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REVIEW OF ARCHITECTURE
1965 4
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EDITOR'S NOTES

Twenty-one schools of various levels are exhibited on the following pages as forecasted in the last issue of Review of Architecture. The collection ranges from private kindergartens to public schools to special institutions to collegiate projects. These schools are examples of work in most parts of the state. What value can be obtained from this collection? It is a cross section of what South Carolina members of the AIA are building for their school clients.

There are several questions that could be asked about each of these projects:

1. Is there really an idea or philosophy present?
2. Will the occupants be stimulated by their environment?
3. Are these the best jobs that could have been done?

We must examine our own and each other's work and learn from each structure that is built. Our buildings should be functional, sound and delightful. Have we succeeded?

Louis Kahn made the statement, "Architecture is what nature cannot make. Nature cannot make anything that man makes." Our children in these schools can see around them the success of nature even as it rapidly disappears to be replaced by man's chaos. How many of these same children can see best of what man (architects) can do?

School buildings can be great teachers in themselves through scale, delight, firmness and environmental stimulation. We must not exhibit limited ideas and vocabulary. How many of the schools in the state succeed at these levels?

If anyone doubts that it is possible let attention be drawn to two schools near Columbia—Irmo High School, Irmo, and Juniper Street School, Columbia. These two schools exhibit strong ideas, delight, strength, scale and function. Certainly they must be successful. These schools, which were unavailable for publication, are the work of Bill Fulmer an architect in Columbia. A visit to each would be very worthwhile.

A reminder:
January 28-29—SCAIA Winter Meeting; Francis Marion Hotel, Charleston; Awards Banquet, interesting speakers. Jack Mitchell, chairman.
Film: "War on Ugliness" which was seen at the Fall AIA meeting in Florence, is available for showing to anyone by contacting state headquarters.

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THERMAL CONDITIONING OUR PUBLIC SCHOOLS

By W. Powers McElveen
State Supervisor of School Plant Services
S. C. State Educational Finance Commission

Our elementary and secondary educational system has rapidly improved throughout the state in the past few years. There are many facets to these improvements, but our chief concern in the office of School Planning is the physical facility itself. Indications are that such present trends as the following will continue in school construction: carpeting is being used more extensively than ever before; classroom sizes are being enlarged; the various laboratories are better and more fully equipped; library facilities are expanding; and a growing number of school building plans are providing for air conditioning.

It has become increasingly clear that proper thermal environment control is an essential requirement for today's school buildings. To obtain this control we must provide not only adequate heating systems, but cooling systems as well. Research has not established a definite relationship between learning and various thermal conditions, but many authorities imply that one exists. Anyone may observe and experience the debilitating effects that uncomfortable thermal conditions have on both pupils and teachers. Assumming that our schools are adequately heated, let us concentrate on this idea of cooling.

Air conditioning a building becomes economically feasible only when there is a small amount of glass area on the exterior walls. Therefore, the number of windows should be limited. The explanation for this is quite simple as large window areas act as heat generators in hot weather.

Several architects and superintendents around the state have given us cost information on their air-conditioned schools. The additional expense ranged from $.50 to $1.00 per square foot of cooled area. We suggest that a school district interested in converting to this system, yet handicapped by a limited budget, might consider mechanical ventilation for the present and permanent air conditioning at some later date.

School facilities play a vital role in our educational system, and we are continually seeking new ideas for improvement. That is why we encourage a complete environment control system.

Better Thinking About Better Schools - AIA

A few short years ago, the Soviet Union did American education a great favor by launching a new kind of rocket into space. Sputnik woke us up, just as Pearl Harbor had awakened us earlier and more painfully, from a long national nap. The immediate effect of Sputnik was the appropriation of more money for defense programs, but the more valuable result, in the long run, was its impact upon education.

The government, the press, and many of our citizens took immediate steps to beef up the science curriculum in secondary and higher education. If this had been all that happened, we wouldn't have nearly enough to feel grateful about. But the fact is that our national concern filtered into all areas of education. We began to realize that we are living in a time of fantastic change in both technology and social patterns and that the most remarkable thing about this change is the rate of change itself. We began to seek faster and better teaching methods, to take a critical look at obsolete textbooks, and to view the American school building in a new light.

A great deal has happened since that time. It is very encouraging, because it demonstrates that we haven't gotten too fat and lazy to care about our future and the future of our children. But there is still more to do. The ability to look at ourselves honestly, to free our thinking of stale custom and obsolete habit, and to prove that we still have enough pioneer daring to cross into unfamiliar territory—these are the qualities we continue to need in planning better schools for today and tomorrow.

