

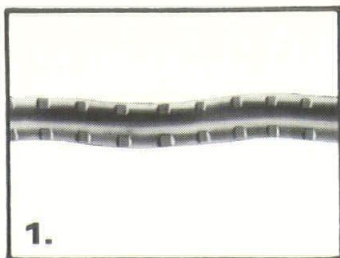
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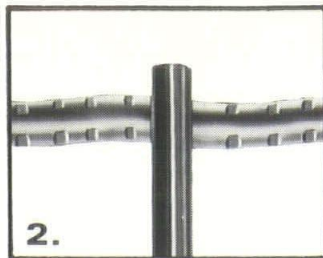


The Louisiana Architect

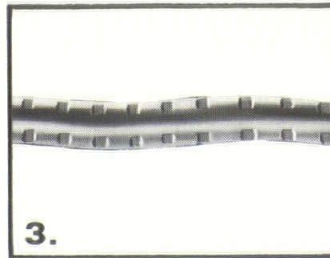
PURE ART AND ARCHITECTURE



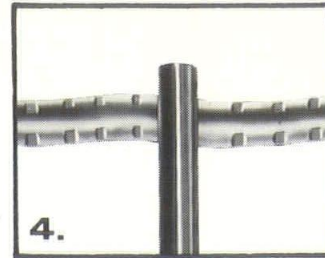
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The Louisiana Architect

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Tomorrow's Another Day

It was Miguel De Cervantes who wrote — "Fortune may have yet a better success in reserve for you, and they who lose today may win to-morrow."

It's not news to our membership that we lost one of our bills in the current session of the legislature. The bill would have prevented engineers from practicing architecture, except in cases incidental to the practice of engineering — just as is the case in converse with architects practicing engineering.

For years, architects have complained to the State Board of Registration for Engineers of cases where engineers were flagrantly practicing architecture with no semblance of "incidentalism" as forbidden by agreement between the two engineering and architectural boards. Mr. H. D. Ruffin, whose department administers the architectural registration board, confirmed these complaints in the committee hearing.

Perhaps our effort in taking the problem to the legislature will dramatize to our sister profession that we consider it a grave problem when an engineer can, for example, stamp a set of architectural plans without having had a thing to do with these besides his stamp.

Perhaps, too, we can work out differences before the next regular session. "Fortune may have yet a better success in reserve," for us. It would be no less than just. (Editor)

IN THIS ISSUE

Pure Art and Architecture	6
Honor Award	8
Remodeled Residence	15
Sticks and Stones	18

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Mummy headdress, a priestess from Thebes, 300 B.C. Permanent collection of the Louisiana Arts & Science Center.

PURE ART AND ARCHITECTURE

By ADALIE BRENT

The 20th Century American is art conscious. Even the uninitiated have art fever. Yet while middle class values now include art, the sturdy middle class is still awed by the mystique of the established art dealer, whose very presence is intimidating. The buyer feels handicapped by his lack of information. Unanswered questions pop into his mind and timidity prevents the asking. Does one purchase art in the same manner as one buys a sofa, a home, a car? May one kick the frame? Is it "etiquette" even to ask questions? To ask the price? Does one dare to inquire about the dealer's reputation or the authenticity of the art object?

This buying art is strange, new, even frightening at times, even though the art fever is epidemic, even though advertisements may offer "over 1,000 original oil paintings . . . \$8, to \$35," and the *National Observer** offers a fascinating exposition "How the Layman Can Buy Art." But strange as it may be, art is now in vogue, and the long awaited extension of art as a commodity down into the middle class has come about.

For this late 20th Century phenomenon, the awareness of art by the ordinary citizen, the architect must be given a huge share of credit. The architect is of course an artist; but to the public, the architect is a more respectable artist. He is an artist-engineer, an artist-mathematician, an artist-builder, an artist-designer, he is a man one can understand and trust, because he deals in concrete values (no pun intended). He masterminds towering office buildings, factories, cathedrals, hospitals, homes, schools. His work is for all to see, to work in, worship in, live within. In short, to USE. He deals with familiar figures with whom every man can easily identify—engineers, carpenters, builders, the solid working people with prosaic jobs. Therefore the architect is trusted. As his honest use of materials has become more and more evident, as he has stripped away frills, extraneous non-functional wares, he has become an honest advocate of all that is true and beautiful, including art.

And as the architect has placed art forms, murals, sculpture, easel paintings in his buildings as integral parts of the structure, he has worked the further miracle of making art with a capital "A" respectable, even desirable.

Pure art forms used lovingly by the modern architect who has gained rapport with the public, become visible for the first time to crowds of everyday people, people who have previously never dared enter a museum or gallery. Good art displayed in a public building or church is inescapable (and bad art or non-art is equally inescapable for that matter). It is there for the public to see, sooner rather than later, and thereby to gain the art experience that must precede criticism and evaluation.

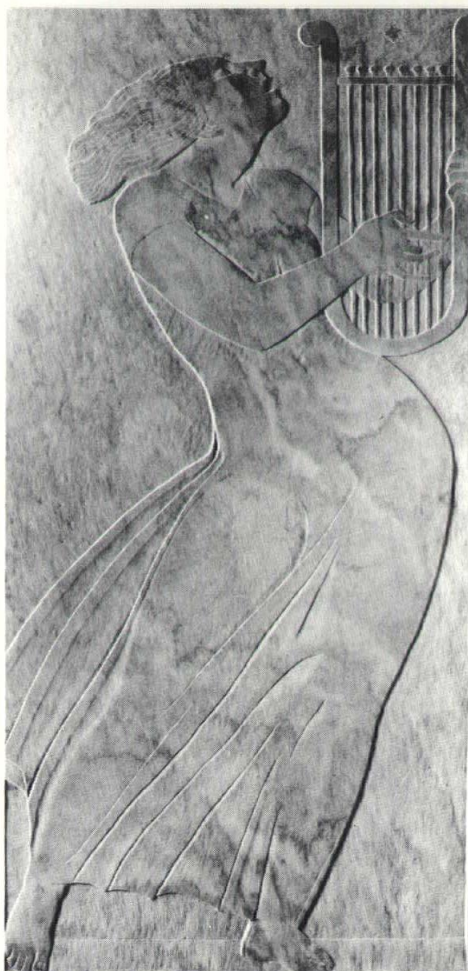
The architect is able to use art in its most natural setting. An epic sculpture piece is most at home on the facade of a building or in a church, or a factory. It belongs. It may also be placed in a museum, but there it is often in artificial surroundings. The same is true for murals and even for easel paintings. Small sculpture and two-dimensional art—paintings, tapestries, wall hangings and the like—fit equally well in public facilities and in homes.

So . . . pure art and architecture make a natural marriage; one yearns for the other. Art forms cry out for a proper setting and aesthetic handling. Architecture is a willing made-to-order housing for pure art.

Pier Luigi Nervi said, "Of what value is an architectural idea that cannot become a reality?" Art forms too become reality in the greatest sense when they are viewed in an architectural structure—public building, church, home.

