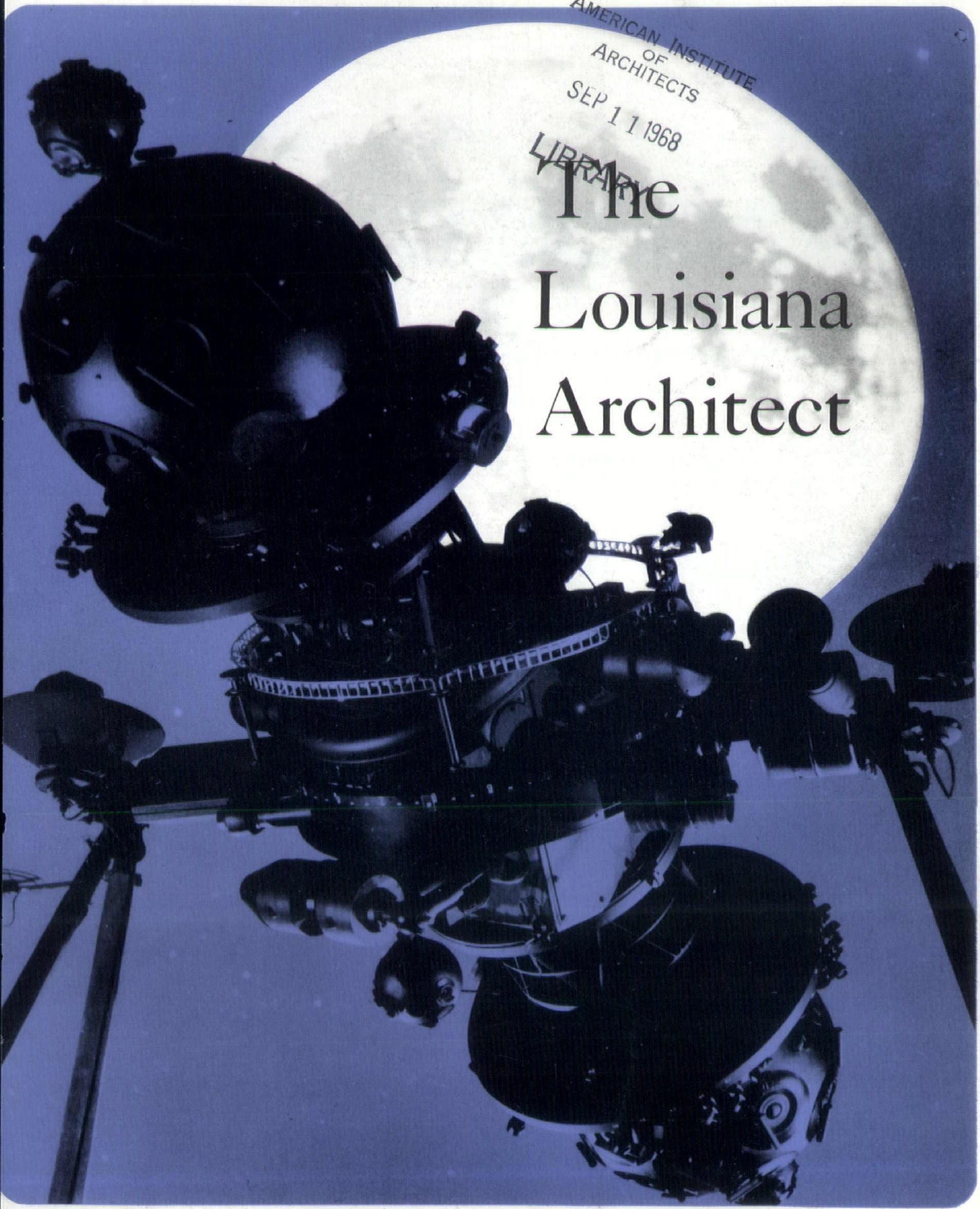
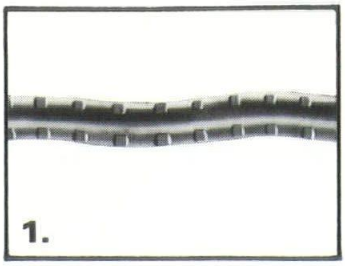
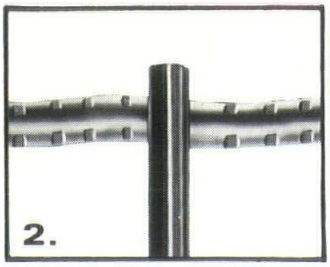
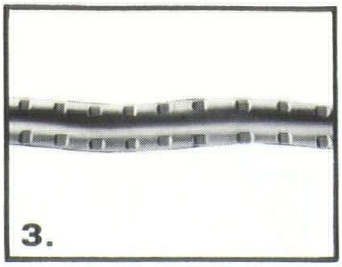
August, 1968

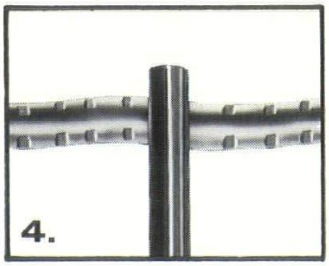
The Louisiana Architect











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STRONGWALL *Reinforcing*
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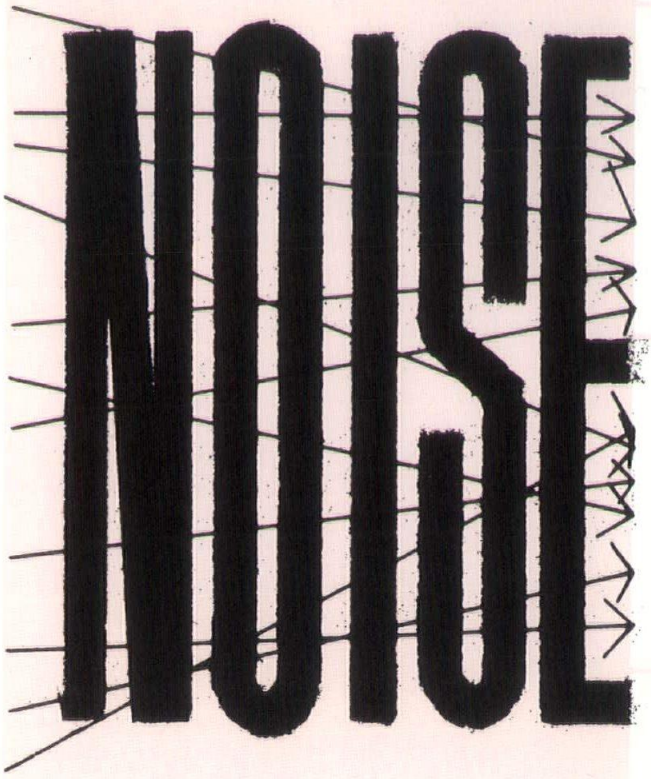

JUST DOESN'T CUT THROUGH

High absorption . . . . low transmission

Sound control . . . a major problem to be considered in any structure where noise is a big factor. The lightweight aggregate in block by Louisiana Concrete Products, Inc., provides the necessary traps to diffuse sound waves, and thus reduce the noise level within a room. In addition, the high density of the block itself forms a natural barrier to keep noise transmission from one room to another extremely low.

"SOUND" construction is yours with block by Louisiana Concrete. Just another reason why more and more new office buildings, nursing homes, apartments, motels, hospitals, industrial plants, schools, structures of all types designed to hold people, are going up today—in record time—from plans which specify concrete block.

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4. **Color and Design**—Terrazzo has warmth and beauty. You may specify ***any design*** you wish—pictorial or geometric—in virtually ***any combination of colors.***

5. **Dependable Installation**—This Association's objective is to see that your Terrazzo installations turn out ***exactly as you want them.***

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A NEW PRODUCT...

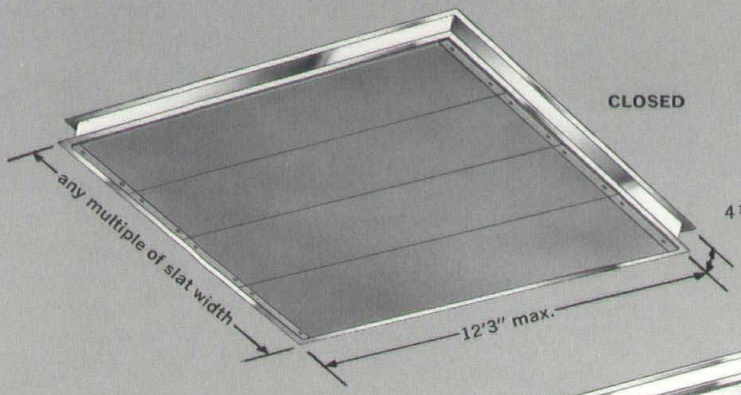
modac 6, 12

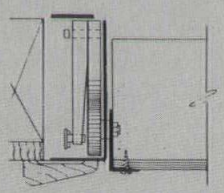
MODULAR VARIABLE ACOUSTICS UNITS

Now available in two basic slat widths, 6" and 12", the MODULAR VARIABLE ACOUSTICS SYSTEM provides an easily installed, low cost method of controlling acoustics. Designed for either wall or ceiling installation, the MODAC 6 and MODAC 12 require a minimum of depth clearance . . . 4⅛" for MODAC 6, and 7" for MODAC 12. MODAC 6 thus becomes suitable for flush installation in a standard 2x4 stud wall using a surfacing material of at least ½" thickness.