Let me say at this point that I'm not an authority on education and I don't intend to pose as one. I am an architect and, being one, I am therefore interested in seeing that our community and every American community have school buildings that advance as well as contain the learning process. What separates architecture from shelter is its ability to make people respond in positive ways to the special environments it creates. In order for design to work its magic, however, there must be a clear understanding of what is to be accomplished, and what will be needed to accomplish it. This process can begin only with intelligent self-examination.

Why do we need better schools? Because our children must be better educated than we are to survive and prosper in the world they are inheriting. This seems an unsupportable generalization until you begin to consider the evidence at end. In the year 2000—which is less than forty years away—about one-half of all the people in the world will be Russian and Asian. We will bear somewhat the same relationship to the rest of the world that Switzerland bears today to Western Europe. We may, like the Swiss, appear as a small band of peaceful people who get ahead because of their industry and toughness of character. Second, the children who are being educated right now must absorb a vastly different body of knowledge than you and I did. At the same age that we were reading about Tom Swift and his electric locomotive, they are watching video tape of space shots. Every one of us is exposed to more information in one day than medieval man received in his whole lifetime. Imagine the impact upon our children. They receive information from an incredible proliferation of sources—from a voice on a tape, a shadow from a tube, a diagram in a magazine, a picture on celluloid.

Imagine the impact upon the teacher. A few decades ago, she knew all there was to know about a given subject and no student had the information to challenge her statements. Today, since the student no longer depends on word-of-mouth instruction for his information, and since the nature of that information changes rapidly, the teacher is at an enormous disadvantage. She is, that is, if her school system and school room don't back her up by using the best and latest information, equipment, and design experience to solve her problems and educate her charges.

After inquiring why we need better schools, we might profitably continue our Socratic discourse and ask what our schools
should be. As an architect, I can quickly list a few things a school should not be. It should not be just a shelter from the weather. It isn't a penal institution, although we still act as if children were supposed to be incarcerated for a period of years and there's no use expecting anybody to enjoy that. It isn't just a box to be built at the lowest possible cost. We habitually complain over school taxes despite the fact that the cost of a suit or a small cocktail party would more than pay for our share of annual school-building costs. It would make very little difference in our local tax bill if we got our school buildings for nothing.

The typical high school building in America today is a string of box-shaped rooms, about 24 by 36 by nine feet, placed on both sides of a corridor which is studded with lockers. It has pastel green walls and dark brown asphalt tile floors with an acoustical ceiling to catch some of the noise from the floors. We used to build cliches of red brick structures punched full of window holes. Now we're apt to have cliches of shiny curtain walls and glass.

We've only recently remembered that the world has changed and that our old ways aren't good enough. We should also remember that man himself has changed very little. A human being isn't really much bigger or more intelligent than he used to be. Like all matter, he is constantly bombarded by external stimuli, specifically by vibrations and radiations that occur in different wavelength. In this, we are all very much alike. We are affected by light and sound and by sensations of mass and space.

What comes to mind when you think of a modern airport? The scream of a jet engine, the shiny image of a sleek aircraft alighting on a runway, the feeling of great space around you. These are a common set of impressions. Remember the experience of walking through an alley or cave or some other compressed kind of space and the feeling of surprise and freedom that came over you when you suddenly came out in the open. Frank Lloyd Wright used this experience over and over in his buildings by leading the visitor along a low and narrow corridor which unexpectedly exploded into a wide, lofty space. Consider, any summer day, the pleasant feeling you receive when you turn the corner and come, once again, upon your familiar rose garden.

All of these things—the control of light and sound, the articulation of spaces and masses, the use of color and texture, and the manipulation of scale—are tools of architectural design. They can be used to stimulate and interest and sensitize; they can be used to help children learn.

All it takes to get them in our schools is public understanding of the fact that we can't keep pace with teaching needs by sticking with the standards and specifications of yesteryear.

If we find that carpeting on school floors costs no more in the long run than resilient floors and cuts down on distracting noise, then we ought to have the good sense and mental flexibility to try it out. If we find that we need compact structures to house a variety of changing interior spaces and that air-conditioning makes this possible, then we ought to have air-conditioning. We may find, as some have done, that the compact shape will provide savings that will balance out the cost. The main point, however, is that it may help the educational process.

We may accept the fact that children learn in different ways and at different rates, and plan spaces that allow teaching children singly, in round-table discussions, seminar groups, conventional classes, and in many large assemblies. We may profit from the ways that business and industry use to train salesmen and technicians and use tapes and overhead projectors and television and demonstration apparatus in specially-designed classrooms. We can use such equipment far better in rooms which give us control over images and sound and line-of-sight and allow students to see pictures clearly and take notes at the same time.

