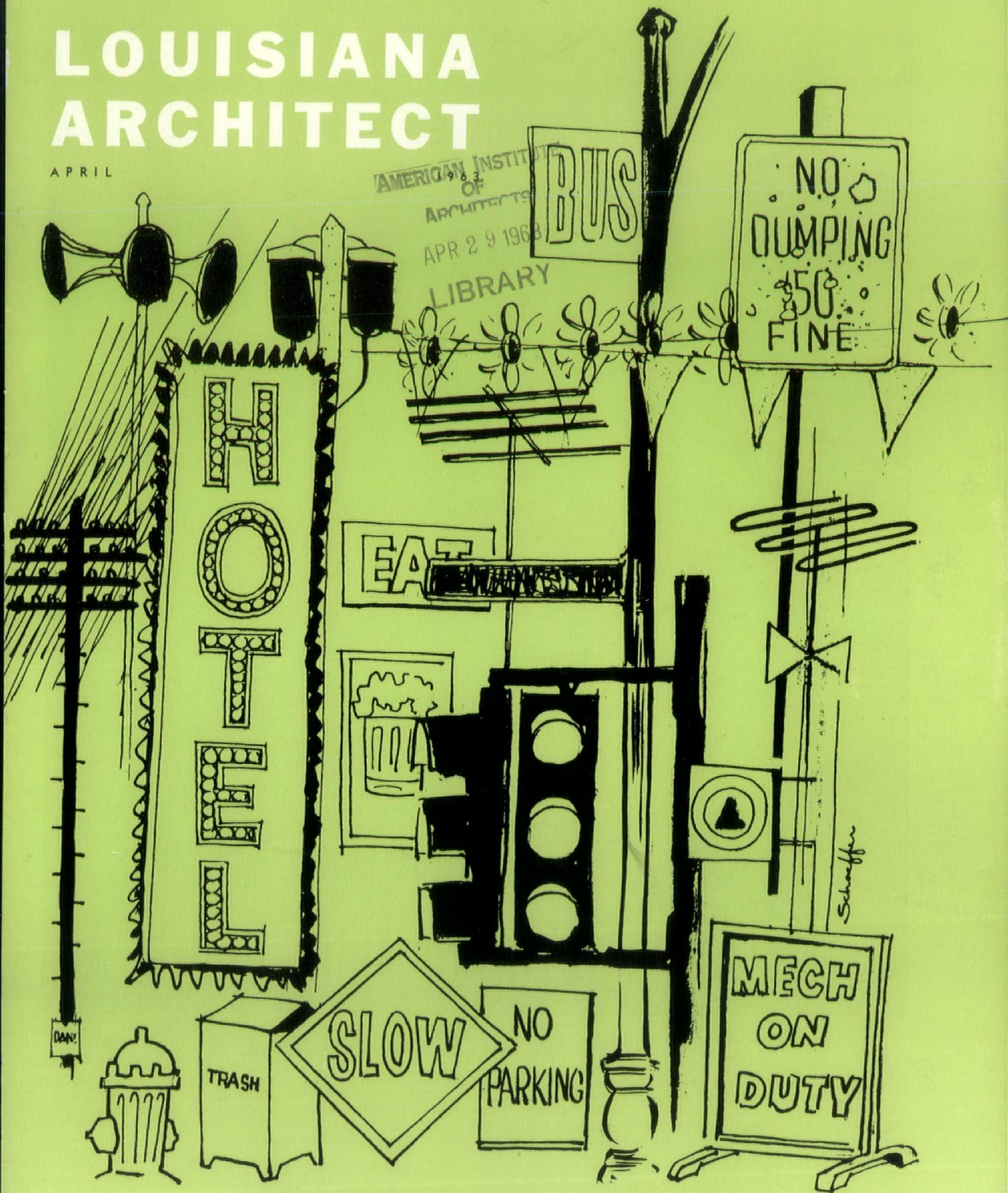


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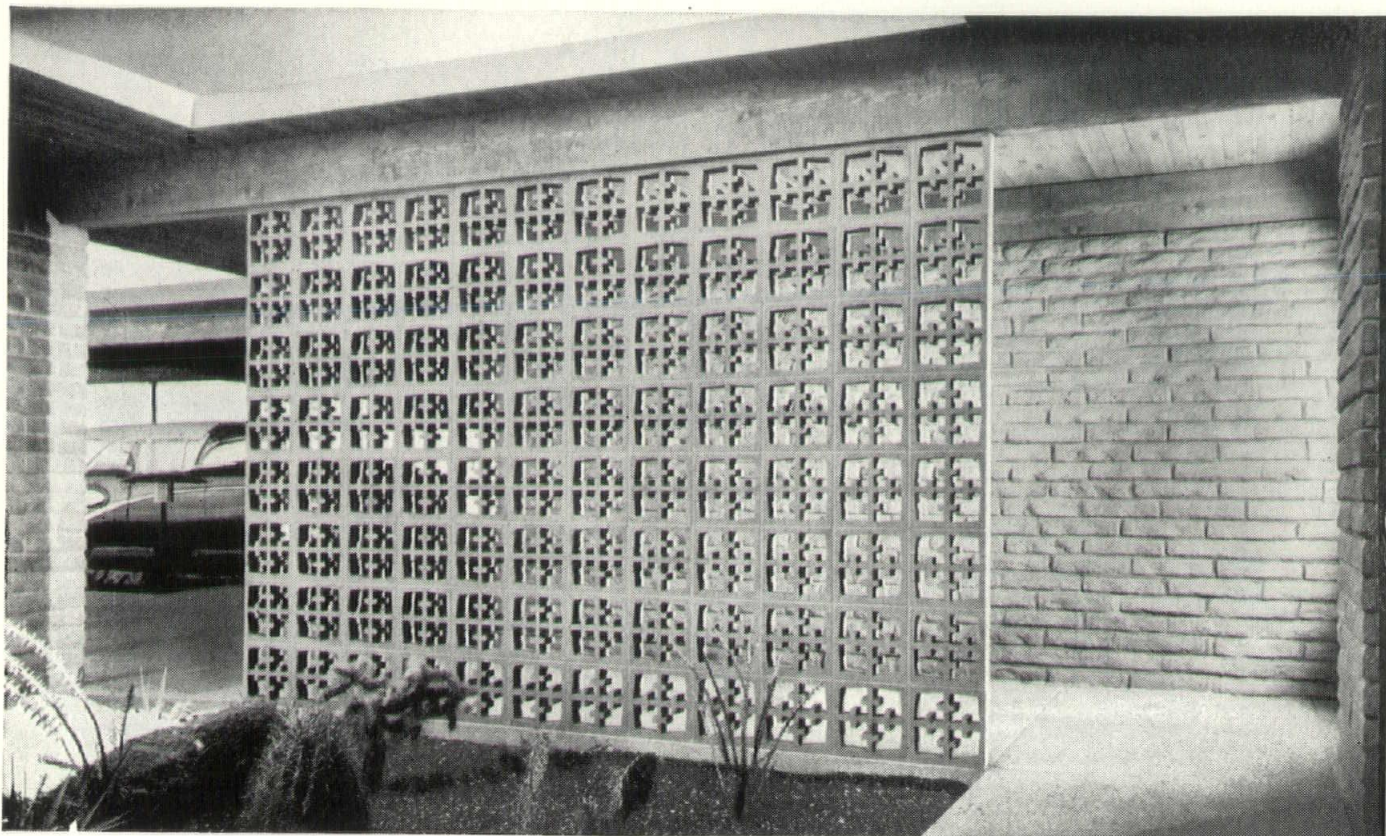
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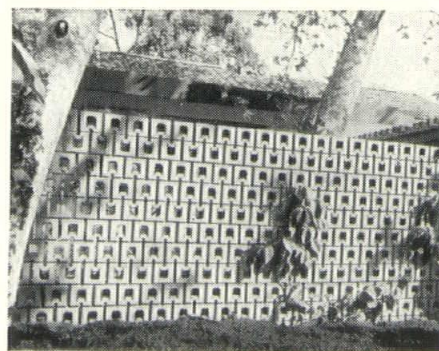
"Lace curtain" concrete masonry provides decorative entrance.