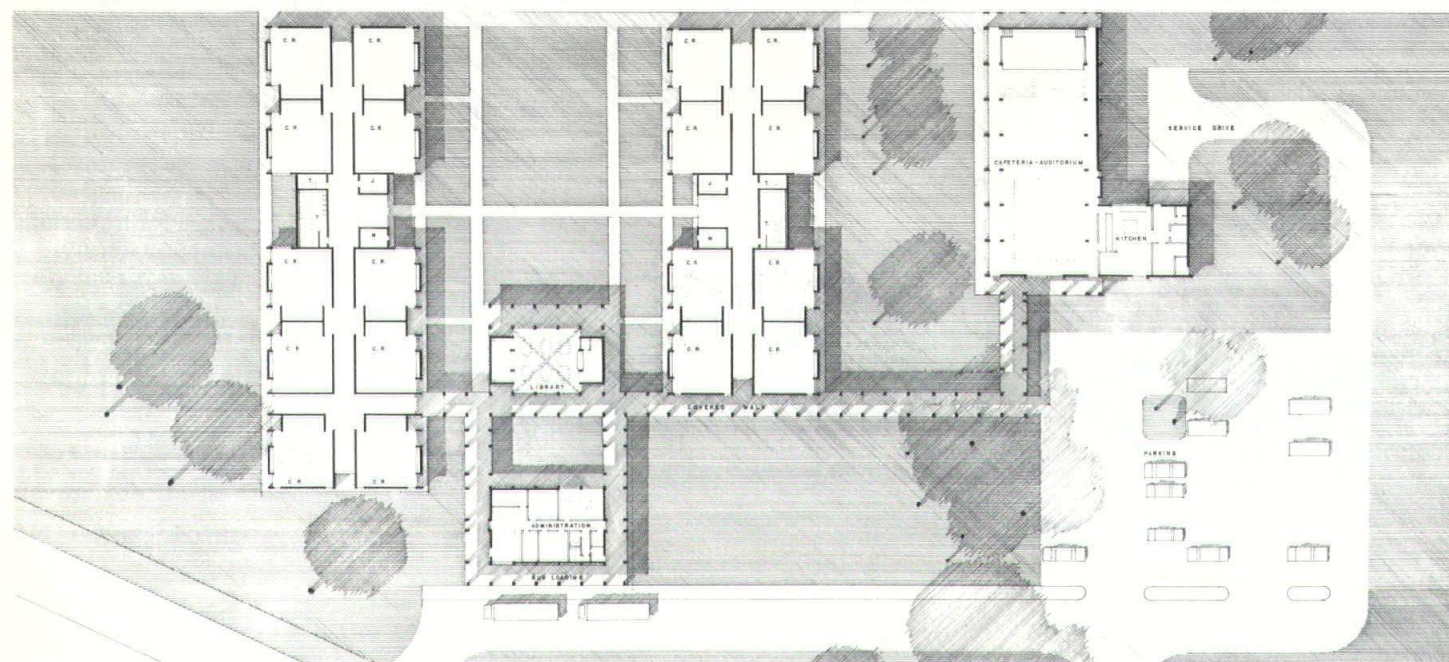
But what of art displayed in museums and galleries which are also architectural structures? Museums serve an important purpose and meet well an honest need, and they too often have an intrinsic architectural beauty. But one must prepare for a visit to an art gallery or museum. One must first conceive the idea to go; then one must be convinced that the visit is worth dressing for, fighting traffic for; then one must venture forth. How much more universal the experience of being held captive in an office building foyer awaiting an elevator for long enough to gaze critically, questioningly, perhaps even appreciatively, at a work of art. Here, in this situation, indeed is pleasant awareness of our environment and our world. Art may be viewed anywhere, but it may be viewed best in a trenchant architectural structure because it is there in a natural environment.

(ABOVE) Musician—Ivan Mestrovic—Granite, bas-relief. Collection of Mrs. Ivan Mestrovic, South Bend, Indiana. (BELOW) Christ and the Children—Ivan Mestrovic—bronze—Catholic Life Center. (RIGHT) Mother and Child—Francois Brochet—wood, lifesize polychrome. Permanent collection of the Louisiana Arts and Science Center.



NOTE: Mrs. Brent, Director of the Louisiana Arts and Science Center, loves museums, has a romance with her own museum of five years duration, cherishes everything good about it, and bemoans its blemishes. Here, however, she writes of a better place for art to be displayed in the 20th Century, better even than the traditional museum or art gallery.

HONOR AWARD--GULF STATES REGION, A.I.A.



Desmond-Miremont & Associates, Architects & Engineers, Baton Rouge, have received one of five Honor Awards for the year from the Gulf States Region, American Institute of Architects for their design of D. C. Reeves Elementary School in Ponchatoula.

The award was presented to John Desmond, F.A.I.A., at the annual regional conference in Memphis.

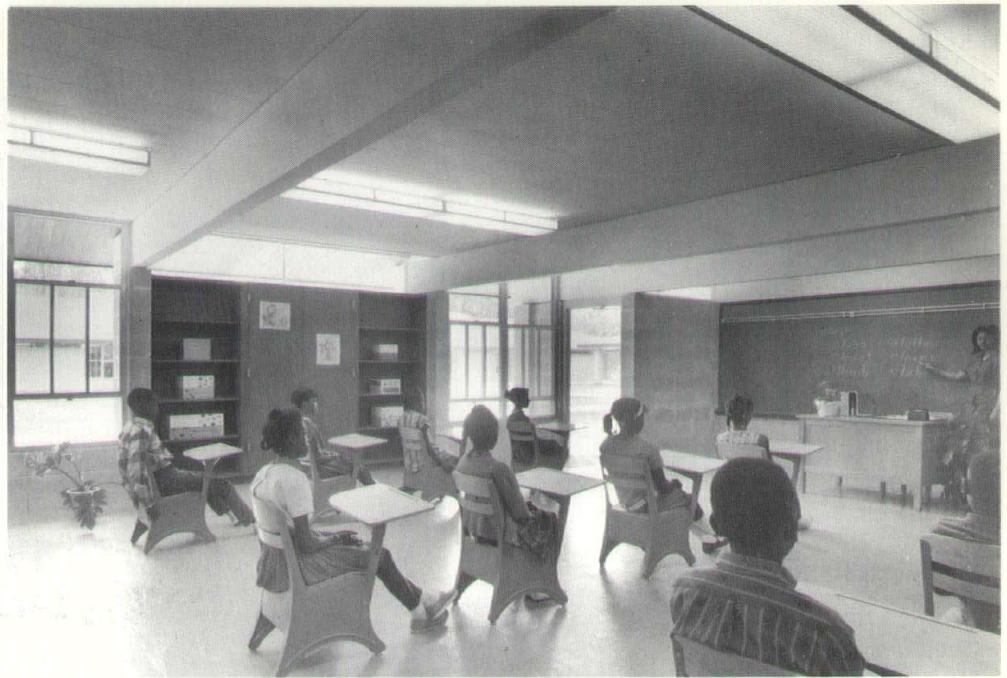
The jury received 43 entries from the five-state region including Arkansas, Louisiana, Mississippi, Alabama and Tennessee. The Reeves School was the only project from Louisiana to receive an award.

Two awards went to Arkansas architects and two to Tennessee firms.

The Reeves School was particularly cited for its economy in a period of ever-increasing building costs. The

jury, which consisted of the National A.I.A. Committee on Aesthetics, made the following comments on the Reeves School:

"A restrained and well mannered solution to a very simple problem. By the use of unassuming means and inexpensive materials, the architect, due to careful articulation of his details was able to convey to the users of building a wonderful sense of joy and



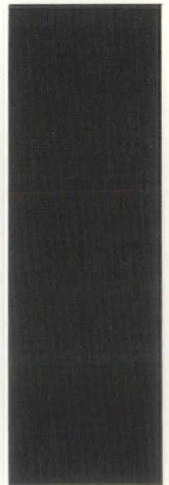
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citement. The honest and restrained expression of the structure, the adroit handling and judicious placement of the sources of natural light were deemed particularly happy."

