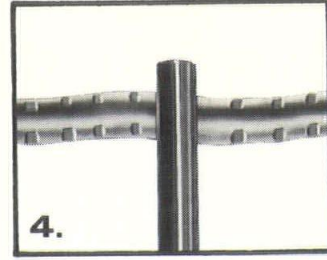
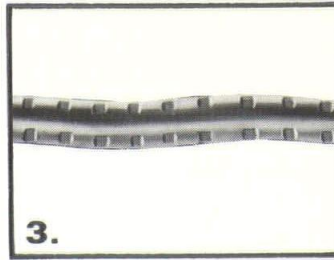
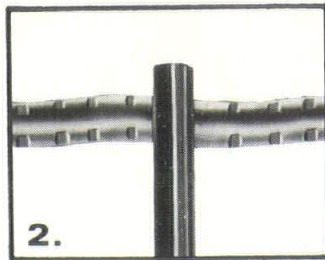
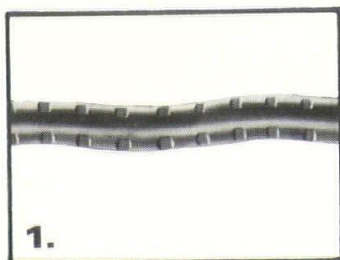


October, 1968

The Louisiana Architect

AMERICAN INSTITUTE
OF
ARCHITECTS
NOV 12 1968
LIBRARY

Shapes Against Chaos



Strongwall's special design grabs hold of mortar four ways for the strongest bond available... with over 300% more gripping power than plain reinforcing. Quality mortar cannot be effective if your reinforcing material doesn't do its job. MidSTATES Strongwall Masonry Reinforcing is engineered to grip mortar better, four ways.

1. Strongwall side rods are knurled on four sides. The rough, indented surface gives better bonding power... better gripping. **2.** Cross bars are welded over side rods as recommended by National Bureau of Standards

and Corps of Engineers allowing mortar to flow around reinforcing. **3.** Side rods are also deformed with a series of 10-degree bends which work together with knurling to give Strongwall its superior grip. **4.** Cross bars extend $\frac{1}{8}$ inch beyond the side rods giving more bonding surface and distributing stresses more evenly across the weld. For full details on MidSTATES STRONGWALL LADDER TYPE MASONRY WALL REINFORCING, send for our illustrated catalog. Truss type reinforcing is also available. Write for complete information.

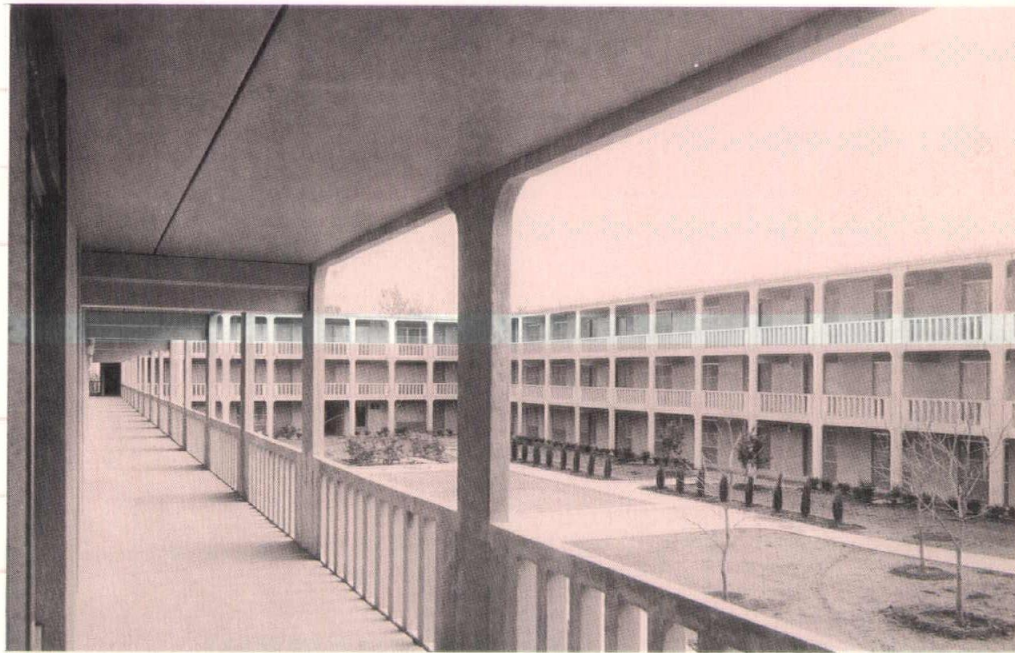
STRONGWALL Reinforcing Grips Masonry Walls Four Ways!

**MIDSTATES
WIRE**

MID-STATES STEEL and WIRE COMPANY / Southwest Branch: Sherman, Texas
Home Offices: Crawfordville, Indiana / Branches in Jacksonville, Fla., Greenville, Miss.

HIGH RISE LOW COST

How can you cut the rising cost of multi-story construction? With **LOADBEARING CONCRETE MASONRY WALLS** and **PRE-CAST ROOF AND FLOOR SYSTEM**, from Louisiana Concrete. A fine example of this High Rise—Low Cost system is the new Century Square apartment complex, in Baton Rouge. How high up is your next project? Check with us about the **CONCRETE MULTI-STORY SYSTEM**. You'll find the cost for going UP isn't HIGH at all.



Wm. C. Ellis—Architect

Wm. J. Mouton—Structural Engineer

Milton J. Womack—General Contractor

LOUISIANA CONCRETE PRODUCTS
INC.

Lake Charles Baton Rouge New Orleans

Custom Aluminum Fabrication

- Special Windows
- Aluminum Door Frames
- Sun Screens
- Decorative Grilles
- Aluminum Flush Doors
- Window Walls
- Curtain Walls

We are at your service . . .
call us for complete design
assistance and preliminary estimates

ALUMAGLASS

CORPORATION

739 S. Clark St. New Orleans, Louisiana
504 - 486-6581

Five reasons

why you will want terrazzo

- 1. Economy**—For Terrazzo, initial cost *without* replacements *plus* minimum upkeep costs over a period of years, usually is less than initial cost *plus* replacements and higher upkeep costs for other types of floors.
- 2. Comfort**—Finished Terrazzo is *easy to walk on*. It is inherently non-slip in nature and provides a safe walkway surface.
- 3. Cleanliness**—Terrazzo has a smooth, jointless surface which *cleans easily*, and thus is sanitary and aseptic. It can be sealed so as to be practically non-absorbent.
- 4. Color and Design**—Terrazzo has warmth and beauty. You may specify *any design* you wish—pictorial or geometric—in virtually *any combination of colors*.
- 5. Dependable Installation**—This Association's objective is to see that your Terrazzo installations turn out *exactly as you want them*.

American Tile & Terrazzo Co.
3011 - 37th St.
Phone 834-0290
Metairie, La.

D & L Terrazzo Co., Inc.
2451 Law St.
Phone WH 3-3389
New Orleans, La.

Venitian Terrazzo Co.
2430 Royal St.
Phone 947-7332
New Orleans, La.

Dinon Terrazzo & Tile Co.
709 South Gayoso
Phone 822-2970
New Orleans, La.

