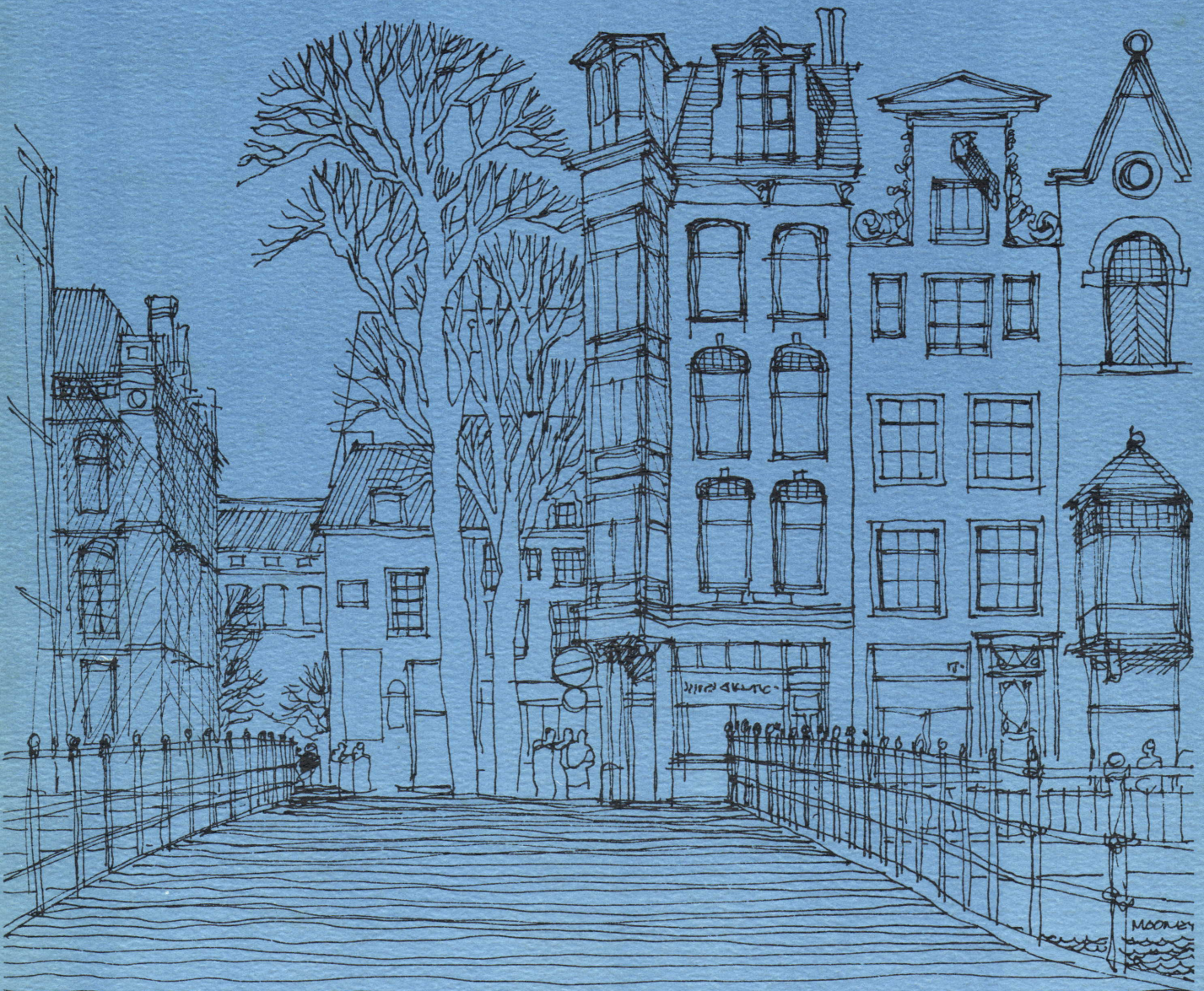


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1966

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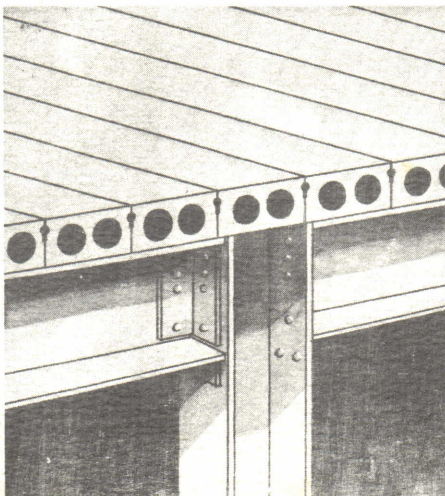




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1966 1

EDITOR

KEMP MOONEY
BOX 852, COLUMBIA, S. C.

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VOLUME 9/ONE

REVIEW OF ARCHITECTURE IS PUBLISHED QUARTERLY BY WING PUBLICATIONS, INC., POST OFFICE DRAWER 629, COLUMBIA, SOUTH CAROLINA, 29202, FOR THE SOUTH CAROLINA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS. ISSUES ARE AVAILABLE FROM THE PUBLISHERS FOR \$1.00 PER COPY: \$3.50 PER YEAR.

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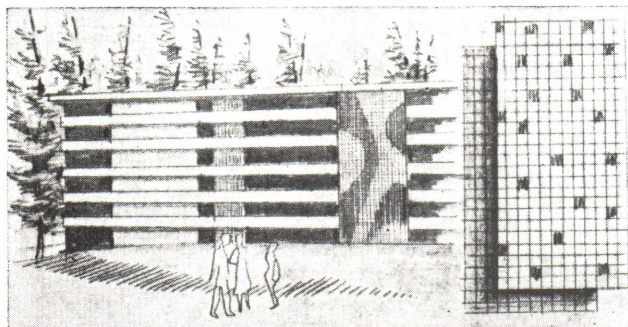
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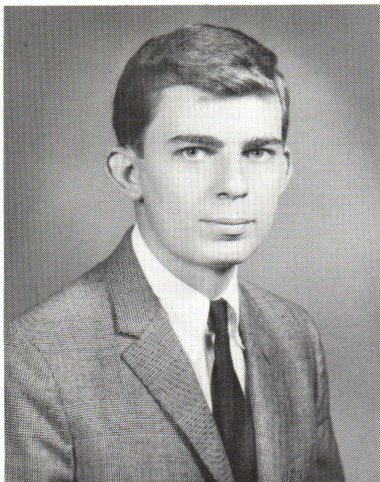
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Editor's Notes

The Charleston convention was a success. Charleston citizens were present to witness a host of dignitaries honor their city. Senator Donald Russell, Mayor Palmer Gaillard and Morris Ketchum, Jr., FAIA, president of The American Institute of Architects, were on hand for the presentation of the AIA's "Citation for Excellence in Community Planning" award to the City of Charleston for its preservation program.

In proclaiming this award, Morris Ketchum strongly emphasized that the AWARD WAS FOR PRESERVATION AND NOT RE-CREATION.

Earlier at the awards luncheon, T. J. Bissett, president of the Clemson Architectural Foundation, presented student awards.

The state honor awards program was effectively presented by George Means, professor of architecture at Clemson.

Top honor award went to Craig and Gaulden, AIA, of Greenville, for the Crosrol Carding Developments, Inc., Greenville. This small industrial building is located near the old Greenville airport and is worth a special trip to see. Craig and Gaulden also received a citation for the residence of Dr. and Mrs. Marion Vanfossen in Greenville.

Lyles, Bissett, Carlisle and Wolff received two citations. The Rutledge Building, a state office building, and a dormitory tower for the University of South Carolina were honored for design.

North Carolina architects and Charlotte architects in particular are beginning plans for what should be an interesting regional convention in October at Charlotte.