TAKE A NEW APPROACH TO OUTDOOR BEAUTY WITH **MODERN CONCRETE**

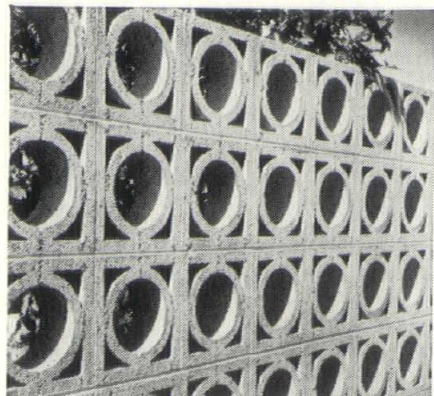
Today, concrete is building a reputation as the basic material of a "million" winning ideas.

Take grille block, for example. Hundreds of different patterns are now offered. Every day sees new uses of grille block in sight screens, solar screens and carport walls—to name just a few.

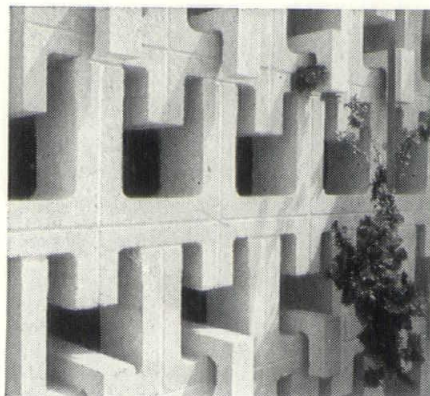
Scores of other examples of what concrete, plus imagination, can produce are seen everywhere . . . in reflecting pools, terraces, patios, and in garden walks and walls. Cast-in-place, precast, colored, textured or polished, modern concrete is the low-cost way to create truly beautiful effects outdoors.



Attractive concrete block sight screen encloses patio for breezy seclusion.



Concrete grille block garden wall with novel geometric design.



Close-up of decorative grille block used for intriguing wall pattern.

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THE SWING IS UP!

If the number and size of building projects on architectural drawing boards in Louisiana today is a bellwether for future construction activity, and if construction is the stimulant to the economy that it is reputed to be, then this state in 1963 will experience considerably more prosperity than it did in 1962. This prediction is based on generally improved conditions in architectural firms throughout the state.

Since architects feel the effect of activity in construction several months before the contractor, sub-contractor, supplier and laborer do, we think mounting requests for draftsmen and the increasing shortage of these imply a surge in construction several months hence when the projects will have been designed, let out for bids and finally are under construction.

The Louisiana Architects Association, which represents about 93 per cent of the architectural firms in the state, first noticed a change for the better some five or six weeks ago. In January of this year, the situation which prevailed during 1962 was still very much the rule. An abundant supply of draftsmen were knocking on doors to no avail. And then, overnight, there were none.

Today, the Association's employment reference service has on file frantic requests from firms in five of its seven chapter areas. Of equal significance is the fact that firms have completely absorbed the supply of draftsmen which existed early in the year.

With this hint of an upswing, the LAA staff decided to conduct an informal survey by visiting firms and chapters, and by quizzing the chapter presidents. Here are some of the impressions gathered:

LAKE CHARLES: Compared with last year at this time, volume is up considerably in almost every firm.

LAFAYETTE: Only one firm found no improvement while all of the others reported impressive gains.

SHREVEPORT: Chapter President R. E. Middleton stated, "Some firms report a healthy upturn while others are pessimistic. Generally, however, it is definitely looking better over the the last miserable year. The increase is about 25 per cent and this increase is 75 per cent from private sources and 25 per cent from public sources."

MONROE: Chapter President C. Henry Wells reports, "Construction in this area appears to be approximately 15 per cent over last spring, with about $7\frac{1}{2}$ per cent in public work, $7\frac{1}{2}$ per cent in commercial, and no increase in residential."

ALEXANDRIA: Chapter members continue to fare well, probably because of the large territory served by the profession in Central Louisiana. Only a couple of firms show no improvement.

BATON ROUGE: The biggest "run" on draftsmen is being experienced here. Some firms are employing LSU architectural students on a part-time basis.

NEW ORLEANS: Chapter President William Bergman says a slight increase in New Orleans can be attributed to several factors among which are the expansion of facilities at Michoud, installment of the Mississippi Testing facility and the current public school building program financed by an \$11 million bond issue.

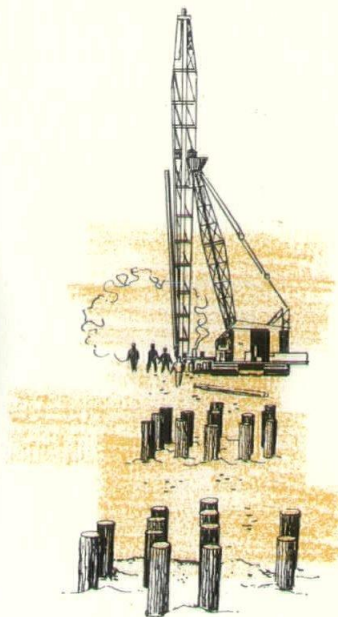
M. L. Mapes, executive vice president of the Louisiana Building Material Dealers Association, says these findings are consistent with the experience of building supply merchants in these areas. He said the upswing is beginning to be felt.

The apparent upswing across the state may be misleading. Perhaps the scant volume of work last year followed by a slight increase this spring makes the future seem unrealistically optimistic. But construction feeds on itself, and we think the outlook will continue to look brighter. Optimism does not seem to be confined to Louisiana. The LAA employment reference service has requests for personnel from Texas, Arkansas and Alabama. Could it be that the prosperity enjoyed in the East and Mid-West last year is finally seeping down to the Southland? We certainly hope so.

BY MYRON TASSIN



Alexandria City Hall, Alexandria, Louisiana • Barron, Heinberg & Brocato, Architects



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LOUISIANA ARCHITECT

OFFICIAL JOURNAL OF THE
LOUISIANA ARCHITECTS ASSN.

VOLUME 2 NUMBER 6 1963

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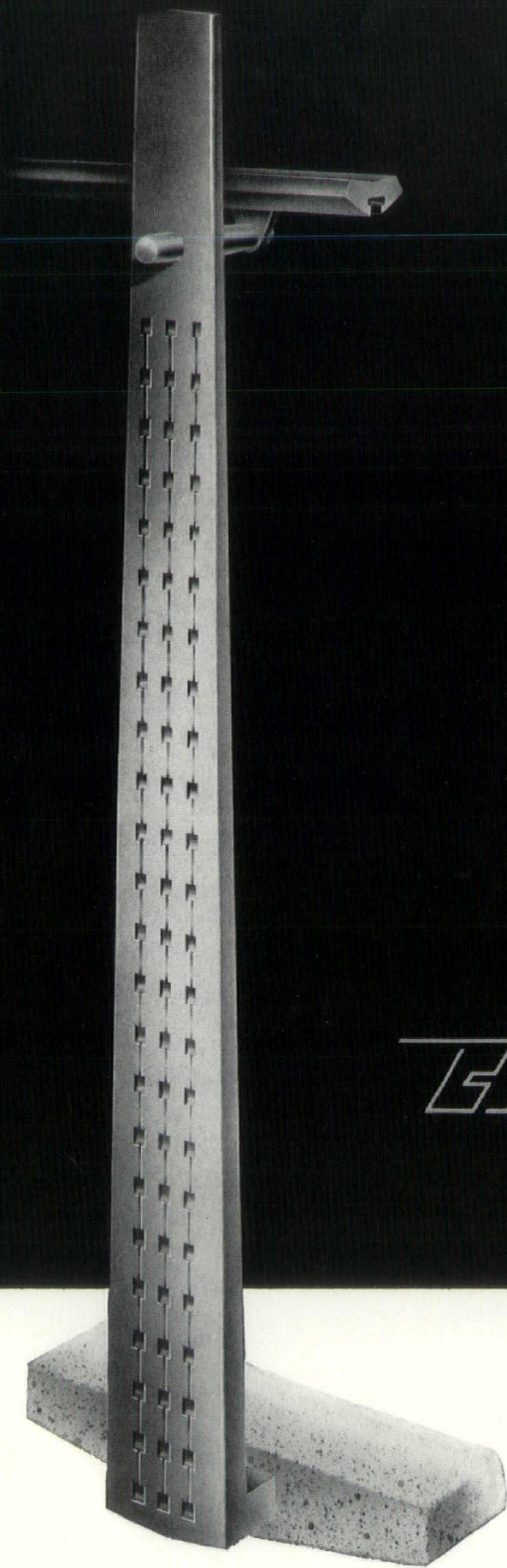
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Payment Provisions of Agreements Between Contractor and Owner . . .

