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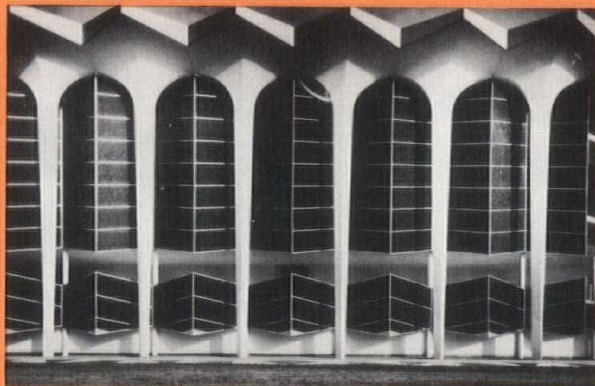
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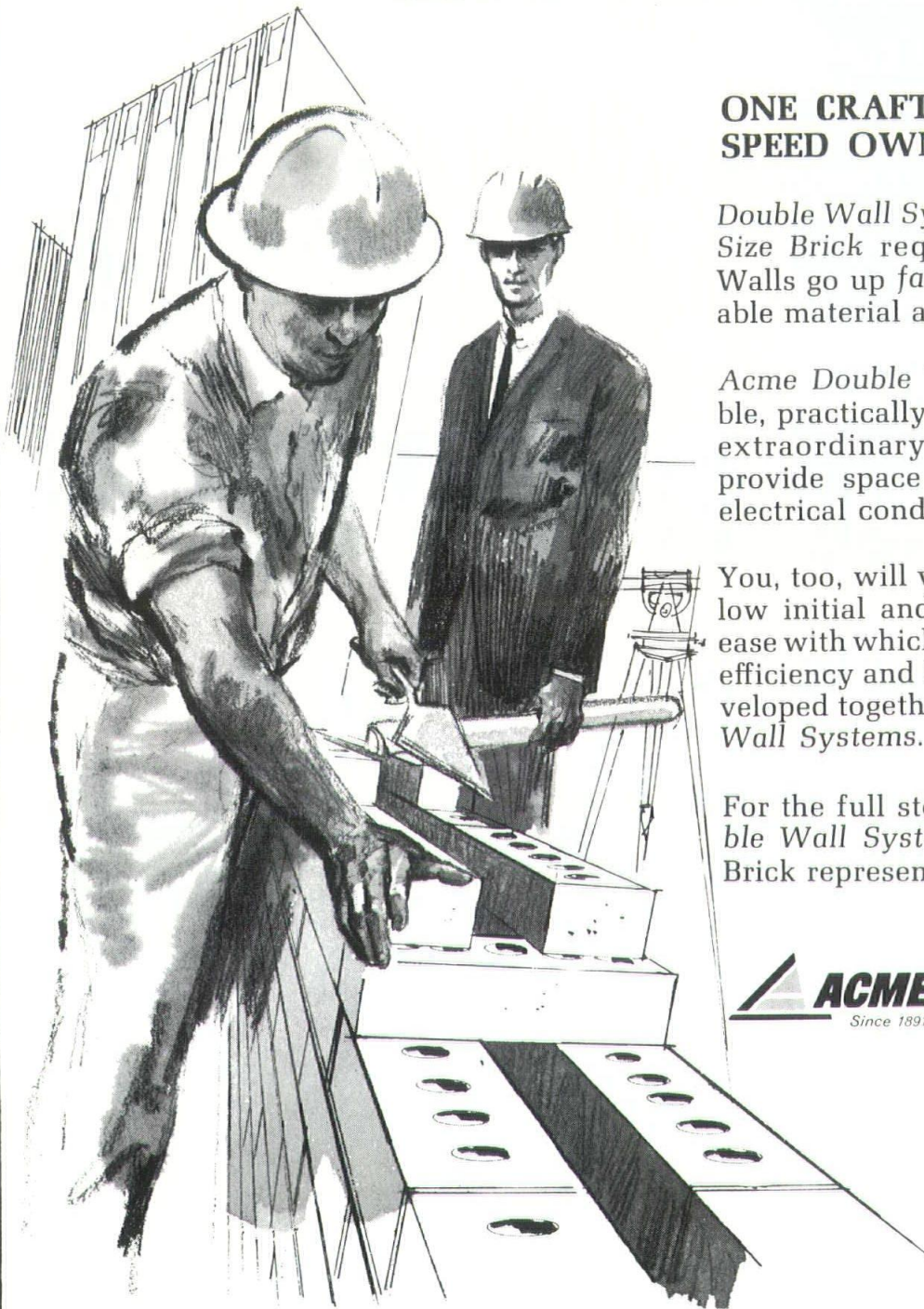
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WHY ATTEND A REGIONAL CONFERENCE?

By DAN COWLING, Director
GULF STATES REGION, AIA

Before we discuss why we members should attend and support our regional conferences, let us first discuss reasons and responsibilities of conferences both National and Regional.

First, the National Convention provides an appropriate forum for national issues, Institute business, international relations, education and honors. Regional Conferences should restate these issues on a "grassroots" level for comment and discussion, for without such liaison and two-way communication, the national policy, no matter how good or meaningful, cannot be carried out to its full potential. Conferences afford the medium for discussing education and training, AIA administration, and just plain shop talk, plus the added benefits of enjoyable social affairs.

They fulfill the need to better acquaint the public with our profession. Talking among ourselves does not allow the public to know about the profession's place in the community or country.

A Conference provides a means for the member or Chapter to express feelings and views to the Board through the Director and from one chapter to another through their Chapter Presidents.

The strength and usefulness of your professional organization is very dependent, upon the interchange of ideas. The Regional Conference makes this interchange possible. Now for the main reasons for attending the coming Regional Conference in Hot Springs:

1. At Regional Conferences more members meet and actively participate than at any other single assembly in our professional society.
2. At a Regional Confab, far more of us are made aware of the activities of the Institute and what it is doing for our benefit. This phase will be strengthened by the presence of AIA President Morris Ketchum, Robert Durham, Vice-President, and several Directors.
3. The Conference gives you the opportunity to attend seminars on diverse items from Legislation (and how it affects the architect) to Urban Design. This portion will be ably manned by William Conklin of New York, C. M. Deasy of Los Angeles, Hugh Stubbins of Massachusetts, Arthur Q. Davis, Storm Whaley from the University of Arkansas and Robert Levison of Florida. These men may help you solve some problems you might have, too.
4. A conference affords the time to meet and become friends with professionals from all parts of our region, and the opportunity to talk about the "nuts and bolts" and the "pink clouds" of our profession.
5. Here, you may view the work of outstanding architects of the region for that year. This in itself is worth the effort.
6. The products exhibit area is always outstanding, and I never fail to pick up ideas on materials and application. Association with the products representatives is extremely valuable in itself.
7. Certainly not to be overlooked are the outstanding social events. Many people who have not attended say that this is the only part of the conference, but this is surely not true. If you are looking only for the social part, the Arkansas Chapter, the Auxiliary, and the City of Hot Springs are going all out to make it an outstanding occasion; however, I feel that the person who comes for the social end only is missing a great deal in the over-all scope of what a conference can do in broadening his concepts and in what he, in turn, can do for his profession.

From registration to the final Awards Dinner, a Regional Conference is a number of rewarding experiences.

If you come committed to participate in all phases, you will go home feeling the time and money was well spent. Like so many things, you get out of it what you put into it.

See you in Hot Springs April 13, 14, 15.

THE BEST IDEAS
ARE MORE EXCITING
IN CONCRETE



Owner: The Whitson Company, San Diego, Calif. Architect: Deems-Martin, Associates, San Diego, Calif. Structural Engineer: A. J. Blaylock and Associates, San Diego, Calif. Contractor: Peter Kiewit Sons Company, Arcadia, Calif.