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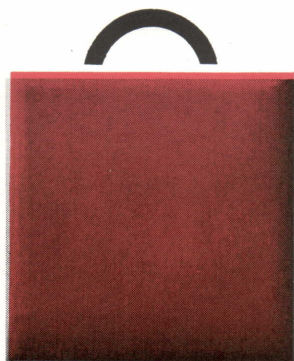
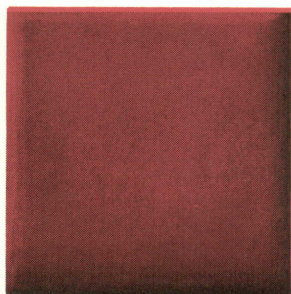
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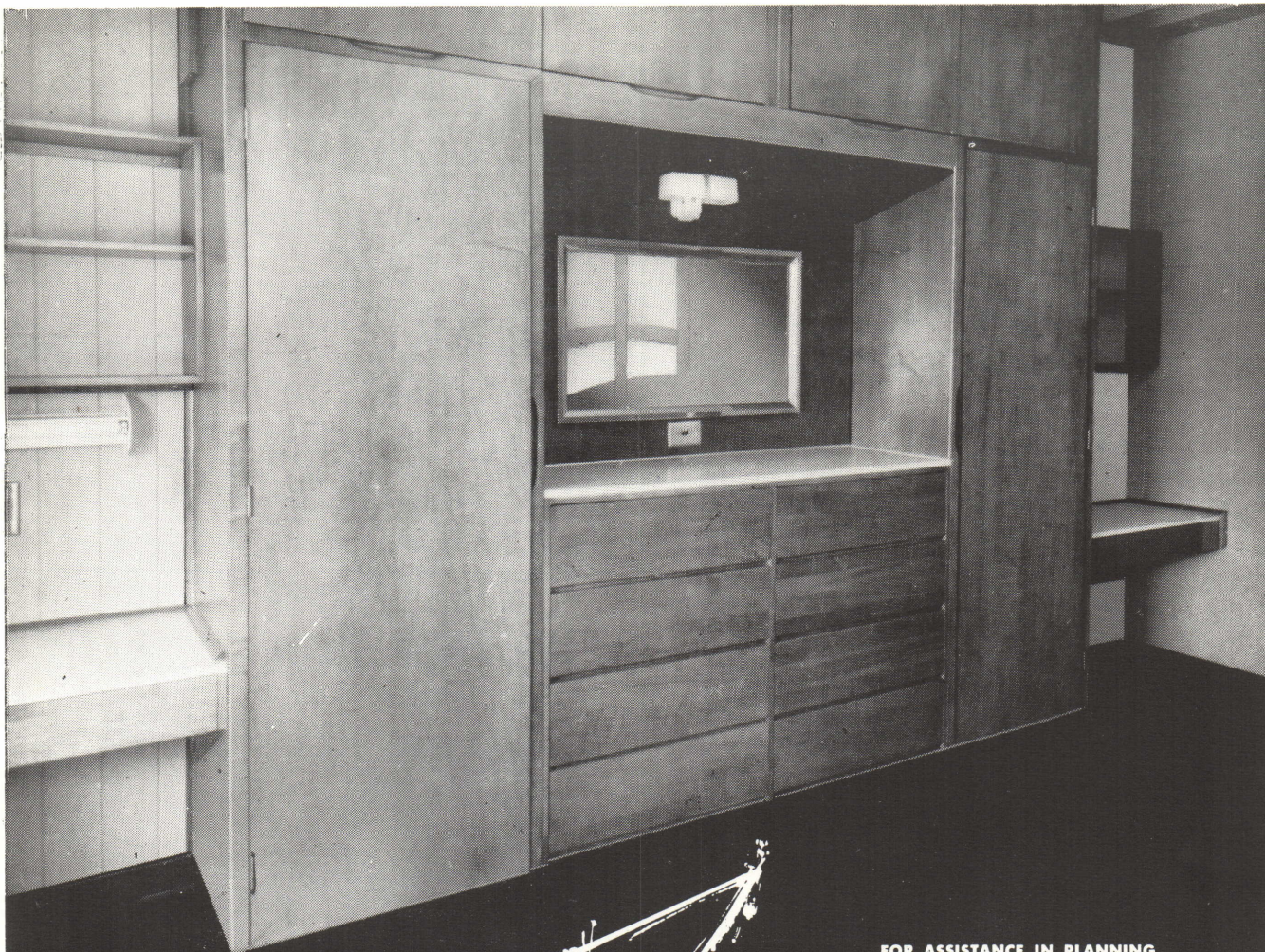
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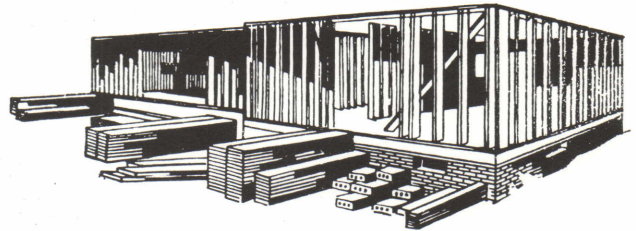
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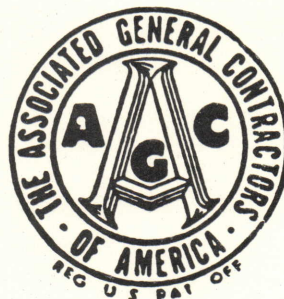
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RICHARD D. MITCHELL, a native of Greenville, has recently returned from six months of travel throughout Europe, England, and Ireland, as a result of having been the recipient of a William Kinne Fellows Travel Fellowship from Columbia University of New York City.

Traveling by car, Richard was able to take some twelve hundred slides, many of which have been organized into a brochure which is presently being reviewed by the William Kinne Fellows Committee at Columbia University. In addition to his brochure, it was also a requirement of the

Fellowship to submit a written report once a month to the University.

The following pages contain only a few examples and comments of his observations which concentrate on the "Design Ingredients Which Make Up the Environment of Our Towns and Cities."

Upon receiving his Bachelor of Science in Architecture from Clemson College in 1955, Richard spent two years as a lieutenant with the Army Engineers as Assistant Chief of Projects and Plans, Post Engineer on the Island of Okinawa. Taking advantage of leaves, trips were made to many parts of Japan, as well as to Manila, Macau, Hong Kong, China, Bangkok, Thailand, New Delhi and Agra, India, Alaska, and Honolulu, where other valuable architectural slides were collected. Other trips have taken him to Mexico and the Caribbean.

Returning to Clemson College upon completion of his service tenure, Richard received his Bachelor of Architecture with honors in 1958. He was listed in Who's Who Among Students in American Colleges and Universities in 1955 and 1958, re-

ceived the South Carolina Chapter of the American Institute of Architect's Award for the Most Outstanding Graduating Senior in Architecture, the National Chapter AIA School Medal, the Carolina Solite Award for First Prize on the Fifth Year Thesis, and a scholarship award from the Clemson Architectural Foundation for Most Promising Senior in Architecture.

Richard received his Master of Science in Architecture from Columbia University in 1964, having received a scholarship from Columbia University and the Lyles, Bissett, Carlisle and Wolff Graduate Scholarship administered through the Clemson Architectural Foundation.

Having worked three years with Vincent G. Kling, FAIA in Philadelphia, Richard then worked with A. G. Odell, Jr., FAIA in Charlotte for one year, and is now a designer for Lyles, Bissett, Carlisle and Wolff in Columbia, South Carolina.

He is the holder of an NCARB certificate and is registered in South Carolina and Pennsylvania, as well as being a member of the South Carolina Chapter of the American Institute of Architects.

OBSERVATIONS OF WORLD CITIES

INTRODUCTION

My primary objective was to observe as closely as possible the cities of the world, to attempt to draw from them the ingredients that contribute toward a desirable environment for the millions of us who inhabit this world.

Although I saw many well executed spaces, atmospheres, cities, etc., I must say that the human race seems to clutter up its environment more than it helps it. For instance, even riding out in the plains and mountains of Spain, I seldom could get a view of the beautiful landscape without telephone poles and wires spoiling the view.

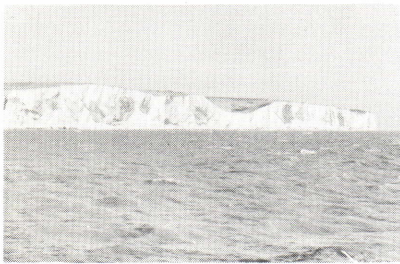
I do strongly support the idea that the countries of the world must pull together to begin planning the world as a whole. It seems to me that there are many architects and books which show what a desirable city should be like, but there are a lot less legislation and laws to enable these recommendations to be put into reality. There is the greatest need now for architects and planners to put forth efforts in areas of legal and governmental bodies, so that a catalyst for creating de-

sirable cities can be achieved.

I do think that the recent efforts by the American Institute of Architects to influence the President of the United States to do something about the ugliness of our cities is the kind of thing that must happen. It is most encouraging to see that President Johnson has established a new Urban Department and that this department will be represented on his Cabinet. It is also heartening to realize that there is an International Planning Organization which is located at The Hague in the Netherlands and has several countries participating.

The following text and photographs, then, are reminders that all of us must continually keep our "eyes open" and realize what is around us so that we all may demand the environment that we deserve as humans, and are capable of developing and maintaining.

I strongly recommend that every architectural student possess a camera early in his career, as well as a sketch pad and pencil, so that he teaches himself to "keep his eyes open," and, in turn, develops a valuable library of observations.



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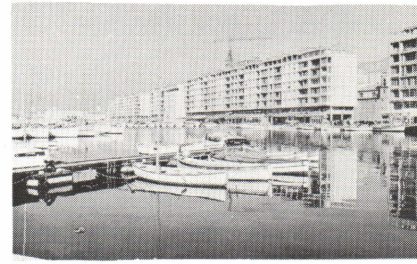
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UNDISTURBED

Nature has provided men with beauty which we are incapable of creating, but are capable of maintaining if we only will.

Since the architect's canvas is the world spread out before him, he must plan carefully before he makes a stroke, because when he makes his stroke, down go trees, or up comes a structure, or there goes a road. It is not like the painter's canvas where he can paint back over what he doesn't like. When the architect or planner makes his stroke, it is one which is upon what nature has taken thousands of years to produce.

Therefore, it is most important that this section be presented in the beginning so that the reader is aware of first things first. It is an opportunity for pause in our busy world to realize what we have to work with and to compare later with what we are doing to our environment.

1. The White Cliffs of Dover, England.
2. A mountain scape in the mountains near Innsbruck, Austria.
3. A striking profile of trees near Burgos, Spain.

WATERFRONT ACTIVITY

After traveling for about a month in Europe, I quickly began to realize that practically every city or town that I visited was either on the sea, a lake or river. This has happened, of course, because water has been a mode of transportation from the time of man's existence and these cities grew up from small landings usually. Water has a magnetic force about it that also attracts people from land to the sea—with these two attractions working towards each other, WATERFRONT ACTIVITY results right at the meeting of land and water—and in most cases produces some of the best urban ingredients that we experience. The following pictures are a series of observations of the activity, form, color, texture, and interest that comes about. If controlled by man in a proper direction, we can maintain this interest in a compatible and clean way with nature and still enjoy this hard-to-explain point of gathering.

4. People enjoying the waterfront activity in Nice, France
5. Sailors playing a popular game with

steel balls on the beach on the Riviera.

6. The town of Narbonne, France enjoys its waterfront activity.
7. Marseilles, France has a bustling waterfront.



8



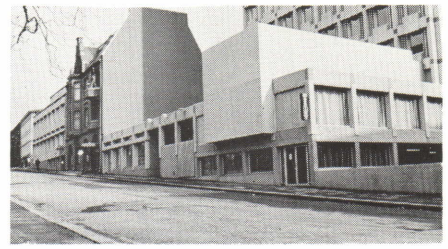
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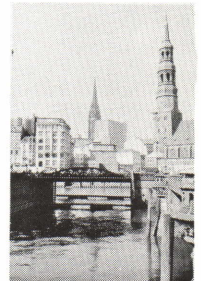
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15

BIG SPACES IN CITIES

Practically every city in Europe has its Big Spaces and it always gives the visitor or inhabitant a feeling of having arrived and a feeling of orientation. Therefore, it is a strong lesson that in planning our cities of the future that we always distinguish that one space as "IT."

8. Cataluna Square—the grand place in the heart of Barcelona, Spain and one of the finest urban spaces in the world.
9. The main center of Copenhagen as seen from the top of the City Hall which sits on the eastern side of this great place. Actually, this space is so large that it begins to lose its effec-

tiveness.