Gremillion Terrazzo Co., Inc.
15605 Airline Highway
Phone 937-1278
Baton Rouge, La.

Watson Terrazzo Corp.
8450 S. Choctaw Drive
Phone 926-7395
Baton Rouge, La. 70815

Kreig Bros. Terrazzo Co.
P. O. Drawer "P"
Phone 234-9677
Lafayette, La.

Barney Core Terrazzo
P. O. Box 681
Phone Folsom 796-3893
Covington, La.

LOUISIANA
TERRAZZO
CONTRACTORS
ASSOCIATION,
INC.

1440 Sherwood Forest Blvd.

Baton Rouge, La. 70815

The Louisiana Architect

Volume VII
Number 10

THE LOUISIANA ARCHITECT, Official Journal of the Louisiana Architects Association of the American Institute of Architects, is owned by the Louisiana Architects Association, not for profit, and is published monthly, Suite 200, Jack Tar Capitol House Hotel, Baton Rouge, La., telephone 348-4331. Editorial contributions are welcome but publication cannot be guaranteed. Opinions expressed by contributors are not necessarily those of the Editor or the Louisiana Architects Association. Editorial material may be freely reprinted by other official AIA publications, provided full credit is given to the author and to the LOUISIANA ARCHITECT for prior use.

LAA OFFICERS AND BOARD

Howard C. Sherman, President; T. Clayton Smith, Secretary-Treasurer; Donald J. Breaux, Vice President; Ernest E. Verges, Vice President; George M. Leake, Past President; Phares A. Frantz, Perry L. Brown, Daniel P. Sandifer, Thilo Steinschulte, Robert E. Barras, James J. Cochran, Clyde M. Webb, Fernand T. Picou, Kenneth B. Campbell, Clifton C. Lasseigne, Jr., John A. Walker, J. Buchanan Blitch, Stewart S. Farnet, Piet A. Kessels, Murvan M. (Scotty) Maxwell, Stanley W. Muller, Dick Thevenot, Executive Director; Glenda McClanahan, Secretary.

John L. Webb, AIA, Editorial Advisor

Dick Thevenot, Editor

Myron Tassin, Associate Editor

Louisiana Architects Assn., Publisher

John Schaeffer, Art Director

Printed by PIKE BURDEN PRINTING, INC.

SELFISHNESS

By T. CLAYTON SMITH, A.I.A.

Architects should be selfish. On the face of it this sounds like an odd statement as we are taught from early childhood to share with others and to be considerate to the wants and needs of others.

Upon investigation we find that the two are not at all incompatible. First in order to share with others we must have something to share, a portion of nothing is nothing. For the past eight to ten years, architects have shared their knowledge and services to such an increasing degree that profits have shrunk alarmingly and the selfless architect has retained a smaller and smaller portion for himself. This must stop.

It is imperative that the architect increase his fees to give himself a larger share of the results of his work and his service. By being selfish and increasing his share the architect will be in a position to do more for his family, religion, profession and community.

The architect should also be selfish with his time. Instead of spreading himself thin by taking up every cause and committee that comes along, he should share his time only with those that can accomplish some lasting good for the community in which he lives.

In politics the architect should be extremely selfish. He should share his efforts and work only for candidates who are truly dynamic leaders and men of wisdom. He should expend his effort on regulatory boards that directly affect the construction business and other fields where architecture should be the moving force.

The architect should be selfish in his practice. Certainly a share of his creative ability should go to upgrading society, but the major portion should go to his client. Satisfied clients bring more clients and more clients provide the largess to be shared in the first place.

Therefore, let us resolve to be more selfish in order that we may be better Architects and better citizens.

IN THIS ISSUE

Convention Report	6
Lens Capps	8
Desmond Sketch	10
Honor Award	12
Shapes Against Chaos	14

EDITORIAL AND ADVERTISING CONSULTANTS

Piet Kessels, AIA, Chairman

J. Buchannan Blitch, AIA	•	Morton A. Bernstein, AIA
Francis Kalmbach, AIA	•	Pierce M. Meleton, AIA
C. E. Newman, AIA	•	Hugh G. Parker, Jr., AIA
Gus G. Quinn, Jr., AIA	•	Thilo Steinschulte, AIA

CONVENTION

USL STUDENTS WIN THREE AWARDS

The eight LAA Chapter Presidents judged USL projects as winners of all three student awards conferred at the LAA Convention.

Selections were as follows:

Third Choice—Winner of a \$25.00 savings bond.

Exhibit No. 4

Agusto Quinones — University of Southwestern Louisiana.

COMMENT:

Orderly arrangement in crowded urban surroundings—Interesting.

Second Choice — Winner of a \$50.00 savings bond.

Exhibit No. 5

Lindrea L. Sealy—University of Southwestern Louisiana.

COMMENT:

Most imaginative concept and believe it would work.

First Choice—Winner of a \$100.00 savings bond and the rotating plaque for his school.

Exhibit No. 7

John A. Chrestia—University of Southwestern Louisiana.

COMMENT:

The choice of site is significant as a manifestation of the true involvement of the student in the social problems of our time.

STUDENT JURY PICKS GLANKLER AND BROADWELL PROJECT

A student jury selected the following Honor Award entry as recipient of its design award:

STUDENT JURY DESIGN AWARD

A weekend retreat for Mr. and Mrs. R. B. Neblett

Glankler & Broadwell, Architects
Central Louisiana Chapter

COMMENT:

"Good to see work that demonstrates the beauty of simplicity and the physical accomplishment of a valid design approach."

HONOR AWARD WINNERS

The Honor Award jury, whose members included Rex Allen, FAIA; Archibald Rogers, FAIA and Convention Chairman J. Buchanan Blich selected four Honor Awards at the three-day confab.

Honor Awards Chairman Ernest E. Verges announces the winners and the jury comments as follows:

Coastal Chapter, Exhibit No. 4

A recreational development for Peltier Municipal Park, Thibodeaux, La.

Picou & Gossen, Architects, Thibodeaux, La.

COMMENT:

Gracefully simple and economical.

Just the right touch for recreational use.

Baton Rouge Chapter, Exhibit No. 11

The Arlington Townhouse Apartments, Baton Rouge, La.

Claus & Claus, Architects, Baton Rouge, La.

COMMENT:

A handsome building, well proportioned and simple. Exterior reflects quiet dignity and sophistication without ostentatious detailing.

Central Louisiana Chapter, Exhibit No. 18

A weekend retreat for Mr. and Mrs. R. B. Neblett, Chambers, La.

Glankler & Broadwell, Architects, Alexandria, La.

COMMENT:

Crisp, beautifully disciplined solution, contemporary in concept with excellent respect for regional considerations and traditions. Very warm and secluded expression.

Baton Rouge Chapter, Exhibit No. 2

D. C. Reeves Elementary School, Ponchatoula, La.

Desmond-Miremont-Burks, Architects, Baton Rouge, La.

COMMENT:

A simple straightforward solution respecting the site and creating interesting spaces, both exterior and interior.

250 REPORT



LA officers for the coming year pose with Al Capp, second from left. Left to right are: Max Heinberg, president, member of the Alexandria firm of Barron, Heinberg and Brocato; Capp; Murff O'Neal, vice president, member of the firm of Heiner, Morgan and O'Neal, Shreveport, and Ernest Verges, president. Verges heads his firm in New Orleans. Secretary-Treasurer 'Skipper' Post was not in attendance due to illness.