The standard form of agreement between contractor and owner for the construction of buildings (A.I.A. Document Number A-101) provides an excellent basic form of contract when a stipulated sum forms the basis of payment. In a similar manner, Document Number A-111 provides a basic form for the contract where the work is to be done on a cost plus a fixed fee. Document A-107, similarly provides a standard agreement for small construction contracts and contains, in addition, general conditions.

However, all of these forms have been prepared for use in states which do not have statutes relating to privileges on private works such as those in Louisiana (La. R. S. 9:4801 et seq.) and public works (La. R. S. 38:2041 et seq.).

The principal problem raised by the use of these standard forms in Louisiana relates to the provisions which they contain for final payments to the contractor.

The Louisiana statutes contain provisions requiring the recordation of contracts (and bonds to secure their performance) and allow a period of 30 days after the owner has accepted the work during which laborers or materialmen who have not been paid may file claims which act as a lien on the owner's property. Where the standard form of agreement is used, there is the strong possibility that the owner might pay the contractor in full for his work, and then later find liens recorded against the work. Thus, indirectly, the owner would become responsible if, for any reason, the contractor (or his surety) fails to pay the lien.

When the standard forms are to be used in Louisiana, the payment provisions of the contract should be modified to provide additional protection for the owner. The following examples from standard forms indicate modifications which should be made for the owner's protection.

ARTICLE 4. PROGRESS PAYMENTS

The Owner shall make payments on account of the Contract as provided therein, as follows:

On or about the _____ day of each month _____ per cent of the value, based on the Contract prices of labor and materials incorporated in the work and of materials suitably stored at the site thereof or at some other location agreed upon in writing by the parties up to the _____ day of that month, as estimated by the Architect, less the aggregate of previous payments; and upon substantial completion of the entire work, a sum sufficient to increase the total payments to 90 _____ per cent of the Contract price _____

(Insert here any provision made for limiting or reducing the amount retained after the work reaches a certain stage of completion.)

ARTICLE 5. ACCEPTANCE AND FINAL PAYMENT

Final payment shall be due 30 _____ days after substantial completion of the work provided the work be then fully completed and the contract fully performed. Upon receipt of written notice that the work is ready for final inspection and acceptance, the Architect shall promptly make such inspection, and when he finds the work acceptable under the Contract and the Contract fully performed he shall promptly issue a final certificate, over his own signature, stating that the work provided for in this Contract has been completed, and is accepted by him under the terms and conditions thereof, and that the entire balance found to be due the Contractor, and noted in said final certificate, is due and payable. Before issuance of final certificate the Contractor shall submit evidence satisfactory to the Architect that all payrolls, material bills, and other indebtedness connected with the work have been paid. If after the work has been substantially completed, full completion thereof is materially delayed through no fault of the Contractor, and the Architect so certifies, the Owner shall, upon certificate of the Architect, and without terminating the Contract, make payment of the balance due for that portion of the work fully completed and accepted. Such payment shall be made under the terms and conditions governing final payment, except that it shall not constitute a waiver of claim. The Owner shall then sign a written acceptance of the work and the Contractor shall cause the acceptance to be recorded in the mortgage records of _____ Parish, Louisiana. 1961 Edition / First page / Page 1. The final payment shall be due when the Contractor shall present a certificate by the Clerk of Court of _____ Parish that the Owner's acceptance has been recorded, more than thirty (30) days has elapsed and that no liens have been recorded affecting this job, together with a written receipt showing payment in full, and a complete release of all liens arising out of this contract.

Form A-107 (1961 edition) page 2

ARTICLE 4. PROGRESS PAYMENTS—The Owner shall make payments on account of the contract, upon requisition by the Contractor, as follows:

ARTICLE 5. ACCEPTANCE AND FINAL PAYMENT—Final payment shall be due thirty (30) days after completion of the work, provided the contract be then fully performed, subject to the provisions of Article 16 of the General Conditions.

ARTICLE 6. CONTRACT DOCUMENTS—Contract Documents are as noted in Article 1 of the General Conditions. The following is an enumeration of the drawings and specifications:

GENERAL CONDITIONS

ARTICLE 1. All workmen and sub-contractors shall be skilled in their trades.

CONTRACT DOCUMENTS

The contract includes the AGREEMENT and its General Conditions, the DRAWINGS, and the SPECIFICATIONS. Two or more copies of each, as required, shall be signed by both parties and one signed copy of each retained by each party.

The intent of these documents is to include all labor, materials, appliances and services of every kind necessary for the proper execution of the work, and the terms and conditions of payment therefor.

The documents are to be considered as one, and whatever is called for by any one of the documents shall be as binding as if called for by all.

ARTICLE 2.

SAMPLES

The Contractor shall furnish for approval all samples as directed. The work shall be in accordance with approved samples.

ARTICLE 3.

MATERIALS, APPLIANCES, EMPLOYEES

Except as otherwise noted, the Contractor shall provide and pay for all materials, labor, tools, water, power and other items necessary to complete the work.

Unless otherwise specified, all materials shall be new, and both workmanship and materials shall be of good quality.

The said Drawings and Specifications and the General Conditions of the Contract consisting of Articles

numbered one to _____ together with this Agreement, constitute the Contract; the Drawings, Specifications and General Conditions being as fully a part thereof and hereof as if hereto attached or herein repeated. If anything in the said General Conditions is inconsistent with this Agreement, the Agreement shall govern.

The said documents have been prepared by _____

therein and hereinafter called the Architect.

ARTICLE 2. TIME OF COMPLETION.

The work to be performed under this Contract shall be commenced _____

and shall be substantially completed _____

ARTICLE 3. CHANGES IN THE WORK.

The Owner, through the Architect, may from time to time, by written instructions or drawings issued to the Contractor, make changes in the above-named Drawings and Specifications, issue additional instructions, require additional work or direct the omission of work previously ordered, and the provisions of this contract shall apply to all such changes, modifications and additions with the same effect as if they were embodied in the original Drawings and Specifications. Since the cost of all such changes is to merge in the final cost of the work, Articles 15 and 16 of the General Conditions of the Contract are annulled, unless elsewhere specially made applicable.

ARTICLE 4. THE CONTRACTOR'S DUTIES AND STATUS.

The Contractor recognizes the relations of trust and confidence established between him and the Owner by this Agreement. He covenants with the Owner to furnish his best skill and judgment and to cooperate with the Architect in forwarding the interests of the Owner. He agrees to furnish efficient business administration and superintendence and to use every effort to keep upon the work at all times an adequate supply of workmen and materials, and to secure its execution in the best and soundest way and in the most expeditious and economical manner consistent with the interests of the Owner.

ARTICLE 5. FEE FOR SERVICES.

In consideration of the performance of the contract, the Owner agrees to pay the Contractor, in current

funds as compensation for his services hereunder (\$ _____)

which shall be paid as follows: _____

When the Contractor shall have completed the contract, and the Architect shall have certified that the contract has been completed, the Owner shall sign a written acceptance of the work and the Contractor shall cause the acceptance to be recorded in the mortgage records of _____ Parish, Louisiana. The final payment of the Contractor's compensation shall be paid when the Contractor shall present a certificate by the Clerk of Court of that Parish that the Owner's acceptance has been recorded, more than thirty (30) days have elapsed and that no liens have been recorded affecting this job, together with a written receipt showing payment in full, and a complete release of all liens arising out of this contract.

(a) All labor directly on the Contractor's pay roll, including social security and old age benefit taxes and other taxes related thereto.

Acceptance to be recorded in the mortgage records of _____ Parish, Louisiana. The final payment of the Contractor's compensation shall be paid when the Contractor shall present a certificate by the Clerk of Court of that Parish that the Owner's acceptance has been recorded, more than thirty (30) days have elapsed and that no liens have been recorded affecting this job, together with a written receipt showing payment in full, and a complete release of all liens arising out of this contract.

Form A-107 (1961 edition) page 4

The Owner shall be responsible for and at his option may insure against loss of use of his existing property, due to fire or otherwise, however caused.