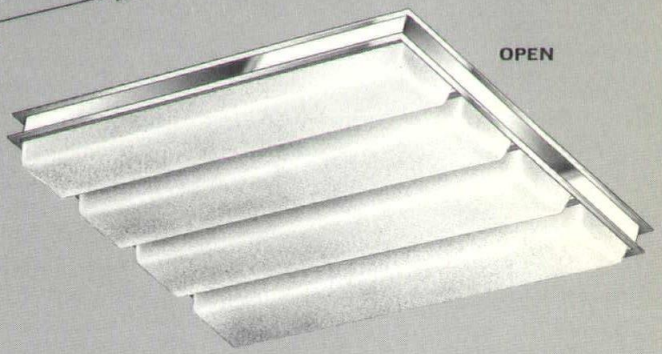
description

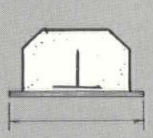
MODAC 6, 12 are rotating slat type absorbing units presenting a hard, dense, flat surface in the reflecting position and a trapazoidal section of absorbing material in the absorbing position. Mid-frequency change in absorption coefficient from open to closed position is .8 or 12.8 sabines for 2 4'x4' module. Reflecting surfaces are panels of ¼" Masonite, 6" or 12" wide, reinforced with 22 gauge hot rolled steel stiffeners. Absorbing panels are moulded from acoustical foam. Rotation is by means of quiet nylon gear driven mechanism operating from a low voltage electric drive motor. Unit width may be adjusted in multiples of slat width. Length may be as required up to 12'3". Frame is constructed of 1"x4⅛", 22 gauge hot rolled steel channel sections. All Masonite and steel components are factory primed and can be factory finished as specified. Absorbing pads may be left natural color (ivory) or dyed one of several available colors (samples furnished upon request).



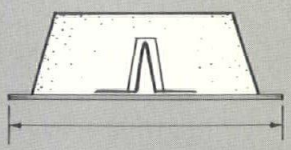


typical mounting detail





6" slat



12" slat

PANELS

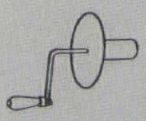
CONTROLS

Modular Units may be installed for gang, zone, or individual operation with three control options available to fit any requirement:

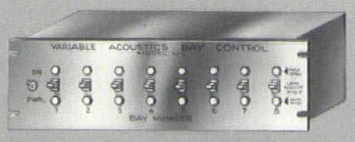
MANUAL—Low cost crank operated system for band rooms, studios, etc. where acoustics are normally preset and need not be changed during program.

SEMI-AUTOMATIC—Switch operated electric control panel providing electrical operation of Modular Units. Adjustment of knob on control panel will automatically control slats to preset position.

FULL-AUTOMATIC—Ultimate in control of acoustics. Sensing the program and determining its acoustical requirements, the FA11 continuously adjusts the acoustics to fit the requirement . . . and takes into account the audience size, too!



manual crank



SA11 semi-automatic control

Individual bay controls with manual program control (symphony, speech, etc.) characterize this unit. Indicator lights show "open" or "closed" panel position. Size: 5"H x 15"W x 9"D

FA11 full-automatic control

Completely automatic operation to meet optimum acoustical requirements or as otherwise programmed into unit. Turn-on is only operator requirement. Size: 5"H x 15"W x 9"D

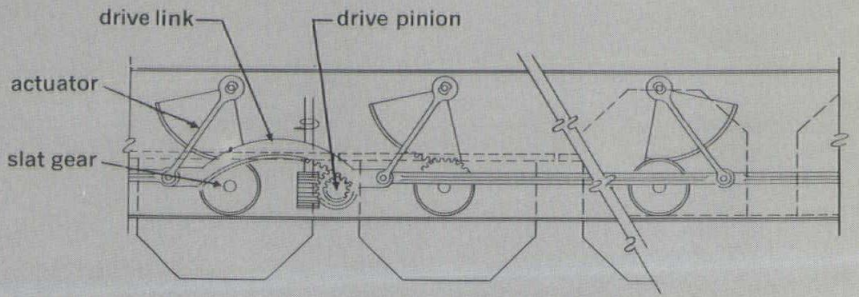


diagram of control mechanism

SAMPLE SPECIFICATIONS

1. SCOPE. The Contractor shall provide all labor, materials, and equipment necessary for the installation and operation of Variable Acoustics Systems to the extent shown on the Drawings or described herein.

a. Work Included—Work to be performed under this Section of the Specifications includes:

(1) Furnishing and installing of Variable Acoustics units, controls, and control wiring as shown on the Drawings.

(2) Inspecting, testing, and balancing of System to insure proper operation.

b. Work Not Included—Work to be performed by others in conjunction with the Variable Acoustics System and described elsewhere in these Specifications includes:

(1) Providing required 110V/30A electrical service to Variable Acoustics System control panel.

(2) Providing and installing all conduit for control wiring.

(3) Providing rough openings in walls and/or ceilings for proper installing of Variable Acoustics units.

2. SUBSTITUTIONS. The materials specified herein and indicated on the Drawings by trade name, manufacturer's name, or catalog number is a means whereby a quality is established. Substitutions will be considered in accordance with the General and Supplementary General Conditions.

3. SHOP DRAWINGS AND SAMPLES.

a. Shop Drawings—Six (6) copies of Shop Drawings of all items specified herein shall be submitted to the Architect for approval prior to fabrication. Shop drawings shall indicate elevations, full size sections, material types, thickness or gauges of metal, fastenings, anchors, and details of installation.

b. Samples—Submit full size mock-up of section of Variable Acoustics Unit which will include rotating absorber, materials and construction, and operation. Approval of sample shall be obtained prior to fabrication.

4. COMPLIANCES. Any material or operation specified by reference to the published specifications of a manufacturer, The American Society for Testing Materials (ASTM), or other published standards, shall comply with the requirements of the current specifications or the project specifications, the project specifications taking precedence. In the case of conflicts between the reference specifications or standards, the one having the most stringent requirements shall govern.

The Contractor, if requested, shall furnish an affidavit from the manufacturer certifying that the materials or product delivered to the job meet the requirements specified.

5. MATERIALS. The Variable Acoustics System shall be that manufactured by Variable Acoustics Corporation, 2108 West Vickery Street, Fort Worth, Texas 76102.

a. Units—Variable Acoustics Units shall be MODAC (6, 12) providing 2-position sound absorption. Overall unit size shall be _____x_____. Slats shall rotate 180° between steel channel supports, set at regular spacing, as shown on the Drawings. (For ceiling installation only. Dust shields shall be installed over ceiling to prevent dust from falling through ceiling and shall be designed so as to permit easy access to any single rotating slat member.)

b. Drive System—Each rotating slat shall be driven from one end by a nylon pinion and gear system attached to an electric drive motor. All slats within a Unit or "bay" shall operate in unison. The motor shall be a low-voltage reversing type with limit switches at each end of slat travel.

c. Control Box—Control box shall be installed where shown on the Drawings. Control shall be Type M for manual, SA11 for semi-automatic operation, FA11 for full-automatic operation.

6. ALLOWANCE. The Contractor shall include in his Bid or Proposal a cash allowance of _____ for consultant services as approved by the Architect. This consultant will check the installation, supervise where necessary, and check the tuning at the completion of the installation.

ENGINEERING SERVICES

No system of acoustics can be universally adapted to any auditorium, theatre, or church. Proper engineering is a basic requirement for assurance of a successful installation. Variable Acoustics Corporation maintains a staff of professional acoustical engineers to evaluate every job and make recommendations on the suitability for variable acoustics and number of units required. This service is available to architects and engineers at no cost or obligation.

variable acoustics corporation

2108 WEST VICKERY FORT WORTH, TEXAS 76102

TELEPHONE (817) 336-8885

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IN THE GULF STATES REGION VARIABLE ACOUSTICS IS REPRESENTED BY

DOUG HARPER

P. O. Box 5202 Shreveport, La.

PHONE (318) 868-5314

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Did You Know:

That the 1st and most important reason for the existence of the LAA is to exercise the combined influence of architects in Louisiana in service to the citizens of the State by advocating and working for means to protect and improve the public health, safety and welfare wherever related to the design and construction of buildings? Other activities we engage in are secondary or supplementary to this purpose. We pursue our main goal by cooperating with government in striving to develop and improve laws and regulations controlling building design and construction and by cooperating with all branches of the building industry.

Consequently ours is not a self-serving organization. The projects we undertake, if not supplementary to the main purpose of the organization, are pursued with the aim of making the profession stronger so it can better fulfill its primary aim. Included in this category are such activities as working for high professional standards among its members, improving our professional competence by exchange of ideas and practices, cooperating with architectural schools to advance education and by disseminating information about our activities to the public.

