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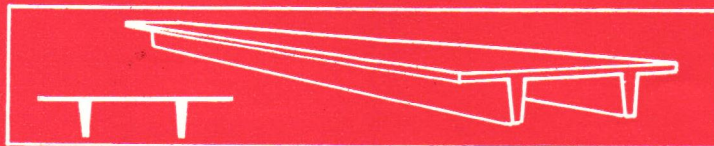
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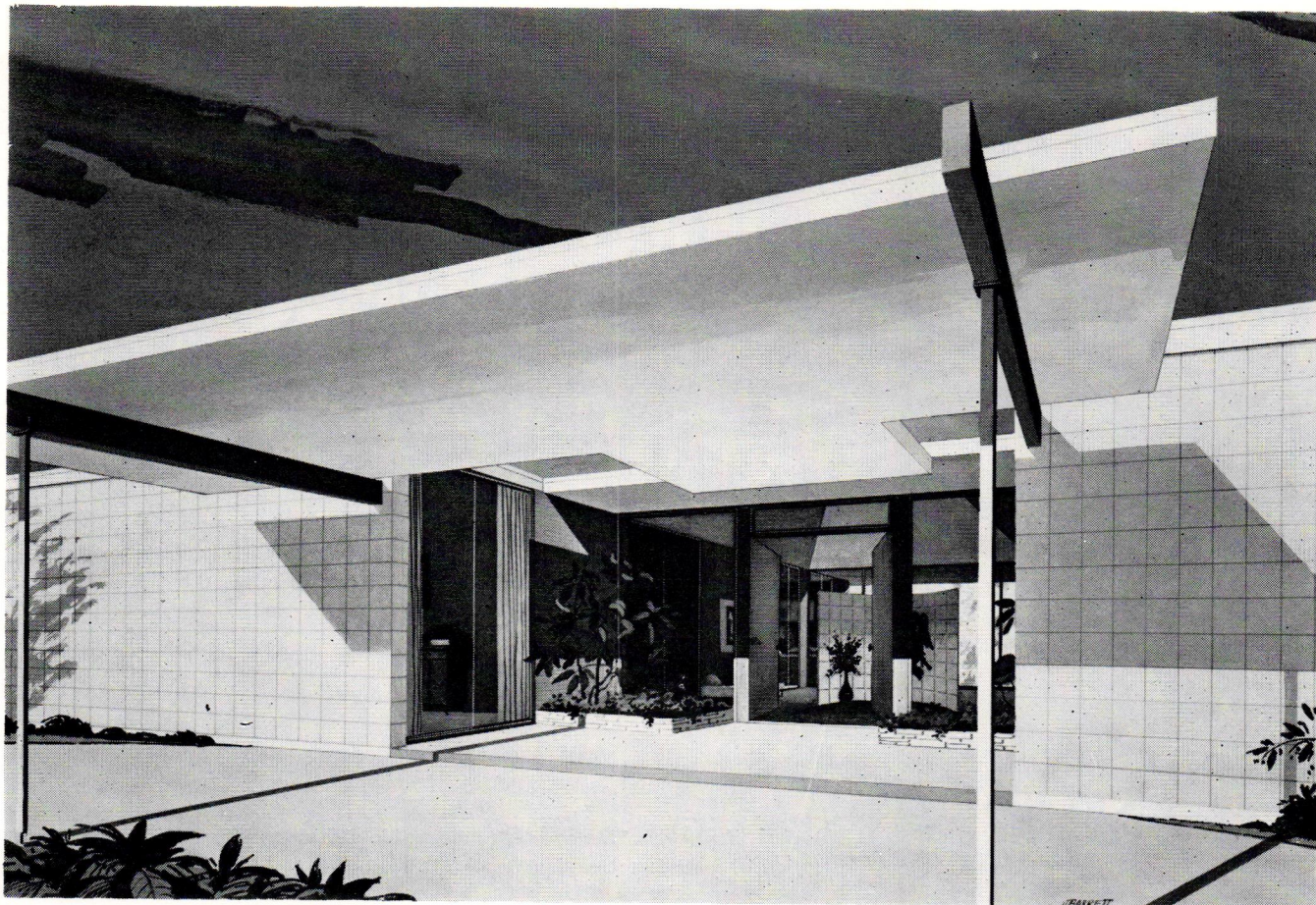
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LOUISIANA ARCHITECT

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Vol. IV

No. 8

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Snags, Grey Areas and Wrinkles

Senate Bills 79, 80 and 81 have been enacted by the Legislature. Several amendments, prepared by the LAA, were adopted, thus removing some of the evident snags. However, the amendments by no means remove all potential bugs from the legislation.

There are grey areas like the definition of "substantial interest" which an architect or engineer is prohibited from having in a firm supplying building materials for state building or projects. Should a professional be allowed to have any interest at all?

One engineer felt state agencies should be added to those prohibited from issuing closed specs without justification. Will professional judgment be challenged by persons with less experience and training? Would it not be wise to seek to prohibit misuse of "allowances"?

Understand, please, that these are questions being posed to illustrate that these new laws, like many other laws, will have to be lived with for a while before it can be determined if inequities will develop. Should injustice ensue, the writer has been assured by at least two of the authors of the bills that they will help amend these statutes at the regular session in 1966.

On the final day of the session, Senator Duplantier, committee chairman, asked that LAA members be specifically requested, on his behalf, to look for wrinkles and to submit recommended amendments to him through LAA. He said he would personally introduce and steer worthy changes through the next regular session.