If required in writing by any party in interest, the Owner as Trustee shall, upon the occurrence of loss, give bond for the proper performance of his duties. He shall deposit any money received from insurance in an account separate from all his other funds and he shall distribute it in accordance with such agreement as the parties in interest may reach or under an award of arbitrators appointed, one by the Owner, another by joint action of the other parties in interest, all other procedure being as provided elsewhere in the contract for arbitration. If after loss no special agreement is made, replacement of injured work shall be ordered and executed as provided for changes in the work.

The Trustee shall have power to adjust and settle any loss with the insurers unless one of the Contractors interested shall object in writing within three working days of the occurrence of loss, and thereupon arbitrators shall be chosen as above. The Trustee shall in that case make settlement with the insurers in accordance with the directions of such arbitrators, who shall also, if distribution by arbitration is required, direct such distribution.

ARTICLE 16.

LIENS

The final payment shall not be due until the Contractor has delivered to the Owner a complete release of all liens arising out of this contract, or receipts in full covering all labor and materials for which a lien could be filed, or a bond satisfactory to the Owner indemnifying him against any lien.

ARTICLE 17.

SEPARATE CONTRACTS

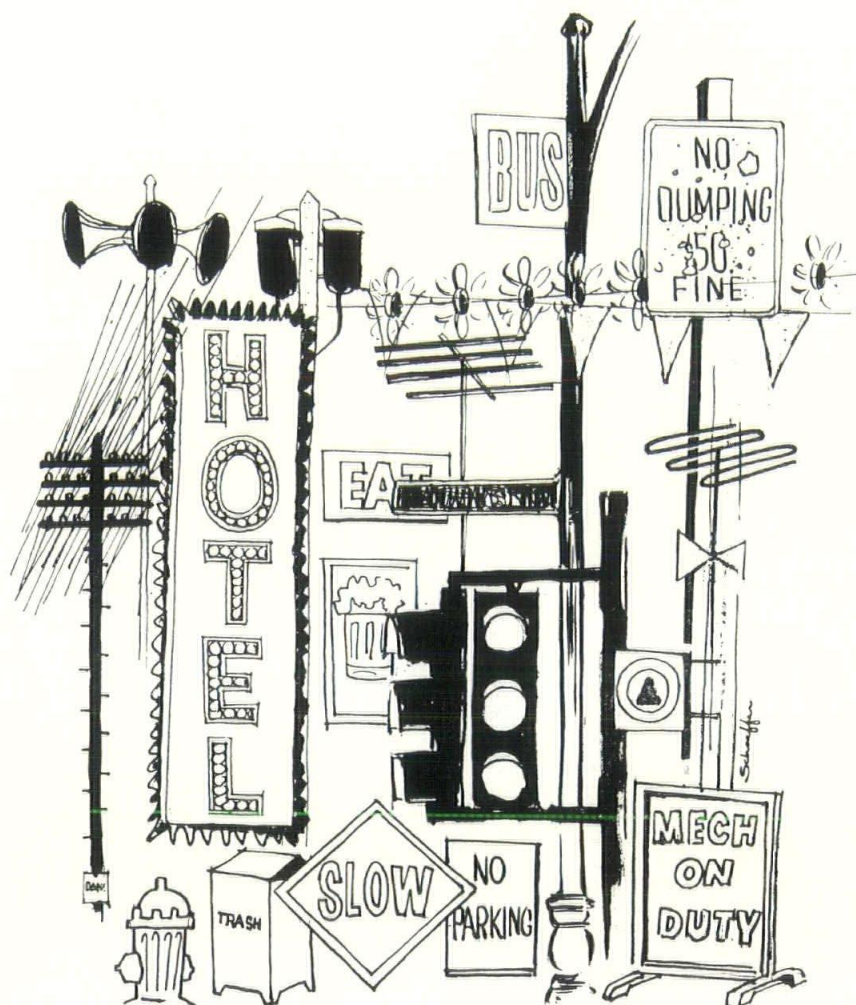
The Owner has the right to let other contracts in connection

Change in Article 16 - The Owner shall sign a written acceptance of the work and the Contractor shall cause the acceptance to be recorded in the mortgage records of _____ Parish, Louisiana. The final payment shall be due when the Contractor shall present a certificate by the Clerk of Court of _____ Parish that the Owner's acceptance has been recorded, more than thirty (30) days have elapsed and that no liens have been recorded affecting this job, together with a written receipt showing payment in full, and a complete release of all liens arising out of this contract.

IN WITNESS WHEREOF the parties hereto executed this Agreement, the day and year first above arising out of this contract.

Contractor _____

Owner _____



Uglification vs. Beautification

THESE ARE COMMENTS MADE RECENTLY BY W. J. "RED" EVANS, PAST PRESIDENT OF THE LOUISIANA ARCHITECTS ASSOCIATION, AT BEAUTIFICATION WORKSHOP HELD BY THE BATON ROUGE BEAUTIFICATION COMMISSION.

The Baton Rouge Beautification Commission is a unique organization and this workshop is a unique type of meeting. I am proud to have the opportunity to participate in your program. Obviously, there is here a new concern for improving our community environment by planning for beauty, harmony, and action; unfortunately, most of that concern is in this room. I hope that I can say something here that will help us to find a way to share this concern with others about us.

From today's beginning, we shall

be learning about beauty. We already know a great deal about ugliness—we should, for all of us have contributed so much to it.

Here we have only one Beautification Commission—look around us, drive our streets and walk our sidewalks, and it almost appears that an *uglification* committee is at work in every block. I don't think any group could ever be called upon to face such a one-sided challenge.

I was requested to talk on the topic "Obtaining an Informed Public." I searched to find the point

(Continued on Page 16)

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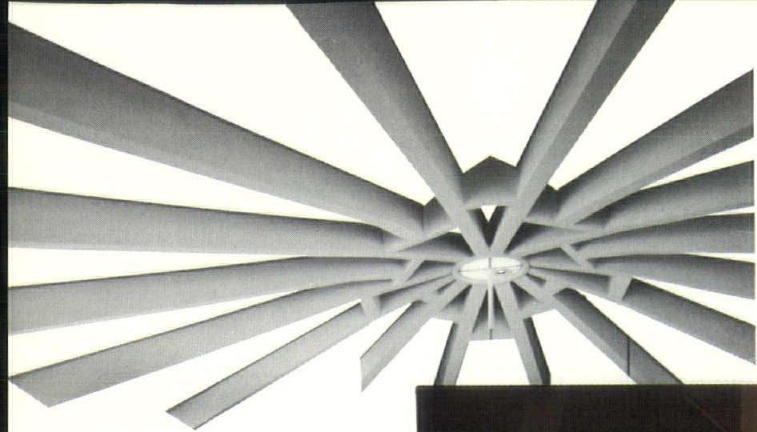