It is important for us to impress this distinctive feature on our non-professional readers to counteract the erroneous impression borne by some that ours is an Association interested primarily in its own welfare. It is equally important for the professional to be reminded of our main purpose so that in all his actions as a member of LAA he will be mindful of that aim.

HOWARD C. SHERMAN, AIA
Pres., Louisiana Architects Assn.

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MUSEUMS

What Good Are They Anyway?

The Louisiana Arts and Science Center is a small, young, and imaginative museum. It is blessed with dynamic leadership from the Commission members and dedicated help from community volunteers. Finances come from the State of Louisiana which maintains the Old Governor's Mansion and grounds, the East Baton Rouge Parish School Board and Title III Federal Funds which finance our planetarium and school liaison programs, the City-Parish government which provides other operating funds and is retiring the bonded debt incurred for the planetarium structure, and 250 individual citizens who have pledged and donated $100 a year for a five-year period for non-operational, capital expenses, and last but by no means least, the Junior League who launched the Center with a generous seed-money grant several years ago and continues to support it.

Museums and art are close companions, old friends that rely on one another to tell a story, open doors that lead to creativity, and widen horizons for young and old, and for the sophisticated and naive. A good museum isn't a panacea, but it does offer a variety of solutions to some problems.

So to learn more about museums, lets play the answer game. Here are the questions. *What is a museum? Why have museums?* And finally, *what good are they, anyway?* Simple questions but difficult to answer. They are difficult questions because no answer is THE answer, although some answers get close to the heart.

What is a museum? The Ufizzi, the Prado, the Metropolitan Museum of Art, the Louvre, the Chicago Art Institute, the National Gallery of Art, the Modern Museum of Art, and the Louisiana Arts and Science Center are all museums. They differ in certain degrees. The degree of physical elegance and sheer beauty of architectural structures. The degree of imagination and dedication of the staff. The degree in the amount of available dollars, a most mundane matter but all important! A museum is a collection of objects that are gathered for one of several purposes; a museum may preserve, instruct, illustrate, or fascinate or do some of each.

Does this dusty definition strike you as dull and dry as you suspected museums often are? Museums are often dull. Astonishing? Not at all. To record the past, point up the present, and predict the future might sound exciting, but when one meets head on the task of sorting many, many things for many, many purposes, dullness must follow. If a museum must be all things to all viewers, the end result is often deadly dull.

Doctors specialize, and so do modern museums. They specialize because the whole wide world is too vast, too complex, and too beautiful to catalogue, exhibit, and present as a piece. The Louvre and the National Gallery are exquisite examples of museums that feature art, paintings, sculpture, graphics, both ancient and modern.

Youth museums which are springing up in many parts of the country are examples of specialization in audience or viewers rather than in subject fields. Most museums whose accent is youth present a diversified offering, usually a combination of art, science, and history.

So here, then, are two over-brief answers to the *what* question.

Why have a museum? Because mankind has a curiosity, he has an urge to know, he has a desire to be astounded; the museums give him who has satisfied his curiosity an opportunity to explain to others the dazzling beauty of art forms, the amazing phenomena of the heavens as explained in a planetarium, and the mysteries of the ancient peoples who walked the hot sands of Egypt.

Now let's pursue the *what good are museums, anyway?* question. All visitors to a museum aren't going to come away with a burning passion to catagorize facts about the lives of Egyptians of the Ptolemaic period in ancient Egypt, even though they might have gazed intently at a genuine mummy of that era two hours ago while on a visit to the Louisiana Arts and Science Center. Nevertheless, seeing that shriveled face, the faded hues of the linen and papyras sarcophagus, and the painted headdress might, just might, stir the imagination of a single student who will be able to visualize the distant past better because of a brief encounter with a priestess from Thebes who died in 300 B.C.

Is it worth the effort to arrange for thousands of children, adults, tourists, and other varieties of museum visitor to file passively by the exhibits, knowing that you will reach only a limited number who respond actively, enthusiastically, creatively? Of course, the answer is "yes." This is the reason museums exist. The large, powerful, impersonal, great museums of the world have the same reason for being as the smallest, emerging, young museums . . . *to stir a single child, to enlighten a single adult, to interest a single blase' teenager, to enrich a single scholar's already vast knowledge, to open wider the wonder of the world.* Museums, though they draw crowds, aren't measured by crowds. A museum can be measured only by the new directions or deeper insights single individuals are given. Yes, this is a most difficult measurement task, but that's what I believe a museum, large or small, young or established, should have for its goal, the giving of new directions or deeper insights to individuals.

HOW should a museum strive to meet this goal? In a number of ways. On the obvious physical level. Good housekeeping, a fresh, clean interior; yes, clean restrooms *are* important, and a well manicured lawn and good landscaping. Handsome display cases are necessary. Unobtrusive, but informative labels and signs are needed. These are prosaic items, not inspiring in themselves it is true, but they are necessary none the less.

Next, a museum must possess a permanent collection to truly qualify as a museum. The nucleus of a museum is its collections which should relate to its purposes and disciplines. At one extreme the large museum such as the Metropolitan in New York City has such a storehouse of treasures, ancient and modern, that only a fraction of the collection is on exhibit at one time. At the other extreme is the poor museum, without any permanent collection which may be likened to a vagabond, with no roots and no possessions.

Displaying beautiful things in a beautiful way is a skill, and a good museum, large or small, strives to make displays bold and simple, for boldness and simplicity are the keys to success in museum display. Mark Harris in an article, "A Plea for Brevity" begged for simplicity: "God or Someone made the sky straight blue. If we could, we'd decorate it, for we are always adding to what was good enough—adding one line too many to our jokes, for fear they'll be missed; and a smile besides for insurance." . . . "Over decorated. Overpowered. Overdone."

A children's museum, such as the Louisiana Arts and Science Center has a special way to reach its goal, and that is bringing school groups to the museum for learning experiences. The Louisiana Arts and Science Center

travels five full-time teachers to the public and private schools of thirty-two parishes to recruit and prepare teachers and students for their visits. Previsit teaching materials and post visit teaching materials make the visits meaningful learning experiences rather than random "outings."

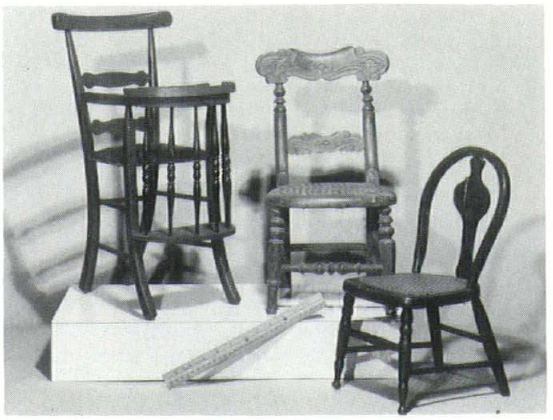
And lastly some thoughts by August Heckscher that help express my personal philosophy about the Louisiana Arts and Science Center, the museum I know and love best.

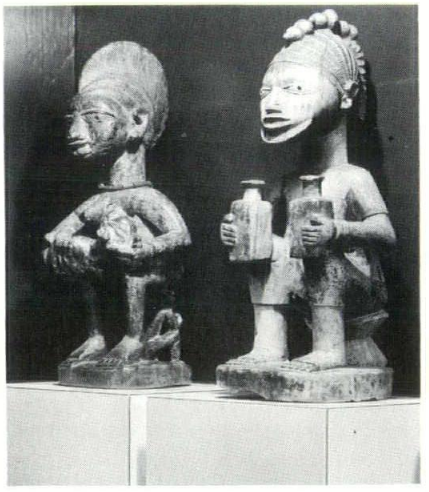
"Art as hobby. I worry about art's being made a hobby or therapeutic process. I am always uncomfortable at the thought of its being somehow related to health or welfare."

"Institutions. Artistic life withers at the root when the institutions of art are poor and unstable and under threat of closing down. Operas and ballets and symphonies should be as solid as bands, but the men who run ours don't know where they'll turn for funds in five years. It's quite probable that individuals benefit from the challenge of poverty. It's equally certain that institutions do not."

"Talent. A lot of it is wasted because it was never developed in the first place, a lot because it has been corrupted. If we searched for potential pianists and poets, I have a hunch we'd be much richer than we are. Maybe corporations will soon feel they can give with as much validity to museums or even repertory theaters as to colleges."

"Mediocrity. The isolated achievements of our culture can't outweigh the triviality, cheapness, and tawdry sameness we see. Our cities are strangled in traffic, half asphyxiated by gases. We build in West Berlin a great cultural center, but our own centers lag for lack of funds. Our embassies show the world what our best architects can do if freed to work, but our post offices tell a different story."