OUT OF THE GEOMETRY OF STRENGTH... a dramatic pattern in beauty for walls of precast concrete

The new 8-story Hillcrest North Medical Center in San Diego achieves exceptional wall interest. The imaginatively-designed wall panels, with tapered sides and wedge-shaped spandrels, provide multiple facets that catch the light in ever-changing patterns. □ This striking effect grows out of the structural design itself. The panels, of structural lightweight concrete, are actually vertical load-bearing channels which also enclose space. Panels

are anchored integrally with the structure by cast-in-place connections. In this way, beauty is combined with high structural efficiency and economy. □ Such stimulating ways of using concrete are opening up a whole new field of architectural design. More and more, you see the beauty of concrete expressed in buildings of all types and sizes.

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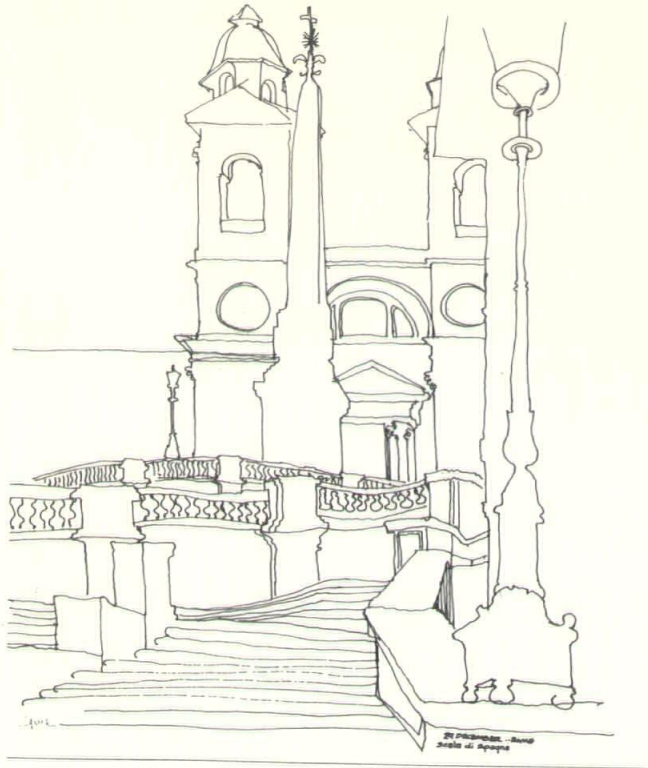
An organization to improve and extend the uses of concrete

A STUDENT IN EUROPE

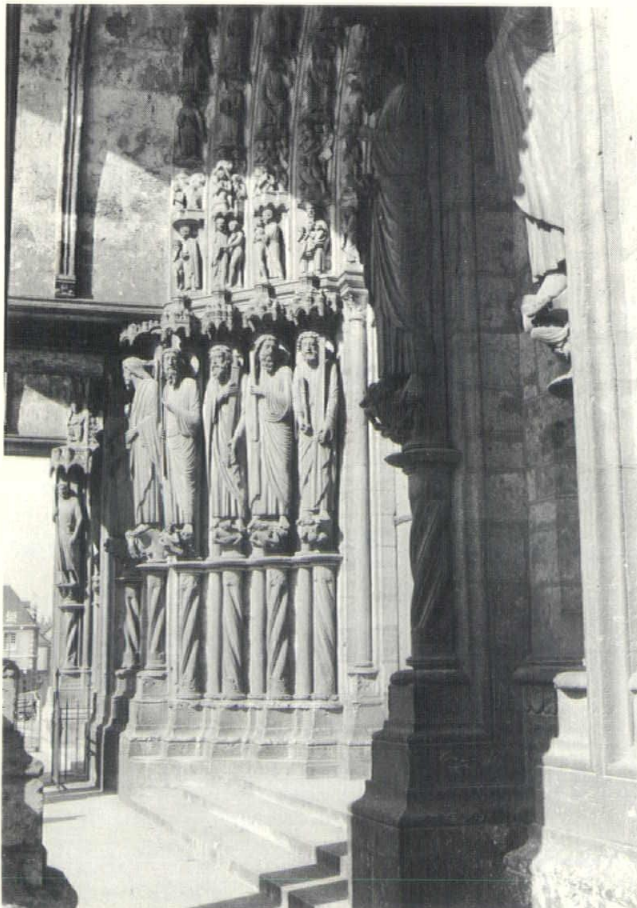
SUPPLEMENT TO A SYSTEM

By GENE EGGER

EDITOR'S NOTE: Mr. Egger, a recent graduate of Auburn University, received the ALAGASCO Travel Scholarship in Architecture, during 1963. His sketches and photographs shown here are part of the collection which records his travels through Scandinavia, Western Europe and Greece.



SCALA DI SPANGNA, ROME



CHARTRES, FRANCE

In 1962, Alabama Gas Corporation through its President, Mr. Richard Puryear, provided the school of Architecture at Auburn University with its first large scale travel scholarship. At the onset I want to give credit to Mr. Puryear and his colleagues for my ten month experience in Europe, and for their insight as state leaders coaxing a state university out of it regionalism.

A travel scholarship can be many things. Its limits and configuration seem to depend directly upon the personal make-up of the recipient and his sponsor, regardless of where the travel takes him.

To sponsor travel is to accept the role of educator in a more complex manner than institutional administration. It is to come face to face with the unpredictable, highly individual characteristics of both the travel, and the student.

I am referring specifically to sponsored travel in which regionalism exists simply as a tool of individual stability rather than an academic standard of measure.

It can be seen that the responsibility of formulating and executing a plan of travel should lie fundamentally with the traveler, since it is his perception and energy which act as his measure for both experiencing the fullness of a new sight and eventually converting these moments into knowledge.

Through this responsibility he will find, through a day-to-day experience, that these capabilities of seeing himself are tested not by a classroom mummery, but by his own ingenuity and desire to know them.

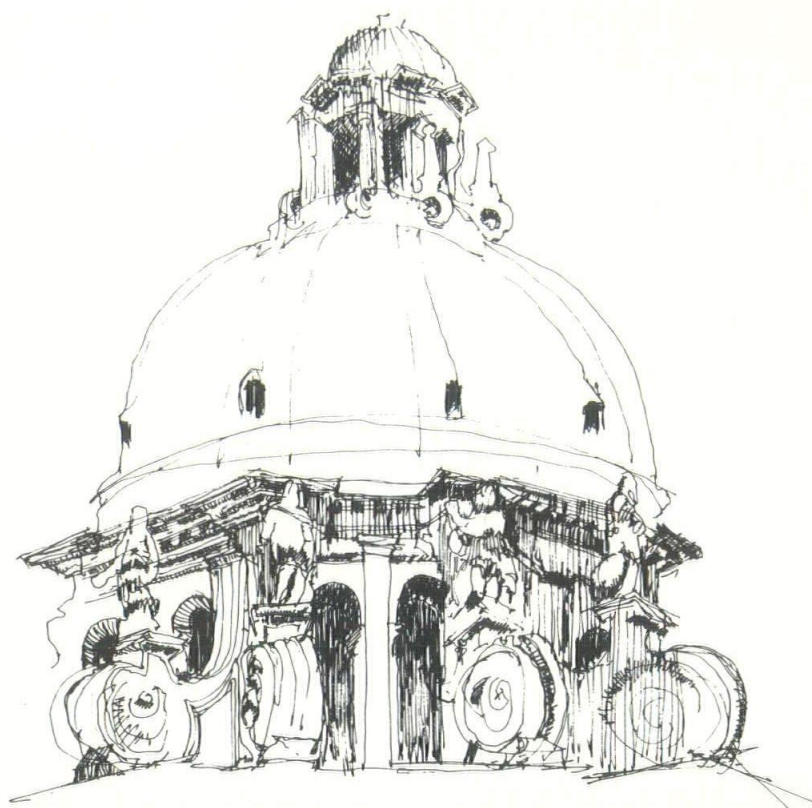
Sponsored travel carrying a "well-planned" itinerary, scheduled stops and expected specific student accomplishments inhibits the student and his agent in their attempt to exercise and creatively explore the substance of academic freedom. This exploration in a vast, unfamiliar environment becomes the generalized learning experience for the new traveler. The sponsor momentarily becomes the cataloging system for the sponsored traveler's experiences, and the communication of these experiences to the system will depend upon an idea from the traveler himself. The product brought back by the traveler can then be his own and the agent will have received a unique result consistent with the unique potential of the grant. It is possible through this attitude for a travel scholarship to become a true supplement to an educational system rather than simply a resurfaced continuation.