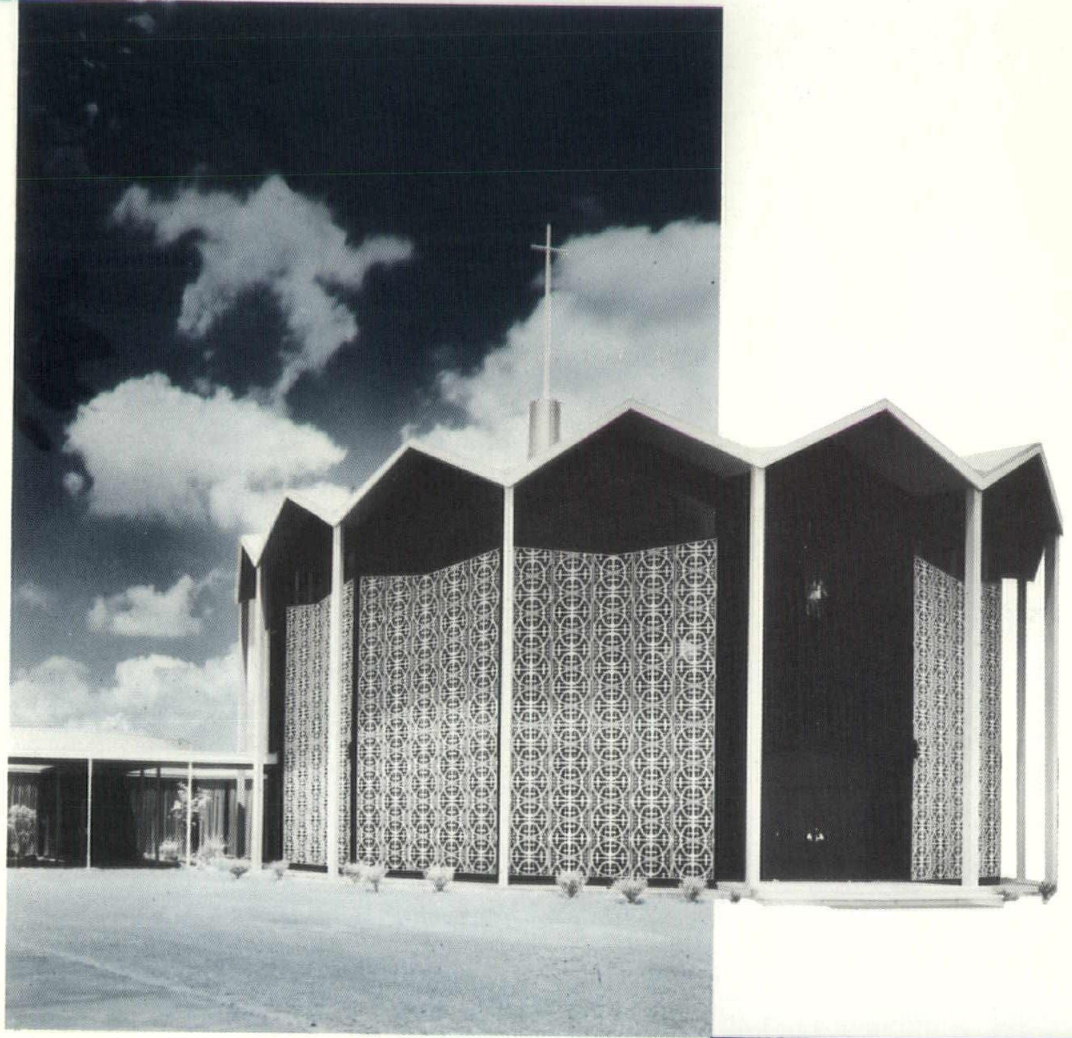
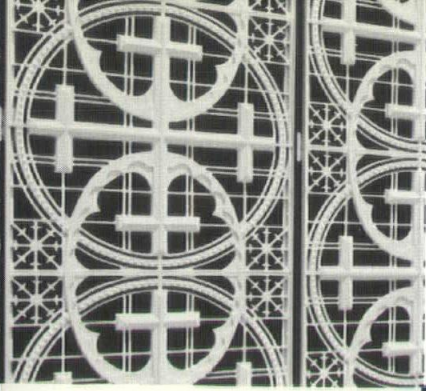
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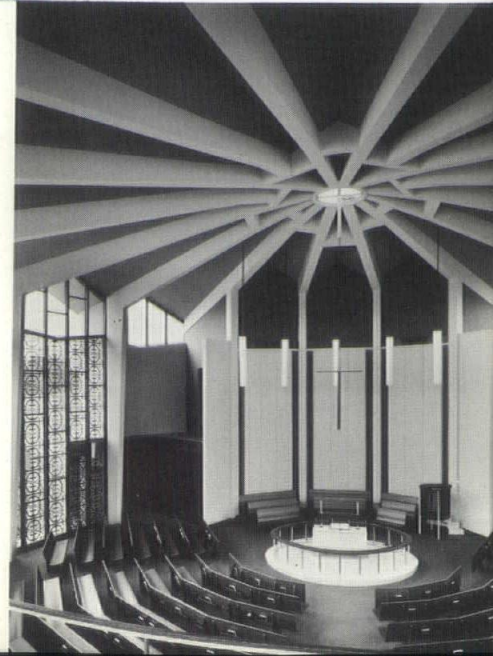
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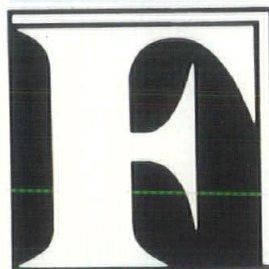




A sanctuary for 400 people, chapel, parlor and minister's study are the final phase of a ten year building program for the Lake Vista Methodist Church • The structure is a series of steel rigid frames which supports a folded concrete roof. Glass walls of the nave are protected by special cast aluminum screens • The church received an honorable mention in a competition held during the American Institute of Architects Gulf States Regional Convention this spring.

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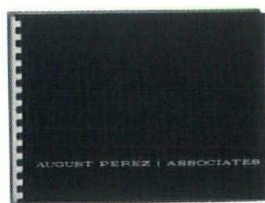
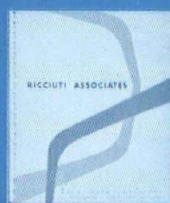
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Where's Free Enterprise?

Good afternoon Congressman Boggs, Ladies, and Gentlemen. At this time, I would like to discuss briefly with you specific cases in which governmental agencies have performed architectural and engineering services for projects in our area that could have been designed by architects and engineers in private practice.

First, the renovation of the old Civil Courts Building on Royal and St. Louis Streets. This work included architectural, mechanical, and electrical design that was performed by the regional office of the General Services Administration in Dallas, Texas. Bids were received on this job in August of this year and the low bid submitted was approximately a quarter of a million dollars.

Secondly, the remodeling and updating of the old Federal Office Building on South Street. This work is presently being designed by the regional office of the G.S.A. in Dallas. This work includes architectural, mechanical, and electrical work and all of the mechanical and architectural portions of the work are being accomplished by the G.S.A. We are thankful that the G.S.A. employed a consultant to design the electrical systems. The estimated total construction value of this work is over one million dollars. Several local architects and engineers were solicited by the G.S.A. for this work. Questionnaires were enclosed for these firms to complete. These were mailed out to these architects and engineers in September of 1961. The G.S.A. never acted upon them and in fact, has decided to do this work themselves.

Thirdly, the G.S.A., through its Dallas office, has recently prepared plans and received bids for the renovation of the Gretna Post Office. We understand that the value of this work was approximately a quarter of a million dollars.

Recently the Veterans' Administration has undertaken the design of a two and a half million dollar addition to the Veterans' Administration hospital here in New Orleans. The Gulf Institute learned of this some two months ago and we immediately made inquiries of our congressmen, as I am sure Mr. Boggs will attest, to determine why the V. A. was in the architectural and engineering business. Our congressmen forwarded our letters to Mr. J. S. Gleason, Jr., Administrator of the Veterans' Administration. We received from our congressmen, his reply which we found *most* unsatisfactory. Among other things, Mr. Gleason stated, it became necessary for us to obtain more substantial information than usual and to *develop the project further* than we normally do when contracting with an architect-engineer firm. We wonder what Mr. Gleason meant when he stated to develop the project further than we normally do. Why couldn't this work have been accomplished equally well by private enterprise. Further, Mr. Gleason states that in keeping with our policy it was decided to finish the project within our organization. We cannot help but wonder what Mr. Gleason means by "our policy." We also wonder why it is necessary to occasionally let the Veterans' Administration staff complete projects to maintain their professional proficiency. Mr. Gleason also states that more than 80% of the design work is given to private architect-engineer firms. Why is this figure not 100%? Mr. Gleason closes with that in the light of the above information our position is sound.

THIS ARTICLE CONTAINS EXCERPTS FROM A SPEECH BY GEORGE V. LEGARDEUR, JR., SECRETARY-TREASURER OF THE GULF INSTITUTE OF CONSULTING ENGINEERS, MADE AT A FREE ENTERPRISE SEMINAR HELD IN NEW ORLEANS.

Architect-engineer firms in private practice design *in excess of 95% of all hospitals, medical centers and the like* with a maximum design expense to the owner of only 6 to 7% of the construction cost. These firms certainly do not need to *occasionally design a project* in order to maintain their proficiency. We must produce work of the highest caliber routinely.

We have only mentioned a few of the more flagrant examples of the government's being in competition with private architectural or engineering firms. I have not even touched on the volume of work being accomplished at this time by the Corps of Engineers district offices in Galveston, New Orleans, Vicksburg, and Mobile. With the forthcoming development of the missile test center in Pearl River County, Mississippi, we cannot help but wonder what role NASA or the Corps of Engineers will play. Will theirs be that of only over all planning and coordination, or will it once again be one of design?

