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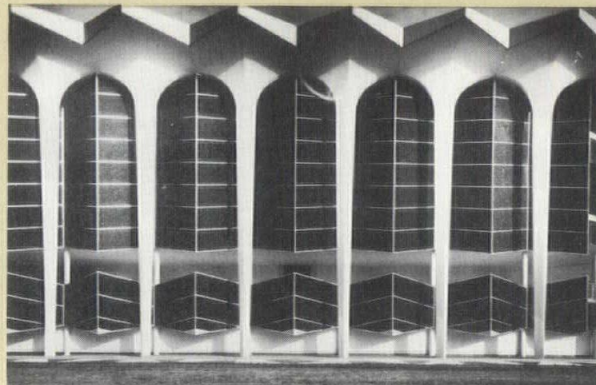
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January 1966

Louisiana architect

concrete progress...

cement manufacturers work so many ways to make it happen

MATCHING CONCRETE'S TALENTS TO THE ARCHITECT'S CREATIVENESS

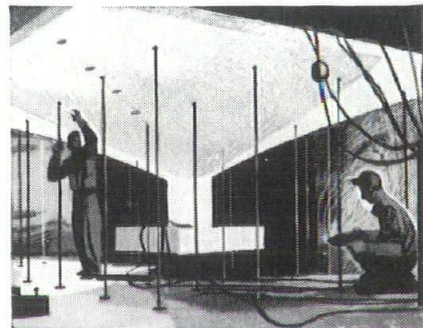
Today's unique concrete shell roofs evidence dramatically how concrete is capturing the imagination of architects—and for that matter, of professionals in every field of construction. □ Yet, the growing appeal of concrete is no mere happenstance. It has been developed by broadening the versatility of concrete, by enabling builders to exploit its limitless potential—by literally “making progress happen.” □ Major responsibility for this development was taken on years ago in the U.S. and Canada by the manufacturers of portland cement. While competing for sales, they cooperate for progress. Through their Portland Cement Association, they sponsor a development program beyond the resources of any of them individually. □ Research, basic and applied, conducted in a 10-million-dollar laboratory complex, has enabled concrete to meet the needs of a new era. □ In the continuously changing technology of construction in every field, concrete users

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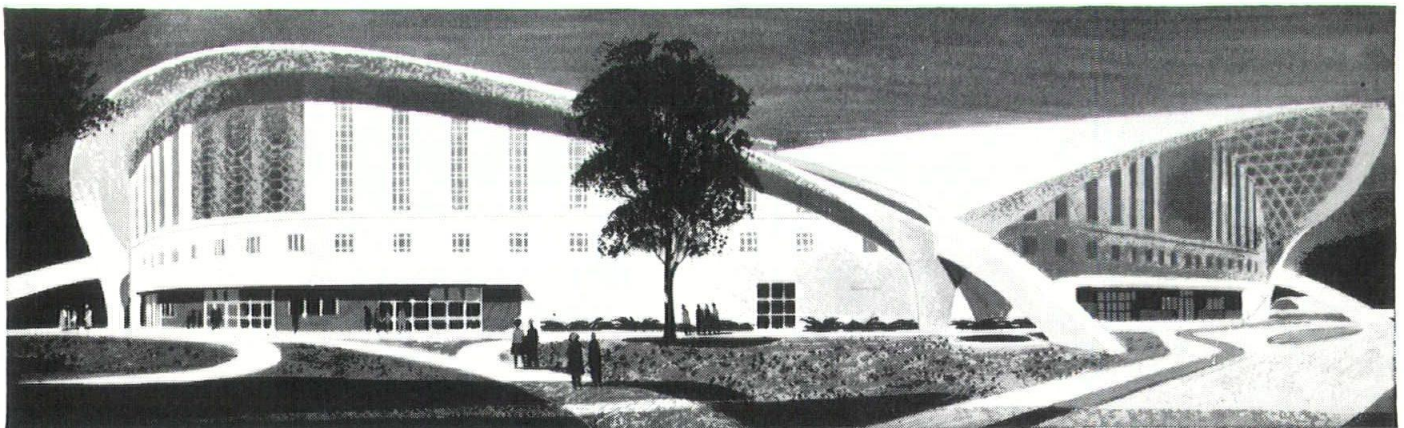
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editor's note:

The following resolution was adopted unanimously by the Board of Governors of the Louisiana Architects Association at a regular quarterly meeting in Monroe on December 10, 1965:

RESOLUTION

WHEREAS, the architect who practices his profession in accordance with the Mandatory Standards of the American Institute of Architects, solemnly pledges to serve his clients and the public in a professional and ethical manner, and

WHEREAS, the AIA architect who violates these mandatory standards is responsible for injuring the reputation of the profession as a whole, and

WHEREAS, allegations of unethical practice by AIA architects in Louisiana can damage the profession whether these allegations are well-founded or groundless, and

WHEREAS, it is in the interest of the profession to investigate these allegations to quell them if they are without foundation, or to initiate AIA judicial action if they are valid, and

WHEREAS, architects do not have the training necessary to gather the evidence required to destroy or confirm any allegations,

NOW THEREFORE BE IT RESOLVED by the Board of Governors of the Louisiana Architects Association at a regular meeting on December 10, 1965, that the services of the investigating firm of Southern Research Company be obtained for the year 1966 to serve as the Louisiana Architects Association's official fact-finding agency, with the terms of the contract to be approved by the LAA Executive Committee.

BE IT FURTHER RESOLVED that Southern Research Company representatives be furnished with a copy of this resolution to present to pertinent parties in seeking evidence from these parties.

BE IT FURTHER RESOLVED that Southern Research Company shall carry on its investigating activities under the direction and authority of the Louisiana Architects Association Ethics and Grievances Committee, which shall present to the various AIA chapters in Louisiana, and the State Board of Architectural Examiners, if advisable, any evidence which would require judicial action.

BE IT FINALLY RESOLVED that this resolution not be released publicly, but that it be published in LOUISIANA ARCHITECT magazine so that the membership can be appraised of its existence and purpose.

the role of the lawyer

BY ALVIN B. RUBIN, GENERAL COUNSEL,
LOUISIANA ARCHITECTS ASSOCIATION
MYRON J. TASSIN, EXECUTIVE DIRECTOR,
LOUISIANA ARCHITECTS ASSOCIATION

Lawyers framed the adage, "A man who is his own lawyer has a fool for a client." Guided by motives less insulting than this aphorism, professional associations have found something to be gained by employing a lawyer to act as counsel for the association. The lawyer who serves as counsel for a state association of architects combines the functions common to lawyers for professional and trade associations generally, with functions, of course, that are unique in the representation of this specific group.

It is helpful for the executive director, the officers, and the members of an architectural association to know the ways in which their legal counsel can assist them. It is also helpful to the lawyer and to the association for the members to be aware of the economic, practical, and ethical limitations on the functions that can be served by the lawyer for the association.

LAWYER FOR THE ASSOCIATION

Perhaps the first and most obvious role of the lawyer for a state architectural association is to be literally lawyer for the association. The lawyer is the adviser to the executive director, the officers, the Board of Directors, and the committees of the state association on legal problems they encounter as a professional association. These problems may be as pedestrian as advising on a lease for office space. They may range, however, through a wide variety of more intricate problems. Thus, the association may be confronted with the question of whether or not all of its income is tax exempt under the Internal Revenue Code, or whether only some of its income, such as income from rental of convention booths, is taxable. The committees of the association may present such problems as whether the association, or its members, may be liable for defamation if they charge a non-architect with practicing architecture illegally.

The association is itself a legal entity. Functioning in a complex society governed by an ever-growing body of legal rules, it has problems peculiar to itself that the lawyer can assist in solving.

UNAUTHORIZED PRACTICE AND PROFESSIONAL COMPLAINTS

There are two related areas in which the lawyer can give special assistance. These are complaints regarding unauthorized practice and grievance relating to the architect's services.

Unless the amount the association can afford to devote to legal services is substantial, the lawyer cannot serve as an investigator in these matters, and he must confine himself to advising the members of the association concerning what they themselves can effectively do. It is sometimes difficult for individual members of the association to understand why the association's general counsel cannot mount his noble white charger, tilt his legal lance, and impale the "infringer" who is in fact said to be practicing architecture without a license. There are various reasons why the typical association counsel cannot undertake the entire program of the association in these areas. The retainer paid him usually does not permit him to devote the time necessarily required for prosecution of these matters. In addition, the lawyer cannot single-handedly gather the evidence necessary effectively to prosecute these complaints. Finally, in the area of so-called unauthorized practice, members of the association must understand the inherent limitations of state law.