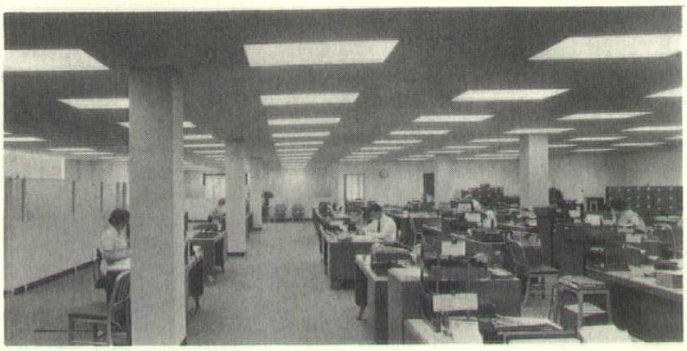


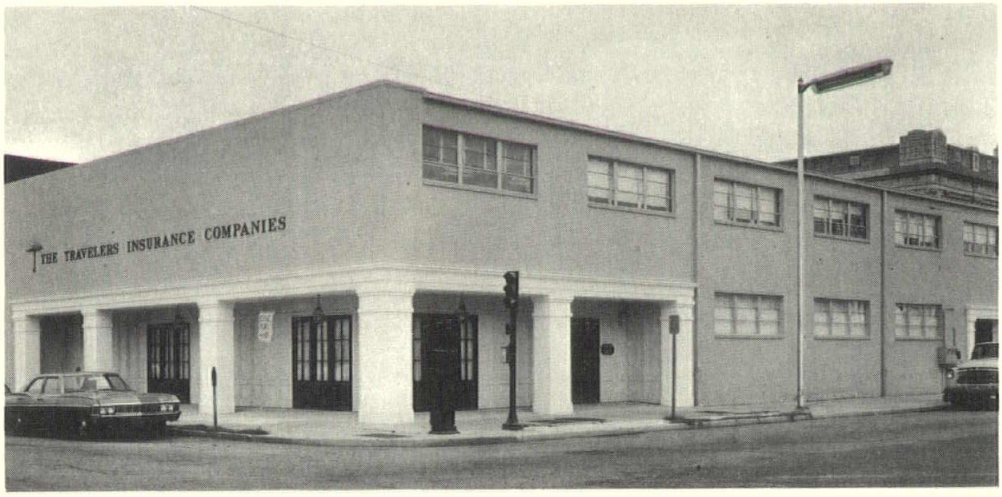
An invitation to visit the Louisiana Arts and Science Center. Museum hours are as follows:

Tues. through Sat.	**10:00 - 5:00 p.m.**
Sunday	**1:00 - 5:00 p.m.**

Planetarium summer hours are as follows:

Tues. through Friday	**2:30 p.m.**
Saturday	**3:30 and 8:00 p.m.**
Sunday	**2:30 and 3:30 p.m.**





A RENOVATION

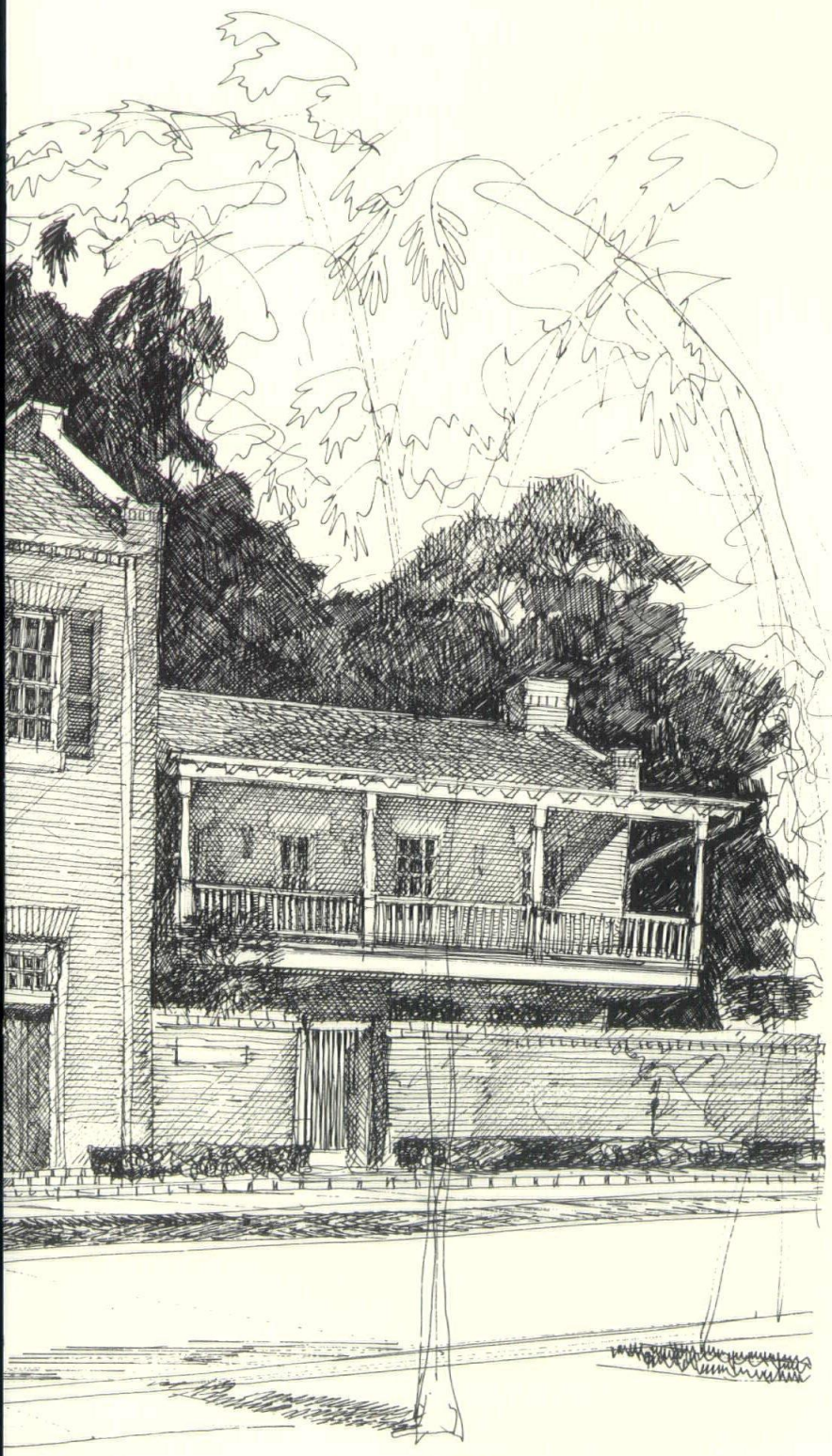
By William J. Hughes, Jr. & Associates, *A.I.A. Architects*

Blackacre, Inc. . . . this is the name of the group of investors, headed by B. B. Taylor, Jr., who have bought and renovated the old Empire Furniture Company building at the corner of Fourth and Laurel Streets. The original building was a well designed functional building and served its purpose for many years. However, in the last five years, the changing face of downtown Baton Rouge has depreciated its value for its original intent and the ownership allowed it to become shabby and unkept. The new owners saw the intrinsic value of the structure and its location, but for another use.

Downtown Baton Rouge's Renaissance has taken off in a strong direction toward finance and business in addition to retail sales. The new ownership sensed the building's highest and best use would be for office space. The architect was instructed to renovate the building in a conservative and dignified style. The Travelers Insurance Company was secured as lessee for the first floor, but the second floor was to remain undeveloped until prospective tenants were secured. However, before the work began, the second floor space was rented.

The basic simple and good lines of the building were maintained in the redesign. A rear stockroom-receiving entrance was changed into a new elevator lobby and entrance for the second floor. The building was partitioned and carpeted on the first floor, and new ceilings and lighting installed. Rest room facilities were expanded, and the existing air conditioning system remodeled. The building seems to have undergone a happy change. The tenants are satisfied. The new building look evokes enthusiastic exclamations from passers-by. Everyone seems glad; somebody cared. (Ed.)

Photos by Gleason Photography



Warden's House

One of the few true Georgian Buildings in Louisiana is the one known as the "Warden's House" in downtown Baton Rouge. It is the only remaining building from the original Louisiana Penitentiary once located here. This particular building served as the Warden's Home upstairs and the prison store downstairs. The section to the right contained Kitchen and servant's quarters. While the main section of the building is characterized by exquisite proportions and detailing of windows and doors in keeping with the Georgian tradition, the adjunct to the right is pure Louisiana—a direct form whose prototypes are visible in the Vieux Carre.

The building was built in 1830 and has recently been restored as an office building.