Therefore, if you should encounter unreasonable difficulties, please bring them to the attention of your State Headquarters.—EDITOR

Cover

Exodus? No — John H. Schaeffer illustrates incinerator story (see page 6)

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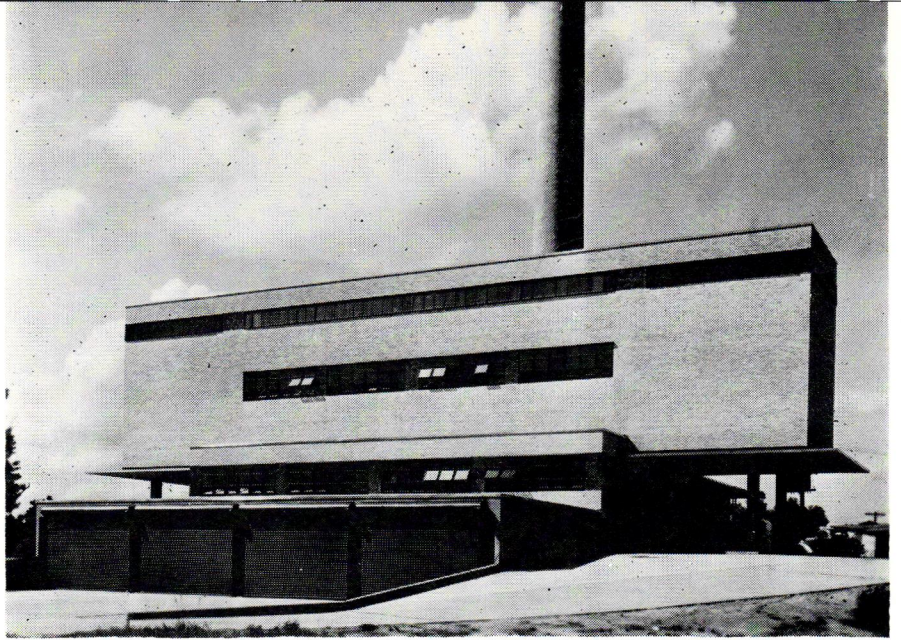


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An Attractive Incinerator?



While Shreveport has many fine buildings which have attracted wide attention there is one which quickly gained not only national but international fame almost as soon as it was built. And it is one that you would least suspect of having been classed as one of the 25 best contemporary buildings east of the Rocky Mountains.

It is the city incinerator located just off Kings Highway on the east side of the Southern Pacific overpass.

"When we built it we never dreamed that it would get the attention that it did get," says Samuel G. Wiener, the architect who designed the building.

The handsome, three-story brick building was planned by Wiener and Clarence Olschner and was built in 1935. The bid was let for \$170,190 but economical changes brought the cost down to \$167,542. It is operated by the Department of Public Works under Commissioner H. Lane Mitchell.

Lewis Mumford, America's best known writer on architecture, complimented Wiener in a letter writ-

ten in May, 1938, and in the same month the San Francisco World's Fair asked for photographs of the incinerator to be used in an exhibit of "the 25 best contemporary buildings east of the Rockies."

In 1940 the Architectural Forum asked for photographs to be used in a campaign "to stimulate interest in architecture and buildings."

The New York Museum of Modern Art used photographs of the incinerator in a "traveling" exhibit which was shown in most European countries. The Architectural League included the incinerator in a show it held in New York City in 1940 and the U.S. Government included it in the American exhibit in the U.S. Pavilion at the Paris Exposition just prior to the beginning of World War II.

Photographs or plans of the building were used in *L'Architecture D'Aujourd-Hui*, in Paris, France and in *La Revue Moderne*, also a French publication.

The Swiss learned about Shreveport's garbage destruction plant through a book on functional

architecture of the world by Alberto Sartoris and the Dutch became acquainted with it through a publication called "De 8 en Opbouw" published in Amsterdam.

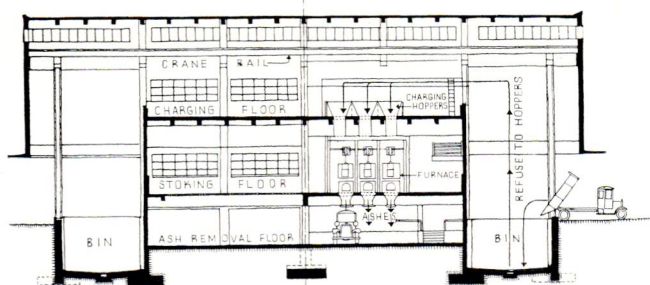
Earlier articles had appeared in the "Architectural Forum," "Manufacturers Record," "Engineering News Record," "The American City" and the "Architectural Record."

However, it was not for its beauty alone that the incinerator gained world-wide fame. It contained new departures in method of garbage destruction and the plan has become fairly well standard throughout the world. Requests for plans of the building have been received from as far away as Australia.

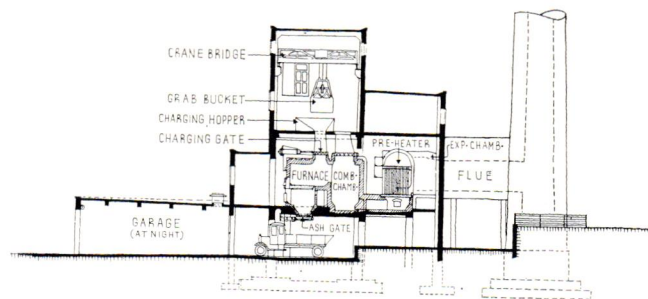
In its November 1935 issue the Architectural Forum commented:

"The Shreveport incinerator is a strikingly clean piece of design. Its unfamiliar appearance arises from the fact that the plan is a radical departure from customary practice, and a plan without precedent has quite logically resulted in a building as new as it is sound."