The lawyer can, however, assist an association that wants to enforce its state law regarding unauthorized practice and wants to clean up its own profession, by giving advice concerning proper procedures, effective investigation techniques, and methods of presenting evidence.

RELATIONS WITH OTHER PROFESSIONS

As counsel for the association, the lawyer should advise the association and its members concerning their legal relations with other professions. This includes advice concerning relations with other design professions as well as advice concerning the employment of other professions, such as assistance in preparing a standard form of employment agreement for engineers. Architects frequently work with contracts, bonds, insurance policies, and other legal documents. Zealous as they may be in their desire to avoid the practice of the design profession by unauthorized persons, they may lose sight of the fact that they may themselves encroach into the territory of another professional — the lawyer. The association's lawyer can assist the association and its members, by advice concerning general standards that should be followed to avoid such difficulties.

LEGISLATIVE MATTERS

Legislative matters in which the association is interested are of particular concern to the association's lawyer. His assistance may include drafting statutes, or amendments to statutes, in which the association is interested, and appearing before legislative committees to explain bills in which the association is interested. Similarly, it may include enlisting the aid of the association in supporting bills introduced by other associations, such as support for bills of general interest to the design profession introduced by engineers. If the association's budget for legal service permits, the lawyer can also assist by maintaining familiarity with all of the legislation introduced at each legislative session and alerting the association to proposed legislation that might be injurious to the profession. He may be of assistance in advising members of the association how to present their views to legislative committees and to the legislature itself most effectively.

CURRENT LEGAL DEVELOPMENTS

Legislative sessions are infrequent. Most association executive directors and lawyers are thankful for this. There are daily matters, however, in which the lawyer can and should serve the association. The lawyer should keep posted concerning current legal developments that may be of interest to the association and its members, and should assist the executive director in disseminating information concern-

ing these. These matters may range over the entire field of professional practice. For example, the passage of an amendment to the income tax statute regulating the deduction of expenses for entertainment is of particular importance to the architect and other professional persons. Dissemination of information concerning this type of legislation can be helpful. The architect is interested in knowing the general principles that determine whether he can practice in corporate form. If he may legally do so in your state, should he do so? What are the advantages and disadvantages of this form of practice?

Information on legal subjects of interest to the association can be effectively given by publication of a periodic column in the association's publication, and by special articles by the association's lawyer from time to time.

Another area in which the lawyer can be helpful is in the adaption of AIA Standard Forms to use in a particular state and by assisting committees of the association to formulate supplementary general conditions that take local variations in law or in practice into account.

PROFESSIONAL LIABILITY CLAIMS

The growth of professional liability claims against architects means that every association must necessarily concern itself with the principles affecting the liability of an architect for his alleged errors and omissions. The lawyer can assist the association to advise its members concerning the procedures they should follow to minimize such claims as far as possible. In some cases, the association budget permitting, the lawyer may be able to assist the association executive director in maintaining and docketing information concerning all claims that are filed against architects or other design professions in the state, the disposition of such claims, and the outcome of any litigation.

BUDGET LIMITATIONS

Although there are many things that a lawyer can do for the association, there are many things that the lawyer cannot do. One of the limitations on the service a lawyer can render is the budget that the association can afford to pay for legal services. Like the architect, the lawyer is a professional. However interested he may be in the problems of his client, he cannot afford to spend more time on the affairs of any client than the client can

afford to pay for — except when he is rendering services on a charitable basis or as a result of a court appointment. A sound understanding between the lawyer and the association on economic matters is essential not only at the outset of the relationship, but as it continues. Dissipating the lawyer's budget of time on minor matters necessarily means that he can afford to devote less time to problems of major significance to the association.

LOBBYING

Many association counsel do not wish to do lobbying work. Hence, although the lawyer can be of assistance in a legislative program, in most instances, he does not want to be cast as a lobbyist. Indeed, the expenses and fees of the effective lobbyist are far beyond the budget of all but the largest state associations.