General Comments from the jury are as follows:

Believing that economy of means in our days of ever-increasing building costs, the Jury paid special attention to the overall cost of the project presented,

as stated by their authors. This consideration explains the selection of the Reeves Elementary School.

"As expected, the greatest number of entries concerned themselves with solutions to problems of educating our youth at all levels, thus reflecting the profession's ability to adapt itself to the growing needs of a youthful generation. It is in this field of endeavor that

the overall quality of the submissions was deemed the highest."

The Honor Award marked the eleventh time the Regional Conference has given such recognition to Desmond-Miremont. The firm has also received two Louisiana Architects Association awards and three National A.I.A. Awards.

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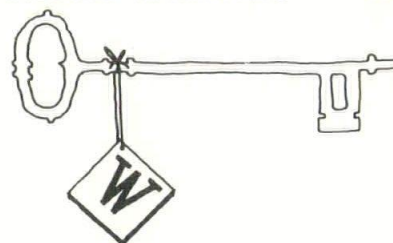
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PECKY CEDAR
PANELING AND SIDING



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NATURAL, DURABLE TEXTURE FOR INTERIORS AND EXTERIORS

This pecky variety Northwest Incense Cedar is the result of a parasite vegetation which dies and disappears when the tree is felled. The wood itself is extremely durable and ranks with Redwood in insulating value and resistance to decay. Since the product is the result of a natural phenomenon, the peck is well distributed throughout, which means there is never a repeat pattern. Also, only boards with an overall peck are processed, so you get consistent peckiness without special selection.

INTERIORS—Its unusual textured surface can accent or modulate... be bright or reserved to match the exact mood you wish to create. It fits any motif, contemporary, oriental, early American, provincial or what have you. High acoustical values suggest playroom, family or music room uses... or wherever you wish to combine quiet with natural beauty, Lam-Loc Pecky Cedar is also an attractive organizer for galleries or practical

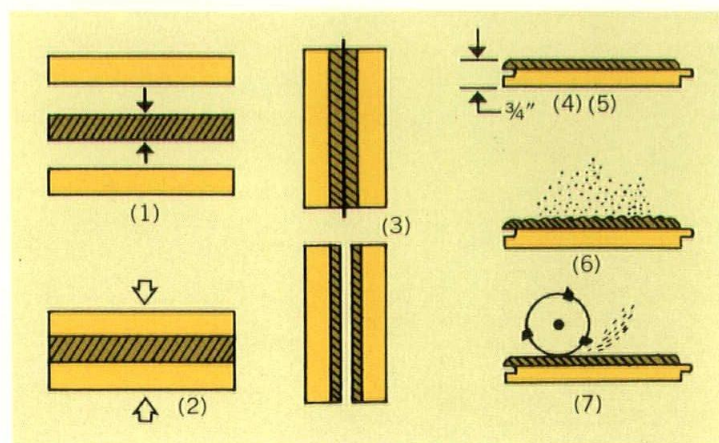
background for commercial applications such as womens' and mens' shops, shoe and sporting goods stores, restaurants and bowling alleys... or any area with high traffic. It's an excellent low-cost answer where a durable, decorative surface must be combined with good acoustical and insulating characteristics.

EXTERIORS—Residential designers and builders have found Lam-Loc Pecky Cedar to be an economical exterior product which is easy to apply, finish and maintain. Its paint and stain holding characteristics are among woods highest. The natural texture provides an interesting background for plants, trees and art objects. The use of T & G, board and bat, or board on board also adds dimension to its potential. Accent walls, cabanas, fences, planters, mountain, beach and desert homes are but a few of the applications where Lam-Loc Pecky Cedar can lend enchantment to natural surroundings.



PATENTED PROCESS IMPROVES WORKABILITY

To eliminate through holes, which often occur in the natural pecky cedar, Fountain has developed a patented process which eliminates this problem and makes it possible to supply the product in specified widths and lengths up to 16'. This way you can order the exact sizes you need, so there is a minimum of waste. The steps in manufacturing are: (1) Selection of boards with an overall peck to insure a fully matched texture. (2) Lamination of these $\frac{3}{4}$ " pecky boards between two $\frac{3}{4}$ " solid cedar boards to produce a $2\frac{1}{4}$ " blank. (3) A saw cut is made the length of the blank through the pecky board, producing two pieces of paneling or siding $1\frac{1}{8}$ " thick. (4) The backing board is then reduced so overall thickness of the piece is $\frac{3}{4}$ ". (5) Edge detail is then produced. The face, at this point, is re-sawn. Step (6) is sandblasting to remove all loose particles. Or, an alternate step (7), is to produce a smooth face, if desired, by putting it through the planer.



AVAILABLE IN THREE FACES • TWO EDGE DESIGNS

Additional flexibility in the use of Lam-Loc Pecky Cedar is furnished by the use of various faces and edge details. The re-sawn face is the result of the saw-cut made the length of the blank. This surface shows a horizontal saw detail and retains the softer particles. Some of these may fall out during installation, but they are fairly permanent after finishing. The smooth face is made by putting the boards through the planer after the initial saw-cut. The surface is very smooth, and the softer particles are still present. The sandblasted surface is rougher but with no visible horizontal saw marks. All residue is removed. Standard edge detail is square or tongue and groove "V" joint.

CHARACTERISTICS

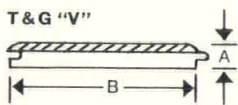
Northwest Incense Cedar has a fine and uniform texture and a spicy odor characteristic of all cedars. It weighs 24 pounds per cubic foot at 12 percent moisture content, making it one of the lightest of all softwoods. Incense cedar has exceptional resistance to decay and high durability when exposed to weather. It is classed with woods which hold paint longest and suffer least when protection against weather becomes inadequate. Its high dimensional stability ranks it close to the bottom (3.4-6.6 range) in volumetric shrinkage. Incense cedar has a very low "K" factor (thermal conductivity) which makes it one of the finest wood insulators. The species is rated in the top-most groups in workability with hand tools and machines. Nail-holding ability is excellent in relation to its light weight.

Manufacturing — Faces: Hand-Selected for overall peckiness.

Backs: Selected to provide solid backing for pecky faces.

Laminating: Exterior waterproof glue is used following the same procedure as approved for laminated timbers. Pressure of 150 P.S.I. is applied with closely controlled heat to insure positive-lock lamination.

Dimensions:



Size (Nom)	A	B
1" x 6"	3/4	5"
1" x 8"	3/4	7"
1" x 10"	3/4	9"
1" x 12"	3/4	11"

Specified lengths to 16'

Finishing — Best finishing results are obtained with pigmented solid or penetrating stains. Solid stains produce a uniform color and coverage. Penetrating stains allow the grain to be seen while providing the necessary protection. Two coats are recommended on exteriors with new wood. If left natural, the cedar will become a warm light brown color on interiors and a soft, driftwood grey on exteriors.

Maintenance — Once the finish is applied to interior surfaces, no further coverage is necessary. Occasional vacuuming will remove dust. Exterior Stain finishes last for years, with some fading of color. New stain may be applied when necessary. Washing with a hose removes dust and dirt.

Installation — Corrosion resistant aluminum, hot-dipped or stainless steel nails should be used on exteriors, regular finishing nails on interiors. Face or tongue nailing is recommended. Nails should be long enough to penetrate 1½".

