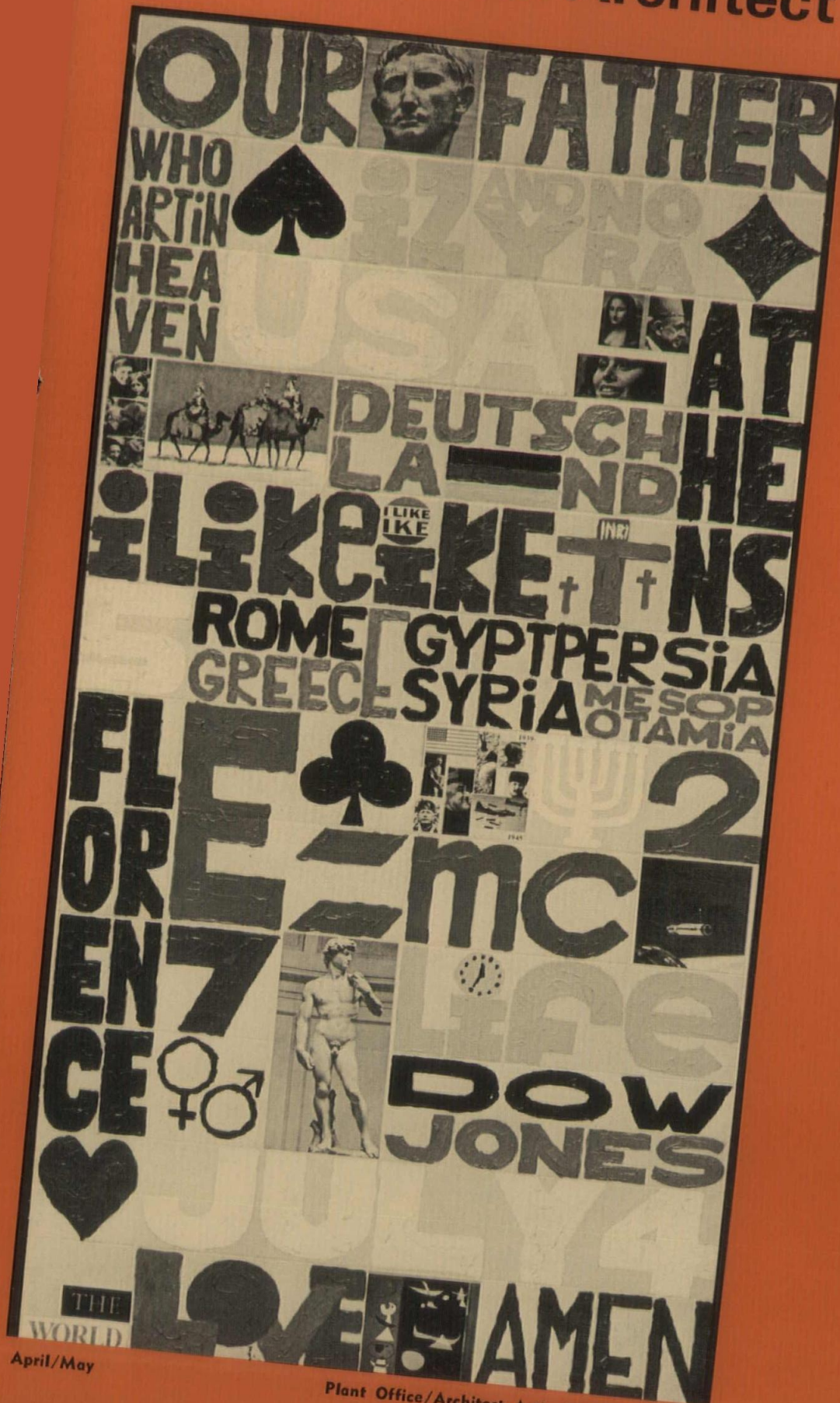


The Louisiana Architect



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Plant Office/Architect Artist/Pollution in La.
Design in Wood/Clients and Fees

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What can I do...