THANKS SPONSORS!

The Louisiana Architects Association is especially grateful to the following firms for their support of the convention as sponsors of various activities:

Riverboat Party Refreshments:

Louisiana Concrete Masonry Association

Irish Coffee:

Baker Manufacturing Company
United States Plywood Corporation

Sunday Convention Breakfast:

Acme Brick Company

Convention Flowers:

Loubat Glassware and Cork Company
Owens-Corning Fiberglas Corporation
Pittsburgh Testing Lab

Exhibitors Luncheon:

Acoustics and Specialties, Inc.
American Metals, Inc.
Cooper-Weir, Inc.
Foster Awning Company
Industrial Signs, Inc.
Insular Products Co.
Johns-Manville
Jolley Elevator Company
Kaiser Aluminum Company
Louisiana Cement Company
The McDougall Company
J. S. Waterman and Co., Inc.

Special Gifts:

Aztec Ceramics Company
Aztec Tile Service, Inc.
Dow Chemical Co.
Georgia-Pacific Corporation
Franklin Printing Co.
New Orleans Blue Print & Supply Co., Inc.
Solari Tile Supply, Inc.
John Worner and Son, Inc.
Woodward Wight & Co., Ltd.

Special Graphics:

S. I. Daigle and Co., Inc.
Portland Cement Association

Exhibitor Cocktail Party:

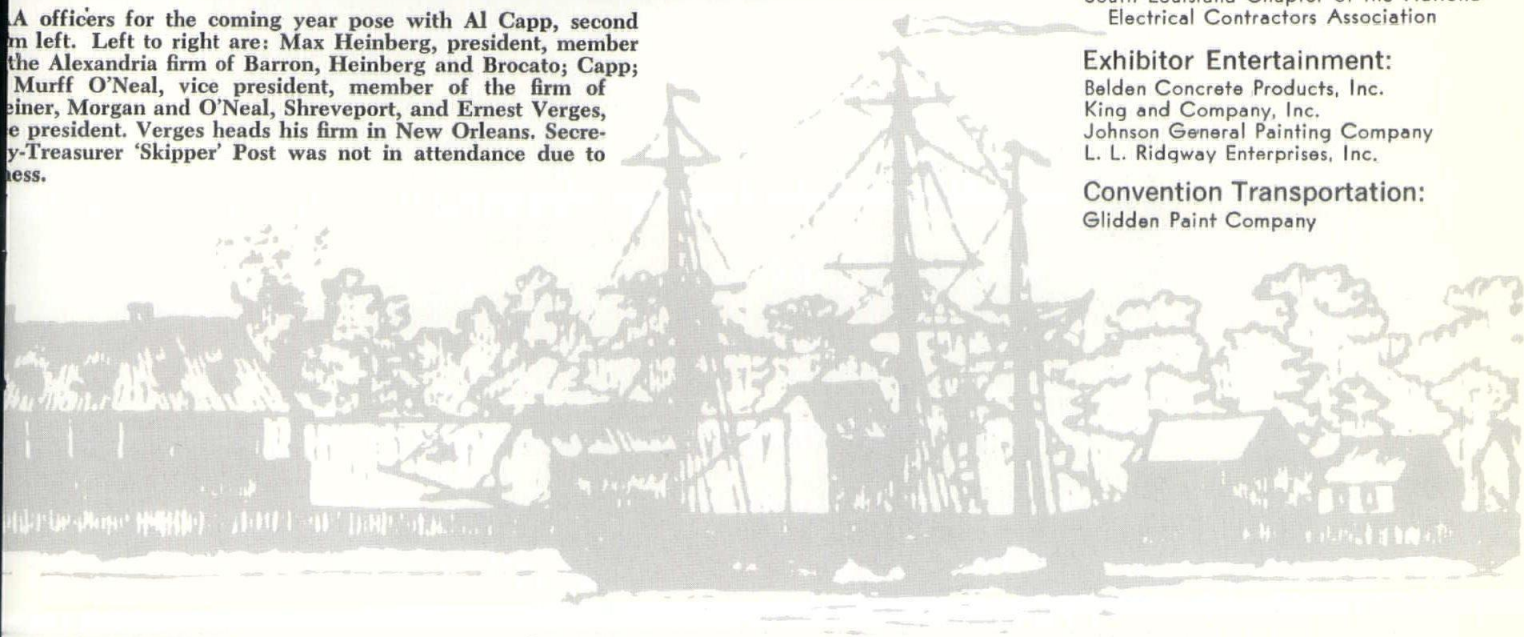
New Orleans Producers Council, Inc.
New Orleans Chapter of the A.G.C.
South Louisiana Chapter of the National
Electrical Contractors Association

Exhibitor Entertainment:

Belden Concrete Products, Inc.
King and Company, Inc.
Johnson General Painting Company
L. L. Ridgway Enterprises, Inc.

Convention Transportation:

Glidden Paint Company



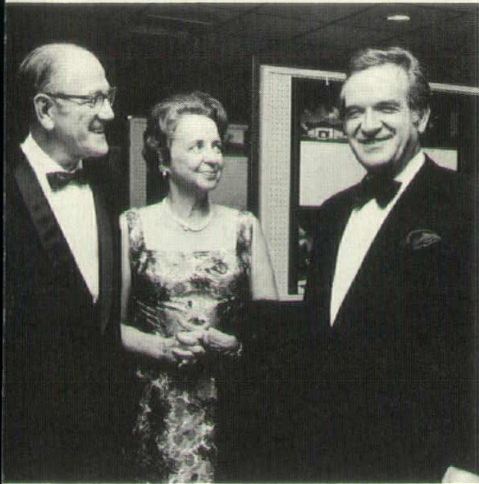
Lens Capps

Vice President-Designate O'Neal and his wife, Arey (Queen Mother), Al Capp, Mrs. Howard Sherman and outgoing L A A President Howard Sherman of Shreveport.



National AIA President-Designate Rex Allen, his wife and Mr. and Mrs. Ernest Verges with Capp (center).





The Heinberg's and Guess Who?



The George Leake's and J. Buchanan Blich's have their turn with L'il Abner's creator.



Exhibit Area

Richard Kellogg, head of the USL Section of Architecture, receives the rotating LAA student plaque from Bill Argus, Jr.







Manresa House

Convent, Louisiana

The building pictured here is one of a campus group, all in an excellent state of preservation. Originally built as Jefferson College as a seat of learning by the successful planters of the river stretch between Baton Rouge and New Orleans, it serves now as Manresa House—a place for Jesuit retreats. In addition to the main dormitory building shown here there is an excellent classical revival President's home, two handsome gate houses, a Victorian Chapel and an excellent classroom building, all of pre-war age.

This building, with its formidable overscaled and somewhat unrefined brick columns, has an unreal sense of presence, particularly when seen from the river road as it emerges ship-like on a foggy morning. This feeling of presence is heightened as one moves around amongst its giant columns.

The Jesuit Fathers have restored and maintained buildings and grounds in a wonderful state of preservation and improvement.