Bad schools are simply a product of bad thinking—and, too often, the product of very little thinking. If the community doesn't care enough to stay informed, to keep the school board scratching for something new and better, to ask architects to solve harder problems than picking parts out of a catalog, then we'll all get what we deserve—which is sometimes very little.

Thankfully, a number of experiments in school design are being conducted now in various parts of the nation. Some schools are being built as large structures with operable interior walls. Others are being built as clusters of classrooms located around a utility core or kind of educational toolroom. Still others are being built as small campus-type buildings which can be repeated as needs arise and are linked by windowless structures which also have spaces for audio-visual education. The big, expensive spaces such as gymnasiums are sometimes being planned as multi-purpose facilities with removable floors, operable partitions, and flexible lighting to allow virtually any kind of group activity. There are schools with carpets, and there are a growing number of fully air-conditioned schools. There are schools with a great deal of glass and some with none at all in the walls.

Architects in some areas are working to find out just how far we can go in standardizing the components of a school building without stultifying the education that goes on in it. Nearly every State in the Union has learned through hard experience that you can't standardize on stock plans. By the time you work out the individual needs of a given site, the utility connections, the electrical needs, and the problems of orientation and exposure—not to mention the whimsies of the local building codes—all you can stock-plan is a section of wall. And varying educational needs wipe out the feasibility of doing that.

We'll never find out how to do things better if we keep doing things the same way over and over because it seems the safest and cheapest thing to do. Any business that followed that philosophy would go broke in a short time.

Consider the eternal question of acoustics. I mentioned experiments with carpeting a while back, because the idea of using ceiling tile to catch noise from hard floors is about as logical as clapping your hands over your ears after you fire a pistol. This isn't to say that all noise is bad. Studies of the effect of noise on students have been going on for some time. Our profession has found, for example, that it's distracting to be in a quiet room when there's considerable noise in other rooms. We've found that a good deal of nearby talking that blends together and becomes unintelligible is often better than whispers which we can understand. We're finding that we tend to accept some noises if they are to be expected but are bothered by others that aren't a normal part of the environment.

In addition, our individual backgrounds have a good deal to do with how we react to various kinds of sound. An example of this is the possibly apocryphal story of one pianist who lived in an apartment over another pianist. The first pianist's nighttime practicing never bothered the second one. But they had an argument one day and thereafter the first pianist would pull a nasty trick every night on his friend. At the end of his practice session—during which his friend was sleeping—he would strike a mighty minor chord on his piano. Then he would retire. The pianist downstairs would awake with the reverberations of the minor chord still hanging in the air. He would be unable to get back to sleep until he went to his piano and struck a mighty major chord.

We can build good schools now and we can find out how to keep improving them. All we have to do is shock off our mental strait-jackets. Give your architects a more challenging set of demands. An architect may work out as many as half a dozen different schemes for a school building before he creates one that meets the set of educational needs placed before him. He

(Continued on page 57)
A school and recreational facility for the care and instruction of mentally retarded children. It will also serve as a meeting place for the owners — Council for the Retarded Child of Charleston County, Inc. The site is covered with live oaks and overloeks a marsh and creek in a residential neighborhood. The project is planned for easy expansion.

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Central Elementary School Entrance. (Photos: Gordon Schenck)

ARCHITECTURE/24
IRM O ELEMENTARY SCHOOL, IRMO, SOUTH CAROLINA

Lyles, Bissett, Carlisle & Wolff, Architects-Engineers
MONAVIEW JUNIOR HIGH SCHOOL
GREENVILLE COUNTY, SOUTH CAROLINA

Beacham and Wood Architects

ARCHITECTURE/30
Hillcrest Junior High interior courtyard from library looking toward gymnasium. (Photos: Joe Jordan)

Hillcrest Junior High School, Simpsonville, South Carolina

Piedmont Engineers & Architects

ARCHITECTURE/32
Hillcrest Junior High entrance area.

Hillcrest Junior High; cafetorium at left; classroom wing, center; gymnasium and homemaking room at right.
Tanglewood Elementary/Junior High School, Greenville, S. C.
Tarleton/Tankersley/Architects/AIA

Mayo Junior High School, Darlington, S. C. Demosthenes, McCreight & Riley, AIA, Architects
ARCHITECTURE/34
John G. Richards IV, Architects—Engineers

Simons, Lapham, Mitchell & Small, Architects
HOME ECONOMICS BUILDING
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CLINTON, SOUTH CAROLINA

Geiger/Califf/Player/Associates/Architects
Form, scale and color have been combined to create a pleasant facility which can be used and enjoyed throughout the year by the mentally retarded children of Whitten Village. Maximum utilization has been made of both the interior and the exterior with the all-weather swimming pool and open play courts.