CANTEBURY, ENGLAND

"When I speak of Knowledge, I mean something which takes a view of things; which sees more than the senses convey; which reasons upon what it sees, and while it sees; which invests it with an idea."

JOHN HENRY CARDINAL NEWMAN

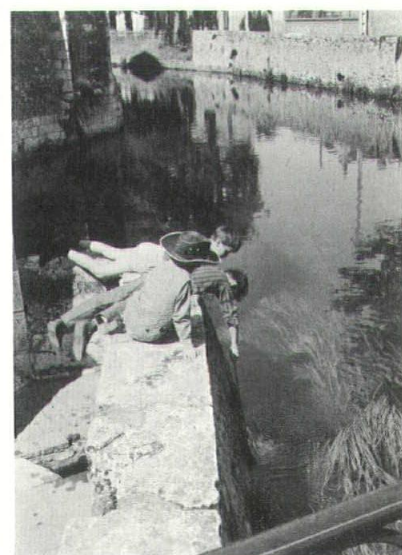


SAN MARIA DELLA SALUTE, VENICE 20 APRIL '64

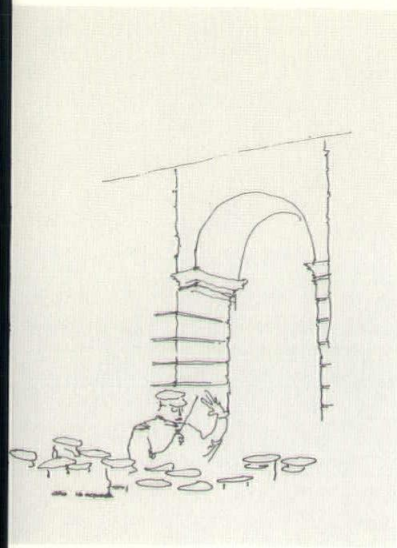
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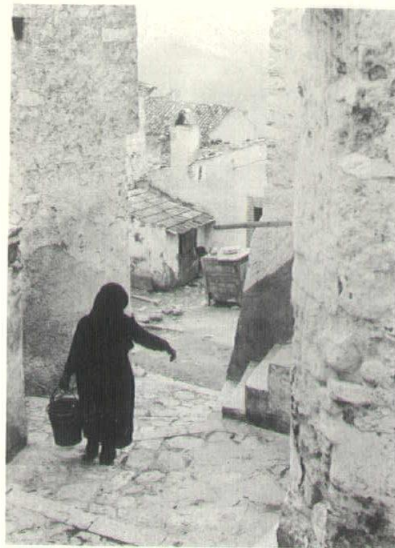
TOLVE, ITALY



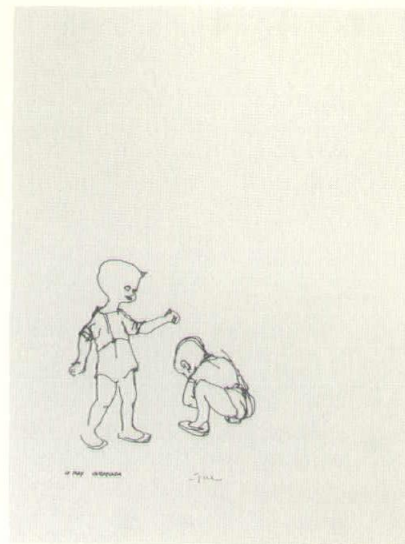
CHARTRES, FRANCE



OSLO, NORWAY



TOLVE, ITALY



GRANADA, SPAIN

"... the true spirit of democratic education consists in searching out, liberating and developing the splendid but obscured powers of the average man, and particularly those of his children."

LOUIS H. SULLIVAN



Public Relations

A talk given by John D. Sweeney, A.I.A. at the 1965 Central States Regional Conference of the American Institute of Architects, held in Des Moines.

The subject matter of this talk is perhaps the most "knocked about" topic in the Institute. It has been one of the most cussed—discussed—welcomed—deplored—used and abused tool, depending upon whether the individual comes from the East or the West, whether from a small or large office, whether from a conservative firm of any size or from one of that type of aggressive organization able to afford public relations counsel. It appears to mean one thing at the national level and something else at the chapter level. It means one thing to a chapter in a large metropolitan area and something else to those chapters in less populous areas. It is abhorred by some and literally adored by others. It has raised questions in the minds of those who concern themselves seriously with the public impression of our true professional integrity. In short, it seems that we may be passing through a "cross roads" of consequence.

Regardless of what any one individual may think of public relations we have at long last learned "what public relations is not." The recently printed pamphlet which you all received from the National Judiciary Committee clears the air somewhat. This material does not confine itself to "PR" alone nor does it cover every corner. Therefore it might be well to list at least some of those things which "PR" is not.

At this late date it seems superfluous to say it; however, "PR" is NOT the listing of the firm name in bold letters in the phone book. It is not the hiring of a publicist to "bird dog jobs", and in so doing, act in a manner which is contrary to proper ethical standards. The individual architect is just as responsible for the actions of his "PR" man as he is for the documents that bear his registration seal. Public relations gives nobody the privilege of acting on the fringe of questionable professional ethics. It is not to be used as a "smoke screen" to get by with something that would not bear the light of day. It is not to be thought of as something only available to those firms with budgets big enough to afford "paid notoriety." For myself I consider it (firm "PR") with mixed emotions, and a potentially dangerous thing for the general professional integrity, unless it is carefully ad constantly policed by a vigorous judiciary group backed up by a membership that won't "chicken out" when the chips are down.

In case you have any notion that AIA ethics are excessively stringent let me quote from the ethics of RIBA:

"May a private architect without transgressing the ethical rules of the profession, approach the official architect direct for the purpose of obtaining work from the latter's authority?"

"Where such an organization employs an official architectural staff the position of the official architect is in no way different from that of a building owner: consequently it is a contravention of the Code for any architect in private practice to write uninvited to an official architect asking to be considered by

his authority for private commissions. It is no defense in such an approach to argue that the approach was from one professional colleague to another."

The following were answers on specific incidents regarding advertising:

"The Committee warned an architect that his anonymous advertisement for salaried employment (which is permissible) was open to the interpretation that he was offering his services as an independent practitioner, which would be a transgression of the Code."

"The Committee severely rebuked an architect for describing himself as 'Young architect of great achievement. Brilliant town planner and creator of many significant buildings . . . ' in an advertisement for salaried employment published in the lay press."

"The Committee warned an architect that an advertisement in the lay press of the opening of his offices at a certain address was deemed to be advertising."