JOHN DESMOND, FAIA

HONOR AWARD

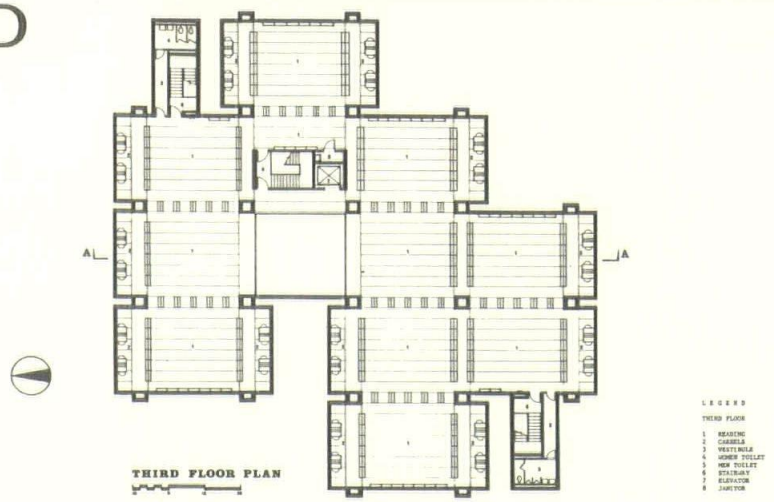
JURY COMMENTS:

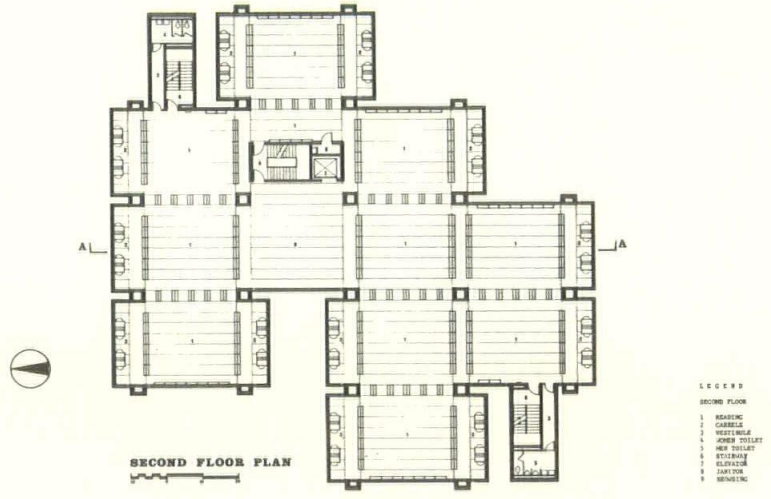
The Huie Library "A well scaled library in the center of the campus, that does not overwhelm the other old and new buildings, shows the careful study the architect gave to this problem. The Jury, in particular, finds commendable the integration of the structural, electrical and mechanical systems and the pleasing resulting effects of such a concern on the interior of the building.

"The dynamic form of the structure indicates future horizontal expansion, and the modular bay seems well suited to this purpose."

And the Bailey Library "The approach to the campus through an earth berm and the series of interrelated horizontal planes preceding the library entrance shows the careful study the architect has given to the placement of this central facility in the campus. The student enters at grade, and the series of gardens lifts the underground library to the surface so it becomes a focal point, unifies the campus, and indeed becomes earth sculpture.

"The materials of brick and sandblasted concrete, the large unabstructed carpeted reading areas and simple furnishings of the interior of the library enhance the exterior landscaping and earth sculpture concept."





HUIE LIBRARY — Henderson State College — Arkadelphia, Arkansas

The Huie Library at Henderson State College and the Bailey Library at Hendrix College, designed by Wittenberg, Delony & Davidson, Inc., Architects and Engineers of Little Rock, have won Honor Awards in Architecture in the 17th Annual Design Awards Competition at the American Institute of Architects Gulf State Regional Convention in Memphis, Tennessee. Philip C. Johnson, Architect, of New York, was a consultant on the Bailey Library.

In addition to the libraries, three additional Honor Awards were presented for excellence in design. The winning designs were chosen from 43 entries in six building catagories submitted by Architects from Arkansas, Tennessee, Mississippi, Louisiana and Alabama.

The distinguished jury of members of the National A. I. A. Committee on Aesthetics commented on the designs:

PROGRAM REQUIREMENTS

Modular open-shelf library to accommodate 500 readers and 120,000 volumes on a small southern state teacher's college campus serving 3,000 students. Building is to expand horizontally to accommodate 1,000 students and 320,000 volumes in successive additions by 1975.

SITE

Heavily wooded slope adjacent to Administration and Classroom Buildings near campus center. Natural canopy of Pine and Oak trees is to be preserved.

DESIGN SOLUTION

It was considered important that the Library, which is situated at the east side of the formal campus entrance, be compatible with the small scale of the older buildings and not overshadow the most prominent campus structure, the recently completed Administration-Classroom Building located at the north end of the formal axis.

A combination of factors contributes to the informal massing of the Library: gently sloping site covered with tall trees; building will be free-standing; students approach from north and west; and future additions will double size of building.

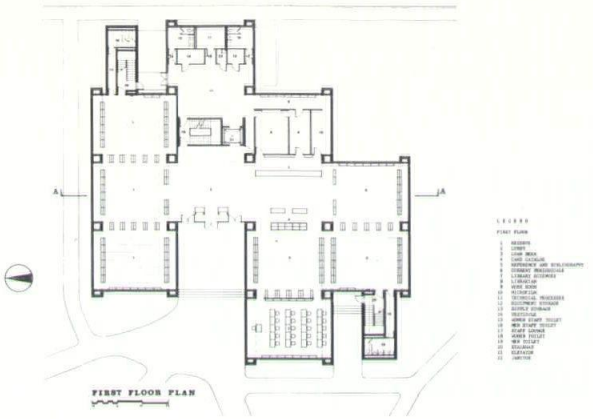
The heart of the Library is the entrance lobby on the first floor and informal two-story browsing room on the second floor. The other library facilities are wrapped around these central spaces. Heavy traffic, high noise, and service functions relating to the building entrance have been grouped on the first floor. Informal reading areas and secluded carrels separated by free standing stacks are on the upper two floors. A central service core contains elevator and skylighted stairway. Service towers located at opposite corners of each floor contain fire stairways and toilets. Narrow fenestration and low brightness lighting have been employed to reduce objectionable glare.

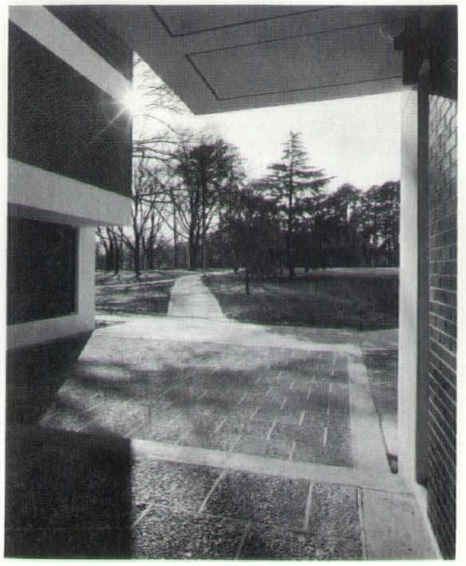
CONSTRUCTION AND MATERIALS

The investigation of efficient air distribution systems to each module while eliminating a suspended ceiling resulted in an integrated structure and mechanical system which consists of: sandblasted precast concrete box columns and parallel channel beams which distribute a high velocity single duct air distribution system vertically to each floor and horizontally through trunk, ducts to each module; and a sand-blasted pre-cast concrete rib slab floor system which incorporates low brightness lighting and spans 25'-4" between channel beams. Local brick which matches existing building is used on the exterior cavity walls, central core and service towers. Interior partitions are dry-wall construction for future flexibility.

CONSTRUCTION STATISTICS:

Gross Area: 37,408 sq. ft.; Gross Volume: 435,972 cu. ft.; Construction Cost: $649,187.60; Unit Costs: $17.38 per sq. ft.; $1.49 per cu. ft.



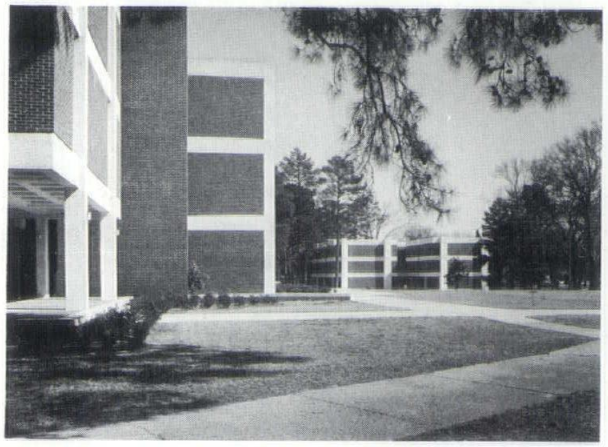


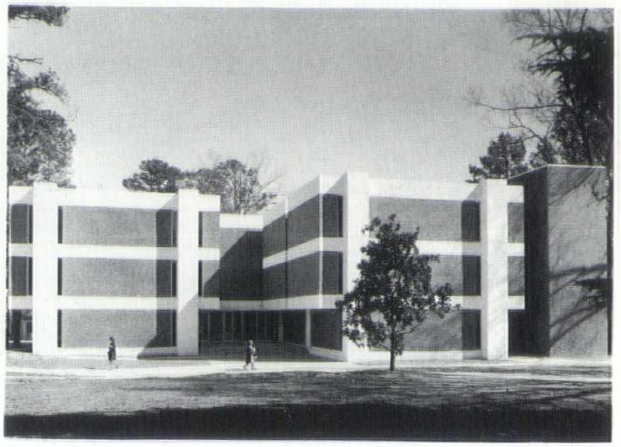
ARCHITECTS: Wittenberg, Delony & Davidson, Inc.