Fire Retardant — Where flame proofing is required, pressure impregnated inorganic chemicals are used to protect Lam-Loc Pecky Cedar. Tests conducted by Underwriters Laboratories, Inc., established that this protection warrants a Fire Hazard Classification of 15 or less. This technique meets and exceeds the requirements of MIL-F-19140A covering fire retardant treatments for lumber.

Price: Approximately \$ 0.65 per square foot.



RE-SAWN — Horizontal saw marks visible with particles left in peck



SAND-BLASTED — Textured surface with particles removed from peck



SMOOTH — Surface is smooth with particles left in pecks.

SHORT FORM SPECIFICATIONS

PANELING—The decorative interior wall paneling shown in the drawing and/or as stipulated by the Room Finish Schedule of these specifications shall be Pecky Cedar paneling as manufactured by Ed Fountain Lumber Company, Los Angeles, California. *FACE* shall be 1. Resawn, 2. Sandblasted, 3. Smooth Pecky variety Northwest Incense Cedar. *BACKS* shall be solid Northwest Incense Cedar. *GLUE BOND* shall be exterior Waterproof glue. *EDGE* shall be 1. Square edge, 2. Tongue and Groove, "V" joint. *MANUFACTURE* of boards shall be to ¾" thickness in nominal widths of 6", 8", 10" or 12" in specified lengths. Net dimensions are shown in Chart #1. *APPLICATION AND INSTALLATION* shall be made as per manufacturer's recommendations or in accordance with architects specifications and details. *FIRE RETARDENT*—where required, shall be treated for Fire Hazard Class I (0-25 Flame spread) to Underwriter's Laboratory A.S.T.M. E84-59T.

SIDING—The decorative siding shown in the drawing and/or as stipulated by the Exterior Finish Schedule of these specifications shall be Pecky Cedar siding as manufactured by Ed Fountain Lumber Company, Los Angeles, California. *FACE* shall be 1. Re-sawn, 2. Sandblasted, 3. Smooth Pecky variety Northwest Incense Cedar. *BACKS* shall be solid Northwest Incense Cedar. *GLUE BOND* shall be exterior Waterproof glue. *EDGE* shall be 1. Square edge, 2. Tongue and Groove, "V" joint. *MANUFACTURE* of boards shall be to ¾" thickness in nominal widths of 6", 8", 10" or 12" in specified lengths. Net dimensions are shown in Chart #1. *APPLICATION AND INSTALLATION* shall be made as per manufacturer's recommendations, or in accordance with architects specifications and details. *FIRE RETARDENT*—where required, shall be treated for Fire Hazard Class I (0-25 Flame Spread) to Underwriter's Laboratory A.S.T.M. E84-59T.



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REMODELED RESIDENCE

By SEIFERTH AND GIBERT, Architects

The residence, located in the uptown section of New Orleans, was purchased from the estate of an elderly widow who had poorly maintained the property. Originally a doctor's residence constructed at the turn of the century, it had been converted into four low rental apartments, two upper and two lower. Behind the "jack leg" conversion into four apartments existed a structurally sound building with excellent possibility for conversion.

The plan of the original house was very livable. Partitions were built to create closets for the bedrooms. Most of the work involved demolition of temporary partitions and the removal of the extra kitchens and baths providing the additional facilities for a 4-apartment building. Materials were reused wherever possible.

The front entrance was designed using the existing old front porch columns. The porch was removed. During demolition work the wooden column ornament fell apart due to lack of maintenance over the years. The original cypress doors of the house were found in excellent condition. They were designed into a substitute front entrance. Belgian pink flagstone step completed the entrance detail. The two living room windows formerly used as doors to a utility room were still fitted with the original arched upper sash. They had been shoved up into the head pocket and nailed in place. Two additional doors from the "rear yard stockpile" were cut to form panels beneath the living room windows. A demolishing company supplied lower sash to match the upper sash completing the front openings.

The old mantels were removed throughout the house. Fireplaces in two bedrooms were closed. Mantels were replaced with marble facings and hearths and simple frames. The openings were reworked so that the remaining fire-



places could be used for logs rather than as originally designed for coal.

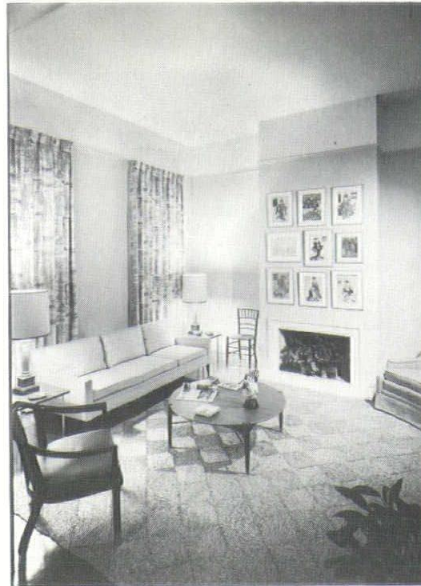
Two large sliding glass doors were placed in the den and the kitchen permitting access to the garden from either room. The kitchen door opens directly on to a raised deck three steps above the garden level. The kitchen was completely replaced. The cabinets selected are finished in pickled black birch with white laminated plastic countertops and backsplashes. The flooring is vinyl in mustard yellow. A suspended luminous ceiling conceals fluorescent lighting, ducts, plumbing lines, and the 11' 6" plaster ceiling of the former room. The luminous panels are double faced eliminating dust and bug visibility through the plastic. It also completely diffuses light at countertop level. The former lower-rear apartment kitchen is now the utility room and work room, opening directly to the deck.

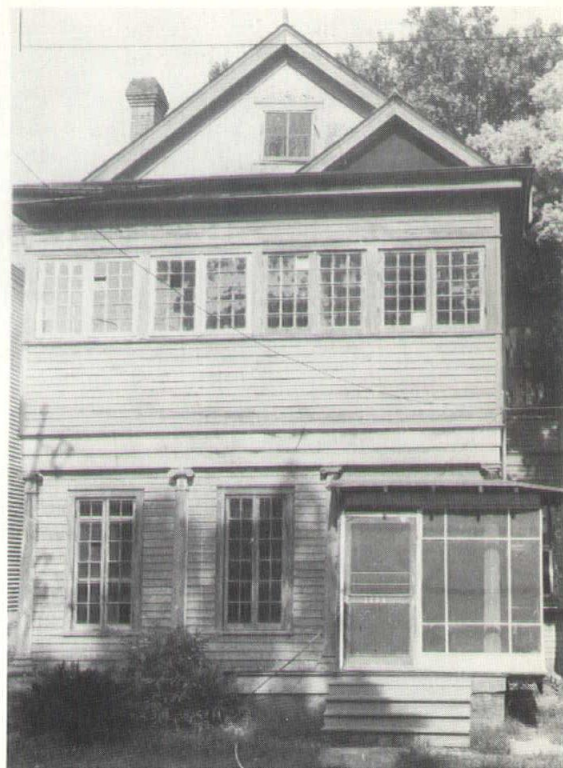
The upstairs plan is as originally designed except for the addition of bedroom closets. It was necessary to remove a hall partition which had been erected dividing the second floor into two apartments. Two bathrooms, one at either end of the upstairs hall serve the three bedrooms and nursery. All plumbing fixtures were removed and replaced. Master bath walls are structural glass, flooring vinyl tile. The ceiling, furred to the window head height of 9' combines acoustical material and luminous plastic panels. All of the second floor walls were plaster. They were patched, textured and painted. New sheet rock ceilings were installed.