Pierced brick screen walls enable the outside areas adjacent to the instruction rooms to be used with a great degree of privacy from nearby playgrounds. For ease of accessibility the complex has been located close by the dormitories whose occupants it serves and is completely interconnected with corridors or covered walks.

Through the different use of simple, but durable materials and standard building construction the architects have strived to produce an attractive and economical building that will be functional, spacious and easily maintained.
Dorman High School entrance lobby.

Dorman High School entrance area.
DORMAN HIGH SCHOOL
SPARTANBURG COUNTY, S. C.
Lockwood Greene Engineers—Architects

Dorman High Library.
Berea High School completed 1963. Photos: Gordon Schenek)

J. E. Sirrine Architects—Engineers

ARCHITECTURE/40
Berea High School: Exterior Courtyard.

Berea High School: Entrance.

Berea High School Auditorium.
SPARTANBURG JUNIOR COLLEGE
STUDENT ACTIVITIES BUILDING
SPARTANBURG, SOUTH CAROLINA

Lockwood Greene Engineers–Architects
Spartanburg Junior College student canteen.

Spartanburg Junior College, rear elevation.
Florence-Darlington Technical Education Center
Florence County, South Carolina

Lewis & Dowis and Clark, McCall & Leach Associated Architects
Multi-Purpose Science Building for Morris College, construction expected in early 1966, will house the school science facilities in 40,000 square feet. Demosthenes, McCreight & Riley, AIA, Architects.

Clemson University will construct these four buildings as the beginning of its Sumter branch. The Administration, Classroom, Science and Library Buildings will total 60,000 square feet; construction should start at the first of the year. Demosthenes, McCreight & Riley, AIA, Architects.
The disastrous fire at Columbia College was "an ill wind that blows no good." Despite the great financial loss, the destruction of the original College buildings dating back to the turn of the century, opened up the center of the campus and has allowed the development of a master plan which is superior to anything possible before the fire.

Central to the new master plan is a "core" consisting of a large paved plaza directly in front of the existing dining hall. Across this plaza directly opposite the dining hall is the proposed new library sitting at the center of the entire campus—a most appropriate location.

The exterior of the library is modern in design and monumental with its two-story high columns rising from the plaza and its equal height reading porch on the opposite side which will be seen from the main entrance to the campus. The exposed concrete columns and frame with walls of red brick will echo materials of the other buildings on the campus.

The library is of the "open-stack" type; i.e., users will have access to all books. Book shelves placed as cores to the main and upper floors are surrounded by lounge and study areas.

The principal entrance to the building is from the plaza into the main floor level. A monumental stair leads from near the entrance to the upper floor and to the lower floor. The main and upper floors house the present collection along with study and lounge areas, necessary work areas, seminar rooms, etc.

The lower floor, half-way below ground will initially contain class rooms, exhibition spaces, informal study areas, etc. These are not direct library activities and, over a period of years, will be displaced by expansion of the collection with surrounding study areas. Only essential interior partitions are immovable; there are as few partitions as possible. Usage of areas may be changed relatively easily by changing furnishings, or more completely by changing light partitions and dividers.

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Prepared by Griswold-Eshleman Company

ARCHITECTURE/50
Clemson Architectural Foundation Schedules Lecturers

Thus far, Clemson Architectural Foundation lecturers have included Karel Yasko, FAIA, Washington, D.C. on September 17; Ian McHarg, landscape architect, University of Pennsylvania, October 4; Ernst Brandl, Austrian architect and scholar, who spoke on Adolph Loos, October 25.

Tadeusz Barucki of Warsaw, Poland is scheduled as a lecturer on urban planning and architecture in Poland on January 24. William McGuinness, distinguished author and professor at Pratt Institute, will speak on the integration of mechanical and electrical components in design during the American Institute of Architects winter meeting in Charleston as a CAF lecturer. He will lecture and act as a consulting critic at Clemson. Otto Konigsberber, head of Department of Tropical Architecture at the AA in London will also be a lecturer at Clemson.

The three other lectures will occur by distinguished persons in the field of technology as related to design. William M. C. Lam of Cambridge, Mass., who is the lighting engineer for Harry Weese, will lecture on illumination of buildings on February 21; Prof. Albert Dietz, Head of Building Construction Department at MIT on new technology in construction March 7; Robert Newman, MIT on acoustics March 21; Fritz Roth, FAIA, partner of Vincent Kling on design April 4; Dean Lawrence Anderson, MIT, on design, visiting critic and Honors Day speaker.