What can be done about this? We as engineers and architects do not consider it very sound business to support our own competition. Yet we do this each and every day, with our tax dollars we pay to the government. We believe that there is a definite need for architects and engineers in government. But we believe that their function should be one of long range planning and over all coordination on any particular project. Further, we believe that the name of the private architect or engineer team that performs work for the government should be published and proper credit given in any news release or the like published by the respective governmental agency. Appropriation bills for new work should contain provisions which definitely state that the actual design and supervision of construction shall be performed by engineer-architects in private practice. Appropriation bills designating operating funds for the various governmental agencies should contain provisions that these funds be used for the long range planning and over all coordination of projects rather than their design. For those who think it is cheaper for the government to perform this work rather than retain private consultants, we would demand that accurate and complete cost figures be maintained for the operation of any one or several of the governmental agencies here mentioned, as well as a complete record of the value of work which they have designed. We would like to see the shocked expression on the faces of those who believe that the cost of this work is less than the standard engineering or architectural fees paid to firms in private practice. If the government is serious in its attempt to bring about the much needed and long awaited tax cut for the over worked public, we believe that by curtailment of governmental spending in the field of design, and by the employment of private firms to perform this work, that in this one area of government, spending will be substantially reduced.

Finally, we would like to point out that the State Department of the United States Government retains private architects and engineers for all of their design work. They also retain on a part time basis, a group of well-known prominent architects to review, plan, and coordinate all of their construction. We cannot help but wonder why this same practice cannot be followed by all other governmental agencies in the construction field.

UGLIFICATION—

(Continued from Page 10)

of emphasis. Should I call the subject "*Obtaining an Informed Public*," with the emphasis on discovering a means of widening the circle of influence? Or should I call it "*Obtaining an Informed Public*," with concentration on what we know, or more properly, what we do not know? Or should it be "*Obtaining an Informed Public*," emphasizing the attitude that this is everybody's problem? I suggest that we consider that the three topics are of equal importance. Let us approach them, though, in reverse order: the public, the nature of information, and the means for obtaining community-wide interest.

I. The Public

The public is a peculiar lot. It is almost amazing that we ever got this way in the first place. It is made up of you, me, the teacher, preacher, big boss, little boss, white-collar worker, blue-collar worker, the man-on-the-street—and, not the least by any means, the government which is itself *us*. All of these are the taste-makers of our time.

What is the public's taste? Look around us at what is happening to the American landscape and you will see the best documentation of American taste. We are fighting immensity, a total machine society, the corporate mind, and the pressure of cheapness. We have never before been so rich and so poor at the same time. Beauty should be for everyone. But we have lived with ugliness so long that we have become accustomed to it. People usually want what they have been used to. They don't seem to care what kind of surroundings they live in.

Certainly unified planning is the keystone to an improved environment. City planners, architects, landscape architects, some business men and community leaders, and same laymen and laywomen like yourselves have sought such unification in the past. But the stumbling-blocks have sometimes been

almost insurmountable. Inevitably we have found that we couldn't *do* for *un-doing*. To a great extent our planning has been a process of cutting up what we have and rearranging the pieces. Very seldom have we had the opportunity to do the right thing, in the right place, at the right time. Finally, it appears that we are about to find out where we've been. It is time now to face the other direction and try to find out where we're going. The planners have no clear inspiration of what the 20th century city should be. That inspiration must arise in the minds and hearts of the public. It will come only when the public knows its own strength.

II. Informed . . . Knowing the Difference

So we want to improve our environment, and we propose to do this by going out to do battle against ugliness. The public cannot help in this battle until we can explain what the problems are, why they exist, and how they can be overcome. Already today you have been evaluating the problems. We must realize that these are changing problems, because ours is a changing environment. Change goes on every day. The public must understand that change is inevitable, and that, in some way, each change in our environment will have some effect on the public interest.

The public will support change only when it understands change. Information is the first step to understanding. Ugliness is all about, yet it is so difficult for people to see. Every day our people see the ugliest aspects of the city — the thousands of automobiles, the roadside billboards, the naked super-highways, the unsightly utility poles and garbage cans, the look-alike houses, and the buildings that imitate the past. We have not learned to live with nature. Instead we struggle with nature, using derricks, dredges, bulldozers, and cement mixers. How can the public know the difference? Only

when we teach people the art of seeing. Seeing is believing, but seeing is not understanding. Understanding comes with appreciation. Beauty is not skin deep. It is a thing of the soul—to be seen and enjoyed. When we touch the soul of the public with a thing of beauty, the public will see it, appreciate it, and understand it. It will know the difference. Then it will be informed. When the public knows more, it will demand more.

III. Obtaining — Getting It Done

In war every front-line commander knows the danger of a prolonged lull in the battle. Soldiers become relaxed, comfortable, and satisfied. When the command to attack finally comes, to the comfortable soldier it may mean little more than to lean forward in his foxhole. Our problem is to counter-attack ugliness, not to lean forward in our foxholes. Production of a pleasant environment does not come about by chance, or by law. It comes about because someone really cares about creating something. It is the result of dedicated passion. This small group alone cannot do it. It must be consciously in the mind of every citizen.

Public relations is a problem in design. It is a process of evaluating problems, identifying these problems in terms of the public interest, and communicating to the public an inspiration to act. If beauty is good for the community, and if ugliness is bad, we must find ways and means to tell this to our people. The means are here:

1. Newspapers

In the program of beautification, the local press should accept responsibility for surveillance. This surveillance should be accomplished by constant and critical reporting, pointing to the good and bad features of our environment. Examination, evaluation, interpretation, comment and criticism by the press will probably have more effect on the public mind than any of the

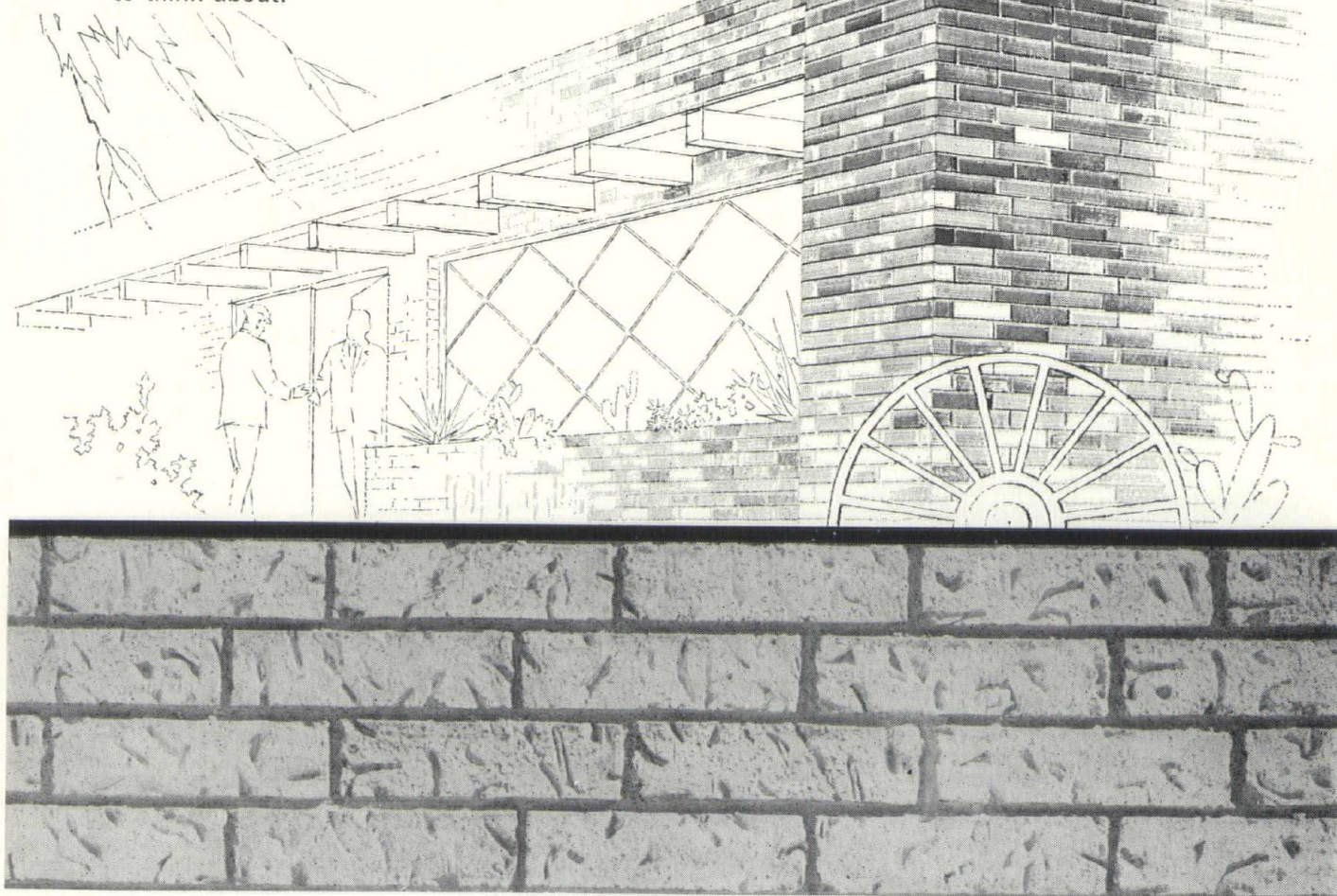
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UGLIFICATION—