10. The famous Piazza San Marco, probably the richest and most elegant urban space the world knows. It seems to have all the ingredients—proportion, a landmark, a focal point, variety, mystery, and a thousand other adjectives that still cannot put a description of this plaza into words.
11. St. Peter's in Rome — one of the world's greatest and most planned spaces—a tremendous space that still has the power of drawing one right into and through it and into the great cathedral.

CONTRAST—OLD AND NEW

One of the richest ingredients that we should maintain in our urban cityscapes is the preservation of as many old buildings as possible. In a later section, I speak of the growing menace of the deadly glass box skyscrapers in all the cities of the world. However, a glass box skyscraper can be a great deal more charming and magnetic if there is an old building adjacent or close by. One compliments the other. The glass building will take on many new personalities because it will reflect the colors and textures of the old building. Contrast is one of our strongest tools as long as the elements being contrasted are, of course, kept in good taste. If there are two or more buildings to contrast with each other, it gives the imagination of the man on the street a better chance to exercise itself.

- 12 & 13. A giant block of large skyscrapers in Oslo, Norway is greatly complimented by hugging this small old building.
14. In Hamburg, Germany, a modern "glass box" finds many old charms to reflect in its face.
15. Coming a bit too close for comfort, this road for modern vehicles slices dangerously close to remains of the Roman Forum.



16



17



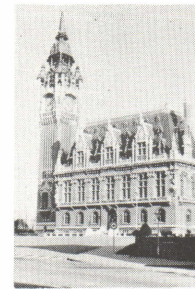
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GET OUT THE PAINT BRUSH

After traveling for a few months in a number of Europe's largest cities, I began to realize that these old, old buildings on streets really were not giving off all of their beauty. Over the years, they had become extremely dirty, thus taking away from their deep shadows and relief. It occurred to me that if all of these old buildings could just be painted or sand-blasted, it could be one of the most fantastic experiences one could desire to walk down their streets. So, as I traveled on, I began to search for buildings that had been cleaned and pampered as I think they should be. This example, if it were in color, I'm sure, is quite valuable in convincing city fathers and owners to take another look at their old buildings and to bring them back to life again—so I say to cities around the world—GET OUT THE PAINT BRUSH!

16. A red, white, and gray sidewalk cafe in Copenhagen, Denmark—almost impossible to not notice, let alone go into.

AWNINGS

Awnings on a building have a way of creating a freshness that the paint brush has. Even one can have an old dirty building, but with a few splashes of colored canvas scattered around, the contrast becomes quite striking. Canvas also has a quality of translucency and contributes this ingredient that is otherwise difficult to create. Canvas, in this sense, has a way of making one more conscious of light, and in turn, shadows and depth. The following pictures are convincing of how valuable canvas can be to our urban en-

vironment.

17. Another bright yellow awning amongst very old building in the quaint little French town of Narbonne.
18. On this oil company's facade in Copenhagen, the architect has made the awning be one of the strongest design features about the building.

LANDMARKS

Landmarks are needed in our cities and towns because they serve as a point of orientation. The pedestrian down in and among the streets and buildings can maintain a clear image of his city by being able to see a landmark every so often. Landmarks, then, are usually a tall building, monument, or even a high hill that is visible from most any point. The pictures in this section that follow are usually landmarks consisting of towers on city halls and buildings such as that with historic interest.

19. This famous tower in the heart of Venice, Italy, is probably one of the most powerful urban landmarks anywhere.
20. The Arch of Triumph in Paris is another of the world's best known landmarks.
21. The City Hall of Copenhagen, Denmark.
22. The Town Hall in Calais, France serves quite a purpose as a landmark because it is the place many people first see on the European continent arriving from across the English Channel.
23. Gaudi's unfinished cathedral in Barcelona is a most unusual landmark.



24



28



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FLOORS OF OUR CITIES

The examples of this section show projects, most of them of a fairly large magnitude, which have had their floors planned in great detail. The handling of our floors becomes more and more governed by scientific knowledge gained on the subjects of soil value, soil stability, drainage requirements, economic factors, water tables, and numerous other considerations. Although these are all technical items, they must be respected by the designer at all times in order to accomplish the successful concept.

24. A mosaic sidewalk in Barcelona.

25. A floor of multi levels for this cafeteria, auditorium school building in Zurich.

26. A broad stroke of texture on this street in Amsterdam.

27. Court floor of a new college at Oxford University.

28. Colorful walks in Milan, Italy.

29. Versailles, France — not a blade of grass on the front.

30. Floor of Sweden's new town of Val-lingsby.

31. Piazza San Marco—it's hard to beat —note the broad floor pattern.

32. More of Amsterdam's wonderful floor.

33. Marseilles, France—some cities' floors actually appear to be made of boats.

34. St. Peter's in Rome enjoys a grand and bold floor pattern.

35. An interesting floor in Burgos, Spain where trees substitute for curbs.



38



41



36



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43

MASS TRANSPORTATION—STREET CARS

It was fascinating to me to observe the variety of street cars that occurred throughout my travels. Since mass transportation is one of the coming ingredients of our future urban areas, it is advantageous to realize that this is an opportunity to incorporate a great deal of charm, scale, detail, and design into the urban fabric.

36. A street car in a European city.

ENTRANCES

Entrances to wherever we go are indeed one of the most important architectural philosophical, anticipated, or unanticipated happenings that the human experiences during life. One always expects to recognize the fact that he has arrived when entering a country, city, or building. Unfortunately, so many times it happens as has been expressed by others before—

"When you get there, there is no there." This ingredient, in its own appearance, can call one's attention to this important point of tension needed in our environment.

37. An entrance for a bridge crossing in Lucerne, Switzerland.

WALLS OF OUR CITIES

The man in the street is subjected to what he sees as he walks down the streets of our cities. Perhaps Park Avenue is a good example for discussing the elements of street facades. This street originally started out to be brick buildings and stone buildings lines straight down the street. Then along came the Lever House and the other buildings which were placed back from the property line and also took on glass surfaces. Then trees were introduced on these plazas of the new buildings giving the facades of buildings a softening effect as the observer walked down the

street. The handling of these planned courses of travel in our cities is the basis of creating desirable spaces to spend our time. The following pictures review some of the street facades that impressed me.

- 38. This small village high in the Alps of Switzerland really offers a panorama type facade due to the building placements. This freedom of placement is a good ingredient to incorporate into new cities, not adhering to the grid system.
- 39. A graceful descent of buildings on this facade of a Swiss village.
- 40. Note the little shops on the street level — how they have a sidewalk above.
- 41. This picture of the Piazza San Marco offers one of the richest facades the world knows.
- 42. Florence, Italy again as one crosses its famous Ponte Vecchio Bridge.
- 43. Notice the relief incorporated in this street wall of Morat, Switzerland.



46



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48



51

GRAPHICS

Graphics are one of the most important and necessary ingredients that we have in our cities. It cannot be ignored as it has been for so long, but must be recognized and developed into a state which will allow it to be a complimentary element of our cities. If done correctly, it can give a city the exciting, lively atmosphere in a design conscious manner that a city should possess.

44. Tuborg Breweries in Copenhagen used their own beer cases with daffodils in them for advertisement in the lobby of their new office building—quite effective and desirable.
45. A free, bold, and colorful example of graphics in Zurich, Switzerland is obviously being enjoyed by many pedestrians.

WATERFRONT TOWNS

Although Waterfront Towns is parallel with the subject of Waterfront Activity, it is interesting to note how some cities approach and join the waterfront.

46. "Double Your Pleasure" by letting buildings reflect in the water as seen here in Bayonne, France.
47. This handling of the waterfront in Pisa, Italy is quite a strong statement, but probably necessary because of the river flooding at times.
48. One winds up the main street of Dublin, Ireland. The little buildings all possess an individual expression in a small modest manner. The bright colors add a great deal.
49. Abbeville, France has a strong waterfront line with all buildings facing the water being of similar height and material.
50. Zurich's everchanging waterfront.
51. A waterfront town on the Riviera steeping with intrigue and interest.



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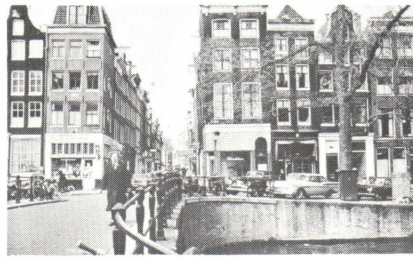
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ROOFS OF OUR CITIES

Since we all view a large portion of our cities a large portion of the day from the large portion of high rise office buildings, it is quite clear from the following pictures that we design our cities with this ingredient in mind. The more we study our cities, the more we realize that it is definitely a three dimensional composition and no part of it, especially the roofs, can be ignored or slighted.

52. Amazingly enough, red tile roofs are the dominating feature of Bern, Switzerland from above.
53. Monaco, on the Riviera, is one of the best examples of the necessity for being conscious of how roofs must be remembered in designing our cities.
54. Another stronger reminder of roofs as seen in Copenhagen.

CHARACTER OF OUR CITIES

As we know, the earth possesses what we call "landscape character." The characteristics of the landscape gradually change as we move across the United States or any other continent and we usually associate a characteristic like cactus with the midwest, and so on. Cities, too, have their character and two of the best and most consistent examples that I observed were Amsterdam and Venice. Amsterdam has its quaint little canal houses facing the tree lined canals. Each little canal house was slightly different than the next, but just enough to establish a subtle atmosphere of detail and variety. Venice has its canals, too, and in this city one depends completely upon the boat for transportation. All of the buildings facing the canals come right down into the water and again, each building's details and design are all so similar, but vary just enough to keep one's attention forever.

- 55.
56. Amsterdam, Holland
- 57.
- 58.
59. Venice, Italy



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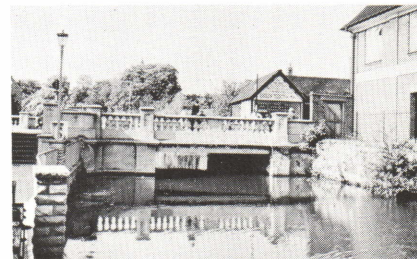
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GLASS BOXES

It disturbs me very much to see so many buildings being built throughout the world that are nothing more than glass boxes. They begin to make a city appear dull and sterile. I do think it is good to have some buildings in an urban center of glass so that they can reflect the older buildings in their walls and contrast with them, but too many of these buildings soon weaken the stronger powerful feeling that I think a city deserves because of its magnitude.