The recent AIA brochure indicates 29% of all ethical infractions concerned paid advertising or misleading publicity.

Now for something less doleful. It must be pointed out again and again that we cannot expect our National Headquarters to spoon feed the membership in matters of public relations. I like to think that by now we have been weaned, in this connection, and that the national effort will be (as in the past) largely directional and for the benefit of the profession as a whole.

Looking back over more than ten years I do feel that we have arrived somewhere in St. Louis. I am certain that this is the case with many other chapters. Not long ago, too many of us were firmly convinced that the public press was our natural enemy and that a reporter was the devil's agent bent upon our destruction; that we were "misunderstood"; relegated for all eternity to the real estate page in complete anonymity with our names as architects viciously cut out of every picture by some mean old people, whose proper description is too vile to mention here. If a project were publicized to any degree, it was little more than a drab recitation of square feet of area; type of construction; that the building was fully air conditioned; "split level"; etc., etc.—ad nauseam. On the other hand there might appear some sugar coated piece of "claptrap" that would make an honest man blush. This still goes on, I fear, in some places.

Today it is not unusual for the Saint Louis Chapter office to be visited by the press, actually seeking news. Sometimes they are looking for controversial news and you must be careful of what you say and sometimes it is wise to offer no comment whatever. On the other hand it is not altogether calamitous if some individual editor or layman is responsible for some derogatory statement about the profession. This might be just the opportunity for an alert Public Relations Committee or Chapter President to come back with the profession's point of view.

There was a time when all we did was grouse about the press and do nothing. We still grouse, but we also do something, and what is more to the point they know what we are, and we are not pictured as always being against something. We enjoy good relations with the state government, the city government and the school board. This has not always been the case, since I can recall the time when a former governor told us (the Chapter that is) where to go when he was asked to confine his selection of an architect to a Missouri architect. This should never have happened. It might be more significant to you, when I tell you that prior to 1961 all St. Louis school board work could not legally be accomplished by private firms. Now (after considerable "spade work" which was really public relations of the highest order) over twenty private firms have had work never before given out.

I do not have the figures, but I can assure you we have (I believe) made the maximum use, as a Chapter, of all the media (newspapers, TV and radio); however, it takes work — hard work — and you will not always get the desired results. Furthermore, even when you have full or partial public relations counsel, you still must do considerable work, and under no circumstances can a Chapter leave a PR man alone.

I would be remiss, however, if I failed to report to you that we in St. Louis intend to make maximum use of the new film (which I had the privilege of reviewing during my short tenure on the National PR Committee). Believe me, it is one of the best things to come out of the Octagon. My chapter has seen it and we expect to show it soon to the Board of Aldermen. It is the type of PR tool that can be of great aid to each and every member of the Institute. I don't care if you are large, or small, whether your practice is in a large city or small relatively isolated area, this film is perhaps the most timely, pertinent, thought provoking media identified with our profession, from which we all should benefit. However, under no circumstances should it be loaned out without at least one architect to make such pertinent comments as seem appropriate in the particular community where shown. If you don't have it, get it for your chapter; if you do have it, use it, and often.

Now, about your theme "Architecture Mid-America," and what might become of your efforts to publicize the fact that (contrary to some opinion) good architecture is not all east of the Hudson River. Speaking as a mid-westerner by choice and not by birth I think that I can claim some degree of detachment when I make the observation that "Mid-America" is its own worst enemy. It seems to be obsessed with some kind of inferiority complex. I for one do not subscribe to the belief that all that which is good comes from east of the Mississippi. And yet, time after time, our industrial leaders seem to believe that everything must look like New York, and we of this region seem at times to be altogether too passive in this connection. The next president of our host chapter told me sometime ago about the importation of some "foreign" talent to design a building of some consequence. A protest of a sort was registered by the local group and they were told that, "It was news that there were any local architects of merit who could do the job anyway." Furthermore, if they were so good, why was it that nobody was aware of this fact locally?

This brings me to my conclusion and the offering of a suggestion which I obtained from the "working

press" on the occasion of our St. Louis Press Conference several years ago. All the reporters said, "You pretend to be practitioners of the 'Mother of the Arts' but you will invariably 'clam up' when we ask you whether a particular building is good architecture. After all, we have art critics, opera critics, book critics, etc., why not architectural critics?" Naturally you know what our answer was; however, they would not accept it as valid. Therefore, this is what I have to offer once again.

We are all familiar with the various awards exhibits conducted from time to time and shown at chapter meetings, and headquarters or loaned exhibition spaces. These are good as far as they go but the newsman says, "You are only talking to yourself and rarely if ever in a manner that the man in the street can understand. To begin with, there should be enough examples of good work (which only you architects can properly explain in an interesting fashion without running afoul of your ethical standards) so that the basic values of good design can be understood by the layman."


Now, we have a Regional Council and we have the nucleus of a budget, and we do have good examples of work which go unnoticed in the community where it exists. Also, I believe that we are all more "objective" when we are away from home and especially if we don't know the author of a design. Why, then, would it not be possible for an exchange of merit award exhibits, or whatever, within this region through the auspices of the Regional Council? All chapters have meetings from time to time. Why would it not be possible for the work of several St. Louis firms to be judged by those who attend a meeting in Omaha; a Tulsa firm or firms in Kansas City, etc.?

For the purpose of interesting the lay public it is not essential to be esoteric (in fact this is to be avoided like the plague). According to the press, we should be able to think up or develop at least a dozen or more basic things essential to good design. Then perhaps, when the individual member goes to the chapter meeting he could pick up a score card, on which he would indicate on a point system basis, how any one or more designs rated in his opinion. The authorship would be anonymous. The cards would be turned over to some designated individual, and together with the photos or renderings returned to the home chapter. Now, according to those press representatives at our meeting, we would have something for them to publish which would be far superior to what they referred to as the "same old six and seven."

This is not to say that everything submitted would immediately get published, but we do know that until we develop a "bank" of such material for ready access to the press, we in this mid-continent area are going to continue to see the press picture field dominated by aggressive individuals who are smart enough to cultivate the press, and the home town leader is still going to want "that New York look," and then go there to get it. Admittedly I have left out many details to be explored and resolved; however, if this region does not become more unified for its mutual benefit, it will lose by default.

At the national level we do have a good thing going with the current "War On Ugliness." At the chapter level we can observe progress in public relations, but as a region I submit that we need to do more. Let's find a way to do it.





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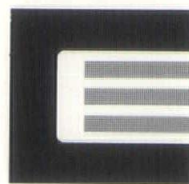
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SAMUEL WILSON, JR.

PROFILE OF A FELLOW

Elected Fellow of the American Institute of Architects for Design, Education and Literature, 1955.

..... "The obligations and the responsibilities of the profession are increasing and becoming more complex with the increase of knowledge, ease of communications, and technological progress. The Institute is in a position to furnish greater services to the individual architect, to assist him in meeting these new responsibilities, and both the Institute and the individual architect have increasing obligations toward the nation and the community to create a better environment. The current war on ugliness is a good example of the way we are attempting to meet these obligations."

If you're a name-dropper, try dropping the name of Samuel Wilson, Jr., F.A.I.A. You'll find that this Louisiana architect is widely known in the rippling circles of architecture, preservation and writing. Has he gained his acclaim via the word-of-mouth medium? Perhaps to some extent, but his published works probably deserve most of the credit. Writer Wilson has authorized numerous architectural and preservation pieces including: A series of articles relating to New Orleans houses for the New Orleans States Newspaper, 1953; An Architectural History of the Royal Hospital and the Ursuline Convent of New Orleans for the Louisiana Historical Quarterly, 1946; "Louisiana Drawings by Alexandre De Batz" for the Journal of the Society of Architectural Historians, 1963; "Guild to New Orleans Architecture, 1699 - 1959" published by Reinhold Publishing Corporation in 1959.