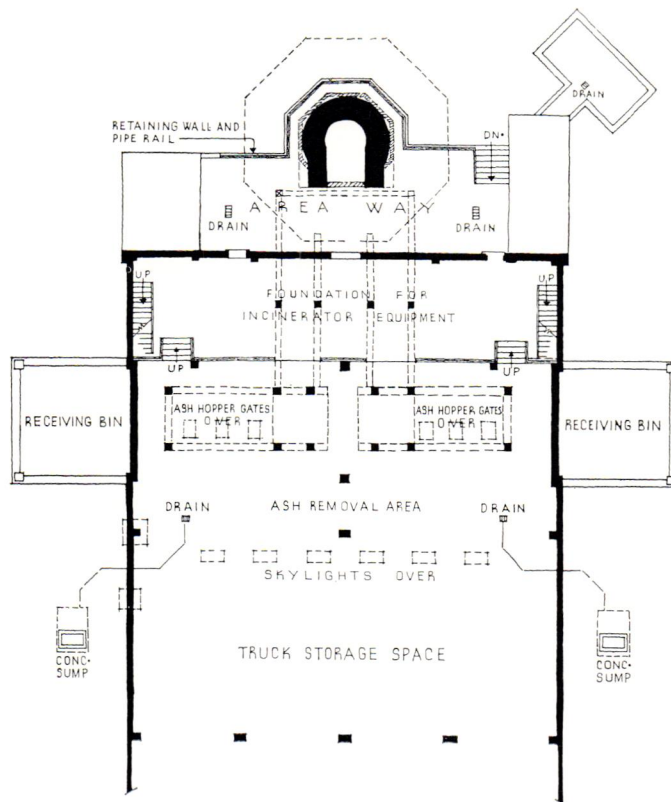
by Charles C. Phillips, Shreveport Journal Feature Editor



LONGITUDINAL SECTION



TRANSVERSE SECTION



FIRST OR ASH HANDLING FLOOR

References to Municipal Incinerator, Shreveport, Louisiana

San Francisco Exposition:

Included as one of the 25 best contemporary buildings east of the Rockies

Architectural Forum:

Feature story of seven pages. Editorial stated "The Shreveport Municipal Incinerator is the first major U. S. building of this kind where complete design and supervision service has been rendered by a firm of architects."

International Encyclopaedia:

Under "Contemporary Architecture."

American City:

Article and illustrations.

Manufacturers Record:

Article and illustrations.

Telesis:

Photo exhibited.

L'Architecture D'Aujourd-Hui (France):

Illustrated article.

Architectural League of New York:

Exhibited.

Federal Administration of Public Works:

Illustrated.

La Revue Moderne, Paris:

Article.

De 8 en Opbouw, Amsterdam:

Illustration.

New Yorker:

Discussed by Louis Mumford.

Paris Exhibition:

Displayed in U. S. Pavilion.

Engineering News Record:

Cover and article.

Architectural Record:

Industrial buildings.

European Traveling exhibit of Museum of Modern Art, New York.

Gli Elementi dell'Architettura, Alberto Sartoris, Switzerland:

Illustrations and biography.

Interior Decorating and Architecture

The finished product of the architect, interior designer and landscape architect should fit together as the pieces of an intricate puzzle.

During the last decade there has been greater understanding between these three. This is partly due to better education and qualifications. Most "teams" are capable of working together in harmony and producing a handsome finished product.

Philip C. Johnson stated, "Civilizations are remembered, not for their profit and loss statements, but for their buildings." Creative thinking and ideas are a part of our trade mark. Exciting new products for interiors are brought to the attention of interior designers every day. An architect will find a capable interior designer an invaluable aid, not only in furniture layout and selection, but also for unusual sources of which an architect might not be aware.

The qualified architect, better than anyone else, knows what is right for the space. The scope and influence of the interior designer should be decided upon at the very beginning of a project. The place of the architect in building is that of a heavily contributing coordinator and chairman. He must understand the technologists' approach and they must comprehend his. It is for the architect and interior designer to make sure that when the body's physical demands have been met, that the mind and spirit are also fed. Human needs are not satisfied if art is lacking in our environment.

Architects and interior designers should recognize the community of interests and responsibilities. It is our responsibility to our profession. The interior designer should exemplify in all his statements and actions, good will, good taste, good judgement, good manners, good business and good public relations.

In designing a comfortably sophisticated environment for business leadership the selection of furnishings and appointments should harmonize with the architect's ideas.

The businessman of today is more aware of what is available than his counterparts of twenty years ago. He will usually insist on a personalized arrangement in good taste, with emphasis on style, quality and price. He is aware that favorable impressions are important. An air of prosperity is necessary in today's business world.

Creative design is based upon respect for space relationship of an architectural area and each element within it. A building must function on the inside, then and only then, can it take its place in the community of good architecture and be justly and accurately praised as a successful building.

An analysis of the refurnishing procedure followed by major corporations at the time of relocation divides itself into three classes; first there is the shoestring budget group, who, for various reasons of economy, must move with the absolute minimum of expense. Every intelligent businessman recognizes that he cannot do the job for absolutely zero dollars. A minimum of two dollars per square foot must be spent to cover moving costs, telephone installations and a minuscule of new carpeting, draperies and furniture to replace the ever present antiquated file or desk which cannot survive another move. The second group involves the companies who plan a program of complete replacement of all furnishings, but whose capital resources cannot support the investment at the time of the move. These companies spend an average of five dollars a square foot for furnishings at the time of the move and the balance of from five to seven dollars per square foot additionally during the following five years. The third group, of course, is the one in which new furniture and equipment throughout is made a part of the program.