JOHN DESMOND, FAIA

The Arlington Townhouse Apartment

BATON ROUGE, LOUISIANA

TECHNICAL DATA

The structural system used is wood frame of residential caliber.

Exterior materials include brick on the lower story and stucco and wood panels on the upper stories. Balcony and stair rails, sun screens, and other exposed wood are natural redwood. Roof surface is asphalt shingles.

Interiors have carpets throughout, ceramic tile baths, prefabricated built-in kitchen cabinets, natural finish cypress woodwork and fully soundproof gypsum board partitions.

Appliances include refrigerator-freezer, dishwasher-disposals, and range-oven-hood.

Each unit has individual electric central heat and air conditioning of the split system type.

PROGRAM

To place the maximum number of units on a small site in order to justify the high land cost and to provide the amount of parking required by very strict local zoning laws.

To design a plush, yet maintenance-free building at a low cost, in order to secure a revenue-producing investment.

To produce a contemporary design that will appeal to a local rental market which, by custom, leans towards more traditional architecture.

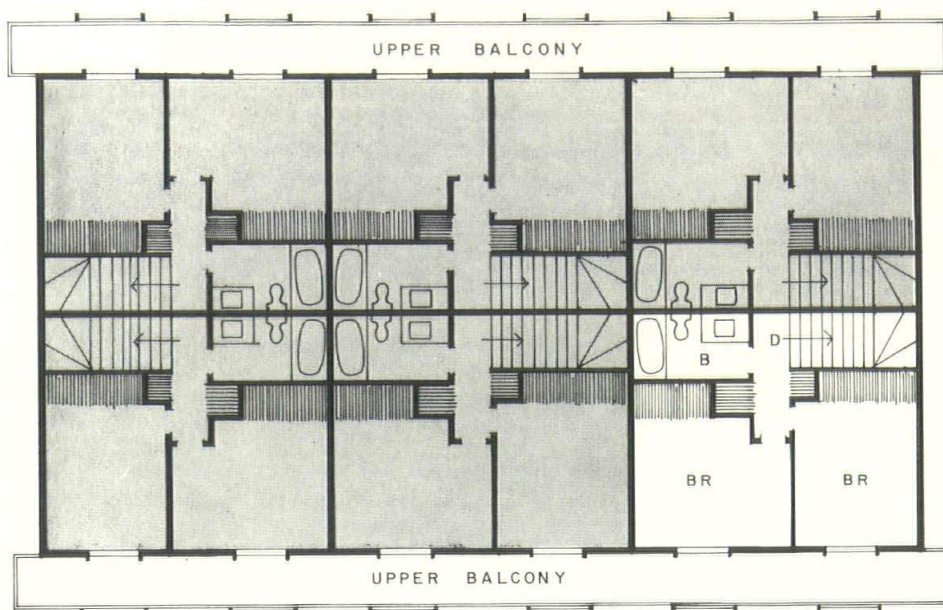
SOLUTION

The income-oriented program called for a maximum number of units and amount of square footage. This suggested a three-story solution. Since prospective tenants consider third floor apartments without elevator service undesirable, the concept of a three-story structure that functions as a two-story building developed. This was accomplished by placing townhouses on the second floor level, thereby giving the townhouse tenants the psychological feeling of living on the "second story." Building orientation and circulation patterns were schematically developed to assure maximum privacy and to take advantage of the natural beauty at the rear of the lot.

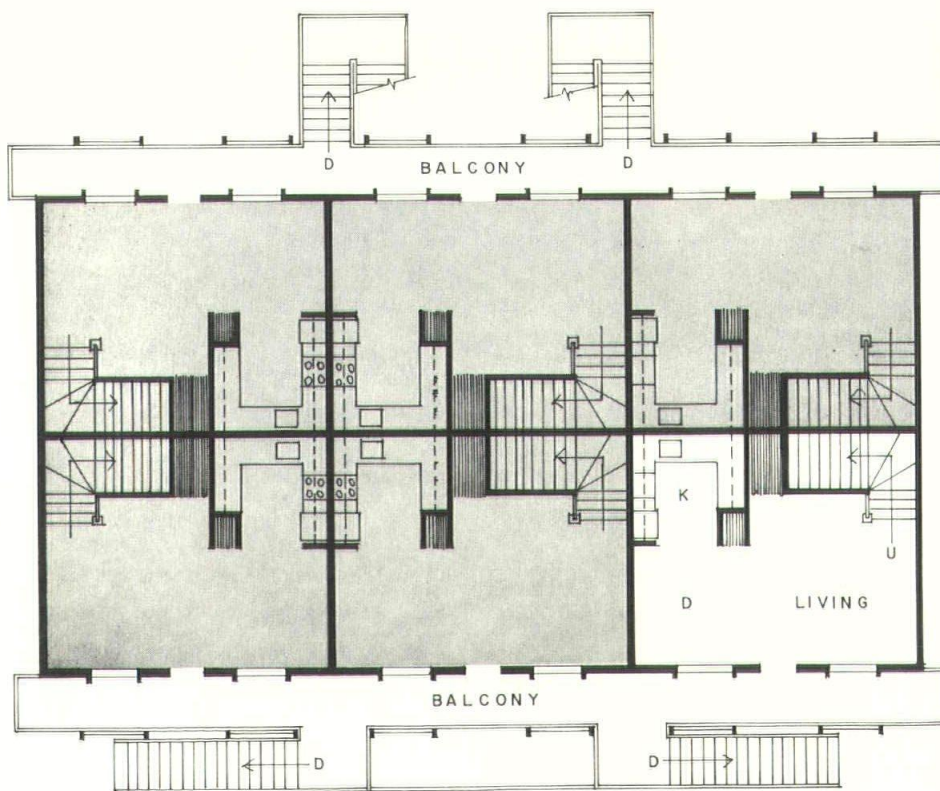
The massing of the building and the selection of materials was the result of a desire to visually express the different types of living units within. A massive base of brick contains the flats. Tall screens and the emphasis on verticality in the treatment of the surfaces of the upper walls express the lofty spirit of the townhouses.

The screens in front of the windows were developed to provide visual screening in a densely populated neighborhood and to provide, along with the large roof overhangs, protection from rain and the east-west sun exposure. This functional requirement was designed into an abstract expression of the traditional galleries characteristic of the shuttered houses typical of the region.