ETHICAL PROBLEMS REGARDING ADVICE TO MEMBERS

As an ethical matter, the lawyer for the association cannot undertake to give advice to individual members of the association. This is because the lawyer should undertake to give advice only to his client and his client is the association. If an individual member of the association wants advice concerning his tax problems, his articles of partnership, or the alleged malpractice claim against him, he must retain his own counsel. If there is no conflict of interests, he may retain the lawyer for the association to act for him individually, but this must be a separate and direct arrangement between the client and the lawyer.

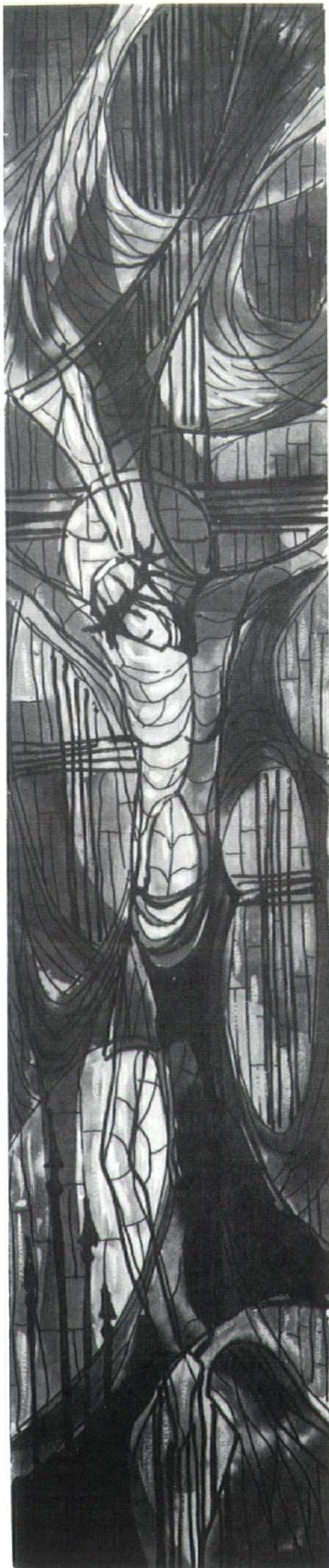
Both ethical and economic considerations usually preclude the lawyer of the state association from acting as lawyer for the various local chapters of the association. Most local associations will not need regular representation, although they may from time to time need legal advice on a particular problem. They may if they wish to do so retain the same lawyer who is counsel for the state association because they feel that he is most familiar with their problems. However, this must also be by a separate and direct arrangement.

A LITTLE "FREE" LEGAL ADVICE

Officers of the state association are sometimes tempted to ask the association's lawyer for advice concerning their personal affairs. As we have indicated, the lawyer is precluded by ethical considerations from accepting a retainer from a trade association to represent individual members of the association. If you happen to be president of your local chapter, and need a lawyer, the lawyer for the state association may be the best one to help you. However, you should retain him directly, on a professional basis, and not attempt to be a free rider on the association's retainer.

For five (5) years, the authors of this article have worked together as executive director and general counsel for the Louisiana Architects Association. We have had our good days and our bad ones, our defeats and our victories. Just as the executive director of the association needs the help of the lawyer, the lawyer needs the help of the executive director. The executive director must know how to recognize a potential legal problem and should call on the association's counsel whenever he feels the need. The lawyer must know how to utilize the professional ability and training of the executive director in communicating with the members of the association.

Almost 2,000 years ago, lawyers were criticized because "ye entered not in yourselves, and them that were entering in ye hindered." (Luke XI,52) Assisted by the executive director, officers, and members of the association he represents, the lawyer for the state association can help the association and its members enter in — and perhaps some day he will even enter in himself.