Flooring throughout the entire residence is the original wide pine boards. These floor boards had never been sanded and refinished. Vinyl flooring material was used only in the kitchen, powder room and baths.

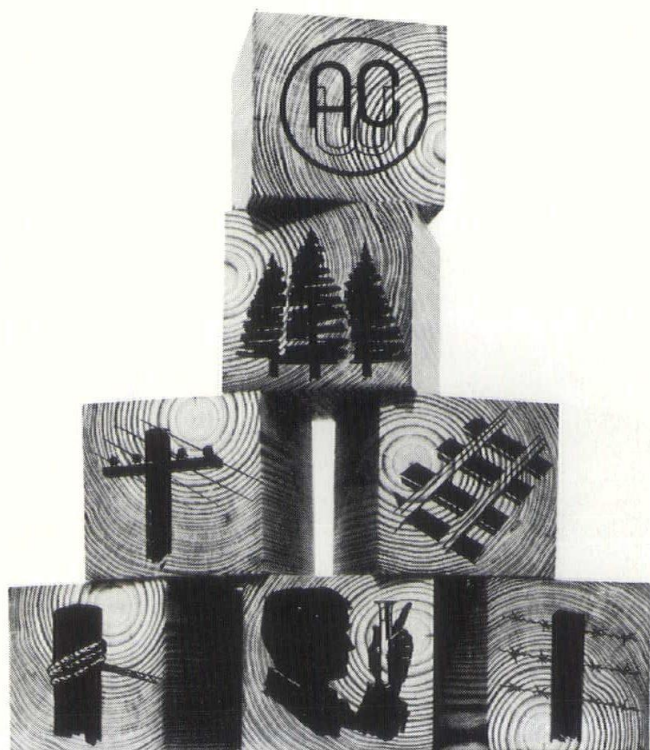
The first floor main stairway was closed beneath providing space for the central heating system, a powder room, and closet for guests. These all open to the entrance hall. The large stained glass windows of the entrance hall were reglazed in a single light clear glass panel, transforming the dark hall into an inviting, airy entrance.

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"STICKS AND STONES FOR TOMORROW"

By ROBERT L. DURHAM, FAIA

President, The American Institute of Architects

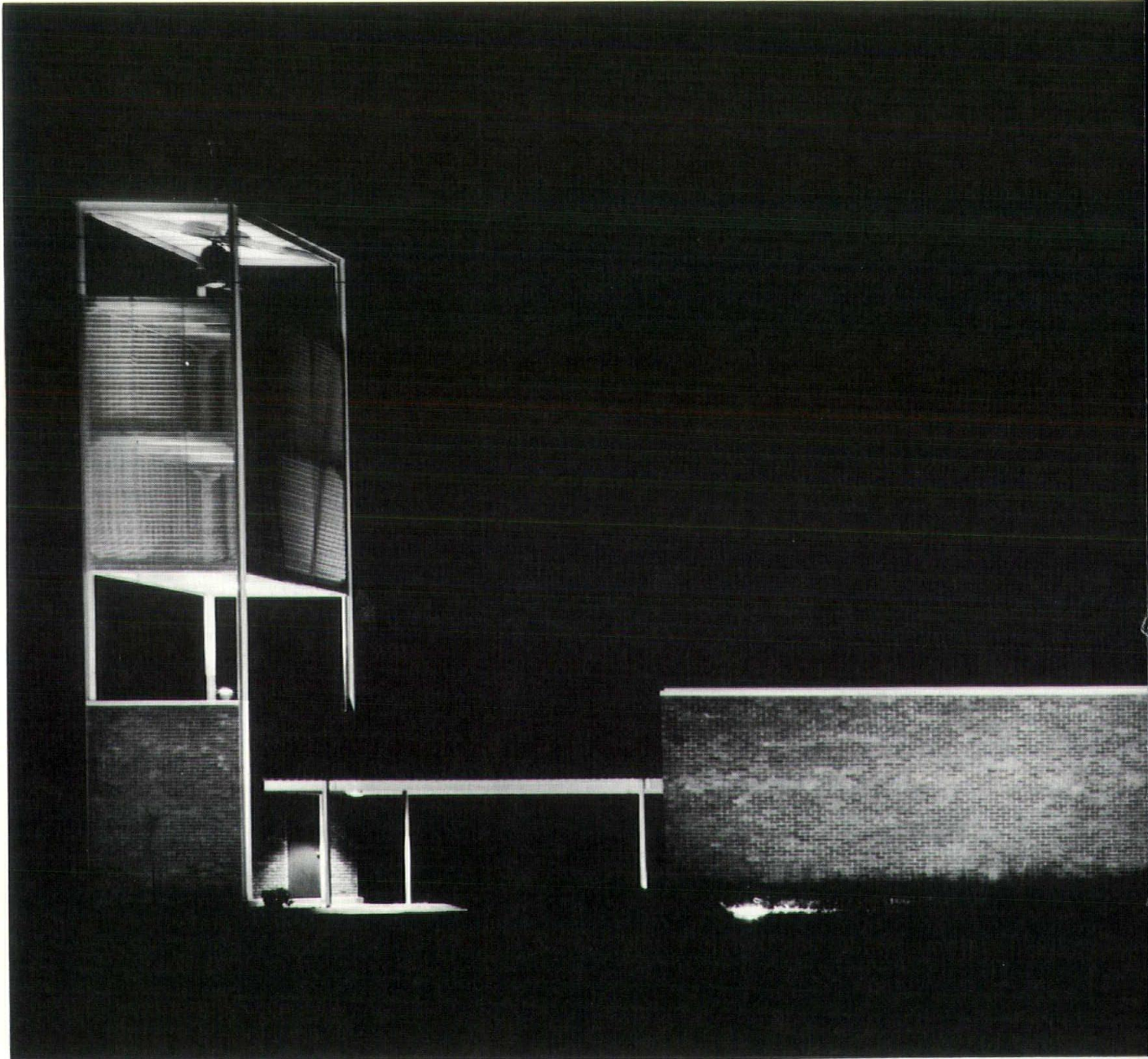
In attending many conferences on church architecture in both the United States and Europe, more often than not, at least in the "high level conference," I have noted there has been, or so it seems to the architects, a spirit of anti-architecture and even anti-art. "Why do we need a building at all?" "Why can't we worship, in the home or the factory?"

First, let me observe that there is no such thing as "church architecture" or

"church architects." There is only good architecture and bad architecture. There is an architecture for religious use as there is for education or industrial use. If it is not as creative as it ought to be, if it does not serve man well, then it is bad—even if it looks good, for architecture is a servant of man. It is a tool for accomplishing a purpose. It may create delight, or fascination, or it may dull the spirit, all as a by-product of its intended use.

Sticks and stones cannot be placed together to make religious buildings. They can be placed together only to make good buildings or bad buildings. They can provide shelter, they can provide warmth, they can protect, they can inspire. They can do none of these things if they do not serve the people who use them.

Eero Saarinen said, "Architecture is not just to fulfill man's need for shelter, but also to fulfill man's belief in



the nobility of his existence on earth." We look back to the golden age of Gothic art and architecture with sentimental awe. The anthropologist tells us that Gothic man differed little from the man of today's industrial age. Architecture has always been the fulfillment of man's needs as measured by his values. As needs and values change, architectural forms will, of necessity, respond.