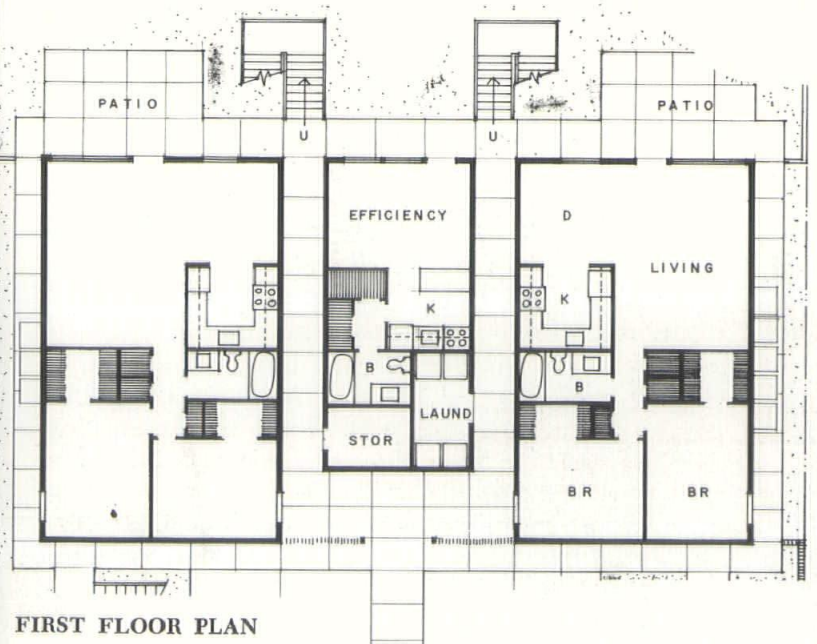
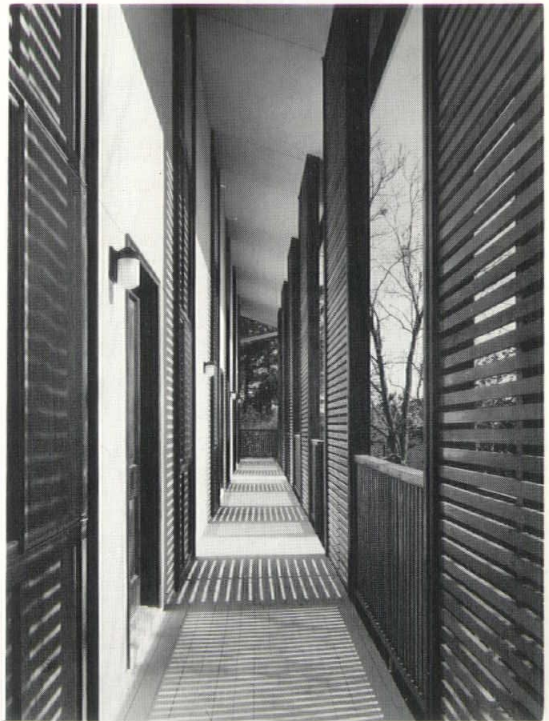
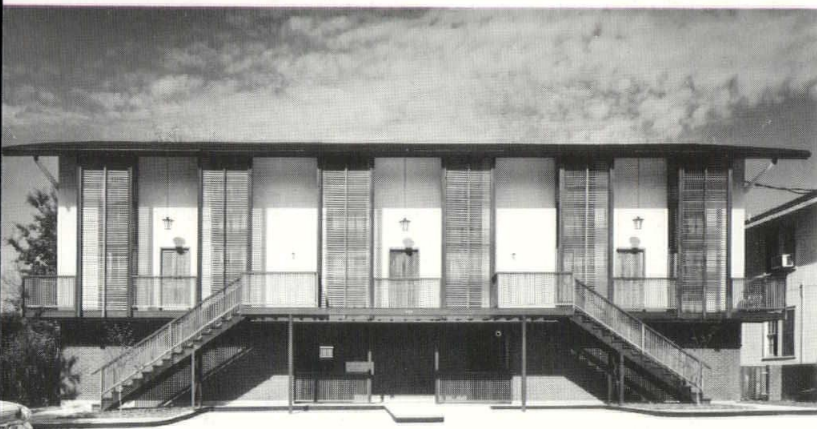
Jury's Comment: A handsome building, well proportioned and simple. Exterior reflects quiet dignity and sophistication without ostentatious detailing.



THIRD FLOOR PLAN



SECOND FLOOR PLAN

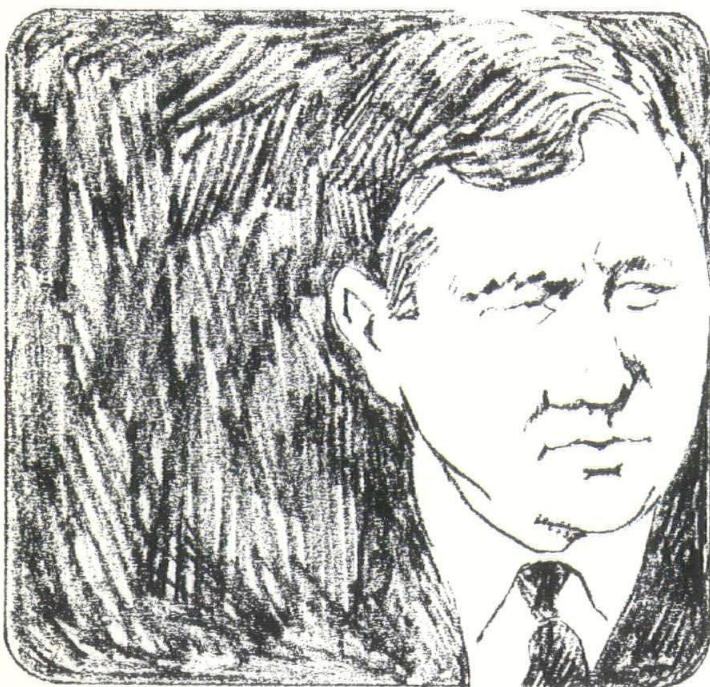


FIRST FLOOR PLAN

BRIEF DESCRIPTION

This nine unit apartment building consists of a combination of apartments and townhouses, having three flats on the ground floor level and six townhouses starting on the second floor level. The site measures 82' x 120' depth and is located in a densely populated neighborhood.

The building contains 9,040 sq. ft. and 95,360 cubic feet constructed at a total cost of \$98,000.00 Unit costs are \$10.84 per square foot and \$1.03 per cubic foot.



Shapes Against Chaos

By DR. ALBERT BUSH-BROWN, President of the Rhode Island School of Design

There are two kinds of order: the order of Nature and the order of Intellect. We can live happily with either one only if the order is not excessive in its demands. The pastoral scene nourishes our spirit; the tempest disrupts us and our artifacts. There are tempests of the intellect also, and they impose upon us a government or an environment no man can tolerate happily. The order of the intellect is not nature's order, but nature regulated: a formula for gravitation, not a star falling; a garden, not a swamp; a house, not a cave. Where the two orders conflict and do not nourish each other, disorder results. Harmony is an act of heart. The poetic act, Robert Frost suggests, is to put up shapes against chaos.

Our English and American forefathers sensed all this in two images. Wordsworth and Thoreau, for example, referred to the Machine in the Garden, and worried about the railroad and the factory's incursions upon the countryside. Keats asked of the Grecian urn

"What little town by river or sea-shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?"

Later, at the time of the St. Louis Exposition of 1904, Henry Adams would also worry about the two kinds of order. In *The Education of Henry Adams*, he developed the image of the medieval Virgin as the goddess now displaced by the new source of energy and value, the Dynamo; he regretted that the Dynamo had displaced the Virgin, but he recognized the Dynamo as the ascendant power.

We live in a world and a time when the Machine, the Dynamo, overshadows the Garden for most of our

population. Our cities are more the result of the contest between two unsatisfactory orders — a Central Park holding out against commercial Manhattan — than the result of an order built by Imagination, which is Intellect's neglected faculty.

We need at this moment wholly new cities, rather than mere extensions of existing cities, and we need to revitalize our old ones. To build new cities and to rebuild old cities are difficult, slow tasks, and we know little about them. It is not a matter, we have learned, of carving 40,000 miles of new superhighways. It is not a matter, we are learning, of wholesale demolition and renewal. It is not a matter, we shall learn, of building a new cultural and civic center.