The climate of American business at the present shows every indication of continued bullishness. The population is expanding at approximately the predicted rate. The United States balance of foreign payments is definitely stabilizing itself. There is reason to believe that our industrial community can look forward to a forthcoming renaissance of American exports to the rest of the world. These general economic perspectives will demand continued growth of the corporate plant, which, in turn, will require new buildings to be freshly stocked by the contract industry at a rate of three to five hundred million dollars a year. Not a bad picture to look forward to.

In view of this forecast, the members of the interiors field are not deficient in their efforts to establish their identity or the image of their profession. Gone at last are the unknowledgeable seamstresses, housepainters and pseudo sophisticates who advertise themselves with that homey phrase "interior decorator," along with the inference that the professional designer is a miscreant whose only function is to serve as a middleman or salesman and that his earnings are a profiteer's rake-off rather than a professional fee. Selective propaganda by national ethical groups carefully placed in publications of wide interest to the average public has gradually elevated people's taste away from these horrors of the past. There is nothing wrong with the parenthetical caption: Available through your decorator or architect, which appears in news media, but it must be backed by qualified delineators of discreet taste. A qualified interior designer should be called upon to help fulfill the architect's ideas through special coordination of function and aesthetics.

'Ruffin It!'

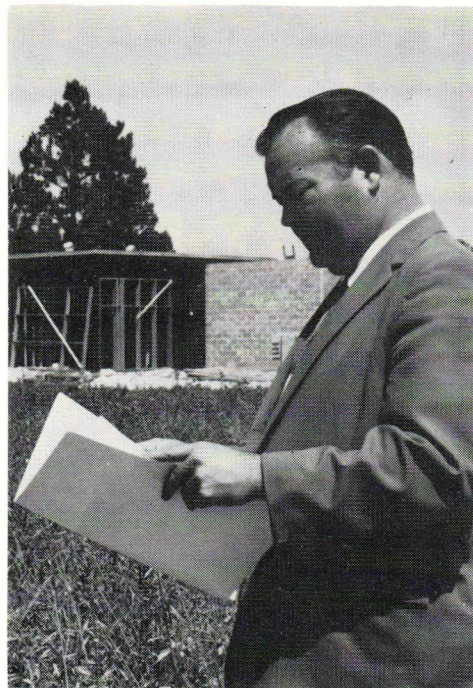
Soon after H. D. Ruffin became the new Director of the Department of Occupational Standards, an editorial attesting to his being "a doer . . . constantly on the go" was published in **LOUISIANA ARCHITECT**.

His efforts during a single day of activity in Southwest Louisiana this past month will serve to bear out the aforementioned personality traits.

In this one day Ruffin met with and spoke to the Southwest Louisiana Chapter in Lake Charles.

Ruffin visited an architectural firm to secure original plans for a building drawn by a non-architect plus a set of the plans allegedly redrawn by the firm. His purpose was to ascertain if the plans were, in fact, redrawn. (A member of the State Board of Architectural Examiners later confirmed that they were.)

He also advised a particular firm that one of its sub-offices was improperly billing its staff representative as a "graduate

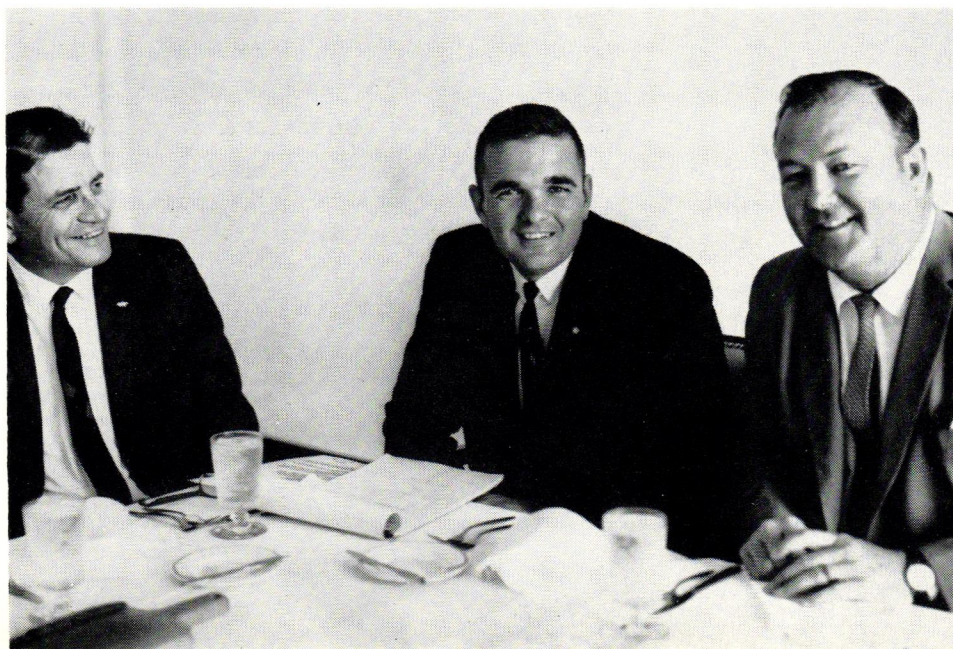


Checking an alleged violation

architect," pointing to the amended law which prohibits unauthorized persons to use the word "architect" or any term derived therefrom. (That matter has now been resolved favorably.)

The Occupational Standards Director visited the site of a building (\$62,000) designed by a non-architect and informed the owner, the owner's attorney and the contractor of the violation and his intention to seek an injunction stopping the work. (When the injunction papers were served by the State Board's attorney, the parties concerned asked for delay so that the building could be secured against the elements and vandals with a promise that work would stop at the end of that working day. The State Board, in conference call, decided to grant relief and the Department's Investigator was on the site the next morning to confirm stoppage.)