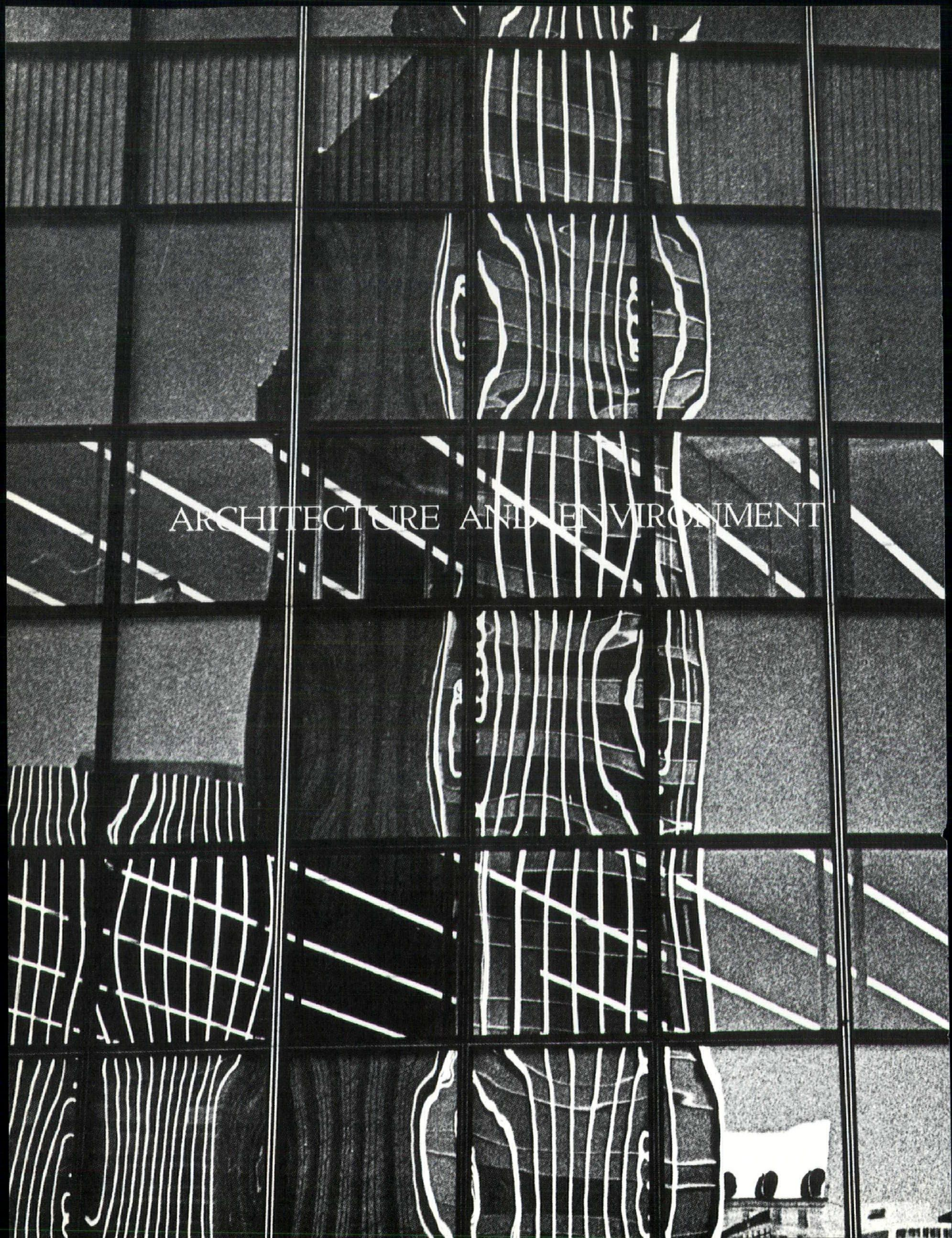
STRUCTURAL: Engineering Consultants, Inc.

MECHANICAL & ELECTRICAL: W. H. Grant & Associates

LIBRARY CONSULTANT: Dr. Edmund Low






ARCHITECTURE AND ENVIRONMENT

Let me begin by remarking that the twentieth century has witnessed an almost complete reversal of man's relationship to the earth he inhabits. He was once its child, keeping a precarious foothold upon its surface. Today he is its master—or at least he is in a fair way of becoming so.

Through the long centuries of his history man sought no more than to be permitted to exist and to survive in the midst of a natural world which was essentially hostile. For the most part man played out with resignation his role against a somber and unfriendly background.

Superstition peopled this background with malignant spirits, while nature with floods and hurricanes provided dangers enough to keep the mind on edge. The best that the individual could hope to do was to carve out from the menacing chaos of nature some little space he could call his own: the home that was his castle, the walled city, the clearing in the wilderness.

The shapes of earth were in those ages considered fixed and immovable. There were no bulldozers around. What man built stood out in contrast. And the noblest of what he built was, appropriately, the temples of the gods.

How dramatically has the modern age changed all this. Today man's works quite literally cover the landscape. The walled city long since broke through its walls, and now creeps out in what must seem an often cancerous growth to devour the wide countryside around.

As for the temples of the gods, they have fallen into ruin, or been submerged beneath structures conceived on a wholly new scale. The clearing in the wilderness has become the wilderness' destruction, and a man's home is scarcely his castle when it depends for its value upon light and space and cleanliness around it—qualities which are beyond the capacity of the individual to preserve and which are increasingly taken away by society. Each man may still have his private dream—his little house in a private park; but the accumulation of private dreams, as Lionel Brett has strikingly put it, tends to become a public nightmare.

According to the old saw, God made the countryside, but man made the cities. I am not sure the matter is as simple as that. It is easy to idealize the rural landscape; but in its modern form the big farm requires a destruction of natural growth, of trees and hedgerows and the kindly alterations of the natural landscape, almost as complete as does urban growth. Even the small farm can be unduly sentimentalized. With its often ill-kept machinery, its rusting piles of waste materials, its barbed wire and ramshackle buildings, it can be an affront to the lover of a good land. Whether God made this particular sort of countryside is open to doubt; but there is no doubt at all that He has not made the city.

Nor can there be any doubt, I am afraid, that man did not make the modern city very well.

American cities have hardly ever been thought of as places of delight, an environment within which man could find his various needs satisfied. They were looked on, rather, as abnormalities made necessary by manufacturing and commerce—a "half-way house" in man's career.

The cities of this country are today trying to make themselves over; and the cities of Europe, at the same time, are seeing themselves overtaken by the ills of ugliness, commercialism and overcrowding which we are trying to get away from.

Every problem that affects us in the United States comes to Europe as the post-industrial phase of civilization, of super-advanced industrialism, advances there. It was a shock this summer to realize that it is no longer considered wise to bathe in the beautiful lake at Geneva. Even the Swiss with their cleanliness and care seem incapable of controlling pollution. And it was a shock in a French village to see unmasked, at the very center of its old buildings, a growing graveyard of wrecked automobiles.

The cities of America are waking from their long inertia and are beginning to make themselves over. The process is not easy and the results are not always so encouraging. The sad fact is that we do not yet seem to know how to create deliberately the qualities of humanness and sociability which characterize, it seems by chance, the best of older cities, here or elsewhere. Communities that have grown over a long period, adding generation by generation to the common scene, possess a capacity to charm men and to make them feel at home; while our newer civic creations —even those designed most feelingly with the human being in mind—seem touched with an inevitable coldness.

All that was hoped for in the new towns of Great Britain certainly has not materialized. Today we are moving slowly toward a national policy of building "new towns" in the United States.

At Reston, Virginia, we see rising in the midst of that fair countryside what is undoubtedly the most striking effort to date to shape an urban environment embodying the qualities believed essential to modern forms of happiness.

Here in the first village center a paved courtyard, traffic excluded and refreshed by a handsome fountain, is penetrated by a lake with small boats anchored at the quay. In a handsome circle, shops are grouped very much as in a European square; over these are studios and apartments for artists and those who would want to be in the village center. Town houses of strong and sophisticated architectural forms reach out in a tight row along the lake shore; a high-rise apartment with splendid views places the community as the village spire once did. At a little distance—a few hundred yards away —the strict urban note gives way to the suburban, with groups of houses of a less formal nature grouped in courts or stepping up from the water.

Facilities for tennis, swimming, riding are at hand; and around all this is the Virginia countryside, its green contours to be respected even as the density increases and Reston moves toward its anticipated population of 70,000 people.