Architect Bill Caudill recently stated, "If architecture is the inner stuff necessary to raise a mere functional building to a higher plateau where it becomes, in a sense, an art form, exuding in-

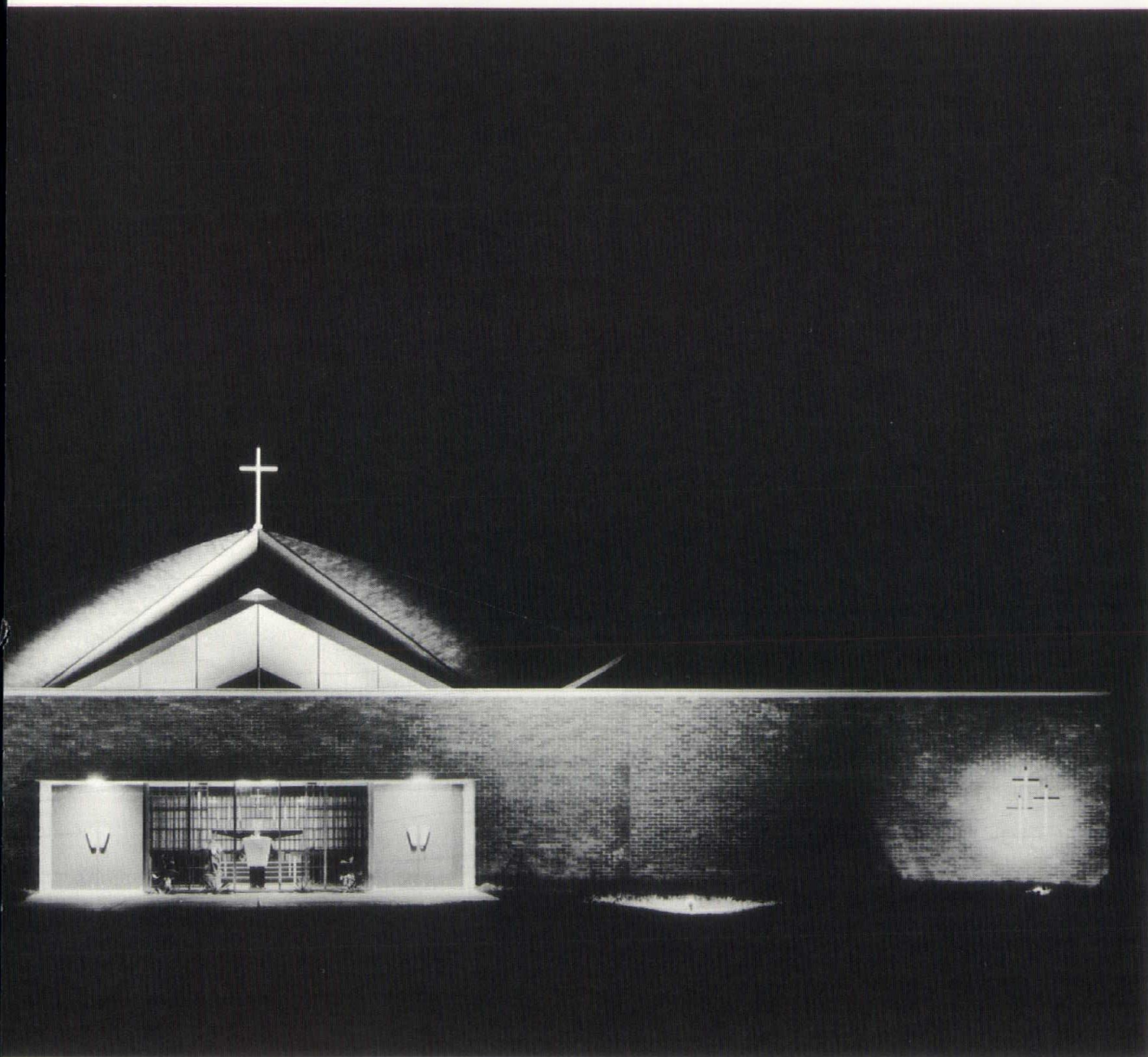
spiration and aspiration, then architecture is as permanent as man. But architectural form by itself is not architecture."

I refuse to agree with the Miami hotel owner who, after a hurricane, said, "It blew off my architecture, but it didn't hurt my building."

The world today faces radical changes which are resulting in great changes for the architect. At no time in human history has the rate of change so caught up with an old profession. Although we use new pencils and new plastic paper, we are still producing

buildings by much the same process from a design standpoint as we did one hundred or two hundred years ago. Each year the building becomes more complex, it includes more mechanical equipment, more gadgets — more sophisticated dimmers. It is no wonder that a minister in showing off his church and its lighting system to a group of visitors called out to the custodian in the balcony, "Give me a blue, Joe!"

The modern architect has been blessed with an expanding palette of materials — many kinds of stones and new kinds of sticks. This evolution is only fairly



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STICKS AND STONES—



ROBERT L. DURHAM, FAIA
President
The American Institute of Architects

well begun. Architects are now talking about the production of three-dimensional modules—"instant space," if you please. Completed three-dimensional units are being hoisted up to be fastened on to skyscraper towers. Scientists are working on living modules for marine sub-surface subsistence—"just like farming," they say. Many architects worry that our sense of taste, our discipline to handle so many different materials, lagged behind the producers' ability to bring them to the job site.

Technological advances have escalated the changes in architecture so that in the last twenty-five years we have developed styles, ideas, clichés; dropped them, developed others, and squeezed two hundred years of evolution into less than one-half the normal architect's period of practice. Some buildings are out of style before they are even occupied. The evolution has not been without its aches and pains. Form has not followed function; it has been allowed to supplant function. The extravagant shape, the exaggerated structure, the flamboyant line—pseudo-traditional has been followed by pseudo-modern. Throughout the world there seems to have been an over-exaggeration of roof form, although in many cases the exaggeration has been the direct result of the client's demand for "something different." The

age of the tail fin has spawned a tail fin architecture.

During this same period theological concepts have been under continuous scrutiny and growth. Conference has followed conference, each influenced by the demands of society, by changing social patterns, by wars and by conflict. If anything has changed any more rapidly than architectural concepts during my own lifetime, it has been theological thought and understanding. In much of the discussion the architect and the artist have become the whipping boys of the conflict. Architects are blamed for decisions leading to exaggerated forms and for constructing expensive monuments. The artist has either been uninvolved, ignored, or irresponsible. There has been no real marriage of art and architecture.

The architects of the Americas have borrowed much from the lands of our forefathers in Central Europe. Perhaps we have been over-enamored by imagination in the use of stone and the genius of the masters of the cathedral. What modern architect can resist standing in awe in the center of almost any cathedral nave marveling at the balance of forces, the sheer genius of holding up tons of stone interlaced with a pattern of light, texture, color, and form?

The affluence of America is not without blame in encouraging the evolution of an architecture based on a borrowed art, an exaggerated budget, amid the conflicts of the industrial age. Anything became possible when we architects rose to the occasion challenged by the building committee chairman to out-produce the architect down the street. I recall one national conference a few years ago when one of my colleagues came out of a \$2,000,000 church shaking his head and saying, "I am almost ashamed to be a Presbyterian."

While this was going on, secular architecture was not without its own aches and pains. As you drive from the airport to the center of any city, you normally do not see anything but bad architecture. If, periodically, there is a creditable building, it is so unrelated to its neighbors that it also takes on the taint of the roadside with a lack of any

real relationship to either man or nature. There have, however, been pioneers in architecture for both secular uses and for religious purposes. We have learned discipline from Mies van der Rohe. We have been challenged by Frank Lloyd Wright. We have been inspired to search for meaningful forms by the Saarinens. We have been humbled by the talents of Schwartz, and only rarely have lived up to our real potential.