Rudolph Lee Gallery School of Architecture - Clemson

January 12-31
The Architecture of Wood
This exhibition of photographs, presenting the inventive and expressive ways in which today's Architects are exploring new forms, concentrating on a single material, wood. The work illustrates the trend toward an informal, provincial character with a desire to expose wood in its natural state. The photographs illustrates ecclesiastical and public buildings as well as private residences.

January 17-February 1
Photographs by Robert Smeltzer
The creative art of photography is exemplified in work of Robert Smeltzer, staff photographer and writer of the Greenville News Piedmont. His range of subject matter "shot" with several 35 MM cameras are visual essays of moments in time. Seventy black and white photographs will be shown.

February 3-22
The Bregger Print Collection
Mr. and Mrs. John T. Bregger have over the last thirty years assembled an outstanding collection of contemporary prints. The collection embraces the traditional range of print making media; lithography etching, wood engraving, aquatint, mezzo tint and color lithography and includes work by modern American masters, Thomas Hart Benton, George Bradshaw, Asa Cheffetz, John Stewart Curry, William McLean, Grant Wood, and many others.

Note: The Gallery is open weekdays 9:00 a.m.-5:00 p.m. Sundays 2:00-6:00 p.m.

March 2-18
Ninth Annual High School Art Exhibition
An exhibit of high school student art work from South Carolina, co-sponsored by the Clemson School of Architecture and The Clemson Architectural Foundation. Awards are given in various areas of the Visual Arts; painting, drawing, sculpture, ceramics, and mechanical drawing.

March 30-April 16
Contemporary American Landscape Architecture
This photographic exhibit of work by prominent American architects in the field of Civic Design, community planning, and commercial and recreational projects, demonstrates how the landscape architect makes use of the original condition of the site and by applying his special knowledge of soil and plants, creates an environment that is both an effective complement to architecture and a pleasant space for human use and enjoyment.

April 25-May 30
Theses of the Fifth Year Architectural Students
A display of architectural theses completed in the spring semester of 1966 by graduating students will be shown. Undergraduate student work from the Architectural Design and Visual Arts studios will also be on display. A portion of the display will include student work from the other Architectural Design and Visual Arts studios.
Darell Koons of Bob Jones University art faculty recently won top award in the South Carolina Artists Guild Annual juried show held at the Greenville County Museum of Art. The annual museum purchase prize went to J. Bardin of Columbia. These and other award winners are shown here. (All photos: Robert Smelter.)

Of further interest to the profession is the newly organized “South Carolina Craftsmen.” This group supports all forms of crafts throughout the state. A statewide exhibition of crafts is planned at the Columbia Museum of Art during the spring.
Earth Song—Oil—Jerry Coulter

Passing People—Oil collage—William Halsey

Chinese Lanterns—Oil—Coralie Lachicotta

Cuenca—Oil—Corrie McCallum

Moon Madness #3—Oil—Nell Lafaye

Staccato of Spindles and Shuttles—Collage—Jeanet Dreskin
CHAIR, Side-16 ga. tubular steel frame; oven baked enamel finish; nylon floor glides. Fiberglass bucket seat, wall saver design.
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CHAIR/DESK, Student’s-13 ga. and 16 ga. tubular steel frame w/oven baked enamel finish; nylon floor glides. Fiberglass bucket seat, wall saver design. Hot pressed plastic laminated, trapezoidal 17⅞" x 12" x 22⅜", tablet arm with backing sheet.
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CHAIR/DESK, Student’s-
Same as M-20-B except under-seat, wire book rack included.
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CHAIR, side, stacking-sturdy metal side chair of 1" square steel tubing, satin chrome finish. 2" thick foam padded seat, choice of quality vinyl upholstery; wall saver design. Seat width 17½", depth 22¼.
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WINNING THE WAR ON UGLINESS

By Morris Ketchum, Jr., FAIA, President
The American Institute of Architects

I have been asked: "What makes Mid-America different from the rest of America?" The question assumes that there is a difference, that your region has a different character, different problems, a different architecture, another and a different answer to the task of building a better and more beautiful America. Are these assumptions valid?

An airplane view gives the first answer. Here is a spacious land, a wider horizon and a larger sky than the one which tops the canyons of the Rockies or the cliffs of Manhattan. Here is the horizontal sweep of endless prairie, broken by winding rivers, small lakes and giant reservoirs. The land has been subdivided by man into huge rectilinear tracts, carved by him with sweeping expressways from horizon to horizon—expressways which are themselves architecture in motion.