This is H. D. Ruffin, the doer. It is hoped by many that budget and staff restrictions will not impede his efforts to police the profession and infringers. **EDITOR.**

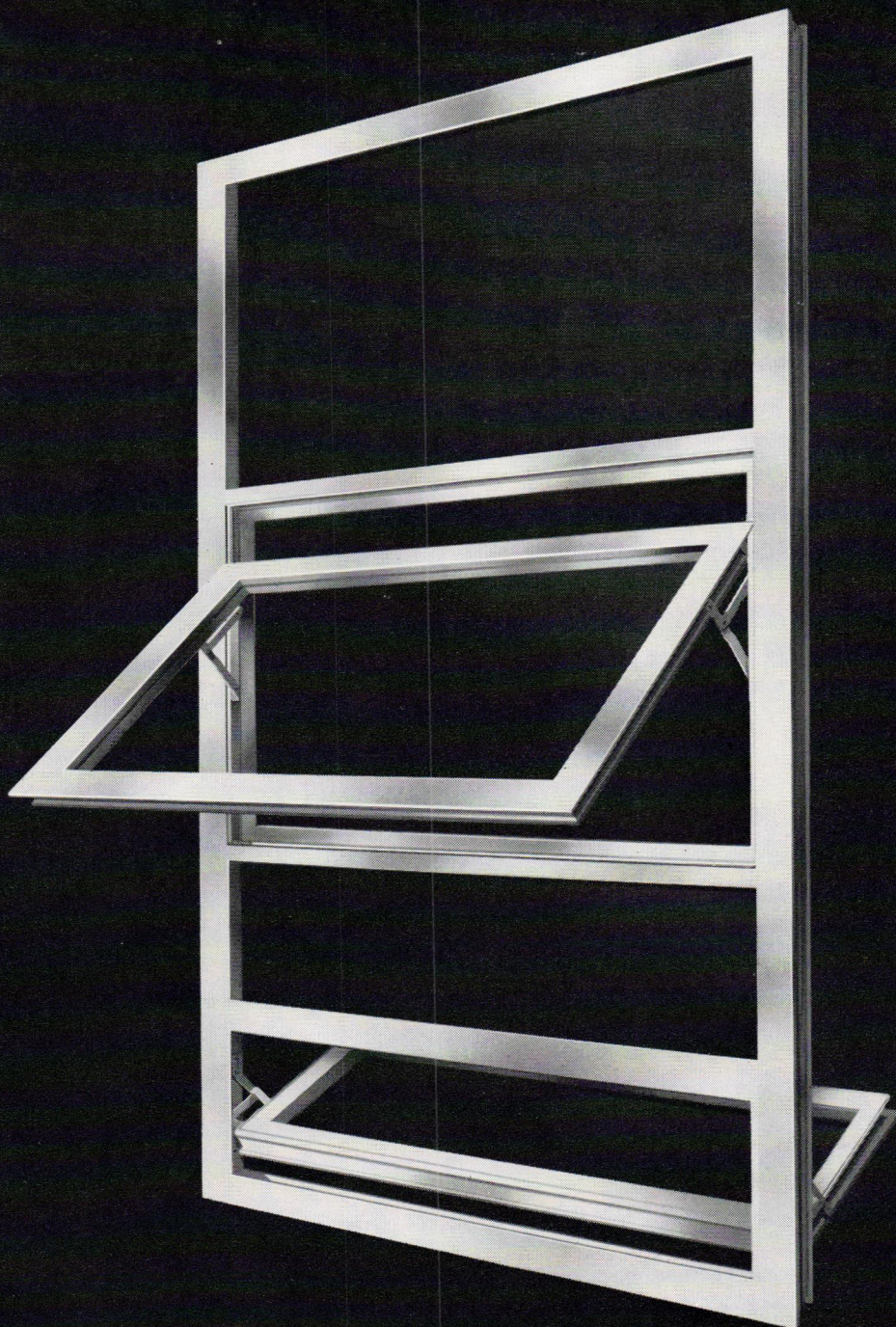


H. D. Ruffin, far right, attends meeting of Southwest Chapter in Lake Charles. With him are Robert L. Miller, left, a member of the State Board of Architectural Examiners and Paul Ritter, president of the Chapter.