For all of those answers beg the question of why men gather in cities, remote from the Order of Nature, surrounded by the Machine imperfectly used. Is it not because cities give men maximum choice in satisfactions? Given that as an ideal for urban order, we must require that our new cities countenance more of our needs than they have.

If you follow the conferences on urban crisis around the country, you will find that you travel a mixed terrain. Who is responsible for disorder in environment? The critics say that Architects make much of it themselves; Architects point to engineers and contractors, sometimes even to clients; clients point to bankers and politicians. Then, having gone round-robin, they quit the halls on two happy thoughts: that newspapers, magazines and television ought to go out on crusade and, indeed, everything would be better if only education were better. Thus, in conference after conference, like little boys, we swing the cat by its

tail, just to see whether it will land in some new and sportive fashion.

Incipient in all things is the possibility of splendor and of tragedy. John Chamberlain combs scrap heaps and junk piles for the fenders and bumpers in his sculpture. Lee Bontecou tears and ages canvas so that it would disgrace a yacht, but not her sculpture. Stankiewicz is neither the first nor last to find in twisted, rusted, discarded iron scrap possibilities for the wonderful. What is ugly depends on context. The wing of a black bot fly, horrid on a horse's flank, is a wonderful world of pattern, seen through a microscope. Robert Indiana, in his wonderful series, *The American Dream*, makes of the pinball machine a fascinating design and, simultaneously, a mockery of that dream. "Jack," "Juke," "Eat," in red, white and blue, say his signs in which the entire American Dream has been reduced to flashing neon: STOP, YIELD, SQUEEZE LEFT. Tuingerley, for whom tragedy is always hidden ready to emerge, sets a machine upon a motion that ends in mad gyrations until the system breaks down.

Now, as John Don Passos returns, one generation after his trilogy *USA*, to revisit America, he writes of the turnpike on the Jersey flats, its glorious unfolding of industrial panorama and its capacity for tragedy.

Beauty and banality, the tragedy incipient in the comedy, the wonderful set in the probable — those are the contexts of life and of art.

To visit a seaport city such as Salem, Massachusetts, today, mindful of its ancient religious fervor, especially during the witchcraft hysteria of 1692, its literary giant, Hawthorne, its great Architect and cabinetmaker, McIntyre, its ship-builders, its privateers of the Derbys and Crownshields, who captured British frigates, its inventor, Alexander Graham Bell, and its countless men, before and after Nathaniel Bowditch, who sailed the seas, has provoked more than one visitor to ask what fouled that heritage. Robert Lowell, seeing Salem today, doubted that her heroes originated there.

No one group is responsible for urban banalities. Rather, they are the mark of an entire society. More than is realized, society shapes environment, and it does so, says John Burchard in at least ten ways:

- 1) It defines the *needs and desires*;
- 2) It establishes which *building types* will be erected;
- 3) It prescribes the *materials and structural techniques* that are available;
- 4) It sets the price it *will pay for beauty* and whether economy is more or less admirable than a Picasso sculpture for Chicago;
- 5) It sets the price it *will pay for permanence*, or expandability;
- 6) It restricts the *scope of urban design* and Architecture through fire and hazard laws;
- 7) It may destroy *Architecture and landscape*

through the clean stroke of iconoclasm or by the slower attrition of neglect, obsolescence, changes in land use or altered beliefs;

- 8) Society also affects the *evaluation placed upon tradition* and innovation and whether originality will be sought;
- 9) What is an acceptable *level of skill* is partly set by society;
- and 10) Society prescribes what art many express in the way of religious, and more broadly, *political and social ideas*, eradicating those it does not endorse.

Imagination, the power to make images at the urban scale, is lacking. So fettered is our education by word and number, so numbed is our motivation by profit and expediency that the power to make images, to organize something wonderful for people's enjoyment, is desiccated.

We know less about imagination than our technical prowess in astronautics would suggest. Even those most skilled in imagining seldom have Shakespeare's insight into its process. So much emotion and power surcharge imagination as to make it delude artists as to its origin.

The conditions for creative imagination, especially in the urban scale are paradoxical. Nothing is more exasperating than to find one's mind flying aimlessly, hovering without alighting over an empty canvas, drawing board, or manuscript; yet, by starting, in some way, at some place, one can act oneself into the task. A willingness to avoid the trite and the obvious is surely a condition of the innovative act of imagination. Consequently, there must be detachment from forms as they exist or are known. Detachment forces exploration of one's own individuality, usually in fragments, but it also forces attention to the possibilities of committing oneself to construct something to replace the conventional. There is urgency, even passion in the commitment; there is restraint in it also, a respect for technique, for materials and for the form of art itself which chastens raw power. For the form of the painting or tapestry or poem or art makes its own demands of rhythmical and symbolical requirements, and creative work then passes from impulse to development, where the object begs to be completed in its own terms. The creative, imaginative process, begun, makes the creator subside.

The poet Yeats asked,

"O body swayed to music, O brightening glance
How can we know the dancer from the dance?"

To become detached, the better to explore one's own individuality, is not some plea to withdraw to the immature, irreality of a rural retreat or urban colony. Many artists and hangers-on, especially young ones today, gather in groups in great cities. There, in clusters that close out the uninitiated, the insiders share one another's images. They generate an illusory spontaneity but ignore contemporary intellectual, social and technological reality.

Shapes Against Chaos ■ Continued

In an age whose dominant value is pragmatic and whose chief achievement is an intricate technological order, special courage is required to face the scarred landscape, the tawdry cities, the hard rhythms of commerce, and the fantastic disclosures of science. For some artists, courage may lead them to declare an inner world far different from the urban one. That is Lawrence Ferlinghetti's interpretation of the "moonmad swans" and "trapped egrets" of Morris Graves.

But such is the courage of the artist, such are his idealism and his essential toughness, that artists will respond with more than protest, more than retreat.

Nothing is easier in turbulent times than to despair. No one can doubt that these times are disturbing. The Vietnamese War has become increasingly difficult to defend as a course of action. Urban violence and crime have destroyed large sections of cities and defied legal and military action. Inflation mounts. Revenues from taxation are directed to the Pentagon (70 billion dollars requested). And both facts, inflation and taxation of individuals and corporations, hurt those private schools, colleges, libraries and hospitals whose service to the public demands upon gifts and fees. Now, across the land, some public school teachers have been striking. For a few dollars a person a year, some cities run the risk of ruining the profession of teacher and the instruction public schools offer. Indeed, there is much to be troubled about.

What we are seeing now are disruptions attendant upon continuing commitments. The disruptions may even worsen; surely, they will change their nature again, just as the emphasis has already changed from social security, medical care and unemployment compensation to civil rights, the right to work, and urban housing. Such changes are responses to the demands a growing citizenry make to participate in a system of commitments.

If we look past the headlines and television reports, we can see those commitments at work. They are stated in all the national documents that declare our freedoms, rights and obligations. Those are not in dispute as ideals. The contentious matters are the means and the pace for gaining them. The headlines are not apt to carry messages about the continuing commitments.

Here are the headlines I gathered this summer.