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WINNING THE WAR ON UGLINESS

Address by
Morris Ketchum, Jr., FAIA, President
The American Institute of Architects
before the
Central States Regional Conference
Des Moines, Iowa
November 5, 1965

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

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

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

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

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

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

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

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

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

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

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

Continued on page 14

MERIT AWARD

1. PLOT PLAN

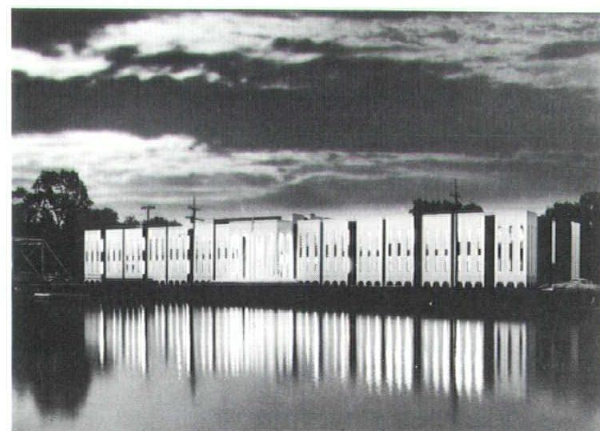
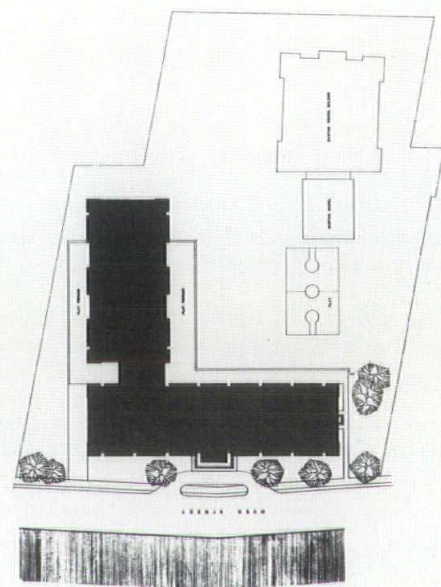
2. VIEW FROM BAYOU ST. JOHN

3. FIRST FLOOR PLAN

4. PORTICO

5. SECOND FLOOR PLAN

6. FRONT ENTRANCE



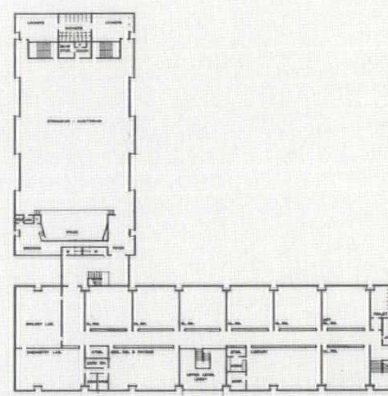
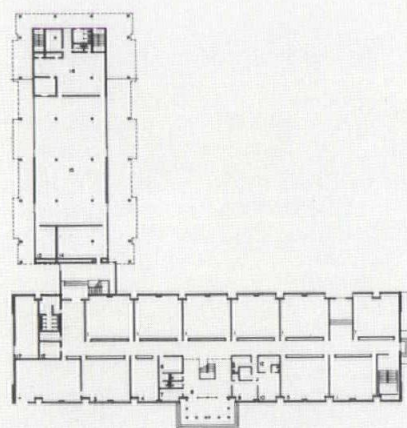
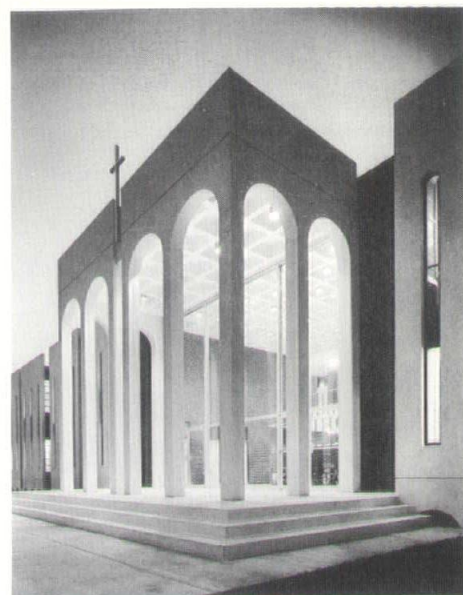
SIMONI, HECK AND ASSOCIATES — ARCHITECTS

la 1, 66

ABRINI HIGH SCHOOL

New Orleans, La.

The jury liked the manner in which the building was raised off the ground and they felt that the expression of the floor level through the use of arches was a happy solution. They acknowledged that the applique' treatment of the facade was justified by its use as a sun screen or light control device. The modular effect was carried out in plan effectively in most instances. The use of controlled detailing was well handled.



Bureaucratic Progress???