Scattered across this spacious landscape are cities, large and small. From the air, the small towns are pinned down in space by the white cylindrical shafts of their beautiful grain elevators, set like exclamation points in clusters of anonymous urban buildings. These and the great memorial arch which broods over St. Louis are among the few man-made symbols in scale with the character of the landscape.

At ground level, the picture changes. One hopes to find the vertical grain elevators surrounded with the horizontal prairie architecture of Frank Lloyd Wright; the sprawling cities enabled with vigorous skyscrapers in the tradition of Louis Sullivan's Wainwright Building. Instead, there is too much domestic architecture by Sears Roebuck and Levitt, too much drab, conventional, eclectic urban architecture, too much congestion and blight at the heart of each city, too much visual squalor along the highways. In short, Mid-America, like all the rest of America, is afflicted with an environment of disorder and ugliness.

To be sure, the architects of Mid-America, more inspired than their forefathers, are creating buildings, neighborhoods, towns and cities in character with the beauty of your vast landscape. Here is promise of a regional architecture and an urban environment worthy of the name.

In spite of that, the time is long overdue for the rescue and renewal of your cities and your countryside. You have the same stake as the rest of our nation in winning the "War on Community Ugliness." It is a war not yet won nor will it be won without your help.

Better Thinking
(Continued from page 21)
will translate these ideas into drawings and then go through a unique mental process that few other people can duplicate. He will visualize the building in three dimensions and walk around it from space to space and room to room, seeing and experiencing a building that as yet exists only in his mind.

Whether he designs a school or church or a laboratory, the architect does or should have the same goal: to raise the quality of the physical environment. You can have better schools if you demand them of him and of yourself. But we can have them only if we succeed in treating the past as a beginning and not as an end. We are somewhat in the position of the small boy who was told by his ancestor-minded father: "When Abraham Lincoln was your age, he was earning his own living." To which the boy replied: "When Abraham Lincoln was your age, he was President of the United States."

The architects started this war when five years ago at the Plaza Hotel, the New York Chapter of the Institute held an unprecedented conference. It was called the First Conference on Aesthetic Responsibility and the prime topic was "Who is responsible for ugliness?"

A leading businessman got up and asked why he shouldn't utilize a cheaper window treatment in the upper stories of a high rise building because no one from the street would be able to see it. As he said this, an artist who was sitting nearby, tireless and disheveled, groaned and held his head. A noted critic made a scholarly distinction between the ugliness of architectural styles and the social ugliness of billboards and slums. An inarticulate jazz musician got up and, as his contribution, honked atonally on his plastic saxophone.

From that rather wild and unfocused beginning has emerged a great national movement. It is called the Institute's War on Community Ugliness. For the highly experimental and free-wheeling New York conference generated other conferences and concepts which became steadily more sophisticated, meaningful, and specifically directed at the correction of urban decay.

Your Institute in Washington began to hammer away at this theme in public meetings and publicity. A three-day seminar staged by AIA in 1962 at Columbia University for urban newspapers created a whole new group of interested writers on urban ugliness and beauty.

The President of the United States made the physical condition of our cities a plank in his re-election platform. The First Lady launched a beautification program. A White House Conference on Natural Beauty was established. A bill to ban billboards from rural areas of Federal-financed highways was passed. A Department of Housing and Urban Affairs was established.

A closer rapport has developed between architects and government. President Johnson stated the issue directly in his message to the 1965 Convention of the Institute, whose theme was devoted to the cities of the new world. Mr. Johnson said, in part:

"We have learned—too often through the hard lessons of neglect and waste—that if man brutalizes the landscape, he wounds his own spirit; if he raises buildings which are trivial or offensive, he admits the poverty of his imagination; if he creates joyless cities, he imprisons himself. And we have learned that an environment of order and beauty can delight, inspire and liberate men."

Le Corbusier believed just as strongly in this responsibility of the architect. He said: "There can be no new architecture without new city planning—today, it is possible for the city of modern times, the happy city, the radiant city, to be born."

These are ringing challenges to architects, to community leadership, and to the public. The Institute is putting its best efforts into this cause.

Here are some of the things that are happening:
We issued our book—"Urban Design: The Architecture of Towns and Cities." We have stepped up our output and distribution of weapons in what has become a highly professional and unrelenting fight for a more beautiful America. One hundred twenty-five Institute chapters, to date, have snapped up our film. Educators are asking for it in schools. Billboards and utility interests are getting the message and representatives of those industries have made contact with the Institute.
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At the same time, a great variety of things are happening in our communities. Let me give you a few bulletins from the front:

**Seattle**—The city held an Urban Design Week and black-tie reception at the behest of the chapter.

**Pittsburgh**—A fight was launched against billboard advertising on public vehicles.

**San Francisco**—An inter-professional committee of twelve persons was informed to work on a master plan for the city.

**California**—An audio/visual report by the California Council of the Institute is being prepared to dramatize the destruction of the state’s natural resources.