Will it work? Will Reston become more than a show-place, a testing-ground for architectural principles, growing in the years immediately ahead into a viable, functioning community? The answer is, we simply don't know. Mr. Robert Simon, the promoter of this enterprise, has gambled upon an idea, a tantalizing and brilliant idea; but until the houses at the village center are sold and the square comes to life we are not able to say with confidence that we know how to build a city—or, for that matter, that people really want the kind of city which we think they ought to want.

I have been speaking of the most thoughtful and sensitive manipulations of the landscape—attempts to create an environment in harmony with man's

nature. But man's hand is not usually laid upon the scene in this gentle way.

He is like a giant lumbering about, despoiling nature, cutting down the forests, causing the streams to dry up or to flood uncontrollably as the lands at their headwaters are denuded; erasing the dunes along the shoreline, converting the wetlands to building lots, stripping the topsoil in mining operations.

Even where an honest effort is made to improve things for man's sake, the method is often so lacking in subtlety that the total result, instead of being an improvement, is for the worse. The great roads which are to serve a city end by undermining it — sometimes cutting athwart its life, sometimes simply bringing in more cars than the cities can assimilate. The natural beauties that we set aside are overrun as we endeavor to make them easily accessible to all; the very mountains are leveled as we build roadways to their summits.

In short, as I said at the beginning, the earth is in man's keeping. What he does and what he refrains from doing set huge and generally ineffaceable marks upon its surface. The cities are his and he made them; even the deserts and the open spaces are his, insofar as he has the power—to alter or haps will soon have the desire or the need—to alter or abolish them.

A major challenge—perhaps *the* major challenge—before us all is to deal soberly with our responsibility toward the very planet—the whole planet—on which it lives. If it can be destroyed by some vast and willed explosion, then conversely it must be guarded by a willed and saving care. The powers which science and numbers and massed organization have put at our disposal for harm exist as well (if we would have it so), for the accomplishment of good.

The disconcerting impression left by hearing experts discuss the factors involved in maintaining a balance between man and nature is how little even the best men are sure of. The rate at which species of animal and plant life are disappearing must trouble anyone with a concern for the diversity of God's creatures. Yet even if we earnestly desire to save them, there is a question as to whether we can. It was once thought adequate to place a dying species in a zoo or refuge. Today we know that this is not enough. If it is difficult to create a city fit to nurture our own kind, how infinitely more complex is the task of creating an environment within which other forms of life can breed and flourish.

If science has its lessons to learn and its job to do, so, of course, have the architects and planners. For instance, what makes a space that seems warm and habitable to man? What makes a public square that will draw the citizens into an agreeable congregation of strollers and talkers?

Mr. Wallace Harrison, the architect of Rockefeller Center, once told me how he and his colleagues had stood by with dismay while the sponsors of that great enterprise diminished foot by foot the open space at the base of these pioneering buildings. Yet when the buildings were completed, Mr. Harrison said, it was found that the resulting courtyard —that which slopes from Fifth Avenue down toward the skating rink and fountain—was in its very confinement conducive to the sense of crowded liveliness they sought. If they had had their way, it would never have achieved that. Certainly, whether by chance or art, that little plot of land has become one of the charmed places of the world.

Not all architectural efforts are as happy as this of Mr. Harrison's. We still have to wait to see whether his overall plan for Lincoln center will give to the people who come there the elusive feeling of being part of something larger than themselves. At Hartford, Connecticut, where the most ambitious and striking example to be seen of a city's heart being boldly reconstructed, the public square still remains something of a disappointment. Perhaps it is too early to judge; time is important in making a place loved and in imparting to the citizens the habit of enjoyment.

There is thus a mystery in the shaping of a square or public place. I shall show you another; how should the high-speed, limited-access highway meet the city? We know how to build the highway; perhaps one day we shall even know how to build the city. But the point where the two join or overlap seems to create insoluble dilemmas.

At Hartford, as in San Francisco, the highways skirt the city on ungainly stilts, cutting off the view of the river in the one case, the bay in the other. In Washington, D. C., the highways increasingly cut up the city, and indeed threatened to leave nothing but little odd-sized areas between them—until Washington at the eleventh hour has awakened and seen the wisdom and necessity of starting work on a subway.

One could cite the example of Louisville or of Boston: both troubled by the highway out of scale with its surroundings. In New York for years we have been debating whether we will build a highway across the lower city linking two main arteries at the east and west shores of Manhattan.

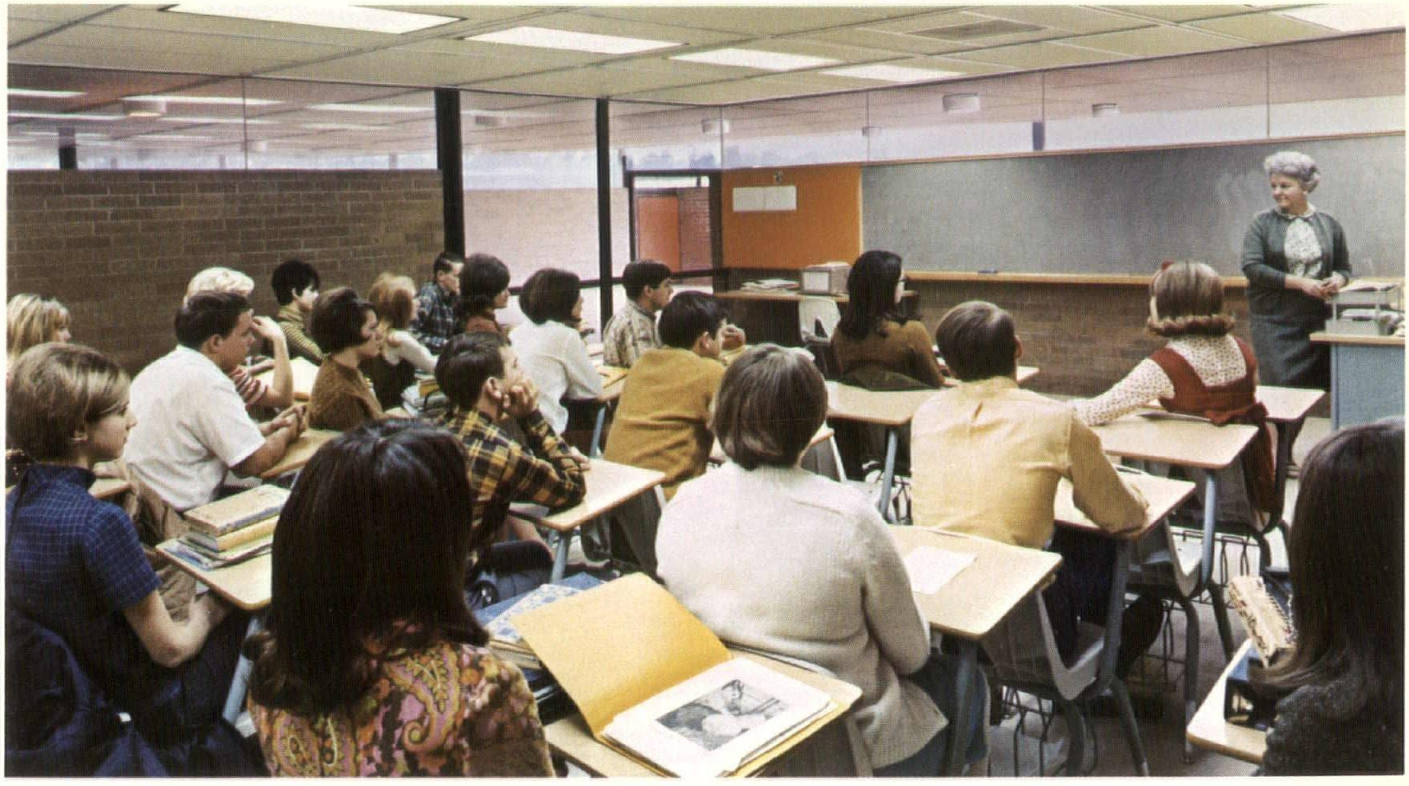
To the layman it should be easy to make the connection between these two vital elements of the contemporary landscape. Actually it is as difficult as mixing oil and water. The highway symbolizes motion; the city, arrival and stability. The highway is built for the speed of the cruising automobile; the city upon an altogether different scale.

If the highway goes through the city it shatters its unity; if it skirts the city it fails in its essential function, which is to bring men to a chosen place. Indeed all modern transportation seems to have the effect of diminishing the sense of place and of elevating mobility for its own sake. The great highways seem constructed to permit the individual to travel endlessly, at high speeds and in arm-chair comfort—a man who has forgotten where he is going, and why.

The air lines make the great cities so alike that they tend to become as unimportant as they are indistinguishable. I have heard it said that the true nature of much modern travel will only be exemplified when the air lines advertise—as one day they seem bound to do —"non-stop flights around the world."

In the United States, as in England, a gloomy sense of frustration prevails among many of those architects and planners who think they are ready to build a new world, but who maintain they are impeded by economic and political factors. Arthur Drexler, the head of the architectural department of the Museum of Modern Art, has told me he refuses to put on any more exhibitions of ideal solutions to such problems as parking, playing ground, civic squares, etc. Architects, he says, have exhausted their ingenuity in portraying schemes of what can and must be done. It is time to get on with the work. If someone will seriously undertake some important civic reform, Mr. Drexler will be ready to urge using the resources of the Museum to help

There's nothing new or exciting about brick schoolhouses...