- 60. A "not all glass" building exemplified here in Zurich, Switzerland.
- 61. A glass skyscraper in Milan, Italy.

PEDESTRIAN SPACES

This section deals with areas of our cities that have been obviously planned for the enjoyment of the pedestrian. Some examples are of a large scale, while others are of small scale, concentrating on details of street furniture, etc. This section, like other sections discussed, could have been incorporated into other sections under other titles, perhaps—the point being that our cities demand so much that every ingredient is necessary to produce a city that the ingredients all fuse into each other, becoming very hard to separate from the others.

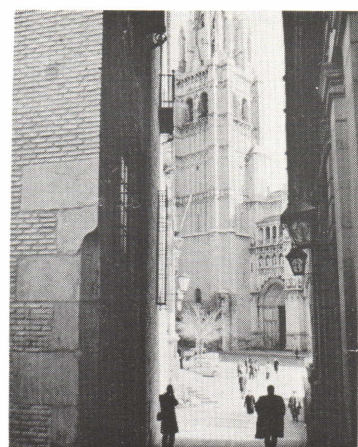
- 62. Trees on this street in Marseilles, France form a space for the pedestrian.
- 63. Again, Piazza San Marco slips into this section.
- 64. This lower level for pedestrians on a Copenhagen waterfront offers a place to sit in the sun quietly and undisturbed in the city.
- 65. A pedestrian bridge is one of the finest opportunities to capitalize on a pedestrian expression.



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VISTAS

What we see when we look ahead on the routes through our cities is probably the one thing that, if done well, will be a city together or let it fall apart. Vistas can be revealing, create mystery, act as guide routes to establish order without the need for directional signs, and in general, produce the type of spaces sought after by the designer. The following pictures are some examples of vistas.

- 66. A village in Morat, Switzerland.
- 67. A dynamic vista in Abbeville, France.
- 68. A similar vista in the ancient town of Toledo, Spain.

CLOSURE

Closure in our cityscapes is similar to Vistas because both depend on buildings to occur on four sides or three sides of us to create either. However, closure to me is when buildings are closer to us on three or four sides forming an honest and definite space, whereas a vista usually has a long axis in one direction with a terminal structure. Both, then, are merely different types of spaces which lend variety to our cities.

- 69. An excellent display of closure with rich and ancient participating elements in Rome, Italy.



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FOUNTAINS & SCULPTURE

Although our cities are pieces of sculpture themselves, sometimes around fountains such as lakes and rivers, we still need to carry the big picture down to the smallest detail. Therefore, it is necessary to include in this discussion, examples of some fountains and sculpture, necessary ingredients for our cities.

70. The space around the Trevi Fountain in Rome is also sculpture in a sense.
71. School children enjoy a playful sculpture in Zurich, Switzerland.

BRIDGES

Bridges are most important to our cities because they are the only way so many parts of cities are able to be connected to each other. They are interesting because their appearance is usually a direct structural expression with no dishonest or non-valid decoration. A bridge is an expression of something very special, important, and necessary happening at a special point, therefore, the following examples are included to stress the importance of this design ingredient.

72. A smaller bridge in Venice.
73. A massive bridge for pedestrians only in Valencia, Spain.
74. A foot bridge entering the shopping area of Farsta, Sweden. Its plastic and flowing sweep takes up less space and is quite pleasant.
75. This is the view the pedestrian enjoys as he crosses this bridge from one side of Main Street to the other in Dublin, Ireland.
76. A highly decorative and double function bridge in Venice with shops facing its walls.



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OPEN SPACES

It seems that the open spaces in our cities, that is the spaces resulting between buildings, goes undeveloped and unwanted in so many projects. Actually, the spaces between the buildings are sometimes more important than how the buildings look themselves. Time and time again the owner spends all of his money for the building because he thinks that the space in the building is what produces his income and comfort, however, this viewpoint is certainly a wrong and defacing attitude for our environment.

77. An apartment building by Le Corbusier in West Berlin, Germany showing a natural open space around it—the kind of space in keeping with the landscape character of the area and more possible to achieve when only one building is built and therefore, does not disturb too much of the area with grading.
78. Open space in the Hansa Quarters of West Berlin.
- 79.
80. Again, landscape character preserved in Henry Morgenthau's Bern, Switzerland Housing Project. Done successfully here, the landscape has been left natural.

BUILDINGS AS CENTROIDS

The majority of the buildings we know of in our architectural world are buildings that fit into a vacant spot between buildings aligning our typical city streets. However, in recent years, city planners and architects have realized the value of letting buildings serve as "centroids" or "focal" points for major spaces of our cities. This idea is exemplified in the following pictures. Naturally the pictures shown are not intended to be the "last" word, but merely examples to excite one's creative imagination when the problem may present itself in the future.

81. John Johanssen's American Embassy in Dublin, Ireland.
82. A comparable ancient example in Rome.



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PARKS

Parks have long been a strong ingredient of our environment. Now that land is becoming so very scarce and so valuable, moneywise to the real estate brokers, one begins to stop and think—what will happen to our cities? This section is included, if for no other reason, just to remind the architects and citizens of our future environment that the city cannot do without its parks. A park in a city is like taking time out to sleep at night, like providing a “coffee break” from the intense activity of the city. It is a refreshing contrast we cannot do without.

83. A park well integrated into the Hansa Quarters of West Berlin.

84. A generous, but more formal park in the new town of Harlow, England.

STADIUMS

Stadiums and recreation centers are beginning to spring up more and more in contrast to past years when it was quite rare that a city seldom ever built such things. Now with our population explosion beginning to take place and with our modern society producing more and more free time for its people, everyone has more time to enjoy sports and recreation—not only do they have time, but they must have these places to go for entertainment or they will have nothing to do. Therefore, we must now recognize stadiums, sports centers, etc. as necessities to our environment in order for man to survive.

85. One of the finest structures exemplifying this ingredient that I experienced anywhere, old or new, was the Coliseum in Rome.

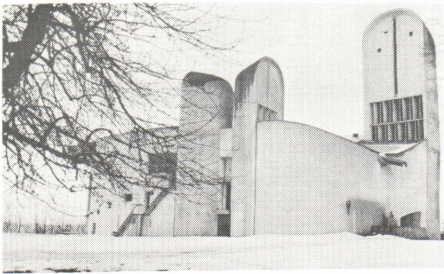
MARKETS

Markets have been an ingredient since the beginning of time and in most of Europe still remain much the same as they did thousands of years ago. Even in England's new towns, space is still provided for the canvas topped outdoor markets. It is interesting to note in our country, however, that the outdoor market is non-existent and our cities are building more and bigger automated, pre-packed food supermarkets. Soon shopping will probably be done by television and who knows in what other ways. However, it is my feeling that regardless of how automated our supermarkets become, the old feeling for the human being to stroll down the street and buy fresh foods directly from the farmer will never disappear. I think we should encourage a curbside market area in all of our urban renewal areas.

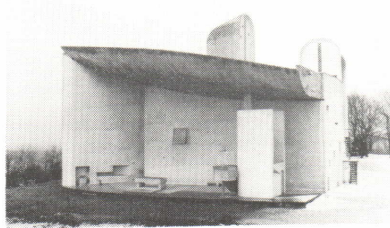
86. A space for markets is provided in the center of most all of England's new towns.

87. A market in the heart of Stockholm, Sweden.

88. The famous “Rambles” market area in Barcelona, Spain.



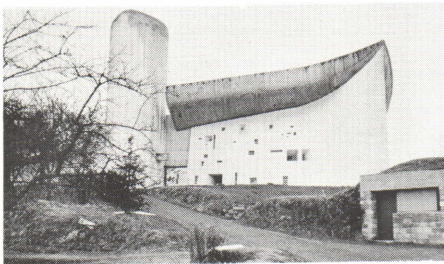
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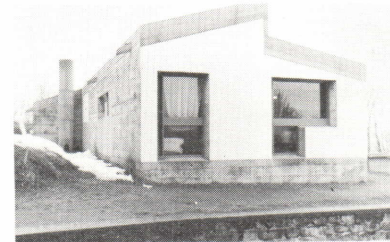
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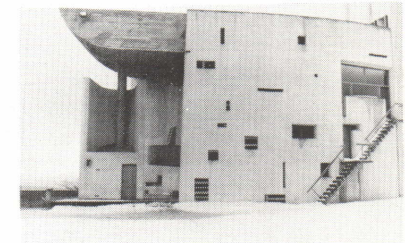
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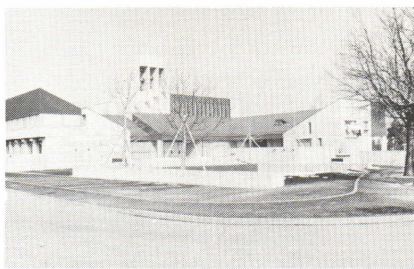
ARCHITECTURE ITSELF

Architecture itself is, of course, one of the broadest subjects one could ever choose to elaborate on. It is important that these following pictures be shown just to keep us aware of the advantage of variety in architecture, the advantage of having a lot of architects thinking differently, and the value of contrast. Even though I saw many various styles and types of architecture in all of my travels, I did not really realize the contrast that the world presents in its architecture until I had developed all of these pictures and put them side by side.

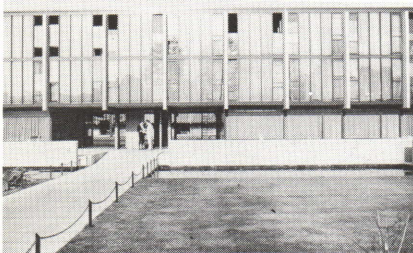
89-97. Various views of Ronchamp—it is truly a whole and thorough example of architecture itself.



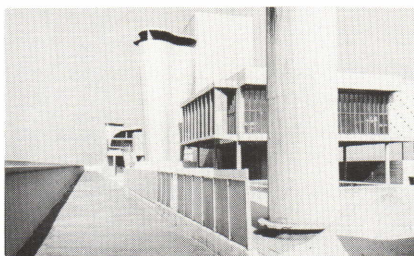
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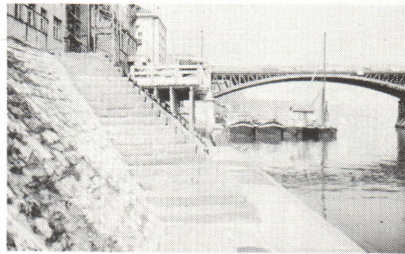
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- 99.
- 100. St. Catherine's College on campus of Oxford University.
- 101. Titus Church in Basel, Switzerland.
- 102. Roof of Le Corbusier's Apartment building in Marseille, France.
- 103. A college on campus of Oxford University.
- 104. Typical architecture high in the Alps of Switzerland.