Dear Editor:

Enclosed is an article of interest that appeared in *The New York Times* November 23, 1965.

Sincerely,

J. E. FRYAR, JR., AIA

Schools' Designers Found Too Costly

By GENE CURRIVAN

The Board of Education has found that its own Bureau of Design charges 63 per cent more to design school projects than private architects would.

The board said yesterday that as a result it might eventually abolish the Bureau of Design, which now handles about one-third of the school board's work.

The announcement of the proposed change was made by Dr. Bernard E. Donovan, Superintendent of Schools, who said it was part of his continuing search for more efficient and economical operation. The phased out process cannot be completed until present state legislation is amended. The law requires that large school boards have their own departments of design.

The board's decision was

Continued on Page 36, Column 5

School Board Bureau of Design Costlier Than Private Architects

Continued From Page 1, Col. 8

based on findings of a study initiated in 1961 by the system's Office of School Buildings and the Bureau of Audit.

It showed that direct labor costs of the Bureau of Design for 22 buildings, modernizations, conversions and additions completed between January, 1962, and October, 1965, were 63.07 per cent higher than the cost of design by private architects.

The direct costs, Dr. Donovan noted, were \$2,625,353, or \$1,015,405 more than the estimated fees of private architects based on the approved fee curve for the city.

In addition to the direct costs for the projects, the study included indirect costs of \$1,179,993. These included rent, light and supplies for personnel other than those in actual design work.

Bureau to Be Limited

Eugene E. Hult, Superintendent of the Office of School Buildings, which includes the Bureau of Design was asked by Dr. Donovan to prepare a plan whereby future new school construction would be handled only by private architects.

The bureau would continue with modernization, conversions and additions until such a time as it could be abolished if the present law mandating the bureau could be amended.

The more than 200 architects and engineers, most of whom have Civil Service status, would be transferred to other bureaus if Dr. Donovan's phasing out

process is carried through.

Mr. Hult, who was appointed in 1962 after 17 years as a consultant on building for the Roman Catholic Archdiocese of New York, was commended by Dr. Donovan for the progress in the school construction program since he joined the system.

Mr. Hult who had high praise for the board's architects, such as "fine job—trustworthy—high caliber" held that the board was in no position to compete with private industry. He noted that the salaries paid by the Bureau of Design exceeded \$2 million annually.

Cites Loss of Time

"The high operating costs have been evident for several years and we have been trying through reorganization and better balance to reduce them," Mr. Hult said. "Remember that when a comparison is made with private industry we have long summer vacations, six-hour days and five-day weeks, not to mention 17 days of sick leave available and many holidays. This kind of thing is costly in the long run. We lose a lot of production time."

As for the disparity of architects' fees in two Queens schools (P.S. 17 and P.S. 40), Mr. Hult said he had no immediate answer "but we are looking into it."

Public School 40 at 109-20 Union Hall Street, Jamaica, was modernized at a cost of \$539,586 for construction. The board's architect fees were \$117,124, while the estimated private fee was \$39,590, a difference of \$77,534.

BOOK REVIEW

URBAN DESIGN: THE ARCHITECTURE OF TOWNS AND CITIES
M-Graw-Hill

A proposal that the American Institute of Architects work with governors and mayors to establish a Mayor's Urban Design Advisory Committee in every city and a Governor's Urban Design and Regional Design Advisory Committee in every state is made by Paul Spreiregen in *Urban Design: The Architecture of Towns and Cities*, published by McGraw-Hill.

Spreiregen says, "these committees could explain the importance of urban design at all levels of public undertakings; make suggestions to improve public policies of action; be a vehicle for transmitting ideas; act as ambassadors between the planning commissions of the cities, counties, and states, and private developers." Special urban design problems—the question of design controls; sign designs; urban design education in nearby universities; urban design consideration in all public works; preservation of historic buildings and areas; contact with the local press—can well be handled by AIA chapters, he asserts.

In the book, replete with practical ideas for achieving civic improvement, Spreiregen notes one of the many old lessons of urban design we are beginning to relearn: A handsome enclosed space can give more distinction to buildings than the best possible mass or facade design alone. He says, "we must remember that the eye delights in probing objects which do not reveal themselves in their entirety at first glance. The eye needs the enticement to look more, to discover more, to be surprised by the unexpected, and held by the sublime."