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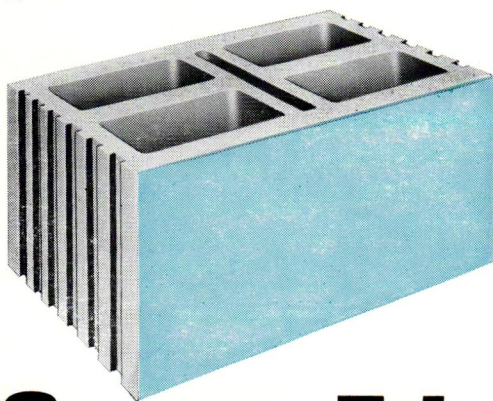
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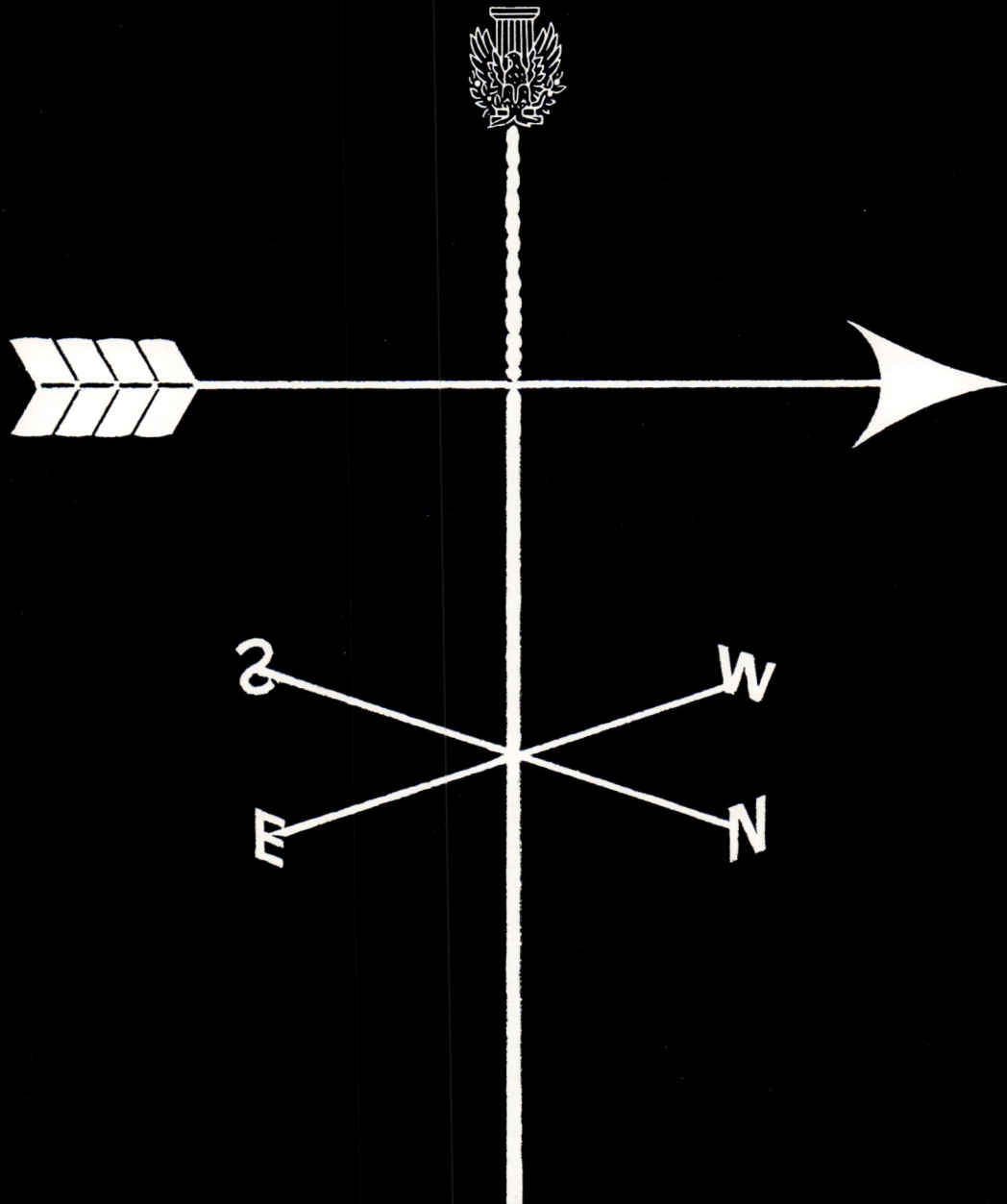
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SEARCH FOR PEOPLE PROOF DESIGN

by Joe A. Rich
Custodial and Sanitation
Consultant (Janitor)

Who am I to tell you, the architect, what you should do? I'm the janitor, that's who. Maybe we ought to get our heads together and jointly discuss my problems when I clean your esthetic creation. The owner may appreciate the resulting lower maintenance costs.

As a janitor, I think the first thing an architect should do is sit down with owners and try to understand a building's function. — What will happen in it, what happens around it, and who will occupy it.

Most owners know whether they will be able to afford high initial cost with lower maintenance cost thereafter. The *big decision* comes when the initial cost must be low and maintenance expenses higher.

Of every maintenance dollar spent by an owner, 57 cents goes to cleaning. Out of the 57 cents, 51 cents goes to cleaning and maintenance of flooring. With these figures in mind it will be better for the "owner-minded" architect to give considerable thought to his choice of flooring specifications. No matter how carefully an architect and the owner plan for maintenance, one factor always remains: "Man's ability and capacity to dirty up the place." This capacity to "mess-up" should be a deciding factor in choice of floor materials.

Public or heavy traffic areas should receive first attention. Terrazzo, of course, seems to be the first choice, but newer and more practical materials are also appear-

ing on today's competitive flooring market. New type vinyl flooring resembling Italian marble is now available; is easy to maintain, and hides traffic dirt well. Heavy traffic areas are difficult to clean safely during peak traffic hours, and it becomes necessary to use material that "hides" dirt until it can be safely cleaned up.

Carpet is appearing more frequently in elevators because it has the advantage of trapping soil and keeping it from being tracked into other parts of a building. There are many varieties of resilient tile; vinyl asbestos seems to be the better investment for combining initial low cost and reasonable maintenance cost for normal traffic areas.

The knowing architect further controls maintenance costs by choosing windows that require low frequency cleaning. At least three new designs of spin around windows are available as of this writing. One unique design has an enclosed venetian blind between two panels of sealed glass. Translucent or tinted glass always lowers cleaning frequencies, thus further lowering cost. Aluminum windows, although higher in initial cost, are more easily maintained than painted steel. With today's all-glass panel building design, the architect might also look into the possibility of permanent, built-in scaffolding for window washing and repair. One other suggestion is marble or formica window sills; with subdued color tones available, these show

dust less conspicuously. Externally controlled light screens or "blinds" are by far preferable to interior blinds or even drapes.