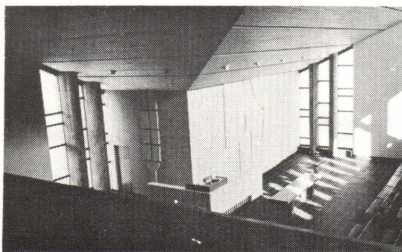
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INTERIOR SPACES

Interior spaces, of course, are quite different from our exterior spaces and are really the spaces where we probably spend most of our time. Also, when we see interior spaces, I do believe it is still a basic desire of the human being to be able to associate with the outside—even if it is only by light through skylights, high windows, or obscure glass. Light produces shadows from a source that cannot be achieved from the interior and often times, for example, can reflect the entire roof structure of a building down upon the floor as walls. At any note, it is the duty of the architect to constantly achieve a happy balance in handling his exterior and interior spaces without partiality to one over the other.

105. An interior view of Titus Church in Basel, Switzerland.

ABOVE AND BELOW DATUM

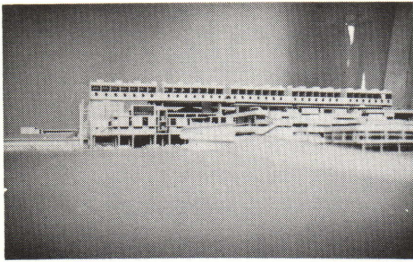
One of the strongest elements that we can incorporate in our urban design, whether it be interior or exterior, is the change of level. In these pictures, some of them have happened by accident, and some have happened by design, but regardless of how they happened, they can be viewed here as reminders of the strong force that this element possesses. I think cities that are located on hills or in mountainous areas, have a 90 percent head start, designwise, on cities located on flat terrain.

106. An exciting example in Monaco.

107. Details of this graceful stairway take one's eye above datum.

108. A pleasant descent to below datum from above datum in Nice, France.

109. Below datum in Zurich, Switzerland.



109



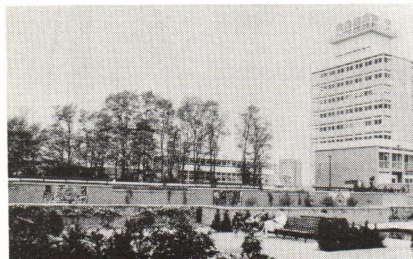
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NEW TOWNS

Complete new towns are becoming more and more a reality to us and a pressing new challenge. As we are now becoming aware, America will double its size in cities within the next forty years. Europe, particularly England and Sweden, has pioneered construction of complete new towns recently. The pictures shown on the following pages show the results. It is pointed out in viewing these pictures that although the effort is noble and a vast improvement over our normal method of sprawling growth, pitfalls are still present. In designing on such a large scale and probably under time and money pressures, the architect and planner must take time not to produce monotony and repetition all over again—in other words, not rebuild slums all over again.

109. A model of the commercial area for new town center of Cumbernauld in Scotland.
110. Parks buffet the city from parking areas still behind the viewer in new town of Hemel-Hempstead, England.
111. Greenery and parks in new town of Harlow, England.
112. Stevenage, England has a pleasant

central commercial area.

113. Modest but careful details shown in this new town of England.
114. Entrance of Hemel-Hempstead, England.

MODERN BUILDING TEXTURES

Modern building textures lend a great deal to what our environment can be. This photograph of the exterior view of Le Corbusier's apartment building in Marseilles is truly a reminder.

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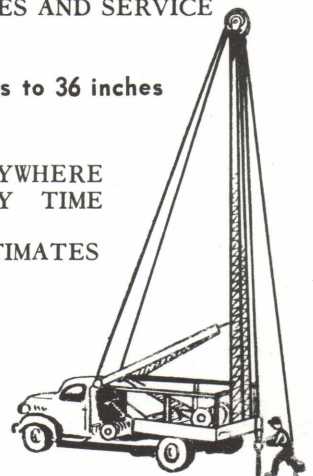
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The Broad Horizon Of Architecture

Address by Morris Ketchum, Jr., FAIA President
The American Institute of Architects
To The Annual Meeting of Virginia Chapter AIA
Richmond, Virginia, February 3, 1966

Can anyone here tonight visualize a completely disorganized architectural profession with every architect fighting by himself for survival?

Unaided by his fellow architects, with no shared fund of technical knowledge or common vocabulary of design and practice, no established and respected standards of professional conduct, no common defense against competitive professions and package dealers, no decisive voice in local, state and national legislation, no opportunity to improve the education and training for architecture, no united effort to raise the status of the profession through public service, the individual architect might well fail to survive.

In the hard, cold world of competitive enterprise, only a few architectural giants might be able to make their way alone. Not all of us are giants and there are not enough giants to form a profession capable of meeting all the challenges we face today.

If there were no American Institute of Architects, we would have to create one!

Fortunately, it has been in existence for more than a century. During that time, it has grown and changed from an exclusive club to a democratic national organization of approximately 18,000 corporate members and 4,000 associates representing 95 percent of all the architectural firms in this country.

The Institute has at its command the resources, brains and manpower of the profession. It is devoting these assets to building a strong, united professional society which speaks and acts for every architect.

What FORTUNE magazine called "the tweedy old profession of architecture" died with the great depression. The new generation which survived fought and won the campaign for contemporary design. Today, we may argue among ourselves about how to design individual buildings but we are united in the cause of creating a great environmental architecture.

The profession of architecture is small but growing. That same magazine has reminded us that there are only 30,000 architects in this country, compared to 225,000 lawyers, 430,000 accountants, 975,000 engineers and 265,000 doctors. But we yield to no other profession in terms of ideas, inspiration and influence.

We are ready, I believe, to respond to

the millions of Americans who are demanding an architecture worthy of the richest nation on earth.

It is not just an architecture of individual buildings. It is an architecture which includes the design of complete new college campuses and residential neighborhoods, suburban shopping centers and downtown civic and cultural centers, new business districts and entire new satellite towns.

Craftmanship in the design and execution of buildings is one of the most vital elements in architecture. Neglected, it is lost forever. We must constantly practice and perfect it but if we stop there the individual building will never be complete. It will lack its proper architectural setting.

Remember that Thomas Jefferson, a great president and a great architect, designed many individual buildings, including your state capitol here in Richmond, but he asked that there be carved on his gravestone "Father of the University of Virginia." He realized, I believe, that this great achievement in education and in environmental architecture outshone all his other projects.

Our architecture must always successfully interpret the social, economic and psychological demands of society in physical terms. It should be capable of meeting man's daily needs and inspiring his mind and heart.

We architects draw our strength from public service, and the public is the real client of our profession.

The architect exists to serve man and we have never had a better opportunity to serve him. For the majority of mankind now lives in cities and the design of cities has been, is now, and always will be the province of the architect.

Across the nation, our profession has created soul stirring examples of what our cities could be if all of us joined forces to rescue and rebuild them. Larger cities like Boston, Philadelphia, Baltimore, Detroit and San Francisco; smaller cities like Little Rock, Rochester, Hartford, Urbana and Canton, have planned or built, or are building, a new urban architecture worth living in. These are cities of the future. Their number is constantly increasing.

Urban design is environmental archi-

itecture based on environmental planning.

As Ada Louise Huxtable said recently in the New York Times:

"Environmental planning means that you don't locate industry to pollute rivers that a growing population will depend on for water supply. You don't cut down forests to construct speculative houses where residents will need these natural woodlands for attainable recreation as population densities increase, or put up suburban subdivisions where mass transport is weakest for commutation and make no provisions to strengthen it. You don't build without preplanned and prebuilt water and sewage facilities; you don't hop, skip and jump housing developments over open land without consideration of distances and relationships to job centers, educational, cultural and recreation sources, and transportation tie lines."

City, suburb, satellite city and region are interlocked in form and function. They must be planned together for public and private benefit if this country is to have a living environment worthy of the name.

It is high time for action. Within the next decade, our mounting population, the dwindling land supply, and the expanding growth of our technology will either result in the creation of livable and beautiful cities, or the city will diffuse into densely built up metropolitan regions without form, amenity or any of the grace and beauty worthy of a mature and responsible society.

Here in Virginia, for example, the great megalopolis which stretches from Boston to Washington has brought its downtown congestion, suburban sprawl and visual squalor across the Potomac and on into your major urban areas. Now is the time to plan for action before it overwhelms your countryside.

Your future lies in your cities, not your farms.

The root of the great urban crisis is wealth, not poverty. A poor nation would not be able to replace trees with parking lots, litter the streets with signs, fill the air with wires and tear up historic neighborhoods to build new freeways. Only an economy based on the theory of overproduction and planned obsolescence could fill the nation's junkyards with non-disposable automobile skeletons. Only a philosophy of haste and waste could squander our land, pollute our air and our water

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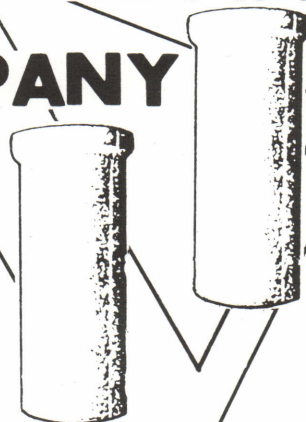


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If America really wants a livable environment, it must prepare itself to pay for it. We've got to put the future of the community ahead of the quick buck, the long term investment ahead of the overnight profit.

The political issue is no longer one of planning versus haphazard growth. Only the most misguided sort of person would argue that community design is undesirable. We have seen and are still seeing the urban ugliness and disorder that result from the philosophy that land can be treated as a commodity for random and unlimited exploitation.

Yet our obsolete zoning laws still promote the division of our cities into separate areas of part time use. Our Wall Streets are dead at night; our Times Squares are dead in the daytime. Farther out in suburbia, laws unfavorable to cluster zoning produce endless checkerboards of commonplace homes and block the development of self contained communities ringed by open greenbelts. There is no legal recognition of community needs for education, relaxation and recreation.