(Continued from Page 16)

other means available. But the papers are interested in *news*. Action that produces results, even in small ways in small places, will attract the newspapers.

2. Television and radio

The television and radio stations offer free program time for programs devoted to the public interest. In fact, their licenses for use of the airways require that they schedule such programs. Usually they are eager to present programs that make news and have community-wide interest. In my opinion, most public service television programs miss the boat. Television is a *visual* medium. Too often the programs involve people saying things, when they should involve people in places doing things. Because the appreciation of beauty depends on seeing, and seeing is the essence of television, television programs that empha-

size beautification should certainly be effective.

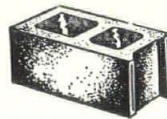
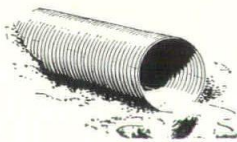
3. Speakers bureau

A speakers bureau is a rather ordinary means of informing the public. Of course it is only effective when it provides speakers who know every detail of their subject, who are enthusiastic about their mission, and who can deliver an interesting talk to a disinterested audience. The subject of beautification projects should be easy for a good speaker—with films, slides, and sketches.

4. Visits and tours

We already have beauty spots in our city that many citizens have never seen. Surely there are enough of these that a tour could be arranged. At this point let me suggest a simple program as a starter—something that would bring all of the above means into play. Suppose we organize a Sunday afternoon tour of ten to twenty features in the city that deserve recognition. A qualified

spokesman would be stationed at each feature, prepared with a rehearsed and timed commentary. Individuals would furnish their own transportation, and would not necessarily be expected to visit each feature. At some point along the way, participants would be requested to attend a brief lecture on the objectives of beautification. This lecture would be punctuated with slides and photographs of the ugly side of the city environment, to add emphasis to the appreciation of beauty. Such a tour would be preceded and followed by newspaper coverage, in news stories, feature articles, and photographs. The newspaper would be encouraged to analyze, evaluate, and to offer pro and con criticism. Television and radio stations would be requested to cover the event with spot announcements and on-the-spot interviews. The television stations would be encouraged to use their



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mobile units for preparation of a full feature program on the features of the tour. In advance of the event, and even following it, speakers would gather facts and insight regarding the tour features. These speakers would address civic clubs and organizations, inviting them to join the tour, and leaving with them a better understanding of beautification even if they do not make the tour. Perhaps this wouldn't work, and perhaps it would not be effective. However, I think this is a rather elementary example of how the means can be used to accomplish the end.

5. Schools

We used a generation or more to get into this predicament. We should be prepared to use that much time in getting out of it. Informing the public and developing an appreciation of improved environment should begin at the earliest beginning of

learning. I suggest that we build into the curricula of our elementary and high schools the study and application of beauty in our surroundings. Teachers should know of our objectives and should be inspired to better prepare the boys and girls of today who will face even greater environmental problems tomorrow. The schools will need help in kindling the interest and enthusiasm of students. Why can't we sponsor an essay contest on beautification and environmental planning? I also might suggest that we encourage more students to prepare for careers in the jobs, professions, and public service assignments that are related to environmental planning; and that we assist the school vocational counselors who advise these students.

IV. Summary

Any plan to improve our environment should include a plan for informing the public and for

generating public support. We must realize that the public is better acquainted with uglification than with beautification. We want people to learn the difference between beauty and ugliness. Telling them is not enough; we must demonstrate the difference by action that produces visible change. The change may be gradual, but it should be identified with the public interest. What we really want to do is to inspire individual citizens to learn to see what is about them, and to do something for themselves that will improve the environment in which they live, work, and play. Every available means should be used for informing the public of the problems we live with, how these problems were created, and what can be done to solve the problems.

How well we use these means will depend on our skill, perseverance, and the depth of our devotion to the idea that improving our environment is a worthwhile task.

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LETTERS

To LOUISIANA ARCHITECT Magazine

(In response to question: What Is Architectural Education's Greatest Need Today?)

Until education and licensing are understood to be not remotely similar operations, and really quite unconnected, we are in trouble.

Whether a pharmacist, chiropractor, or architect, licensing concerns itself with standards which are necessarily obsolete; education's task is to formulate standards as yet unknown. At least half a century separates these points of view. Today's graduates will shape the twentieth century.

Now another threat. God help us if the schools must become a breeding ground for "comprehensive services". From Art to Art-Business, to Business-Art, to Business. Is that the sad history of our profession?

Some schools hope not.

John W. Lawrence
Dean, Tulane School of Architecture

Dear Editor:

I have just finished looking through the March issue of The La. Architect. It is such a nice issue that I want to compliment you and say that if you can continue to turn out this type magazine, it will become a tremendous success.

Again may I say congratulations and keep up the good work.

Very truly yours,
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Dear Mr. Tassin:

My inquiry to Wayne Stoffle developed in the suggestion that I write you with regard to the articles which appeared in the November and December 1962 issues of the Louisiana Architect.

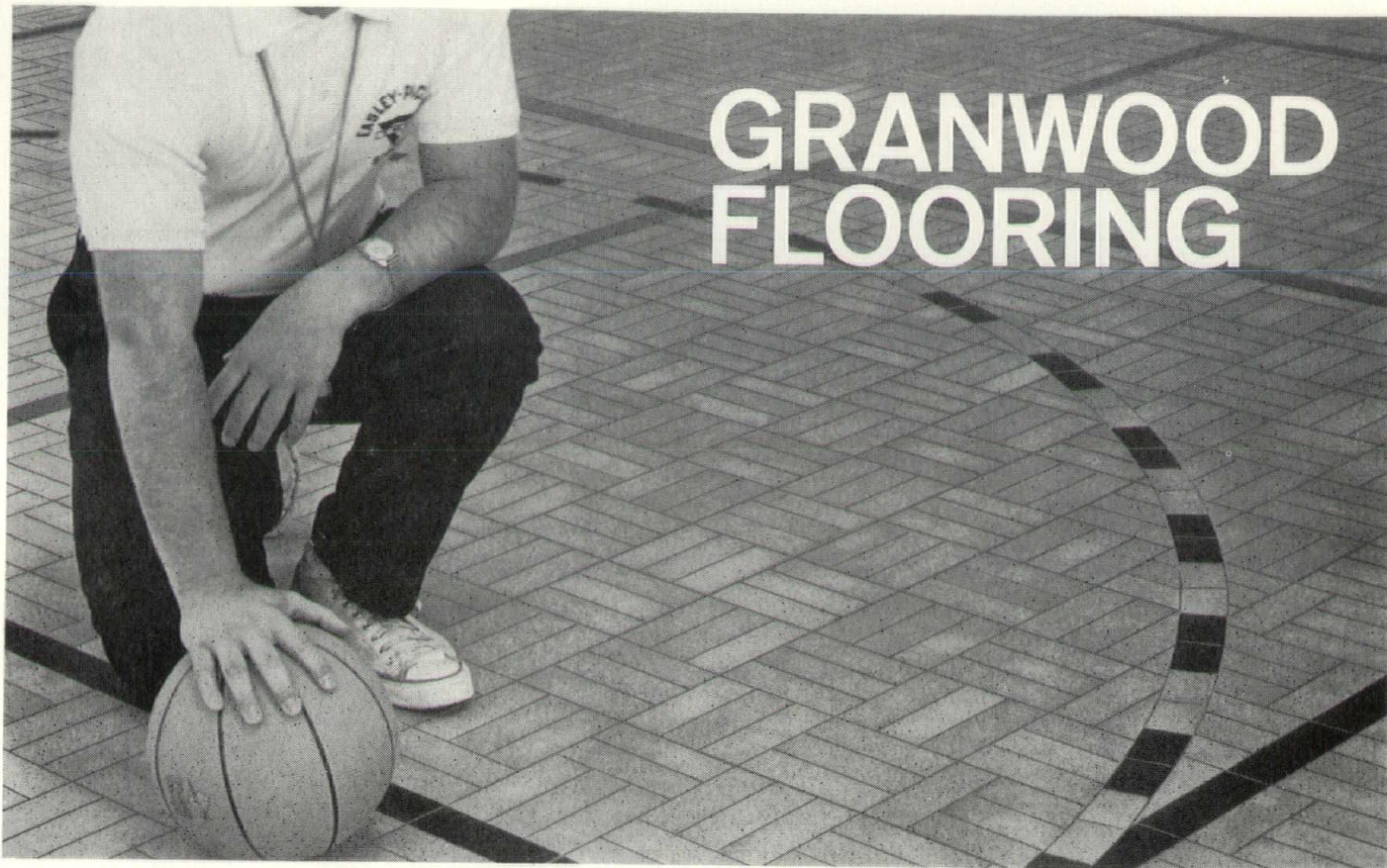
As a former chairman of the Vieux Carre' Commission, I wish to compliment the author for the brief but clear presentation.