The architect will be loved by the custodian or cleaning contractor if he pays attention to size and location of janitor closets. Closets should have adequate space for a mop sink (with hot and cold water), shelves and mop drying racks. Ventilation of janitor closets is sometimes overlooked by the architect who is not cognizant of the custodian's problems.

Cleaning costs are lowered when corridor lighting is intense enough to illuminate as well at night as in the day. Subdued lighting may soothe Mr. Executive, but it sure irritates the janitor. Electrical outlets properly located are an advantage for the janitor. Sufficient outlets in corridors and large offices are often the problem of the janitor that could have been "pre-solved" in a well designed building. Floor mounted receptacles should be totally avoided because they are easily damaged by cleaning solutions and also pose an extreme safety hazard when wet.

Poor design can mean many headaches for the poor janitor. Many contractors complain about recessed water fountains in corridor areas. Wall-mounted fountains are easier to maintain and lower man-hour requirements for floor cleaning. Complete elimination of corridor fountains would be most desirable. A better location

would be the restroom lounge or foyer, where water spillage or spotting will not damage ceramic type floors.

Most maintenance men regret the invention of egg crate-louvered fixtures. Cleaning headaches can be eased by more frequent specifications of exposed tube or recessed fixtures. Many designs now incorporate recessed lighting in combination with heating, cooling and acoustical ceiling construction. When heat and cooling are dispersed through perforated acoustical ceilings, wall vents are usually eliminated. Blown type or fibrous ceiling materials should be avoided.

Restrooms have a great influence on employee or tenant morale, and this is always considered by the alert architect. Suspended fixtures

(in new colors) are preferable to the older floor mounted variety. All restrooms should have floor drains for easy maintenance, as well as emergency flooding. Built-in wall type trash receptacles are far easier to maintain than floor units. Wall partitions or stalls should be suspended from ceilings rather than floor mounted. Porcelain or ceramic wall partitions clean easier and look attractive far longer than ordinary painted metal. Roll tissue dispensers are far easier to fill than the type that accepts folded tissue. Reserve roll types are desirable. Soap dispensers (wide-mouthed easy to fill) are better than using bar soap on the edge of the wash basin. When wall-mounted ash trays are specified in restrooms near urinals, clogged drain costs are usually

eliminated. Well thought out and well planned restrooms allow traffic to flow in a circular pattern. Locating restrooms away from busy areas helps to equalize traffic loads on floors. Planned location with this factor in mind lowers cleaning costs and premature flooring replacement.

The architect has only one chance to plan away cleaning costs with each new facility he designs. Cleaning problems are best planned away, not just forgotten. Owners and architects, too, will find most reliable cleaning contractors ready and willing to help and advise on the materials that lend themselves to easy cleaning. So next time, Mr. Architect, think of us. Us "Janitors" will appreciate it!

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NEWS

LAA Cited

Following are the concluding paragraphs of the Report to the Legislature by the Legislative Committee Probing Alleged Bidding Irregularities:

"In connection with the submission of this report, the committee makes the following observations:

"(1) In proposing this legislation, we do not mean to imply that there is in existence a common practice among architects, engineers, contractors, sub-contractors, etc., to engage in the type of activity which we recommend be prohibited. The point is that wher-

ever this practice exists it should be eliminated.

"(2) The committee wishes to express its appreciation to the Louisiana Architects Association of the American Institute of Architects and to the Louisiana Engineering Society and Consulting Engineers Council of Louisiana for the spirit of cooperation that they have shown in assisting the committee toward its objective."

Magazine Awards

LOUISIANA ARCHITECT magazine has been recognized with awards from the Art Directors and Designers Assn. of New Orleans and the Baton Rouge Advertising Club.

In the New Orleans competition, John H. Schaeffer took one first place award and two citations for covers he executed for the monthly publication.

Schaeffer's work was selected from more than 650 entries submitted by designers, art studios and advertising

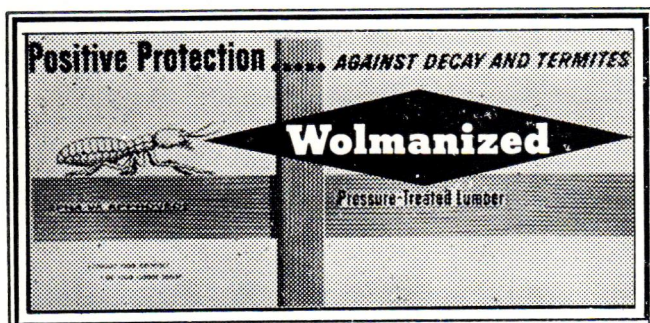
agencies in the New Orleans area. The first place cover was that of a city skyline superimposed over newspaper print to serve as a motif for a seminar on "The Press and the Building of Cities" held at LSU by the AIA's Gulf States Region.

LOUISIANA ARCHITECT also received an award at the Baton Rouge Advertising Club's annual Awards Night on May 29. The association organ has received Ad Club awards on three previous occasions.

Schaeffer was also chosen to design the exhibit area for the New Orleans show which was held at the John Hancock Building in the Crescent City.

NOTES

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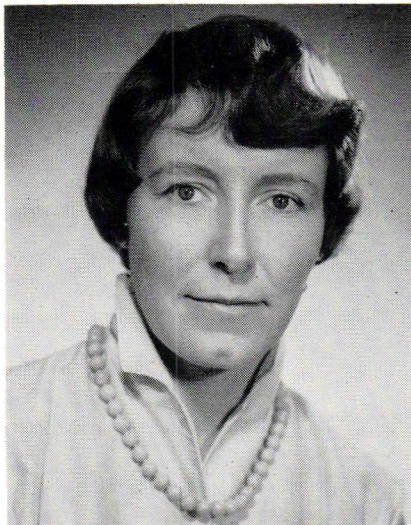
I would like to compliment you for the fine job you are doing in the publishing of your monthly Louisiana Architect.