Again, we have failed to use our proud technology to solve our massive problems of urban transportation. Instead, we have allowed our national love affair with the automobile to swamp our cities with traffic; to blight urban residential areas with noise, confusion and poisoned air; to drive the city's inhabitants and the retail trade which serves them into suburbia, to deplete central city tax rolls and to create all the honky tonk squalor which lines our highways. The combined automobile explosion and population explosion threaten to overwhelm us.

The size and scale of our cities are growing to a point where conventional cars and busses must be considered obsolete as the only transportation tools of the twentieth century. Only a balanced combination of private automobiles and modernized public rapid transit systems holds any hope for a solution for metropolitan and regional transportation. Within downtown areas, we are just beginning to provide the physical means of separating motor and pedestrian traffic—a basic requirement for urban design.

The cities of the world which we admire the most were planned largely for pedestrians and at a pedestrian scale. The best of our urban architecture attempts to restore some of this amenity and scale to our city centers.

The federal subsidies which have encouraged highway construction without encouraging mass commuter transportation have helped to explode the city into suburbia.

At the same time they have contributed to depleting central city tax rolls. This

loss means less money for education and for neighborhood maintenance. Poor schools and changing neighborhoods encourage middle class families to move to the suburbs. Higher welfare costs increase taxes and thus encourage industry to relocate outside the city. All these factors are interrelated. If they can be changed, it would help to reverse the current cycle of urban decay and deterioration.

Still more important, our tax laws now misuse the profit motive of our free enterprise system by undertaxing land and overtaxing improvements. These laws make slums profitable through low taxes and penalize improvements to slum buildings by raising taxes. At the same time, they reward the speculative builder of mediocre architecture by imposing high taxes on better architecture. They even go so far as to tax private owners for donating land to public use as parks and plazas.

If we want better cities, we should tax our slums out of existence, give tax rebates for better buildings and improved residential districts and make it profitable to donate land to the community.

Now we must face a fundamental decision. We know that our present system of unlimited and uncontrolled speculation is disastrous, yet we hesitate to employ the policy of sweeping governmental control which planned and built sparkling new towns of Great Britain and Scandinavia. The time for hesitation is past.

The successful examples of urban renewal here in America prove that there is no good reason why government and private enterprise should not join forces in the redevelopment of the American city. If tomorrow's cities are to be different from the cities of yesterday in which we now live, that is the solution.

Architects can't make the decision alone. They are the servants of society, not its masters, and can only achieve what society asks them to achieve. Architects can nevertheless help to determine public policy by working with so-

ciologists, economists, scientists and statesmen to analyze fundamental urban and regional problems and formulate a solution. Under the present national administration, it looks as if they would soon have the chance to do so.

President Johnson's logical plan for rebuilding the nation's urban slums — the Great Demonstration Cities Program—and for creating new satellite cities instead of suburban sprawl, if approved by the Congress, will open the door to great achievement. We need big plans like this if we are to have sound urban growth in all our cities.

The problem that confronts us is essentially the same all over the country. We are living in **yesterday's cities**—cities planned for the horse and buggy, for the social, economic and political needs of the past century. We need cities that meet the needs of today's social demands—cities which can grow, without inhuman economic and social pressure, into the **cities of tomorrow**.

After that, our profession has proved and will continue to prove that we know how to design towns, cities and regions. Architects and their fellow design professionals are the only ones with the skills to translate social and economic needs into the structures, spaces and beauty of the new cities of tomorrow.

The city is the natural gathering place for our thinkers, our innovators and our specialists. It is where education flourishes and art is born. It is the generator of our national wealth. The city sets the quality of life for every American. There is no earthly reason why it should be dirty, dull, ugly and generally unlivable. It should be our greatest work of art.

It will be, when an enlightened public, strong community leadership, and a sympathetic government and the architectural profession and its allies have revitalized and rebuilt it. To this cause, the architects of America dedicate themselves, now and in the years to come.

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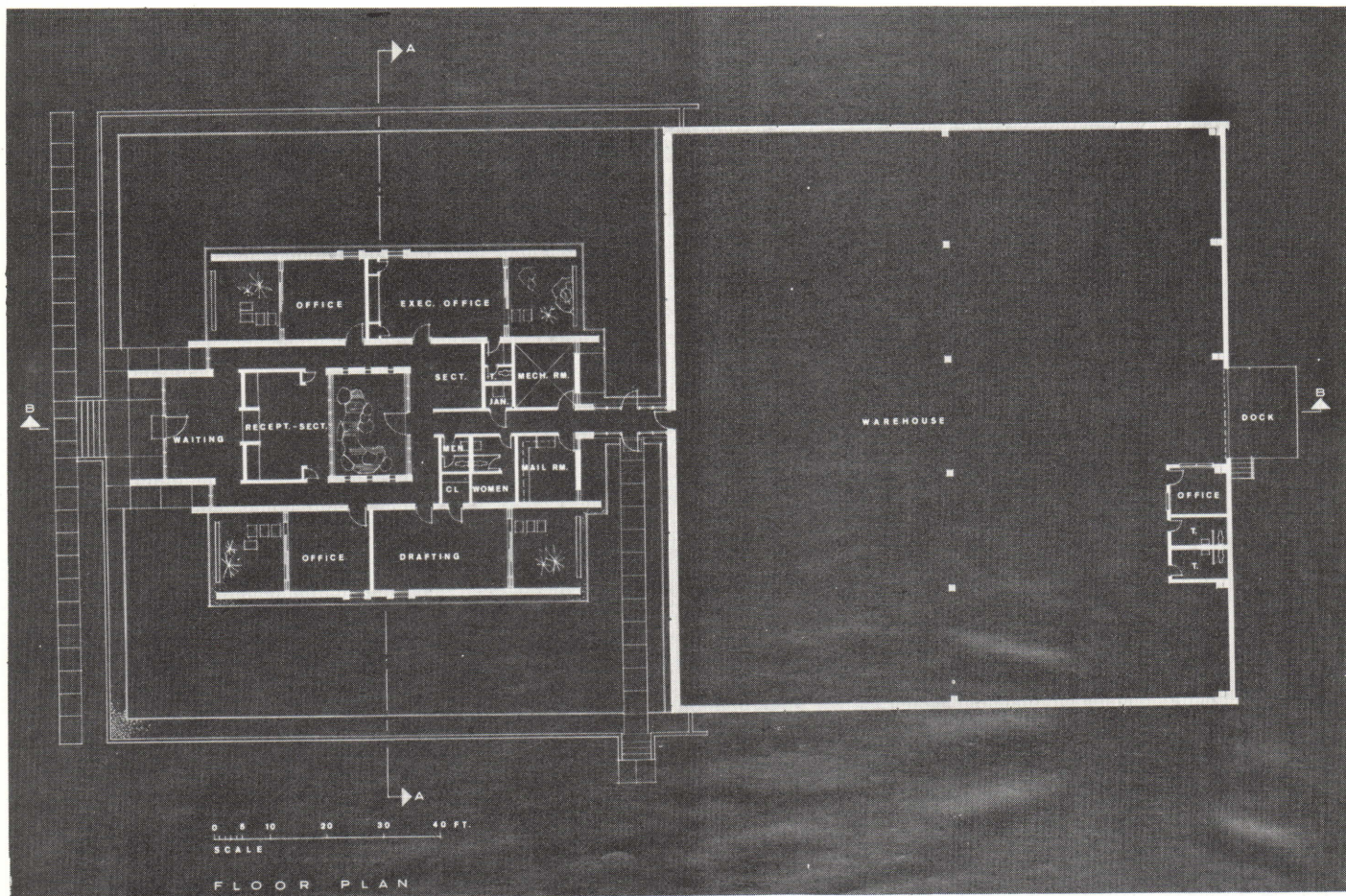


Photos: Gordon Schenck

Crosrol Carding Developments, Inc. Greenville, South Carolina

Craig and Gaulden, AIA-Architects
Greenville, S. C.

South Carolina AIA Design Honor Award 1966



This building complex is the principal office and warehouse in this country for an English textile manufacturing firm. The owners required a headquarters which projected a suitable image for a progressive company.

The building group is located across a street from a business-related textile exhibition hall and adjacent to the municipal airport. Convenient air freight deliveries was a consideration in site selection.

The office building houses the operational portion of the business, including executive, sales, drafting, secretarial and files. Each space in this unit looks onto a private courtyard.

The warehouse, a separate building in the rear connected by a link with the office wing, is of quality and detailing to be compatible with the office wing. This warehouse is designed for storage, display during trade conventions, and for shop work.

AREA:

Office and link: 3,900 Square Feet
Warehouse: 10,200 Square Feet

LOCATION:

Tower Drive, Greenville, South Carolina
(This is the drive approaching the tower of the Greenville Municipal Airport.)