Other works include authorship of: "The Capuchin School in New Orleans 1725," published 1961 by the Archdiocesan

School Board; "Colonial Fortifications and Military Architecture in the Mississippi Valley" for the University of Illinois Press; "The French in the Mississippi Valley, 1965; "Plantation Houses on the Battlefield of New Orleans," published 1965 by the Battle of New Orleans 150th Anniversary Committee of Louisiana, plus various other articles in publications such as the Magazine of ART, Antiques, Journal of the Society of Architectural Historians, The New Orleans Realtor, the New Orleans Architect, the Louisiana Architect and the Journal of the American Institute of Architects.

The above works do not include several outstanding pieces on which Wilson has served as a co-author.

Wilson, a partner in the firm of Koch and Wilson, Architects, holds a certificate from the National Council of Architectural Registration Boards.

Wilson has held numerous offices and committee posts in the New Orleans AIA Chapter. He has also served other groups in similar capacities, including the Society of Architectural Historians, Louisiana Landmarks Society, Vieux Carre Property Owners and Associates, Maison Hospitaliere, the New Orleans Area Boy Scout Council, Friends of the Cabildo and the Louisiana State Museum. He is also a faculty member of the Tulane University and lecturer on Louisiana architecture. Drop the native New Orleanian's name somewhere sometime. You'll find that in this case, the good that Sam Wilson has done will not be interred with his bones. His deeds and works are a living thing. MJT

"new ideas in a new school"

LOUISIANA STATE UNIVERSITY
 school of environmental design
 DEPARTMENT OF ARCHITECTURE

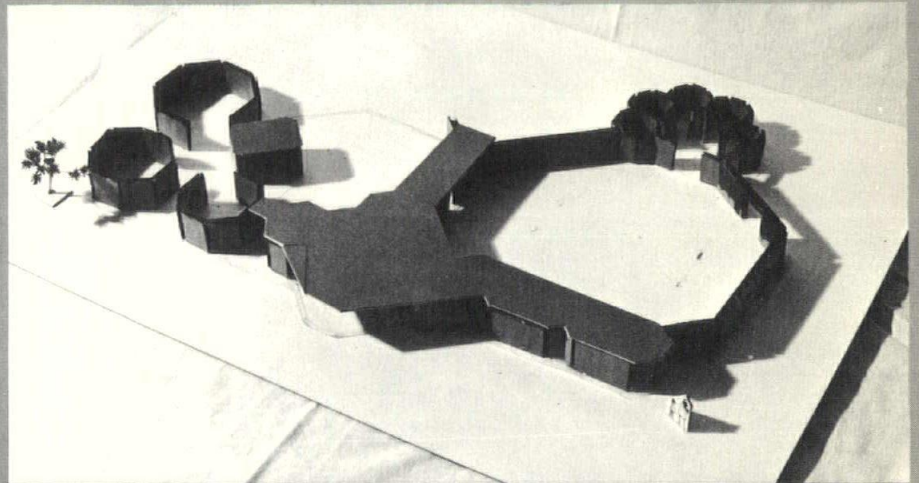
... from today, tomorrow and the next, new ideas must be conceived and born into society to meet increasing social problems. Institutions of learning are faced with the problem of ordering their curriculum to enable students to meet the changing demands of society. Today, demands are being placed upon the schools of Architecture to educate individuals who are able to analyze and understand the problems concerning total environment. The question then being, how to define an approach to architectural education — competence or excellence.

Competence can be thought of as a straight line process aimed at a specific target. This approach neglects a basic rule of gravity in that it always falls below its mark. Excellence on the other hand, starts at zero and aims at perfection realizing that gravity (cost, technological and structural limitations) will bring the end product back into scale arriving at a mark slightly above that which we have called competence.

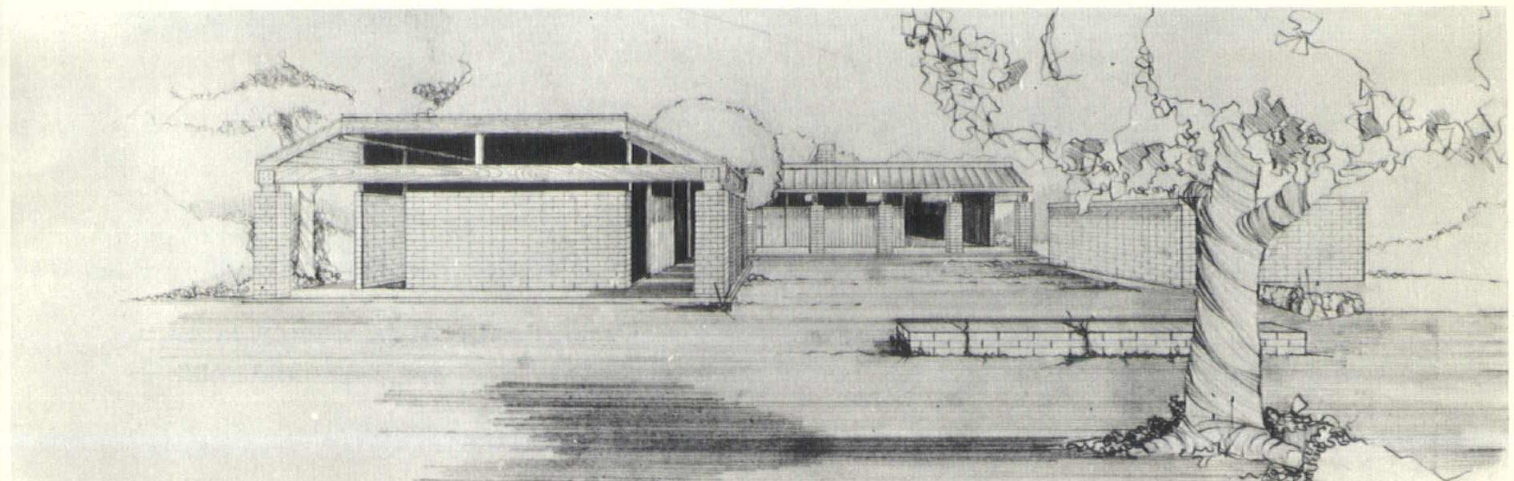
An objective is not to train architects per se, but to establish a logical development of thought — using architecture as a framework — a framework allowing the individual to pursue a total architecture.

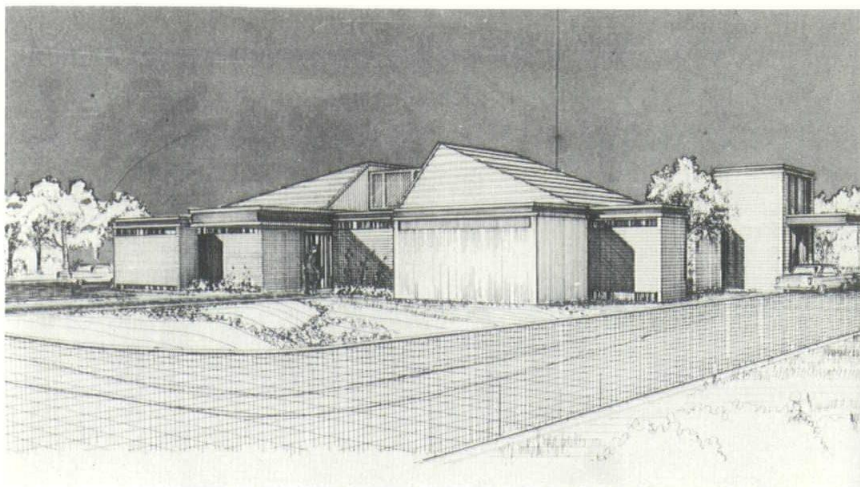
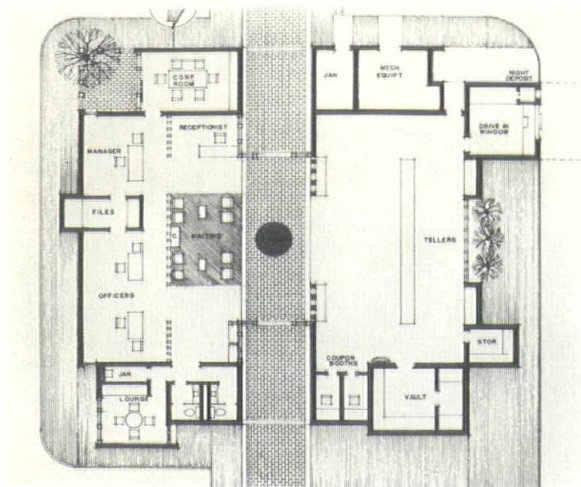