If I can ever be of assistance to you in your field in any way please feel free to call on me.

With best wishes and kindest regards,
I am

Yours very truly,
David I. Patten
State Representative

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*Ismay Mary Mykolyk
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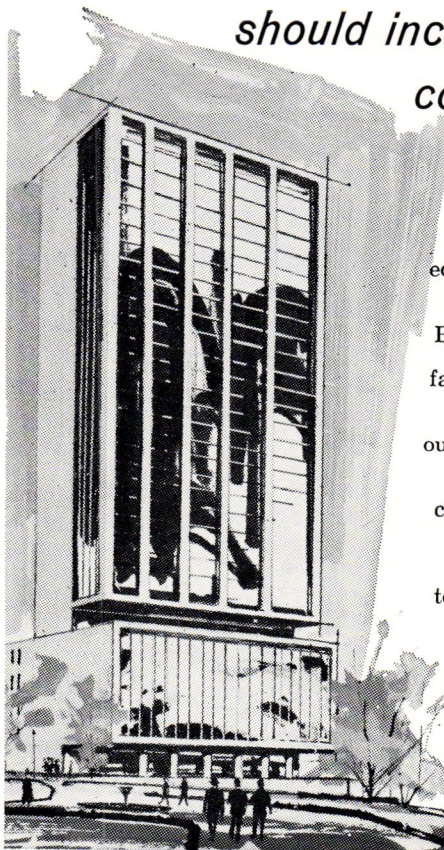
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Photo by Norym Nissat

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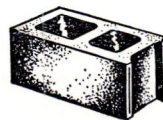
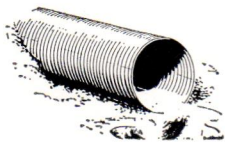
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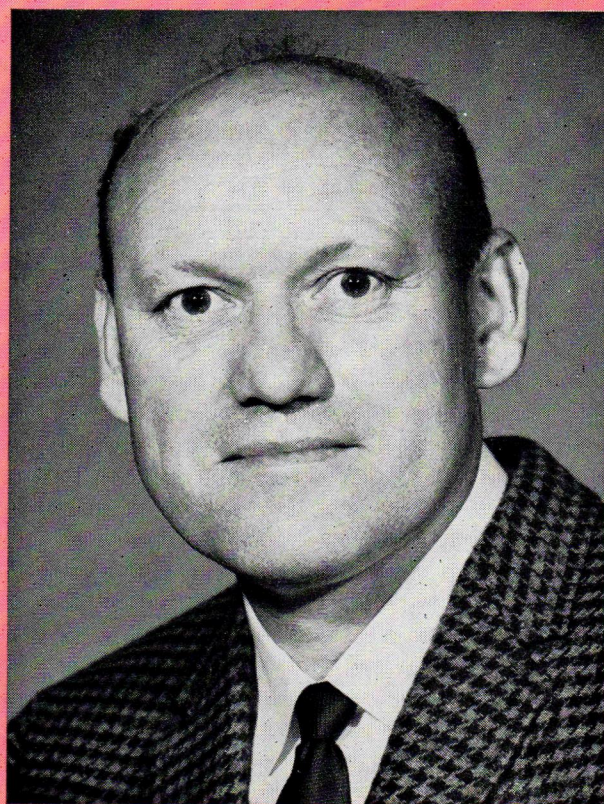
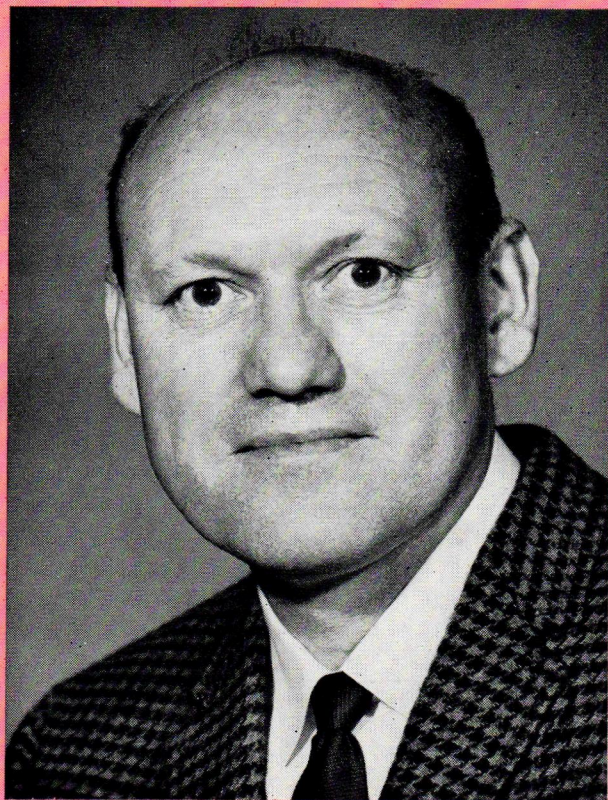
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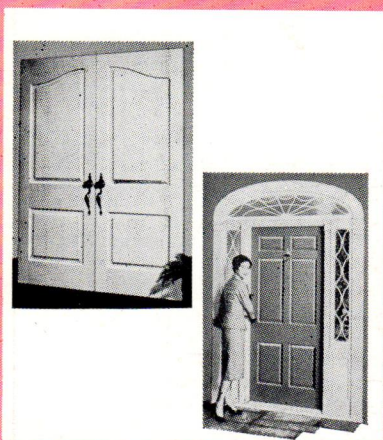
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