In Columbus, Indiana, the President of the Cummins Engineering Company, decided that his city should improve its public Architecture and gain fine paintings and sculpture in its buildings. He offered to pay the Architectural fees of any Architects chosen from among five or six distinguished candidates selected by a professional panel. The School Board, a church and a library agreed to the arrangement. Through Mr. J. Irwin Miller's instrument, the work of Saarinen, Barnes and other Architects now graces Columbus, Indiana.

Last week, in New York, a group of national in-

surance companies agreed to lend several hundred million dollars to the United States government by underwriting the high-risk, low-yield mortgages the Federal Housing Authority requires to subsidize public housing.

A month ago, when the cities stood in curfew, one thousand leaders of finance, industry, and labor met in Washington and agreed to a charter. Led by Andrew Heiskell, David Rockefeller, Walter Reuther, Henry Ford and others, the conference, which was called "The Urban Coalition," sent Congress a strong statement supporting the right to work and the right to a guaranteed income. They pledged themselves to address the problems of poverty directly by finding or developing jobs and organizing educational opportunities for those job-holders.

Three weeks ago, in New York City, Roger Stevens, Chairman of the National Council on the Arts, completed a complicated real estate purchase that will convert several large loft buildings into studios and apartments which artists and musicians can rent.

In August, as a result of skillful work by William Hartman, partner in charge of Skidmore, Owings and Merrill in Chicago, that City dedicated a colossal statue designed by Picasso, and the work now stands in the new Civic Plaza beside City Hall.

Walter Netsch of that same architectural firm in Chicago completed the new Art and Architecture Building for the University Circle campus of the University of Illinois.

Boston dedicated its new City Hall, the brave and happy result of a national competition.

And there were many other acts of commitment, and they occurred in opera at Newport, in theater at Stratford and Minneapolis, in dance at New London, in symphonies in Boston and the Berkshires, in painting in New York, and in the lesser rooms where directors and trustees meet. Not all of the commitment occurred on the busy screens of the cinerama at Montreal. It occurred in those places where people loved the city and wanted the city because the city, they saw, holds a promise of being, itself, a work of art.

A city regarded as art offers many levels of enjoyment. Intellectual satisfactions lie in knowing a city in process, sensing its tempo as it awakens in the morning, beds down at night; in knowing the financial exchange at Wall Street; in following the movement of ship, train and truck in New Orleans; in attending opera in Milan; in studying at Yale or Harvard or Oxford or Cambridge; in seeking fine wines and food in Paris or Vienna; in following international destiny at the United Nations Headquarters.

For men, who are always in search of their own uniqueness and in quest of allegiance with other men, a city affords opportunities for retreat and membership. There are places of tranquility in the heart of a Parisian park as much as in the Bibliothèque Nationale or a London



Shapes Against Chaos ■ Continued

Club. There are places to witness spectacles, organized annual ones like the Palio in Siena and the Mardi Gras at New Orleans, daily ones like the mass at St. Peter's and the changing of the guards at Whitehall, and there is the incidental pageantry provided by gondolas at Venice and the warping of a ship into LeHavre.

Memory serves us. Part of an educated delight in cities lies in repeopling the Piazza della Signoria at the moment Savonarola climbed his pyre. We recall the Hippodrome, long buried, where Byzantium's Justinian and his scheming Theodora pitted bears and men. Romantic sentiment places a Juliet upon each balcony in Verona. History marks the door where Luther nailed his theses, stains the pavement where the Archbishop fell, cuts the path Christ trod to Calvary. The intellect loves history;

sad indeed is the city that has destroyed its heritage. Conservation, preservation and restoration are necessary to cities.

By far the most immediate appeal of cities arrives through the senses, particularly sight. The eye records strong images: nuns' hats spread like windmills before Amiens Cathedral; baskets of vegetables at Les Halles in Paris; searchlights playing over war-time London; Manhattan under a full moon seen from the air above the Hudson; Bessemer converters setting Pittsburgh's night aglow; the thousand-foot drop to the Urabamba River from Machu Picchu; the sun striking Copacabana Beach through thunderheads.

A sophisticated eye records such sights as part of the greater urban vessel: the network of urban spaces. The

There's nothing new or exciting about brick schoolhouses...



except... Double Wall Systems by Acme Brick.

Brick wall outside. Brick wall inside. Put them together and gain double helpings of:

BEAUTY. The color, texture and pattern of interior brick walls create a classroom environment that invites better attendance, better attention.

QUIETNESS. Brick Double Walls provide improved sound control that makes it easier for teachers to teach, easier for students to learn.

ECONOMY. Brick placed back-to-back provide superior insulative qualities that hold down heating/cooling costs. And the more brick you have, the less work there is for the maintenance crew.

PERMANENCE. Brick's warm beauty endures. It's there for everyone to enjoy. Now. And generations from now.

SAVINGS. Construction is simpler because you have fewer crafts to coordinate. Faster, too, because the walls are finished when you top them out.

Nothing new about brick schoolhouses? Don't you believe it! Write for literature on Acme Brick Double Wall Systems. Technical assistance is yours for the asking.



new dimensions in building

broad allées in Paris lead to a distant obelisk or Arc de Triomphe; the large enclosed plazas of the Ommayad Mosque in Damascus hold the kneeling worshippers and their rugs. The invitations we receive to move or to remain are a source of the pleasure or displeasure we find in cities.

Special attention is drawn to climaxes within cities: to the gateways, such as ports, terminals, tunnels, bridges, walls and interchanges. Our experience of the city is different if we emerge from a train in the teeming subterranean market under Pennsylvania Station or vault over the Washington Bridge into Manhattan. Approached from the Northeast, Philadelphia draws us along rustic drives bordering Wissahickon Creek to boulevards running beside the Schuylkill River, then to the hill at the Art Museum, whence a formal avenue with classical building flies like an arrow diagonally across the grid to the City Hall at the heart of the plan. The skylines of cities are distinctive, and the memorable ones like New York's Battery, Florence's dome and campanile from the Piazzetta Michelangelo, and Istanbul's dome-crowned profile are indelible. What one sees in its spaces, gateways, skylines, groundlines, and waterlines forms the theater where a city's people act out their urbanity.

Cities, as John Burchard reminds us, also have distinctive sounds. Now, noisy motor scooters and cinquecenti serenade Rome where Baroque fountains splashed and Ceasars spoke and sacred geese honked on the Capitoline Hill. Boats complain as they ply the fog-shrouded Thames. Factory whistle, church bell, and the sirens of police and ambulance have not quite dimmed the murmur of spinning mill or open-air markets. Cities have distinctive tongues, so that we know we have reached Brooklyn, Charleston or Quebec. We recall muezzins' echoing each other from minarets throughout Istanbul, priests' chanting in Burgos Cathedral, impetuous shouts of jostling rickshaw boys in Hong Kong, the primeval silence of burdened porters climbing hills in Cuzco.

Cities have distinctive fragrances and textures. The acrid pall that hangs over Newark has a trenchant power of recall, as have the odors of fish on Commonwealth Pier in Boston, the damp, sour streets in Trastevere, or the fragrant streets where coffee is ground in Stockholm. Touch recalls the chill of Munich's churches in the Spring, the polished toe of St. Peter's statue in the Vatican; feet remember the cobblestones of Antwerp, the brick herringbone walks in Boston, the worn steps at Wells; the blast of freezing wind off Lake Michigan into Chicago, the soft mist that cools Lima; those memories are part of the aesthetic experience of cities.