CONTRACTOR:

Triangle Construction Company
Greenville, South Carolina

DATE COMPLETED: November, 1965

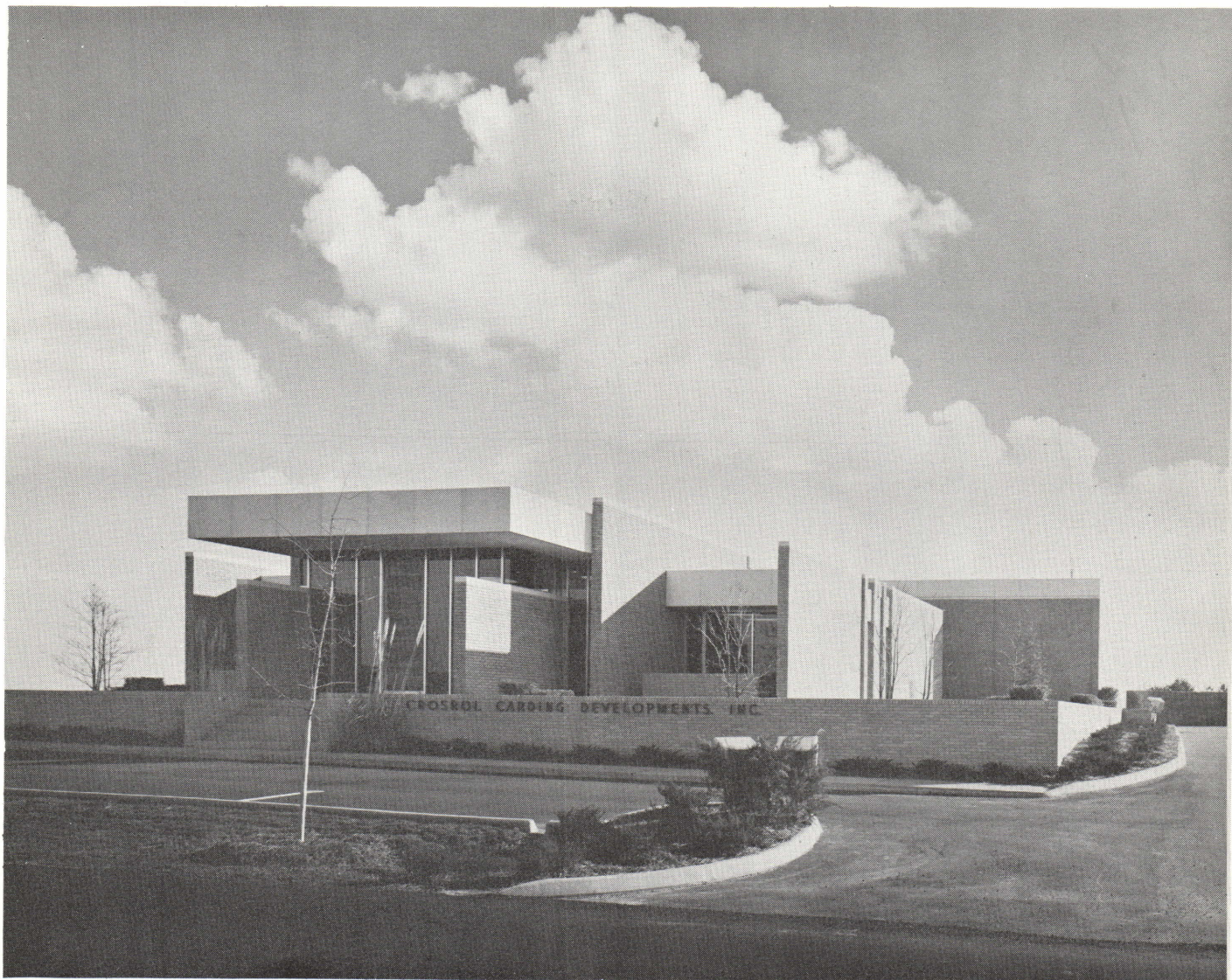
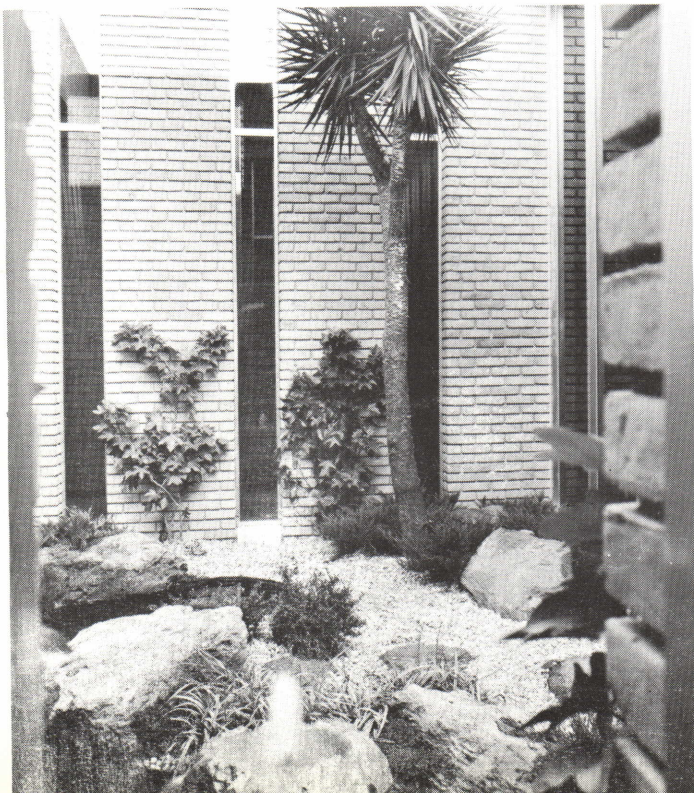


Photo: Henry Elrod





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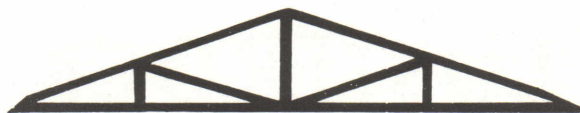
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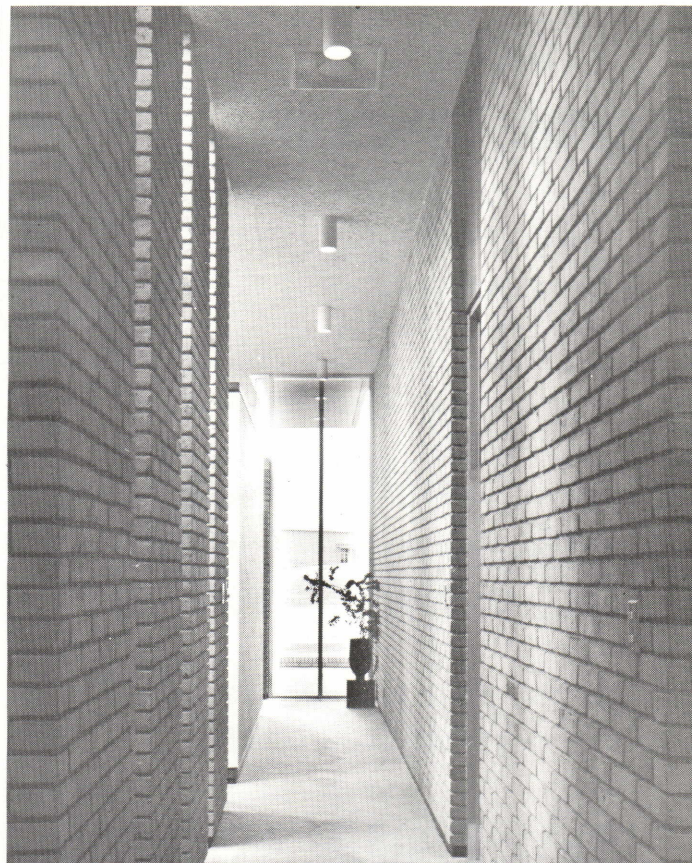
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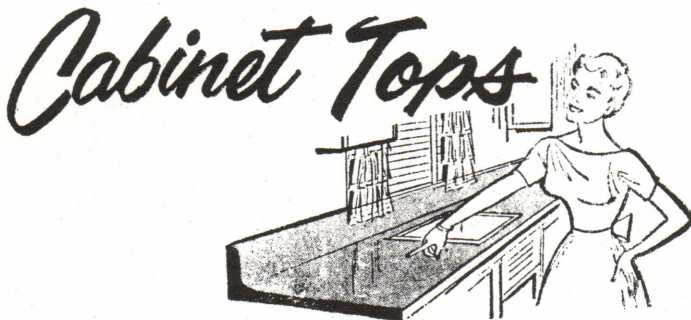
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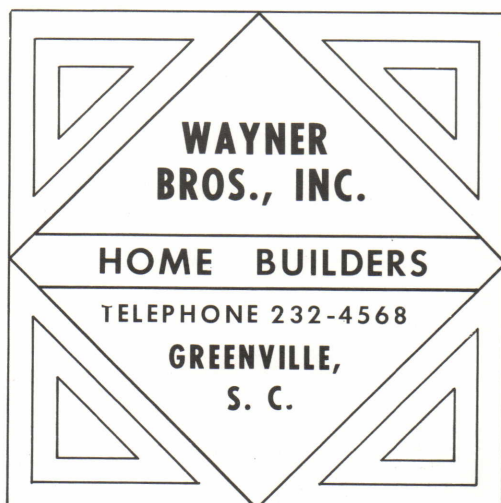


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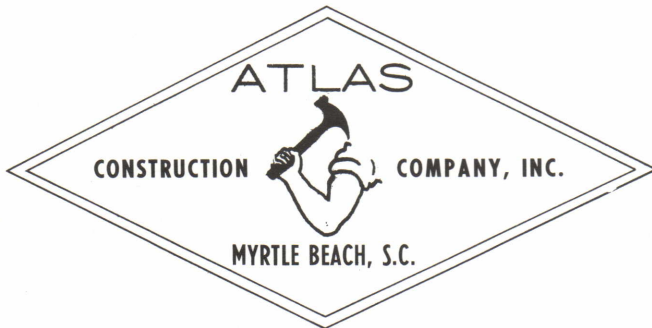
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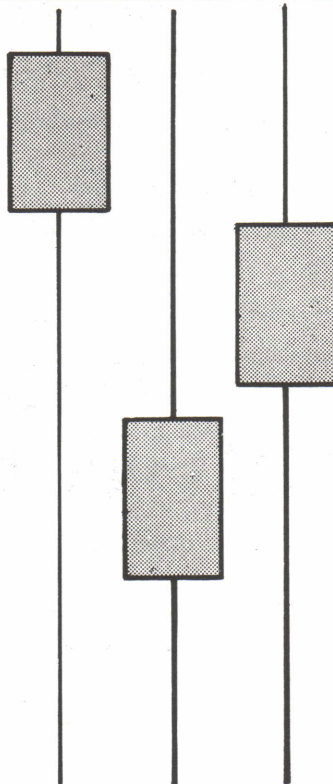


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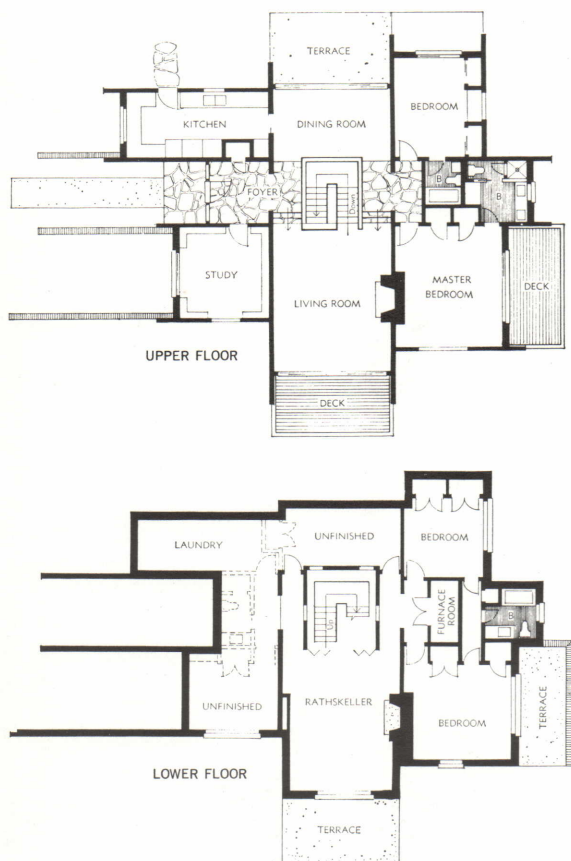
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Dr. and Mrs. Marion G. Vanfossen's Residence Greenville, South Carolina

Craig and Gauden, AIA-Architects
Greenville, South Carolina

South Carolina AID Design Citation 1966



Photos: Gordon Schenck

This residence is located on a rolling, wooded site and is only barely visible from the street in the summer. Wood shingles and brown brick make the house blend into the landscape during all seasons.