Today we are living in a computer age. Most of us, including architects, have never seen an actual computer in use. Yet, I am told that the fourth generation of computer, that is, the fourth improvement, can produce 160,000 answers per second. We need some of these answers. Although we are much in debt to our colleagues in various church building departments for beginning to say clearly, "You must know what you believe before you build," nevertheless, we need more answers. There is a rare architect who is given substantial help by his client by being provided with a fundamental building program. The purposes for which the building is being created are described haphazardly, by untrained people, with ineffectual leadership ability when it comes to program statements. Yet many architects are interested in the design of churches solely because they see the creative spark in the eyes of a group of dedicated committee leaders.

Contrariwise, it is a rare case where a school board really challenges an architect to produce a quality product rather than an economical product. It is, however, a common occurrence where the architect is challenged by a church client with the words, "Do you suppose you could do a church where really will do something for our people who enter it? Make us better people perhaps?"

"Architects believe that physical and social environment can contribute to and influence, the quality of behavior. They believe that environment which presents the least obstacle to the intended activity and in a positive way encourages the activity is the best architecture."

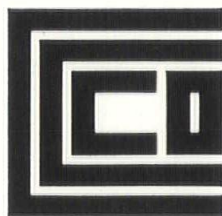
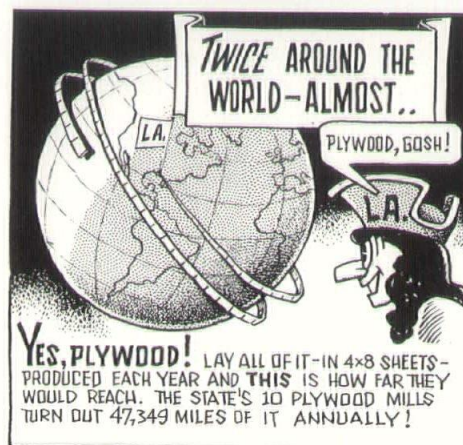
From the evidence of man's earliest history there are significant records to

te that environment has more than
al importance. I need not take the
e to develop the influence of the
outcropping, the hill, the glen,
place." Such places set apart have
ed to influence the developing con-
of man's personal and religious
osophy. The significant work done
recent years in anthropology, sociol-
and psychology builds brick-by-
k, idea-by-idea, the case for archi-
ture. The case cannot be torn down
few minutes by those who become
-engrossed in the multi-use of
e. We long since have passed the
room cabin where sleeping, cook-
washing, and worshipping took
e. The plain fact is that we can
a better job on each in separate
es where the impact of color,
nd, and effect on the senses can be
ded to suit the job to be done.

with no apology that I present the
for the importance of architecture
religious use. We will have signi-
new churches and temples. We
see created new and significant
challenging shapes of sticks and
es. However, we will begin to do
with discipline, with restraint, and
repose. We will learn that as
ks can be placed together in any ex-
erated form, so our discipline calls
placing them together in meaning-
form based on service to mankind
recognition of the human sensitiv-
We will have a better understand-
of the human response and special
characteristics. We will study the
t, secular architecture with new
ght, with new understanding of the
dom offered by new technology.

will see the meaning of the Salk
oratory by Louie Kahn, and under-
d the creative implications of the
rateness of special use and the in-
elationship of space. We will begin
understand that the articles of util-
also can be works of art. This is
a new idea, but in our twentieth-
ury industrialization, we have all
forgotten it. We will begin to un-
tand that works of art can serve to
hasize place and undergird hu-
dignity. When I asked the Chi-
policeman how to get to the Chi-
Civic Center, he replied, "Oh, the
sso is eight blocks down and two
ks to the left." We will learn how
alk to the artist. We will challenge
to accept a responsible position in

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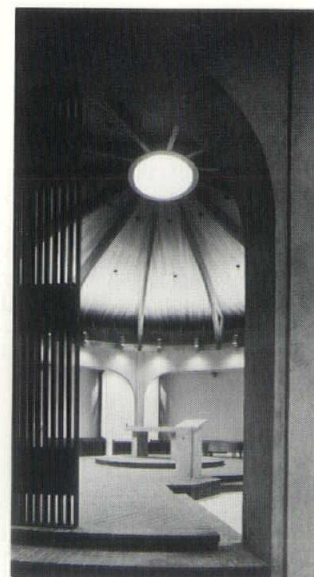
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STICKS AND STONES FOR TOMORROW

the dialogue on the meaning of life, the relationship of art, and the meaning of the environment in which we live.

We Americans are self-conscious about art. We occasionally look at art in museums. As architects, we occasionally succeed in placing a minor piece of art in front of a building, but rarely do we succeed in making art and architecture comfortable with each other. Perhaps we must be patient, or so I have been told by a European friend.

But as we progress in our understanding and appreciation of environment, beauty, appropriateness, and simplicity, we also will have to work diligently on the function of our buildings for religious use. We will be challenged by new educational techniques. We will get a new understanding of the creative spark in each child as we open up new avenues of imagination, personalized instruction, and continuous progress. We will realize that new teaching procedures require new space, but in producing such space, we must make it challenging, appropriate, and harmonious.

It seems appropriate to quote Guild President Ed Sovik, "Architecture for religious use is that architecture which deals with real things in a real way and shuns artificialities, affectations, masks, illusions, deceptions and dissimulations; an architecture that succeeds in being coherent in itself and in building integrity between man and the universe; a structure that is as an agent of goodness by being a servant of men rather than a master and a friend rather than an autonomous object; and serves as an analogy of the holy through its beauty."

Four years ago in a significant seminar, which can in some ways take credit for the three-faith growth of the Guild for Religious Architecture, architects and artists sat down with theologians, psychiatrists, sociologists, and other learned disciplines. The group proposed to analyze our society and the ways its religious buildings can make possible a more meaningful expression of its religious convictions. The participants asked each other, "What kind of people have we in relation to religion in our contemporary American society? What are the forces of today's civilization? Which mold the people and influence their relation to religion? What must be achieved in religious buildings to provide the environment in which contemporary American man can find religious fulfillment?"

Four years later the questions are still relevant and still unanswered.

To my colleagues, I urge a rededication to the undertaking of research that will find the answers. But, even as we search for answers the world and society are changing. There are, however, important trends which are apparent.

Modern man is awakening to the need for better environment. In an affluent society it is not a matter of whether we can afford better buildings or art in our buildings. For the price of one martini per person any American city could afford a major piece of art in its public square every night in the week.

We are beginning to team up to solve problems. Highways, once the province of engineers now are being designed with the help of sociologists,

planners, economists, landscape architects, and architects. Perhaps it is time to sit down with the sociologist and the psychologist in the design of our churches. For, if architecture is to be meaningful to people, a tool for better communities, we must learn how to communicate to people through this medium.

There are going to be new churches. Our country will move ahead with an unprecedented increase in population which will bring about new towns, and new cities, and the changing social responsibility which America will assume will bring about better communities with more opportunities for all. The construction industry must solve the techniques of providing housing at prices people can afford to pay. We will begin to use our land with more conservation instead of letting suburbs and highways gobble it up at 3,000 acres per day. We already are well underway to realizing fully that the environment of our towns and cities has something to do with the quality of the life of the people who live in them. It is up to us to apply the same skills that will lead to a solution of many of our country's major problems to the problem of the architecture of the church. Adequate dedication with the use of new tools, including the computer, can lead us to a solution.