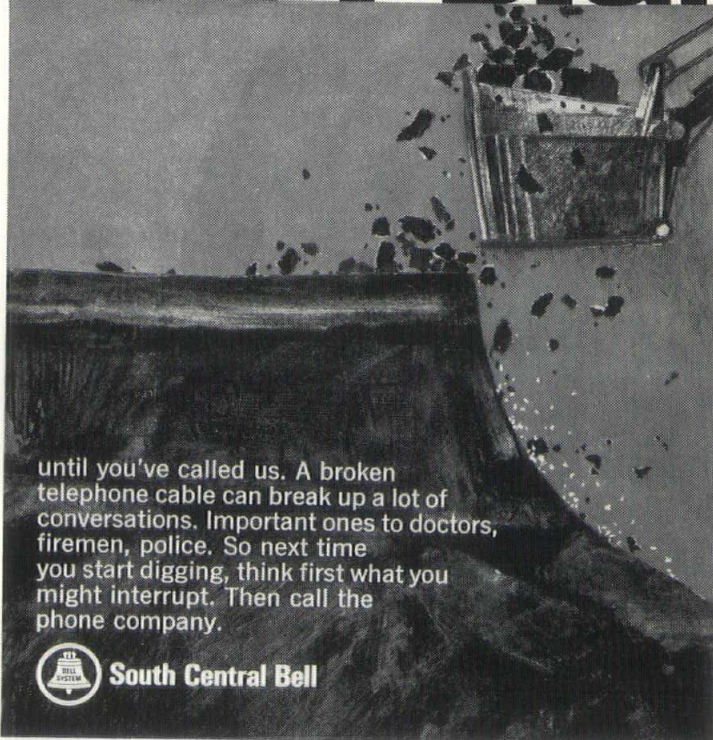
To have a fine city today, people must first want one. There are few signs that we do. Our course, rather, has been to abandon the city, leaving it to immigrant populations who are victims of its decay. The major

restraint against good city building lies in myths about the purposes of a city and the consequent dearth of images for a well-organized, satisfying city where, beyond ease of parking and ease of marketing, the city is cherished because it is a center of justice, a center of education, a center of culture, a center of work and a center of recreation. Too few people today believe that the aesthetic enjoyment of cities is possible. Too few believe that dense, diverse aggregations of people are essential socially and culturally.


Those of us who love cities may regret that fact. Those of us who love cities will plant trees, preserve fine old houses, argue publicly for better city planning, and guide educational and other institutions to teach and build rightly. We shall show the possibility of the wonderful, not the ugly which is probable. Although I regret pessimism, those of us who would rid our cities of ugliness shall not soon shake a public who long ago decided that freedom to trample our land as each sees fit is more important. The hopeful sign is that we shall try, moreover that we shall delight in trying, and that so many of you gathered here to witness your concern, to celebrate the arts, the potential of cities, to prepare yourselves, and to make our will felt. ■

(Reprinted from Ohio Architect)

DON'T DIG!



until you've called us. A broken telephone cable can break up a lot of conversations. Important ones to doctors, firemen, police. So next time you start digging, think first what you might interrupt. Then call the phone company.

 **South Central Bell**

frank lotz miller

Architectural Photography

Member of
Architectural Photographers
Association

1115 Washington Avenue
New Orleans, Louisiana
Telephone TW 5-3680

PORETTE

Seamless - Resilient Flooring

by



Durable — Resilient — Permanent Bond — Infinite Variety —
Design Versatility — Installed only by trained applicators —
Written Unconditional Guarantee — Manufacturing Plant in
Baton Rouge —

Distributed By:

Southern Floor Company, Inc.
822 Neosho St., Baton Rouge, La. 70802
(504) 348-5161

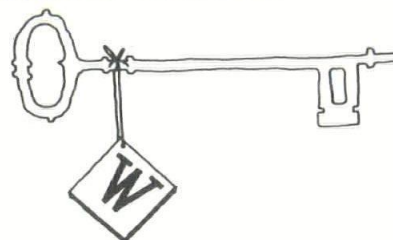
JNO. WORNER & SON, INC.

BUILDERS' HARDWARE



DISTRIBUTORS OF

YALE LOCKS AND HARDWARE
SARGENT LOCKS AND HARDWARE
SCHLAGE LOCKS



401-405 DECATUR STREET • P. O. BOX 2563 • NEW ORLEANS, LA. 70130
PHONE 529-2592

TITAN- ALOY

Why use copper when

TITANALOY

is available at

40% LESS cost?

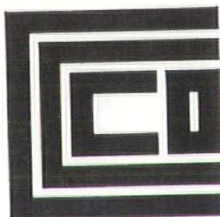
—call or write—

DOUG HARPER

(318) 868-5314

P. O. Box 5202

Shreveport, La. 71105

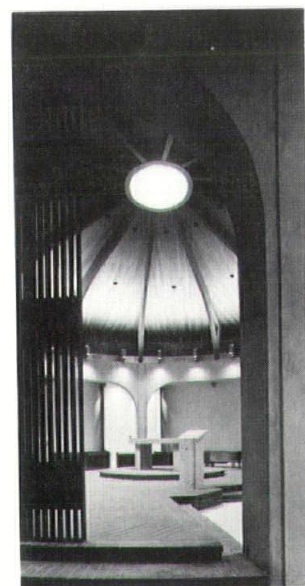


For positive protection against termites and decay, use WOL-MANIZED pressure-treated lumber anywhere wood is near the ground or in contact with masonry—
Get full details from your builder or architect.

CENTRAL CREOSOTING CO., INC.

Route 1, Slaughter, Louisiana
Baton Rouge - 342-9793
Clinton - 683-8297

ARCHITECTURAL PHOTOGRAPHY



DAVE GLEASON

1766 Nicholson Dr.
Phone 342-8989
Baton Rouge, La.

P
R
O
F
E
S
S
I
O
N
A
L
A I A
S
M

pro.fes.sional—adj. 1. of, engaged in, or worthy of the high standards of a profession. (Webster's New World Dictionary).

The high standards observed by AIA architects in relation to the public, to their clients, to their fellow architects and fellow professionals are basic canons which make the practice of architecture worthy of being a profession.

THE LOUISIANA ARCHITECT
Suite 200 — Capitol House Hotel
Baton Rouge, Louisiana 70821
— Address Correction Requested —

Mr. George E. Pettengill, Librarian
The American Institute of Architects
1735 New York Avenue N.W.
Washington, D. C. 20006

BULK RATE
U. S. POSTAGE
PAID
Baton Rouge, La.
Permit No. 389



**CHURCH
IN
NEW MEXICO**

**LAMINATED
IN
LOUISIANA**

ST. PAUL METHODIST CHURCH
Las Cruces, New Mexico

Project Architect: **WILLIAM D. BOYD &
ASSOCIATES**
El Paso, Texas

Architect: **NESMITH LANE & ASSOCIATES**
El Paso, Texas

COCO

RONALD A. COCO, LAMINATING DIVISION
P. O. BOX 73864 • SCOTLANDVILLE BRANCH • BATON ROUGE, LA. 70807