The owner and his wife, both young university professors, wished to have a house with large glass areas opening onto the site but they also desired privacy. The hooded overhangs are the architect's solution to this problem. Every possible tree and sapling was saved and the grounds were left with natural growth except for small cultivated areas around the entrance.

The plan is a high ceiling cross with corner elements of lower ceiling heights. Variations in floor levels and ceiling heights give each room different characteristics. All major rooms open to the site or to decks. A large stair in the center of the house connects the lower level with the upper floor.

Financing regulations required that bedrooms be developed

on the lower level, which was to have been left unfinished except for the Rathskeller.

The cost of the house was much lower than normal for custom designed houses.

Furnishings are rather scanty at this time.

AREA:	Finished areas: 2,727 Square Feet
	Unfinished areas: 627 Square Feet
	Decks: 272 Square Feet

CONTRACTOR:	Construction, Inc.
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DATE STARTED:	July, 1964
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DATE COMPLETED:	June, 1965
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LOCATION:	Hathaway Drive is in the southern portion of Stratford Forest near Furman University.
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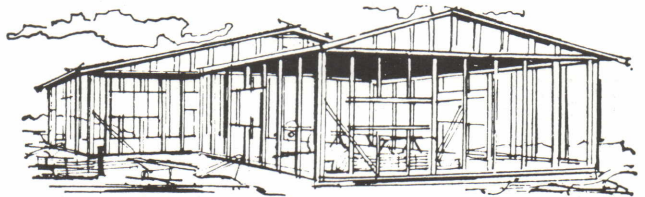
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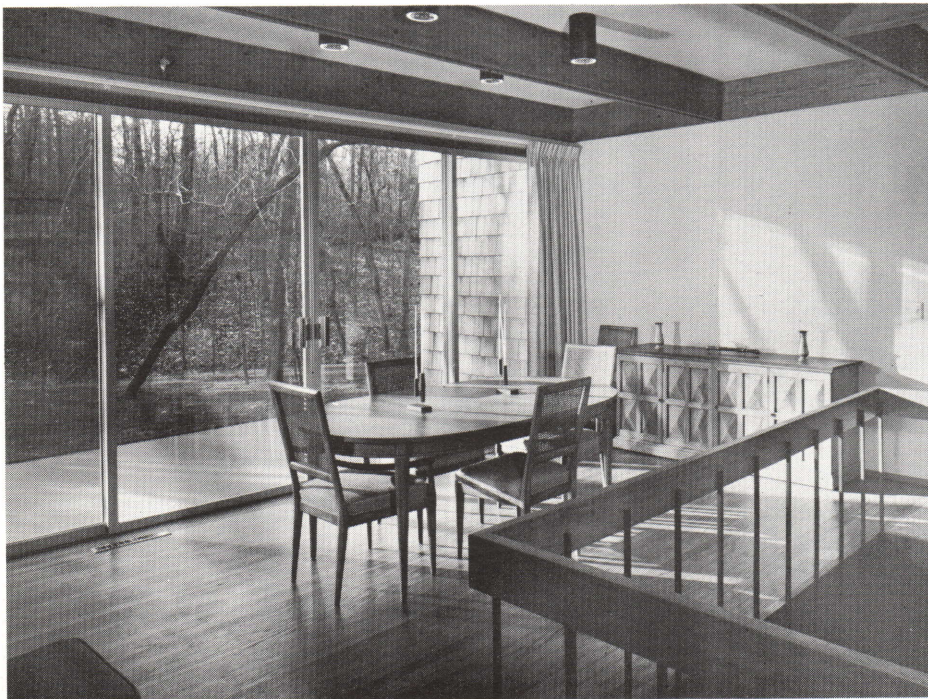
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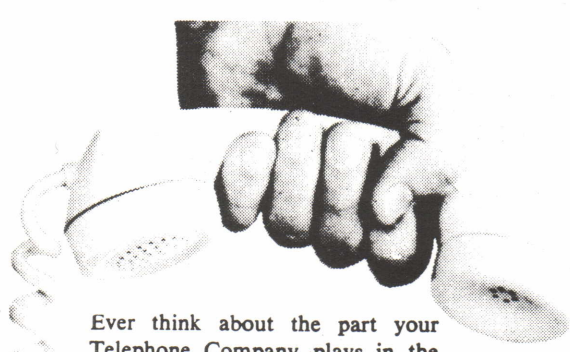
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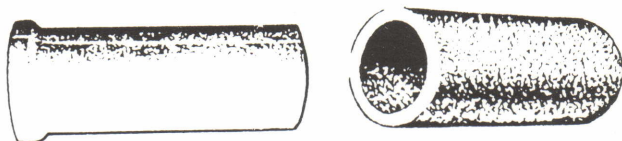
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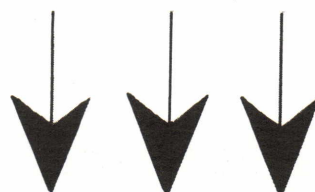
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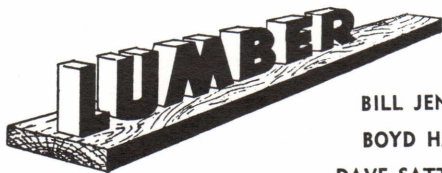
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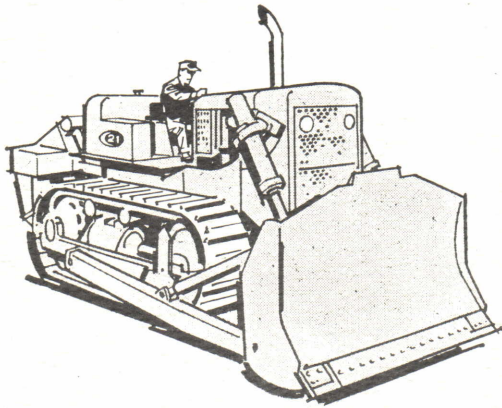
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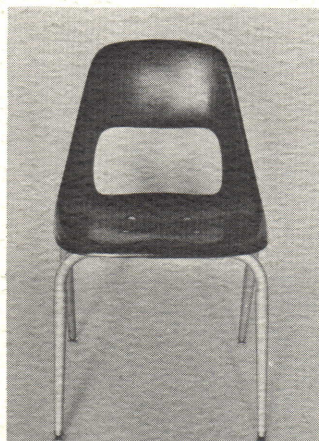
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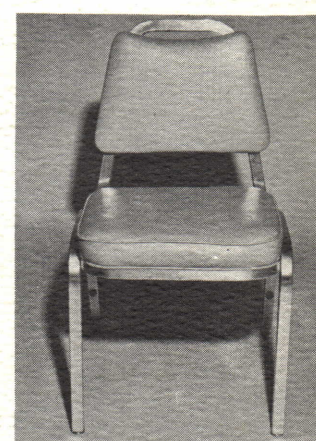
CHAIR/DESK. Student's-13 ga. and 16 ga. tubular steel frame w/oven baked enamel finish; nylon floor glides. Fiberglass bucket seat, wall saver design. Hot pressed plastic laminated, trapezoidal 17" x 12" x 22", tablet arm with backing sheet.

Catalog #M-20-B



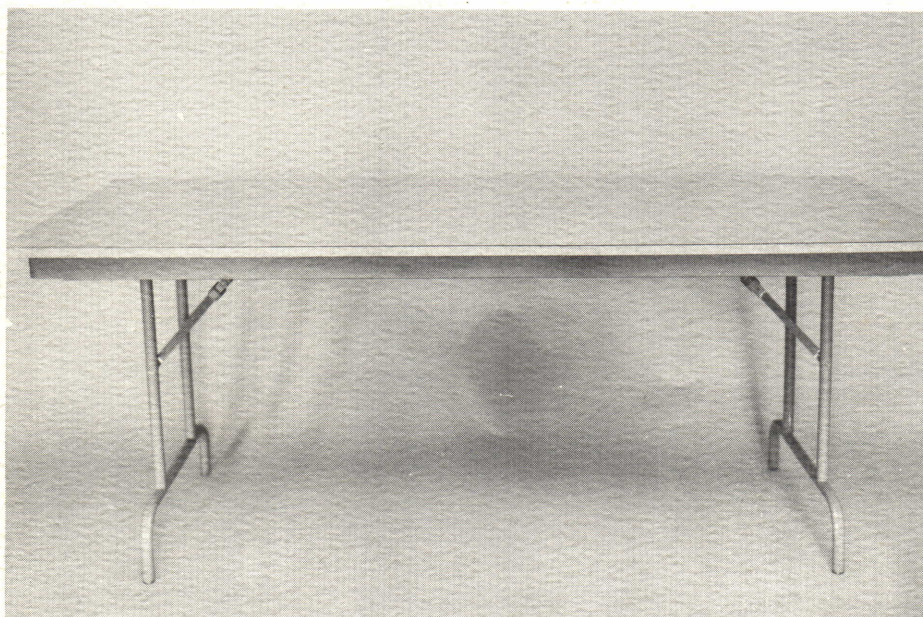
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