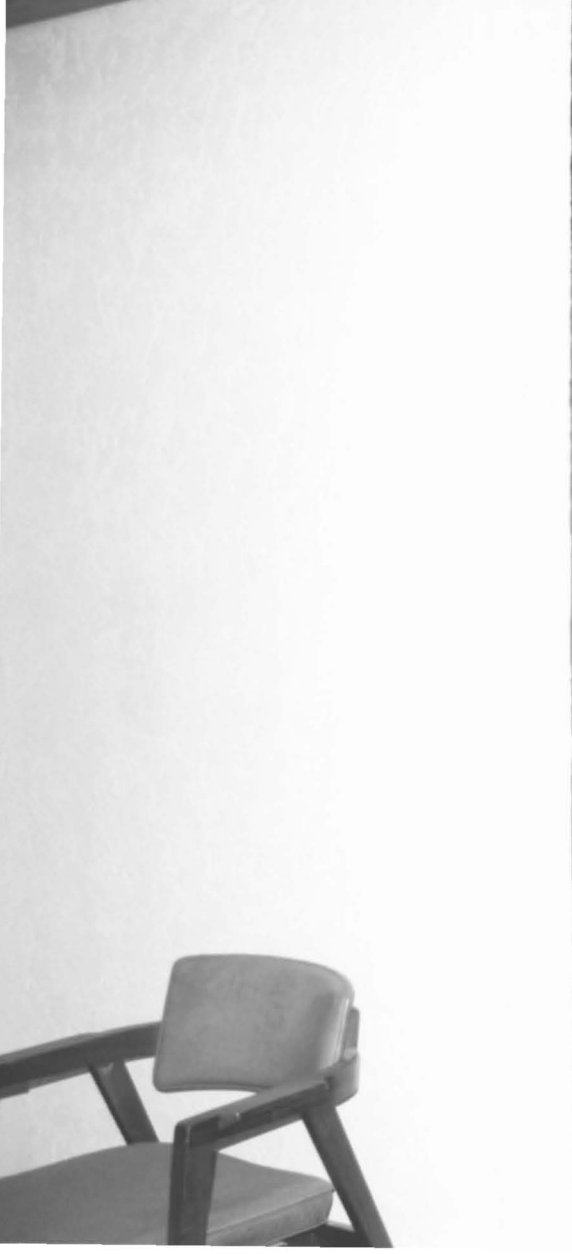
























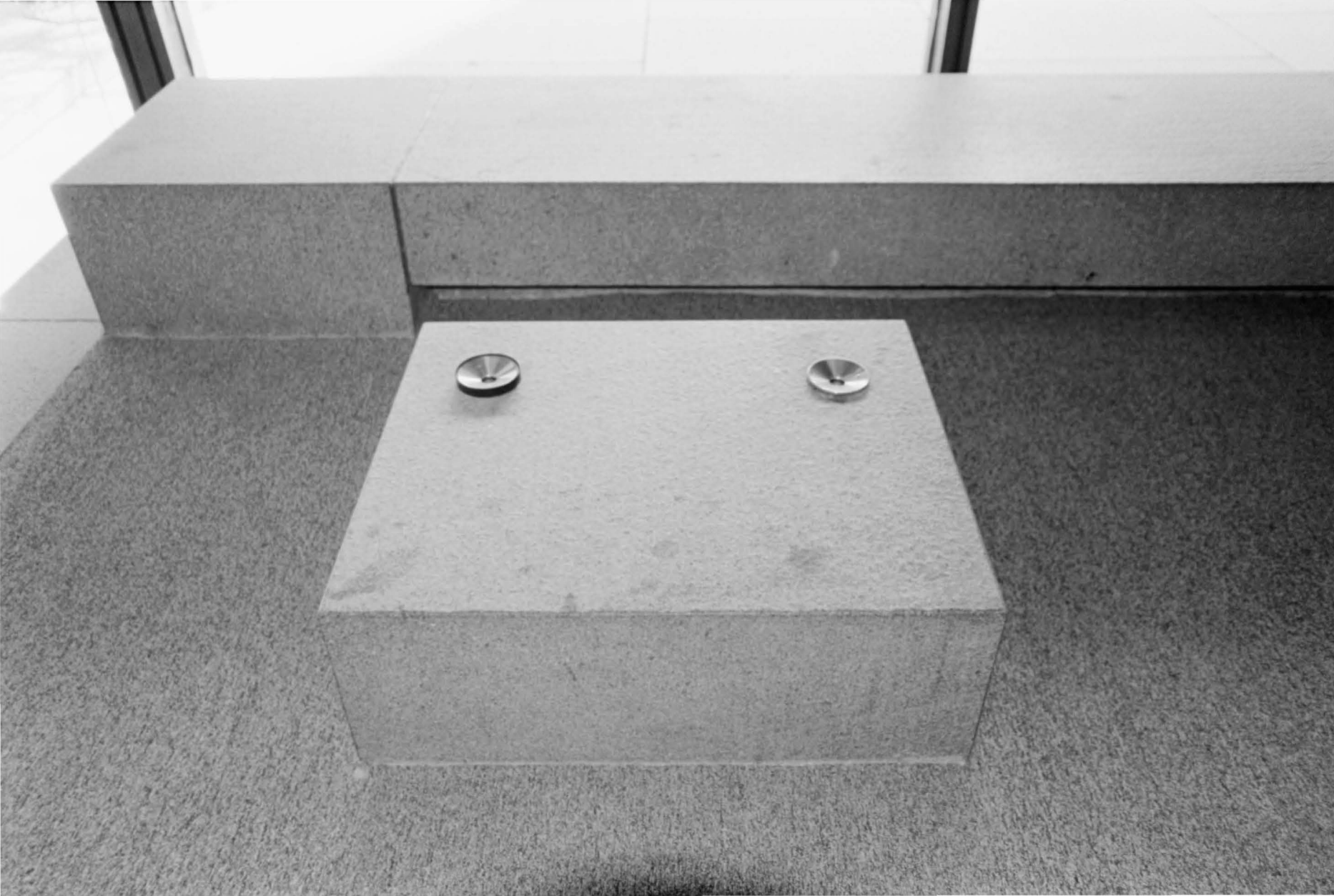


TURN OFF  
LIGHTS











STEPHEN T. HURLBURT  
FEDERAL BUILDING



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Thurmond, Strom, Federal Building and U.S. Courthouse

MULTIPLE NAME:

STATE & COUNTY: SOUTH CAROLINA, Richland

DATE RECEIVED: 7/25/14 DATE OF PENDING LIST: 8/22/14  
DATE OF 16TH DAY: 9/08/14 DATE OF 45TH DAY: 9/10/14  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000599

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 9/10/14 DATE

ABSTRACT/SUMMARY COMMENTS:

*Architecture, 1979 local level  
period of significance 1979. Brutalist  
architectural  
style*

RECOM./CRITERIA C

REVIEWER W. H. Line

DISCIPLINE Historic

TELEPHONE \_\_\_\_\_

DATE 9/10/14

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.





GSA Public Buildings Service



July 22, 2014

Ms. Carol Shull  
Interim Keeper, National Register of Historic Places  
National Park Service  
National Register of Historic Places  
1201 Eye Street, NW (2280)  
Washington, DC 20005

Dear Ms. Shull:

The U.S. General Services Administration (GSA) is pleased to nominate the Strom Thurmond Federal Building and U.S. Courthouse (also known as the Strom Thurmond Federal Complex) located at 1835-1845 Assembly Street, Columbia, South Carolina, for inclusion in the National Register of Historic Places. The nomination is hereby submitted on disk in accordance with the May 6, 2013 guidance and includes the following:

- Signed original first page of the National Register of Historic Places nomination form;
- Disk 1 - The enclosed disk contains the true and correct copy of the nomination for the Strom Thurmond Federal Building and U.S. Courthouse, located in Columbia, SC, to the National Register of Historic; and,
- Disk 2 - The enclosed disk contains the .tif image files for the above referenced nomination.

In accordance with 36 CFR Part 60.9(c), the appropriate local elected officials were notified of GSA's intent to nominate the above referenced property to the National Register of Historic Places by letters dated May 22, 2014. No comments have been received.

If for any reason any nomination package that GSA submits needs to be returned, please do so by a delivery service as items returned to our offices via regular mail are irradiated and the materials severely damaged. Should you have any questions or concerns regarding this nomination package, please contact Elizabeth Hannold at (202) 501-2863 or [elizabeth.hannold@gsa.gov](mailto:elizabeth.hannold@gsa.gov).

Sincerely,

Beth L. Savage  
Federal Preservation Officer  
Director, Center for Historic Buildings

Enclosures  
cc: Audrey Entorf, Regional Historic Preservation Officer

U.S. General Services Administration  
1800 F Street, NW  
Washington, DC 20405-0002  
[www.gsa.gov](http://www.gsa.gov)