**Atlanta**—The Vice-Mayor of the city has proposed a citizens’ Art Advisory Board on matters of civic beauty. He commended the AIA and the AIP for their active interest in the betterment of the city.

**Denver**—After the fall floods destroyed part of the city’s blighted area, the Denver architects persuaded the city to make a long-range master plan for redevelopment of the area instead of simply rebuilding it along the inadequate lines that existed beforehand. A task force of experts was flown into the area by the Institute to aid this effort.

**Little Rock, Arkansas and Eugene, Oregon**—In both cities, major works of civic design began taking shape as a direct result of arduous and long-term volunteer efforts by the community’s architects.

**Detroit and Salt Lake City**—In these two cities inspired, comprehensive master plans for urban redevelopment came into being as the result of tireless work by architects.

This recital—which covers only a handful of the important events being generated by the members of our profession in their communities—makes two things clear: First, we are moving forward in this fight, making points, penetrating the public consciousness. Second, this fight is taking many forms and leading to many different kinds of results.

Both of these points are important. It is important to be successful and to know it, but it is also important to examine our campaign and assess its results, to make sure we are heading in the right directions.

Are we simply trying to ride a tide which we helped create to enhance our public image? Is our aim limited to making more jobs for architects? Are we trying simply to beautify and cosmetize our cities? Is it our aim to leave the planning of streets and flow of traffic to the engineers while we work to close off some of those streets and plant trees and flowers in them? Are we, after all, just waging a negative and superficial war?

The answer to all of these questions is, flatly, no. I would like, if I can, to put this whole campaign into a meaningful perspective and to examine its meaning to the architect and to the community which he serves. The campaign as we have executed it is, of course, enormously useful. But its real purpose is not to plant more flowers or to close off more streets. Its fundamental purpose is to create a condition of visual awareness which has never before existed in this nation. Artists, art teachers, and psychologists lament that, since perhaps 80% of our population has never received any sort of art training or other study aimed at developing visual perception, the rest of us are, in fact, one-eyed men in the land of the blind. Formal studies in visual perception show clearly that the majority of our people are incapable of seeing accurately or in an organized manner what is before them.

More pragmatically, we may consider an interesting incident that happened in Arizona where editor Phil Stitt devoted an issue of the Arizona Architect to the “Urban Mess We Live In.” There was an immediate civic reaction. The local newspaper praised the architectural magazine for what it said and showed in its photographs urban blight in Phoenix. Merchants became aroused and began discussing ways to clean up the mess. And then a peculiar thing happened. Some people began writing the editor and accusing him of “fixing” the pictures. In the next issue, he ran the same picture with the cropping marks still on them, to prove that they hadn't been doctored. The point is that the people who moved through that decaying environment every day were unable to recognize it until someone took photographs of it and placed them before their eyes.

The same technique has now been used many times and with equally interesting results. Therefore, let us recognize that this war on ugliness is, in fact, a massive and increasingly successful program of visual awareness for the community. This, of course, is not an end in itself. But it is a necessary, fundamental, and exploitable first step.

The obverse side of the coin is to show the public which lives in a bad environment what the good environment looks like—more important, what it feels like as an environment to live in. This is a good deal harder to do, but it is being done. In the past we have had to point to Europe, where the older culture and pedestrian-oriented cities still provide delightful places to live, to show what things can be like. But this was always somewhat unreal to Americans, who believe—sometimes with justification—that things should be different here. Now, finally, we are developing our own native achievements in urban design which stand as oases in America’s sea of urban ugliness.

We are now honoring these achievements in environmental architecture through a formal awards program of citations to communities within each region of AIA. The citation in your region is the splendid plan for the redevelopment of Oklahoma City.

This is the essence of our goal—the creation of a new environment; more efficient, humane, and beautiful—the fruit of inspired urban design. This is, and will always be, the direct result of an architect’s study and genius. But as former editor Thomas Creighton once said: “The architect in America has a double responsibility. Not only must he design well: he must also work to make his designs possible.”

Our program, then, has begun, as it should, with a concentrated campaign aimed at creating visual awareness and, through it, a higher degree of visual perception. This campaign must continue. It is natural that, very often, the remedies for the defects which people begin to see will take superficial and inadequate forms—the removal of wires, the planting of flower beds, etc.