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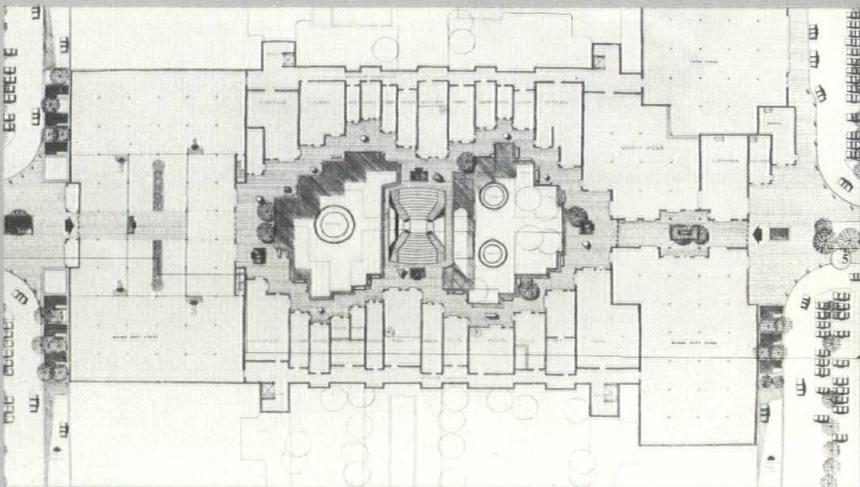


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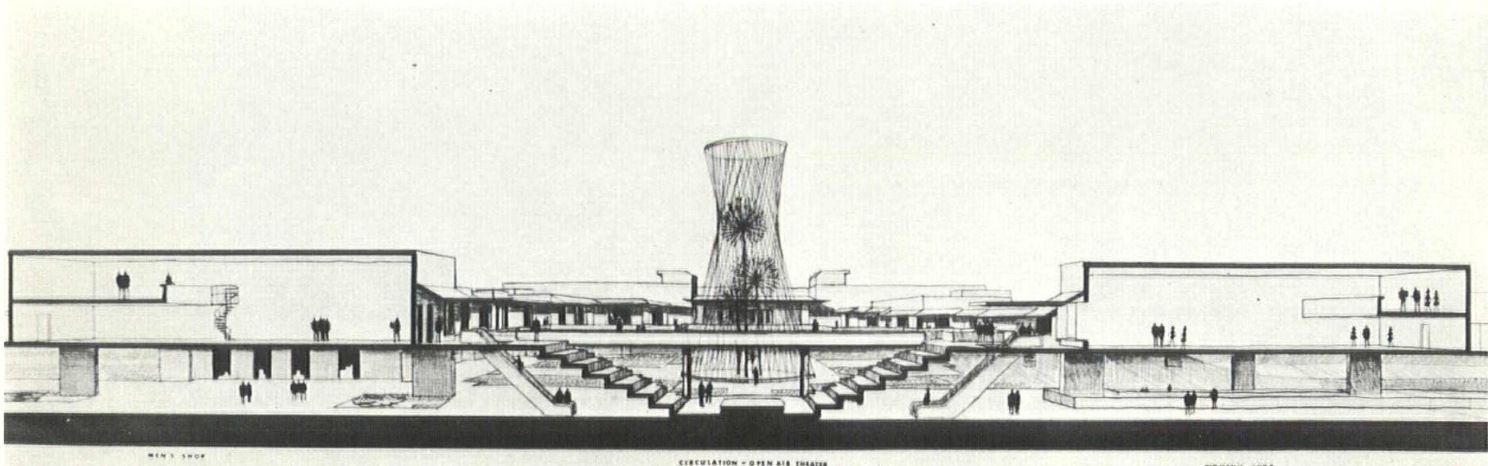


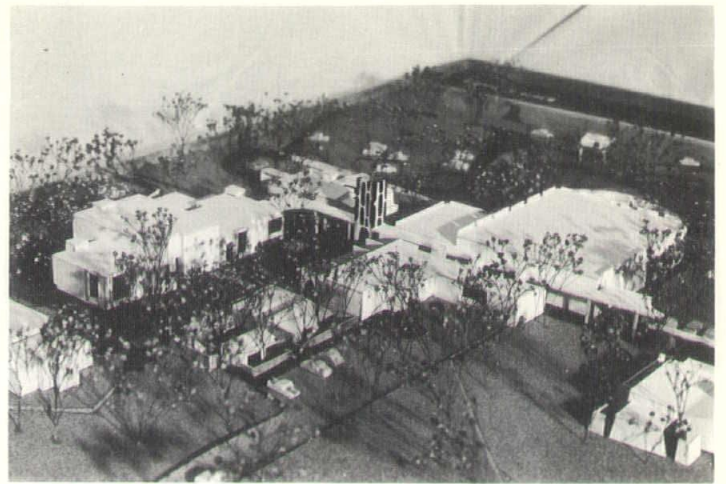
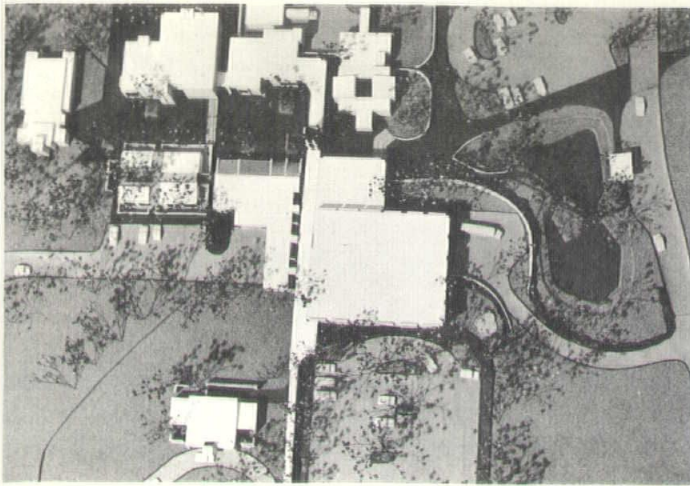


KEN CASWELL
 Vinton, Louisiana
 Branch Bank, Baton Rouge, La.

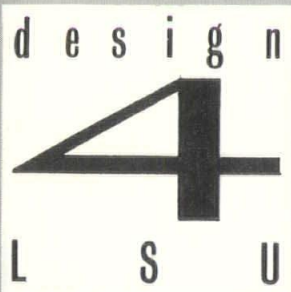


DAVID JENKINS
 Jackson, Mississippi
 Regional Shopping Center, Baton Rouge, La.