Spreiregen thoroughly explains, explores, and discusses the design of towns, cities, and regions in clear, nontechnical language and suggests that American landscape and cityscape should be an esthetic reflection of man's interaction with nature. Charles A. Blessing too, in his Foreword, notes "In the building of the cities of America there has been a long and sad record of failure to understand, respect, and respond to nature, with consequent destruction of essential qualities in the landscape of cities."

Spreiregen traces the history of urban design from ancient times, pointing out the achievements of city builders of the past, through the industrial-technical era, up to the present and logically develops an outline of basic principles and techniques of urban design. He shows how many of the problems of the past are parallel to those we face today. "Indeed, many American contributions to urban design in the past deserve greater recognition," he says. Spreiregen also offers a method of making a visual survey of a city. The author takes the view that everyone who aspires to be a true designer of tomorrow's environment must effectively combine a deep appreciation of nature in all its aspects; a sophisticated use of today's complex and fast-expanding technology; and a creative design talent rooted in an appreciation of the rich history of cities and design.

Urban Design is richly illustrated with sketchbook examples and plans of good design. The esthetics of urban form; the design of specific parts of a city; the design of residential areas; circulation and design; and techniques of design controls are also presented.

In the closing chapters, Spreiregen examines the role of government in urban design and the future possibilities of urban design. "Our urban design outlook will add as much to the improvement of individual works of architecture as to the city as a whole. The question posed when we design a single building or an entire region is how we want to live on this land of ours, and whether we wish to care for it as our dearest asset or exploit it carelessly," he concludes.

Paul Spreiregen, a graduate of M.I.T., School of Architecture, was a Fulbright Scholar in Italy, and he has worked in Italy, Sweden, Boston, New York, San Francisco, and Washington, D. C. on various urban designing projects. He was a member of the Federal Commission for the Reconstruction and Redevelopment of Alaska and has given many lectures on urban design in the United States.

Urban Design: The Architecture of Towns and Cities is priced at \$12.50.

Author Spreiregen is well known to many Louisiana Architects from his appearance at the Gulf States Regional Convention on Dauphine Island.

WAR (cont.)

Continued from page 9

highways was passed. A Department of Housing and Urban Affairs was established.

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

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

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

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

Here are some of the things that are happening:

We issued our book — "Urban Design; The Architecture of Towns and Cities." We have stepped up our output and distribution of weapons in what has become a highly professional and unrelenting fight for a more beautiful America. 125 Institute chapters, to date, have snapped up our film. Educators are asking for it in schools. Billboards and utility interests are getting the message and representatives of those industries have made contact with the Institute.

At the same time, a great variety of things are happening in our communities. Let me give you a few bulletins from the front:

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

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

SAN FRANCISCO—An inter-professional committee of twelve persons was formed to work on a master plan for the city.

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

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

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

LITTLE ROCK, ARKANSAS and EUGENE, OREGON — In both cities, major works of civic design began taking shape as a direct result of arduous and long-term volunteer efforts by the community's architects.

DETROIT AND SALT LAKE CITY — In these two cities inspired, comprehensive master plans for urban redevelopment came into being as the result of tireless work by architects.

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

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

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

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

More pragmatically, we may consider an interesting incident that happened in Arizona where editor Phil Stitt devoted an issue of the Arizona Architect to the "Urban Mess We Live In." There was an immediate civic reaction. The local newspaper praised the architectural magazine for what it said and showed in its photographs of urban blight in

Phoenix. Merchants became aroused and began discussing ways to clean up the mess. And then a peculiar thing happened. Some people began writing the editor and accusing him of "fixing" the pictures. In the next issue, he ran the same picture with the cropping marks still on them, to prove that they hadn't been doctored. The point is that the people who moved through that decaying environment every day were unable to recognize it until someone took photographs of it and placed them before their eyes.