ABOUT ENVIRONMENTAL POLLUTION

1. Don't use colored facial tissues, paper towels, or toilet paper. The paper dissolves properly in water, but the dye lingers on.
2. If you accumulate coat hangars, don't junk them; return them to the cleaner. Boycott a cleaner who won't accept them.
3. Don't buy non-returnable containers. Hold aluminum-can purchases to a minimum.
4. If you smoke filter-tip cigarettes, don't flush them down the john. They'll ruin your plumbing and clog up pumps at the sewage treatment plant. They're practically indestructible. Put them in the garbage.
5. Stop littering. Now. If you see a litterer, object very politely ("Excuse me, sir, I think you dropped something").
6. If you're a home gardener, make sure fertilizer is worked deep into the soil — don't hose it off into the water system. Phosphates (a key ingredient) cause lake and river algae to proliferate wildly.
7. When you see a junked car, report it to your local Sanitation Department. If they don't care, scream till someone does.
8. Burning leaves or garbage is already illegal in many towns. Don't do it. Dispose of it some other way.
9. There's only so much water. Don't leave it running. If it has to be recycled too fast, treatment plants can't purify it properly.
10. Measure detergents carefully. If you follow manufacturer's instructions, you'll help cut a third of all detergent water pollution.
11. Help get antipollution ideas into kids' heads. If you're a teacher, a Scout leader, a camp counselor, a summer playground assistant; teach children about litter, conservation, noise . . . about being considerate, which is what it all comes down to.
12. When you shop, take a reusable tote with you as Europeans do — and don't accept excess packaging and paper bags.
13. *Care.* Who will, if we don't.

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Enjay Chemical Co.

BODMAN & WEBB, INC.
Architects



PROGRAM

To provide administrative office space for a new petro-chemical plant north of Baton Rouge, Louisiana. The building was required to accommodate visitors to the plant and to provide access to the plant for building occupants. Glass areas were not desirable on the side of the building facing the plant and in private offices, due to the possibility of hazard in the event of an explosion.

DESIGN SOLUTION

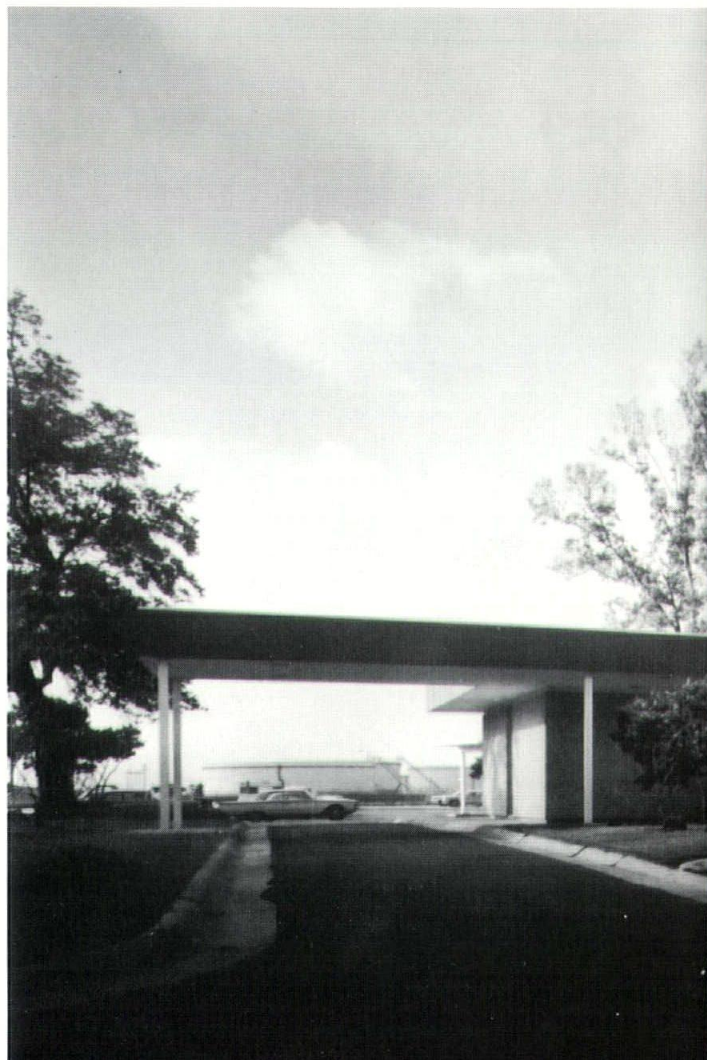
The building was sited to take advantage of the scenic value of a tree lined driveway running diagonally across the site. Glass areas were placed at all cross corridors, facing away from the plant, but looking toward the trees.

The exterior plan profile of the building was staggered to minimize the length of the basically windowless walls. To call attention to the main entrance and to provide shelter for visitors, a portecochere protrudes from the front of the building, leading directly into the Entrance Lobby.