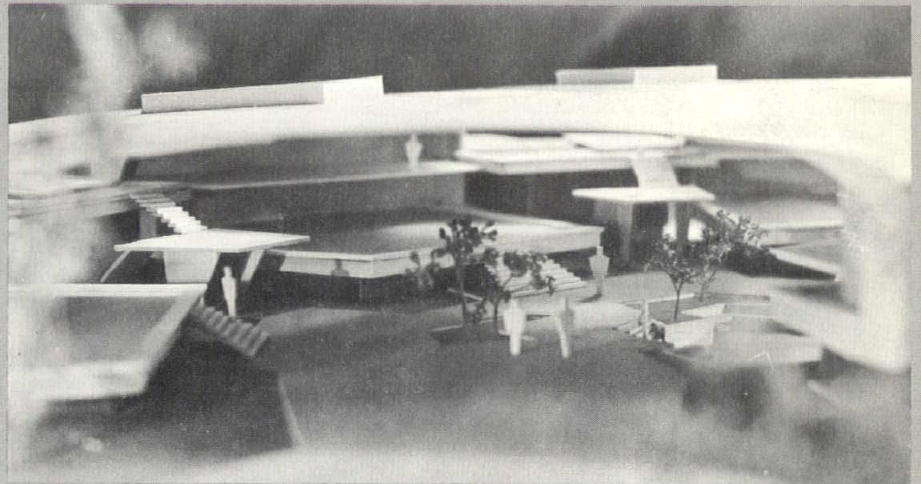




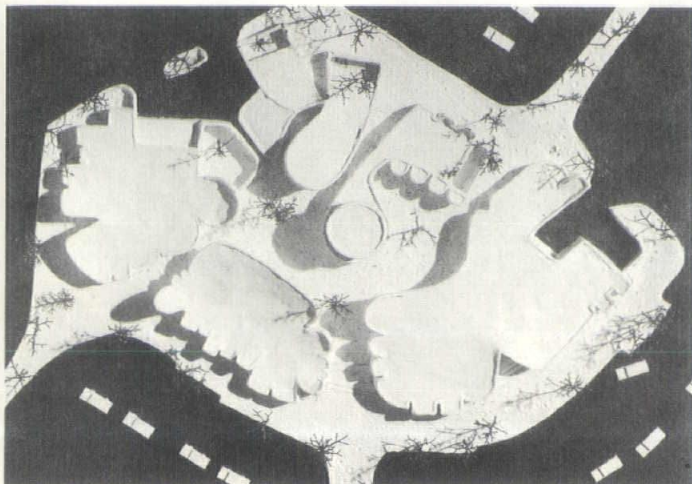
ELLIS G. MYERS
Jackson, Mississippi
Shopping Center, Picayune, Miss.

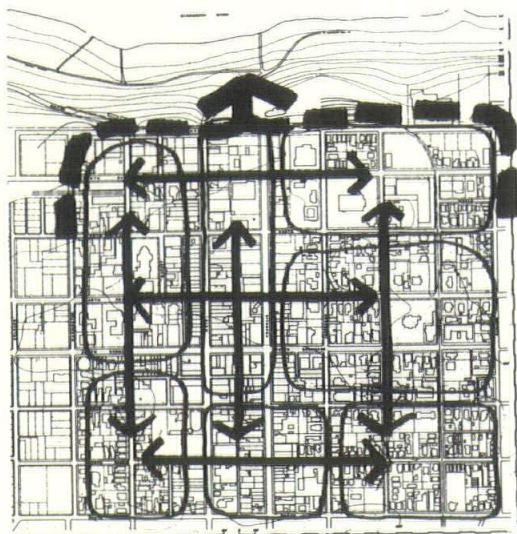


EDWIN J. SPIESS, JR.
Alexandria, Louisiana
Shopping Center, Picayune, Miss.



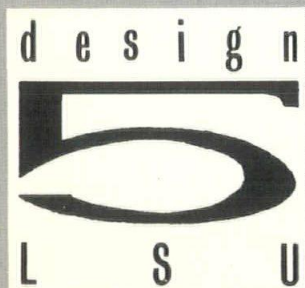
WADE T. VERGES
New Orleans, Louisiana
Shopping Center, Picayune, Miss.



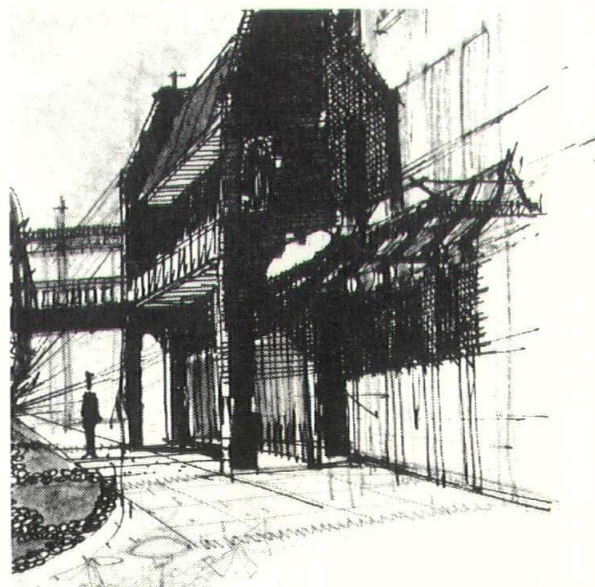
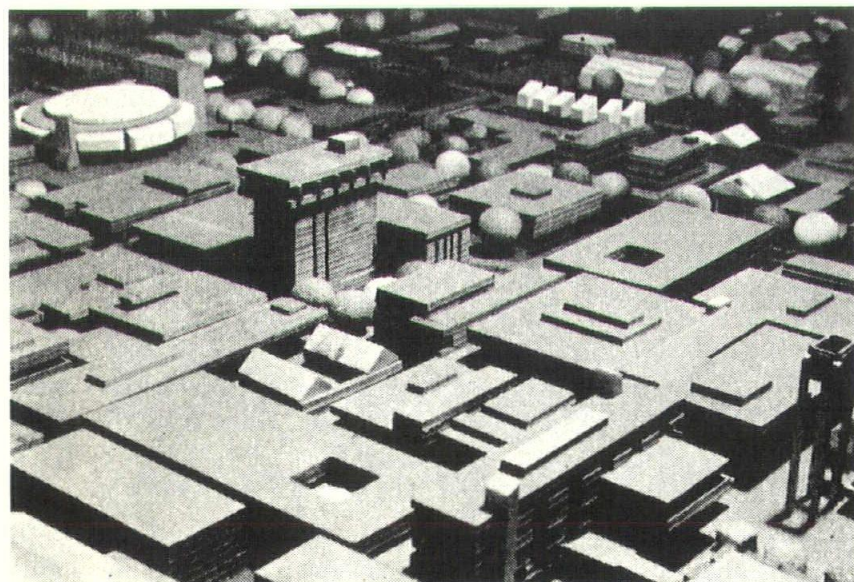


The Department of Architecture at Louisiana State University was asked to undertake this project in the spring of 1965 by the interested businessmen of Natchez, Mississippi. Since the fall semester of the terminal year is always devoted to an urban design project, the Department of Architecture was most happy to comply. The Downtown Development Committee contracted to underwrite the necessary expense of the project but they furnished much more - warm and generous hospitality, cordial cooperation, and an open-minded attitude to all facets of the project - all architects should have clients like these.

The problems of the core area of Natchez are shared in one degree or another by every downtown area in the United States, but its history, topography, and cultural orientation are unique. Upon these unique qualities the students have attempted to devise a sound program for progress for Natchez. Since Natchez is a *real town*, with *real people*, with *real problems and capacities*, the class has attempted to suggest *real solutions* in terms of circulation, convenience, comfort, and safety for the people of the area; visual environment, and modernization - all based on the economy and the possibility of implementation.