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

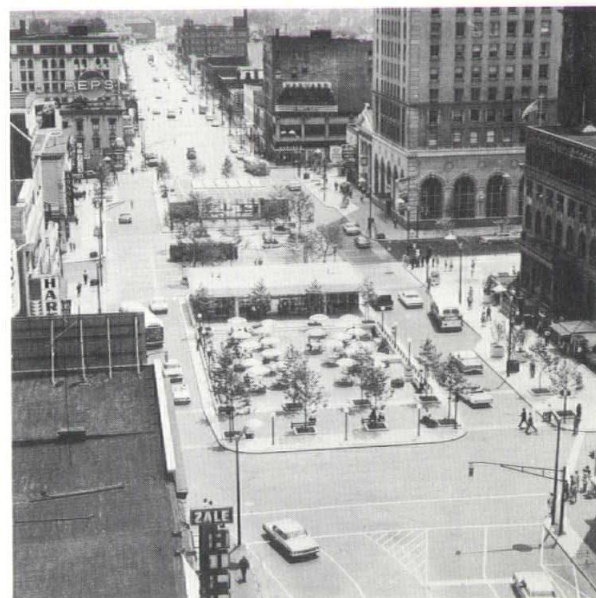
The obverse side of the coin is to show the public which lives in a bad environment what the good environment looks like — more important, what it *feels* like as an environment to live in. This is a good deal harder to do, but it is being done. In the past we have had to point to Europe, where the older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

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

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

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

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



The dramatic change in the central district of Canton, Ohio, is seen clearly in these before-and-after photos taken from the same vantage point. The ugly and blighted Central Plaza has been restored to its original use as a center of public activities and interest by the design of a new plaza with exhibits buildings, snack restaurant, and gay sidewalk cafe with underground piping which can convert it into a skating rink. Patterned brick pavement covers the central area of the plaza which, on special occasions, can be closed to traffic. The ends of the plaza are defined by double rows of trees. The project is the first phase of an ambitious revitalization program for downtown Canton. It won a 1964 Award of Merit from The American Institute of Architects as a "creative, inexpensive demonstration of how a typical main street can be transformed into an exciting human environment." Architects were Tarapata - MacMahon Associates; landscape architects were Johnson, Johnson & Roy.

WAR (cont.)

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

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

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

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

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

The billboard company which this gentleman heads owns some 34,000 billboards. Of this number, some 300 will be

affected under the terms of the new highway billboard bill. I think this illustrates the dimensions of the problem.

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

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

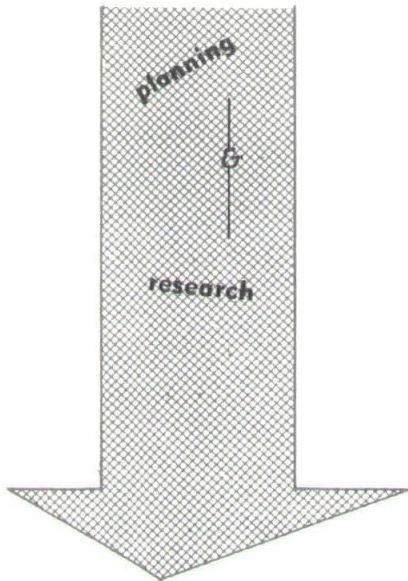
The City should be our greatest work of art and not an ugly and congested rabbit warren in which we eke out our lives.

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

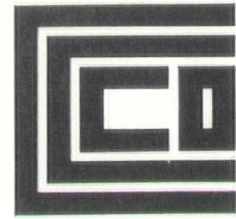
If, after experiencing urban beauty and stimulation, they turn their backs on it and elect instead to make the automobile, the inter-urban freeway and the submarine sandwich the aesthetic symbols of their culture, we can say they got the urban life they deserve. But not until then.

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

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LAA MEMBERS CHAIR NATIONAL COMMITTEES

Two members of the Louisiana Architects Association have been appointed chairman of national committees for the American Institute of Architects.

LAA President John L. Webb has received notification from national headquarters in Washington that he is to head up the Committee on Building Construction.

Howard Sherman, Shreveport Chapter President, has been informed that he is the new chairman of the Committee on Specifications.

As chairman of these two important committees, the two LAA members will automatically serve on the Documents Review Committee.

THE NEW LOOK

LOUISIANA ARCHITECT has gone offset. Its format has changed drastically. It is hoped that it will reflect the professional touch. If imitation is indeed the best form of flattery, we wish to credit the San Diego Chapter whose now defunct publication "OMNIART" provided the inspiration and many of the ideas for the change. ED

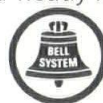
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