I am confident that we need more architecture, not less; but, more importantly, that we need good architecture—an architecture that will provide for and encourage communication between man and man and between man and God.

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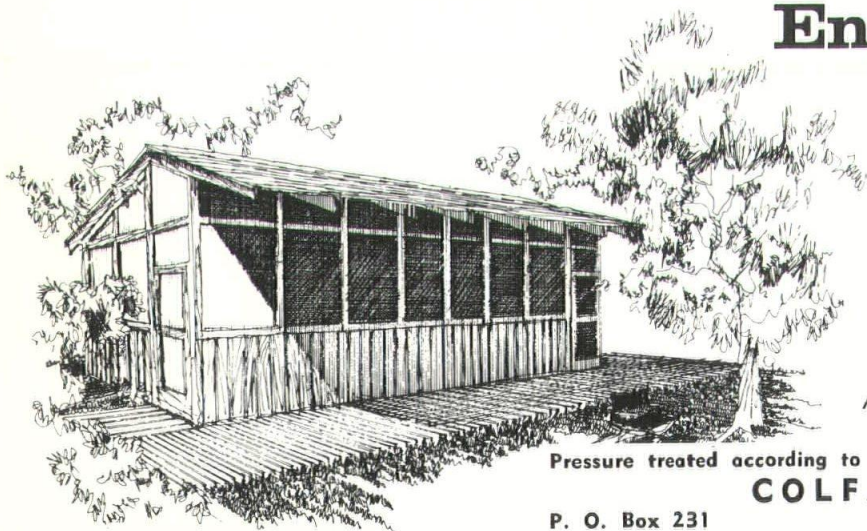
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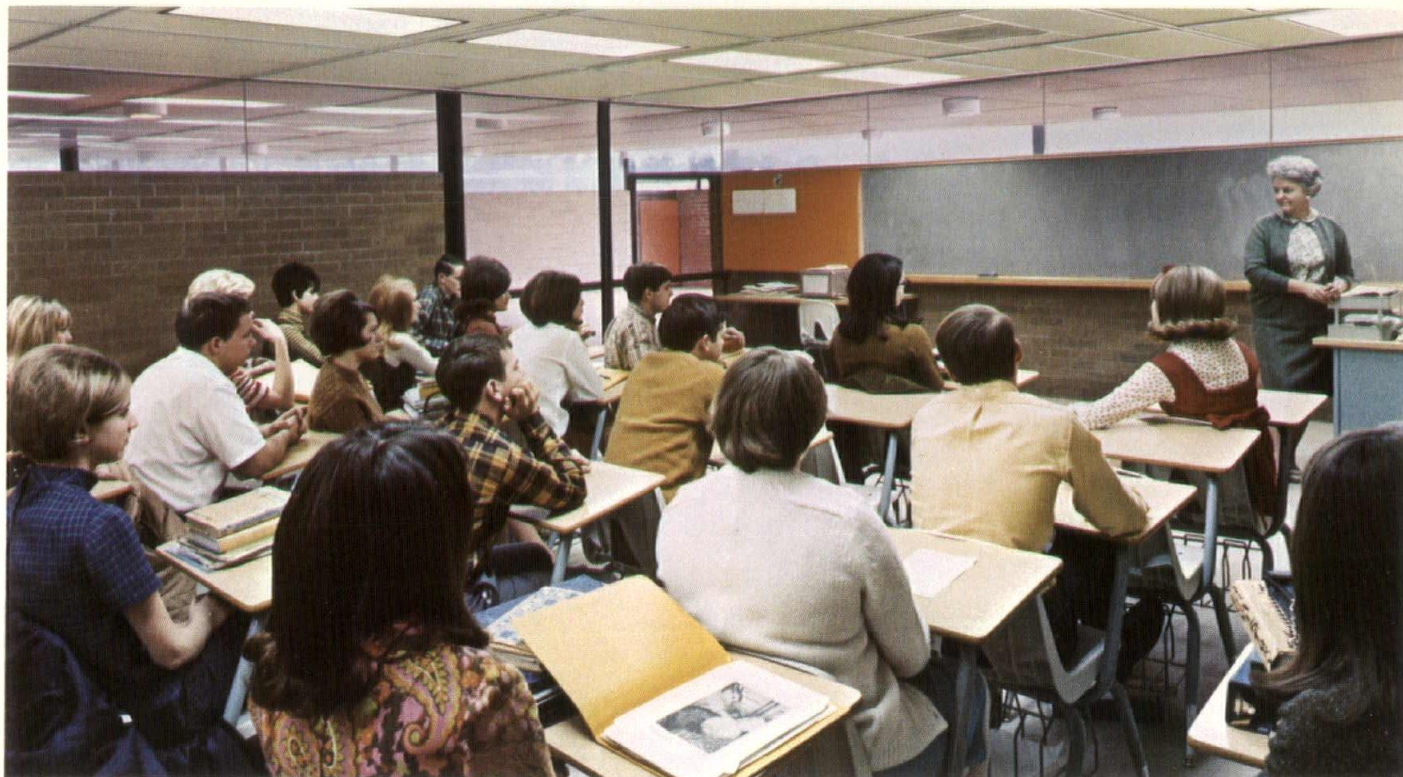
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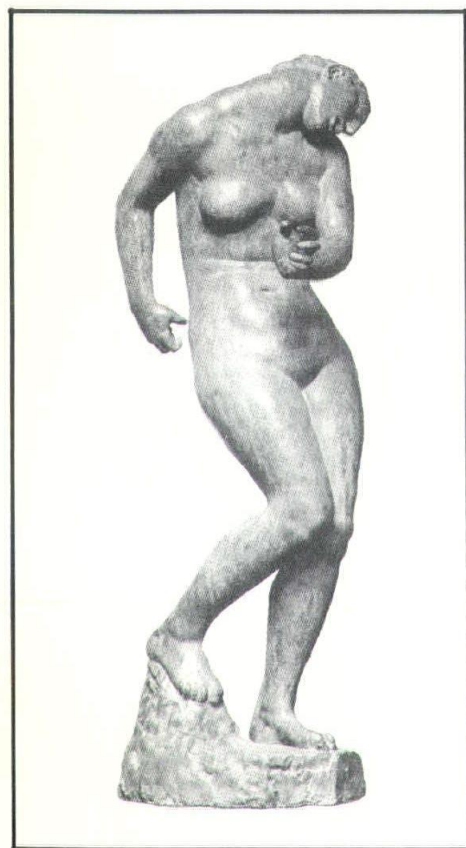
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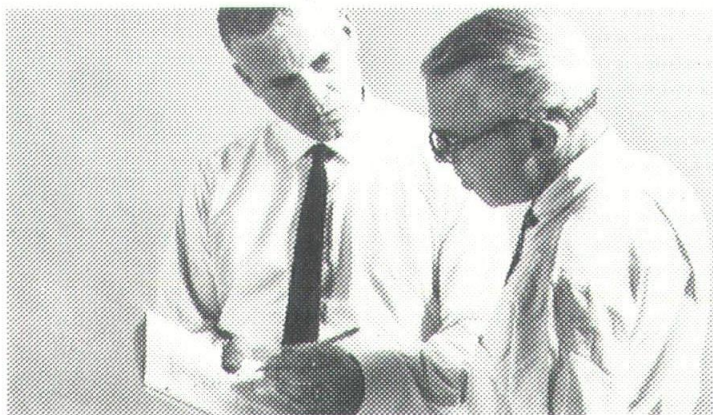


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