DEVELOPMENT FOR DOWNTOWN NATCHEZ



ARCHITECTURAL
PHOTOGRAPHY

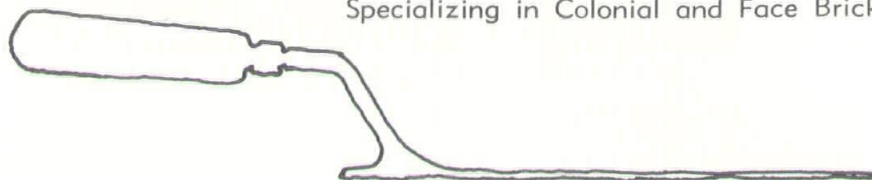


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Baton Rouge, La.

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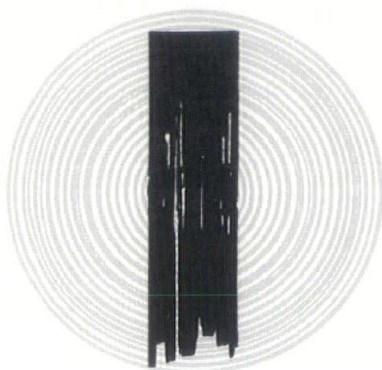
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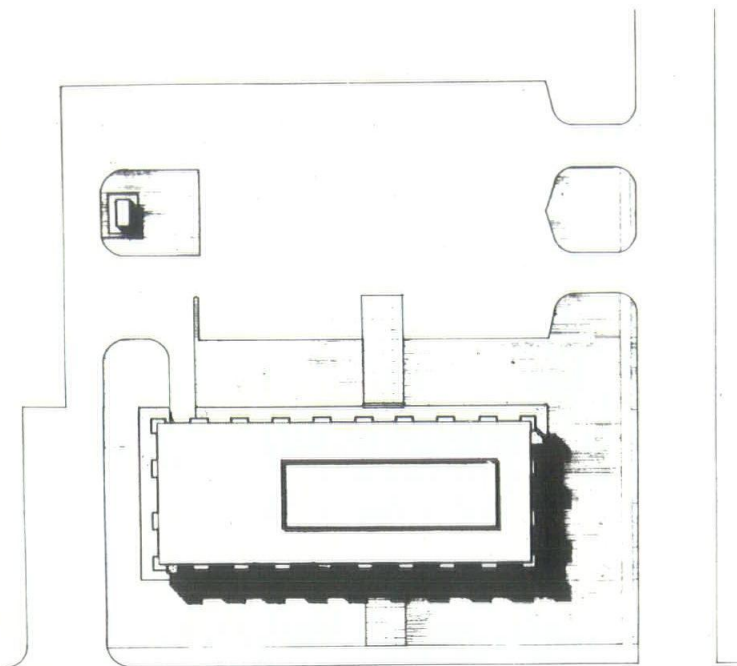
RAPIDES PARISH SCHOOL BOARD BUILDING ALEXANDRIA, LOUISIANA

BARROW, HEINBERG and BROCATO, Architects
ALEXANDRIA, LOUISIANA

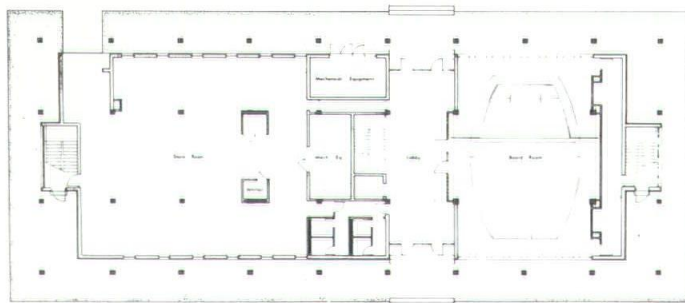
C. ERROL BARRON, A.I.A.

MAX J. HEINBERG, A.I.A.

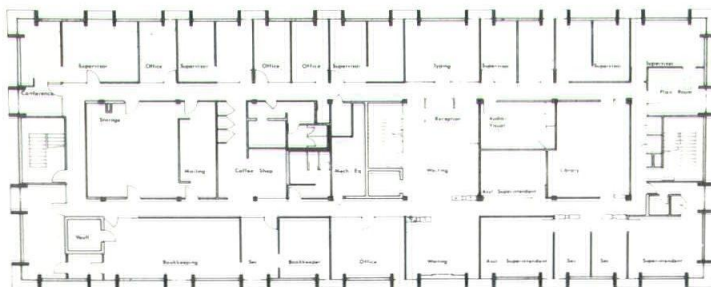
JOSEPH M. BROCATO, A.I.A.



Site Plan



First Floor Plan



Second Floor Plan

With the ever increasing demands on space of the various functions of a Parish School Board and with different operations housed in several scattered localities of the City, the need for a Central Office Building housing all functions became apparent.

The site of an old abandoned elementary school adjacent to the civic and cultural center of the City was selected. Office space, including seretarial and storage space was required for the following: Superintendent, Assistant Superintendents, Supervisor of High Schools, Junior High Schools, Elementary Schools, Special Education, Lunch Rooms, Text Books and Buildings. Additional office space was needed for General Bookkeeping, Receptionist and Secretarial Pool. A Library housing all new issues of texts and providing a small Meeting Room for teachers and principals, a Viewing Room for visual aid auditing, and a Personnel Coffee Shop round out the accommodations on the Second Floor.

On the First Floor are located the School Board Meeting Room, a spacious Entry Lobby with access to stairs and elevator, and a large Book Storage Area.

The site is quite large and presently will accommodate parking of 60 cars. Future expansion will be provided by the construction on the site of a new Book Storage Building and Offices will expand into that present space on the First Floor.

The building construction consists of wood pile foundations and structural concrete frame. Exterior walls are of brick and exposed aggregate precast concrete panels.

Interior partitions are of studs and so designed that a flexible arrangement of spaces within may be accomplished as the demand arises.

Interior finishes are plaster, natural finish hardwood plywood and vinyl wall covering.

Suspended acoustical tile ceilings with some acoustical plastic are used throughout. Flooring on the Second Floor is resilient tile. On the First Floor, terrazzo finish blends with the exposed aggregate paving of the colonnade around the entire perimeter of the building.

The colonnade, spacious landscaping and expanse of ground surrounding the structure expresses in the medium of today the heritage established for us in the deep south long ages ago.

A year-round heating and air conditioning system has been provided that permits daily alteration and control of the interior environment.

1965



Corner Detail



Board Room

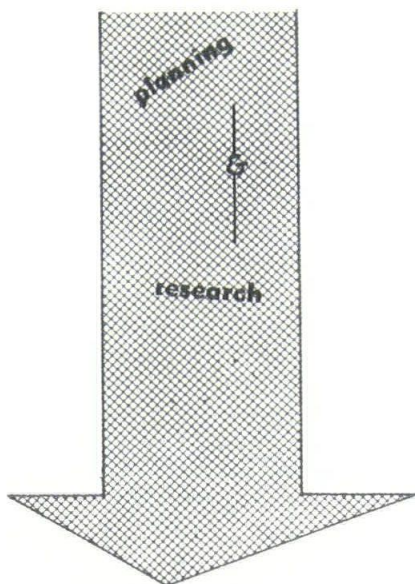


Second Floor Waiting Room

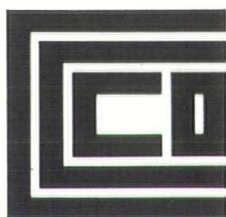


Front Elevation

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