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achieve the sound architectural solution.

We come, therefore, to the responsibility—beyond that of the scientists and beyond that of the architects and planners—the responsibility of those who shape policy and administer the resources of the community.

It is a sad fact that, until recently, only a tiny minority of the population seems to have had any concern for the environment that stretched beyond its immediate gaze.

It is amazing what people will tolerate at their very doorstep. No apparent incongruity is felt when they emerge from an apartment house where every detail is sumptuously designed and maintained to enter upon a street where filth and visual confusion are everywhere. No sense of affront is suffered when they go, as they do in my City of New York, from the private realms of their meticulously decorted homes into a subway where the dirt and noise and smell would put an oriental bazaar to shame.

In part, their feeling must be based upon a despair of seeing anything done to further seemliness and decency in the public sphere—a kind of wilful blindness which is better than a sharp, continued pain. I recall that for a time, working in one of the least attractive areas of New York, I came to pass almost unheeding by squalor and confusion in a way that leaves me dumbfounded when I now revisit the scene. It has been so too long with the vast majority of the citizens of our free state.

This attitude, I believe, is beginning to change. People have vague notions that the environment can influence the quality of their lives, that it is related to their happiness and well-being. They see glimpses of green—the light a tree casts upon the city pavement, the way the sun falls through its leaves, and they resolve at all costs to plant trees. Sometimes they don't think there is anything more to do but plant trees. They organize in groups to prevent old trees from being cut down. From here it is possible for the citizen to expand his horizon, until he may see that nature and man have an abiding relationship one with the other.

The contribution of President Johnson to this cause has been as encouraging as it might, a year or two ago, have been unexpected. Who would have supposed that, late in the Congressional session, the Administration would have been cracking the whip to insure the passage of a bill—not to beat the Russians or land on the moon, but to make America "beautiful"! To have seized upon automobile junk yards and highway billboards as the path to beauty is modest enough; but it is a beginning, and it is a course that is sound and practical and good politics, since the Federal government is paying as much as 90 per cent of the costs of the highways from which the offending debris and clutter is being pushed back.

Through much of the Federal establishment, encouraged by men like Secretary Udall, there is an emphasis on the outward form of things, upon good design in government which would have been unthought of a decade ago.

The outward form is, of course, a good deal less than the whole matter. A concern for the environment in the largest sense requires measures of statesmanship beyond such beginnings as we have been considering. In a way it seems to me that the emphasis of Theodore Roosevelt upon conservation is more significant, and more creative of the big changes we need for today than the Great Society's emphasis upon beauty. The idea of conservation must be enlarged and brought up to date. Conservation in the new sense must be positive. It must imply the maintenance of conditions within which man may be at his best. And being at his best means a harmony between man and his fellow-man, between himself and the world of man-made objects, between man and the order of nature.

Efforts that save from the bulldozer a single precious building can, of course, be significant. But that last-ditch and too-often-futile battle would hardly have been necessary had the community been animated by the ideal of conservation as I have described it. Then a steady influence would have worked to preserve a balance between the old and the new, between the living generation and those that have gone before, between values that prevail today and those which in earlier times appealed to mind and heart. What remained of the past would not then be set apart as merely charming or antique, but would be folded in, incorporated as something representative and vital into the living tissue of society. The past would seem important because the future is important; and the present would be what it is because it stands so clearly at a meeting place of the two.

Conservation, as I have been defining it, implies balance. As a doctrine for political action, it means a capacity not always to go all out, to conceive of an end that is not invariably the bitter end. That must seem a hard doctrine to advocate, and even harder to pursue.

For the age is dominated by subtle compulsions toward excess. Perhaps this is the Faustian heritage, the concept of man as having no limits, finding his only joy in the constant pursuit of an unattainable end.

In the end, the environment becomes a mirror of a civilization. It is the surface upon which we find writ in large letters the message which the inner life carries in letters obscure and small. If we assert that this environment is deformed and misshapen, the words must imply that there is something misshapen also at the secret core where the purposes of man are defined and values maintained. Much as I dislike being pessimistic, I am afraid that such a conclusion does seem to be part of our times. Yet it is well to recognize that there is in the Western tradition another strain besides that which I have called the Faustian. There is the strain of the Greeks, with their emphasis upon a Golden Mean.

It is well to remind ourselves, also, that whatever flirtations we may engage in with other worlds, earth is our cradle and our home, and nature remains our ever-watchful nurse. These we dare not abandon or much longer neglect.

"We travel together"—the words are Adlai Stevenson's, and they come with special poignancy from his last speech —"We travel together, passengers on a little space ship, dependent on its vulnerable supplies of air and soil; all committed for our safety to its security and peace; preserved from annihilation only by the care, the work, and I will say the love, we give our fragile craft. *(Reprinted from Mountain States Architect)*

OF 'PIE' AND PLANNING, FROM DOGPATCH TO MILL VALLEY

The 1968 LAA Convention, to be held in New Orleans at the Jung Hotel on October 10, 11 and 12, promises to offer diversity of backgrounds and interests in its speakers. Among the participants will be people like Al Capp, the satirical cartoonist and commentator; Architect-Planner Archibald Coleman Rogers; Rex Whitaker Allen, F.A.I.A., first vice president of the American Institute of Architects, and Charles L. "Pie" Dufour, a newspaperman since 1924 with a family of books to his credit.

Most Louisianians will know "Pie" for his column, "A La Mode." He also doubles as music critic on the staff of the States-Item and is an instructor in American History at Tulane University.

Among his books are: "Ten Flags in the Wind," a history of Louisiana; "Gentle Tiger," "The Night the War Was Lost" and "Nine Men in Gray," all three of which are books on the Civil War.

Dufour completed his sixth book during 1967. It is "A Compact History of the Mexican War."

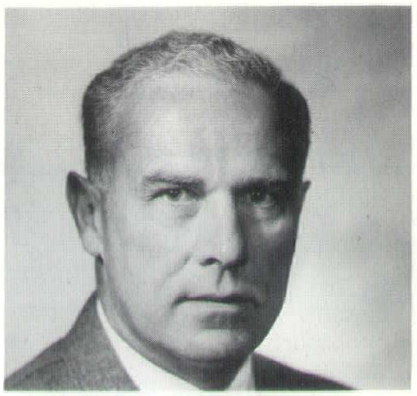
Rex Whitaker Allen, F.A.I.A., is first vice president of the American Institute of Architects. He resides in Mill Valley, Calif. and received his Bachelor of Architecture degree in 1939 from the Harvard Graduate School of Design. He received his A.B. degree in 1936 from Harvard.

Allen, whose wife is also an A.I.A. architect, is a member of President Johnson's Task Force on Nursing Homes.

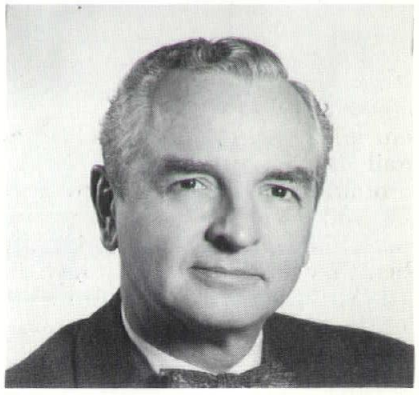
Architect and Urban Planner Archibald Coleman Rogers has authored three essays which appeared in national publications. The essays include "Toward an Expressive School Architecture," *The Nation's School;* "Baltimore's Charles Center Project," *Journal of the American Institute of Architects* and "And What, Pray, of the Architect," *Architect's Report.*

Rogers received his B.A. in Architecture from Princeton University in 1939 and his M.A. degree from the Princeton Graduate School in 1942. In 1943, he received a Certificate in Naval Architecture from the U. S. Naval Post Graduate School.

Satirical cartoonist Al Capp, creator of Li'l Abner, "fills a niche in comics comparable to Gershwin's in jazz, or D. W. Griffith's in the movies," (*Time,* Nov. 6, 1950). Capp has been successfully drawing dogpatch characters for about 32 years and is read by millions of fans in close to a thousand American newspapers.

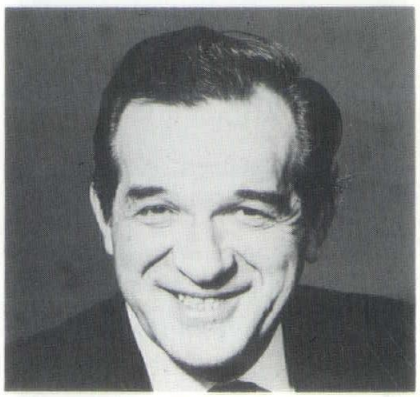


ARCHIBALD COLEMAN ROGERS



REX WHITAKER ALLEN, F.A.I.A.

'PIE' DUFOUR



AL CAPP

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