This is not to say, if I need make the point, that wires should not be removed, or that flowers should not be planted. Quite the contrary. These cosmetic steps toward beautification are extremely desirable, but even with flowers and without wires and billboards, the great majority of our cities would still be repulsively ugly. Only major regeneration through creative urban design will change this. To cope with the problems of our age, urban design must extend to the master plan—not merely the two-dimensional site plan—but the three-dimensional design plan of the city.

Since cities have been formed and destroyed, and economies have been created and broken by transportation systems throughout urban history, urban design must take into account the design of traffic systems. Why do we have such a splendid and well-designed interstate highway system between cities and such an incompetent and destructive highway system inside our cities? It is because highways do not belong in our cities. Instead, we need both auto and pedestrian streets which are an integral part of the city plan.

It is interesting to me that among the 17 regional awards which have been made for achievements in urban design, a pattern is beginning to emerge for dealing with the automobile. **First**, the core of the city is designed as a platform for pedestrians and a shelter for automobiles. **Second**, the downtown area
is ringed with a recreational greenbelt or waterfront and an inner-loop roadway. **Third**, suburbs are designed as separate satellite cities with similar community centers built on natural terrain. **Fourth**, city suburbs and open countryside are connected with an integrated highway network which provides for both private vehicles and public transportation. This pattern may well be the architectural profession’s prescription for the American city of tomorrow.

We must continue to create these inspired ideas in our communities, to work for reform in our chapters, to provide an effective umbrella for this effort at the national level. It is all part of an ambitious and excellent pattern. The war on ugliness creates visual awareness and perception; the regional awards program recognizes and publicizes positive and major achievements in urban design. The provision of major films and other tools at the national level through the Institute’s public relations program provides a continuing flow of materials to the chapters. Chapter awards to urban minded clients like Frank Stanton of CBS represent action at grassroots level.

Meantime, we hold seminars for the education of the press—both at the regional level for the newspapers and, as we did last June at Arden House, for the mass consumer magazine and broadcasting press. Because time moves swiftly and we have the duty to provide for the future, we are also supplying teaching tools in the secondary schools. We are studying a program of instruction in visual perception and architectural appreciation which may begin at the first grade and extend throughout the entire twelve years of public schooling.

This is, of course, a long-range and ambitious project. But, as we labor at our war and its related campaigns, we can begin to see equally promising opportunities which give us the outlines of a long continuum of activity. For example, it was interesting recently to talk to an important figure in the billboard industry who approached us to tell us of a study his company is financing for the creation of better graphic forms in outdoor advertising.

The billboard company which this gentleman heads owns some 34,000 billboards. Of this number, some 300 will be affected under the terms of the new highway billboard bill. I think this illustrates the dimensions of the problem.

Now we all know that certain forms of billboard advertising can be stimulating and can add gaiety and color to our cities. Nearly any city in the north of Europe illustrates this point. In New York, what would Times Square be without advertising? Obviously, it is not a matter of advertising versus no advertising, but rather **where** the advertising is located and how well it is designed. There is, I believe, a great deal of room for consultation and negotiation in this area. This might be the responsibility of part of an environmental task force created by the Institute. Other members of this group might deal with the ugly by-products of the automobile—the garish, pennant-strewn gas station being one of them. Do gas stations have to sacrifice the landscape and blight the city? Are there gas stations that do not do this? We should find out. Have we exhausted our resources in improving the design of urban roads and of storage facilities for cars? Obviously, we have not. Can we make further contributions in vertical zoning concepts so that our communities can more expeditiously plan multi-level core areas that effectively separate people and vehicles of all kinds? Obviously, we can.

The future, therefore, is unlimited, but the goal of this effort is clear. We have to win this fight for liveable cities because to lose it would be unthinkable. Failure would rob our profession of its meaning and urban life of its efficiency and delight. Failure would be an admission that, in the twentieth century, the American character, buttressed by wealth, political stability, and mechanical ingenuity, was unequal to the task of creating a decent living environment for its people. It would be an admission that democracy could not, after all, produce an urban architecture worthy of the name.

The City should be our greatest work of art and not an ugly and congested rabbit warren in which we eke out our lives.

But most Americans will never be able to aspire to anything more than our present condition of urban ugliness and suburban desolation unless they are given a vision of something better which is also attainable. It is our clear duty to give them this.

If, after experiencing urban beauty and stimulation, they turn their backs on it and elect instead to make the automobile, the inter-urban freeway and the submarine sandwich the aesthetic symbols of their culture, we can say they got the urban life they deserve. But not until then.

This is the challenge we face and the opportunity so nearly within our grasp. The citizens and architects of Mid-America, and of our total nation, I believe, will meet that challenge and seize that opportunity, now and through the years to come.
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