Inasmuch as I am a member of the Central Area Committee and also the Vieux Carre' Sub-Committee and a director of the Board of Governmental Research, I would like to obtain more copies of these two articles as it would be most useful in informing other members of the Committee as to such matters and illustrations would be far more impressive than other presentations.

I realize that this would occasion some inconvenience and to that extent I ask your indulgence but I also visualize that this could involve some expense and I would appreciate your advising me about this as well as its availability, at your earliest convenience.

Thanking you for your consideration, I am

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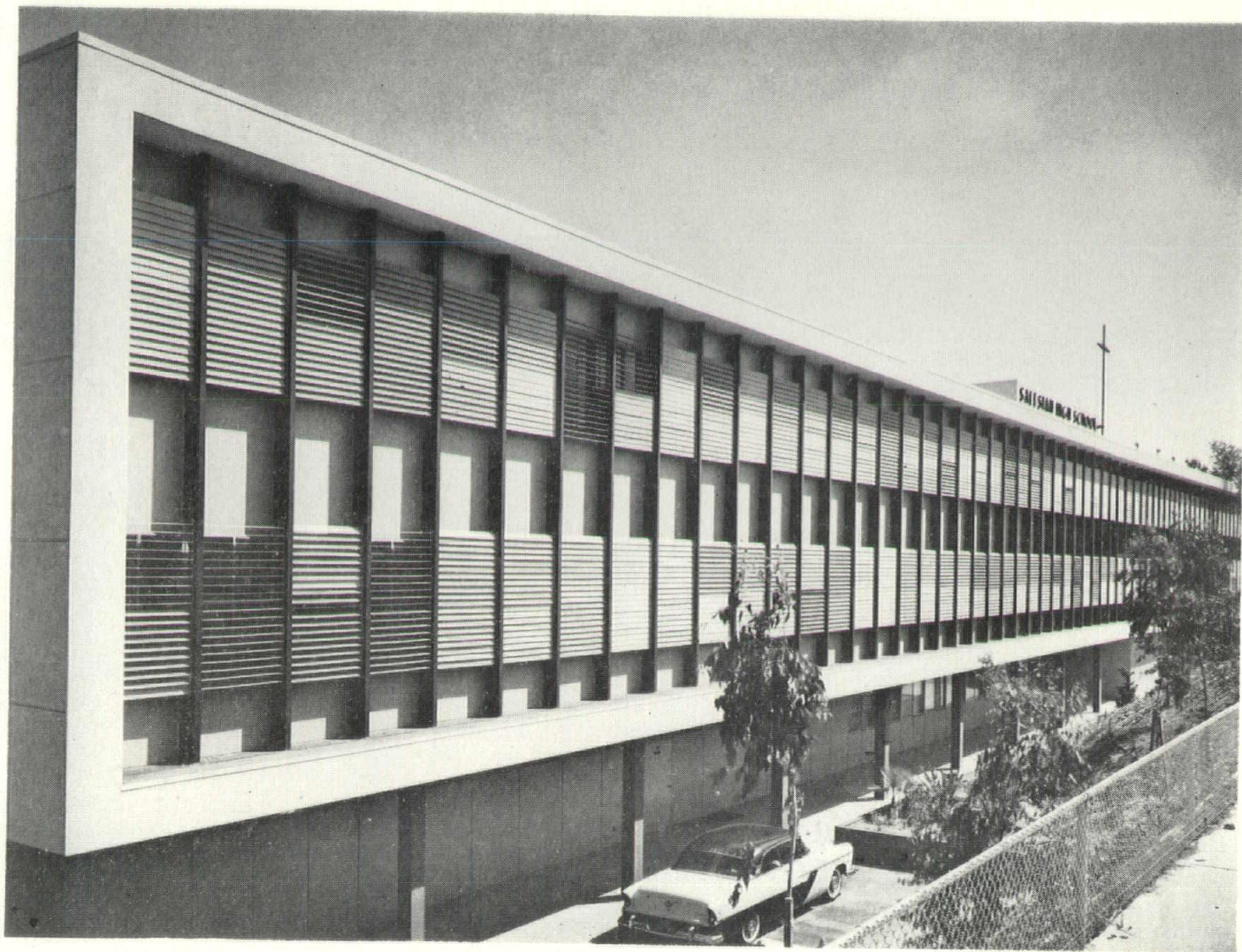


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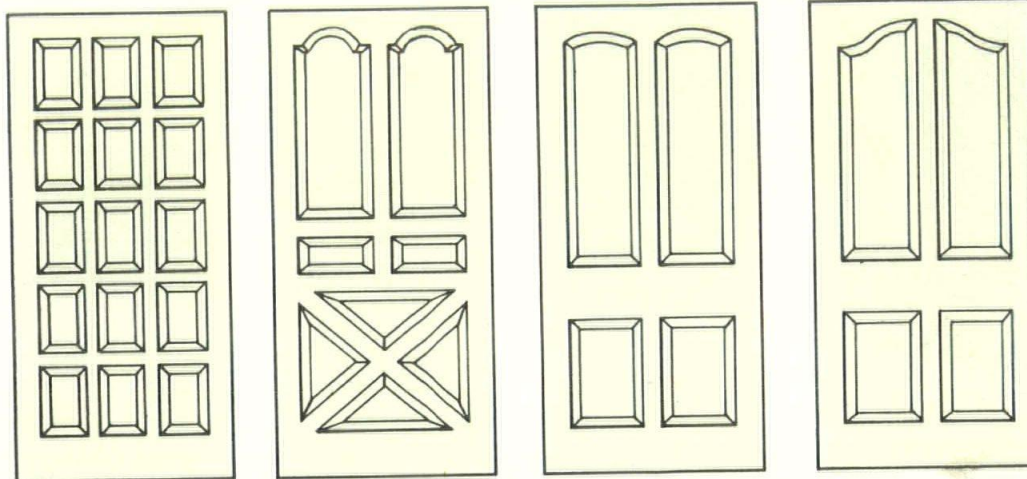
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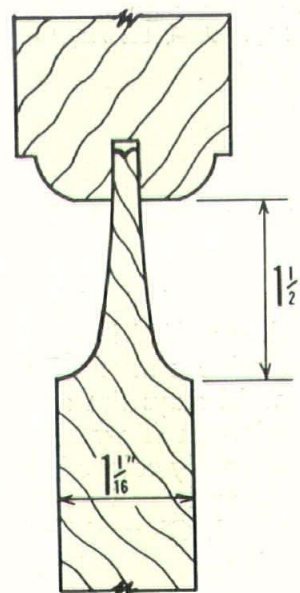
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