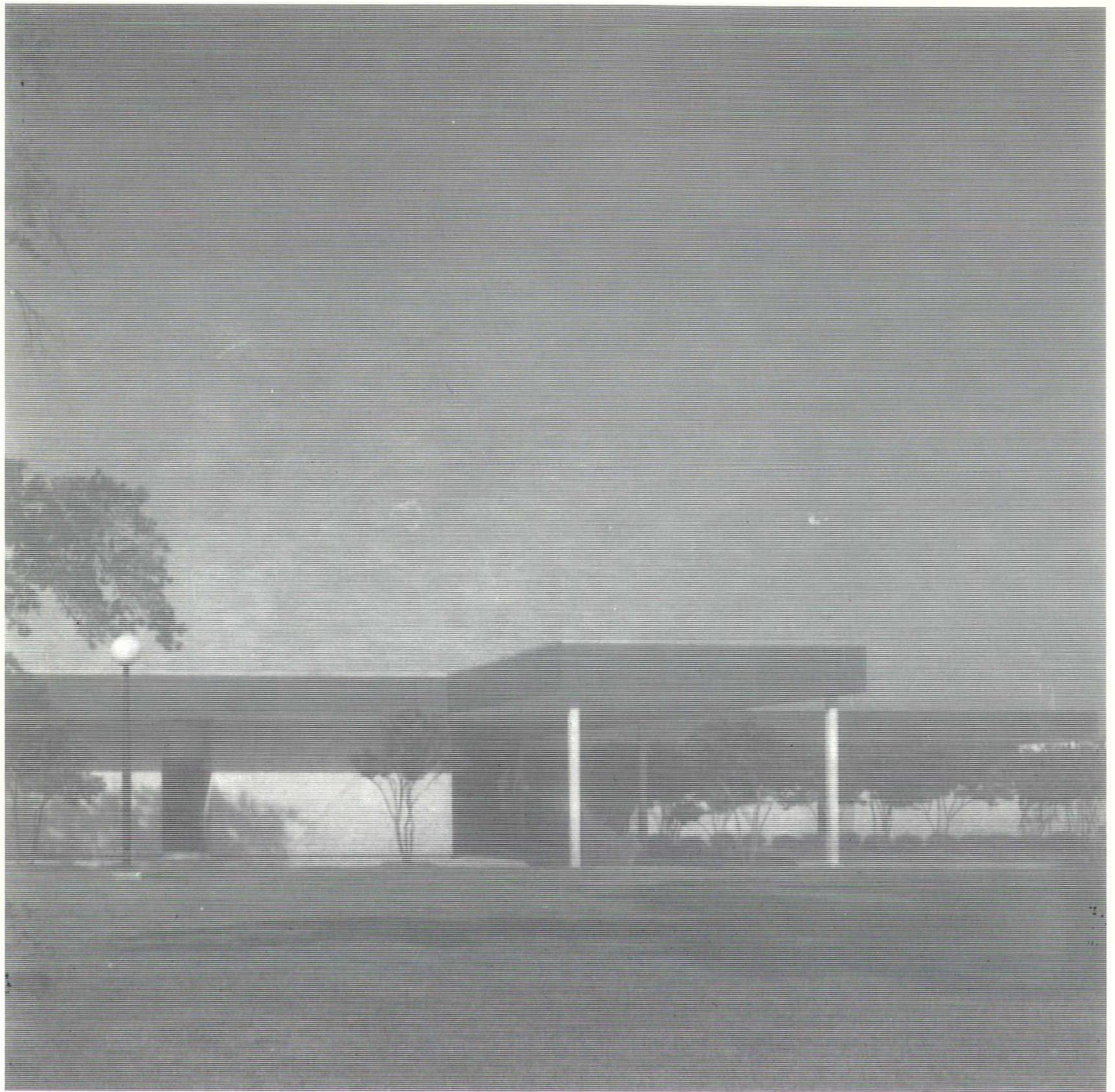
Inside the Entrance Lobby, sculptured display niches were designed in one wall. These niches are used to display objects manufactured from the plant's products. The Lobby has been zoned so that it is isolated from normal interoffice traffic.

A Gate House similar in design and finish to the Office Building was located to control vehicle and personnel entrance into the plant. A covered walkway connects the Office Building to this Gate House and the parking areas.

The Office Building has been designed to facilitate expansion when the need arises. This expansion has been designed to take advantage of the scenic possibilities of a tree bordered pond at the opposite end of the site.

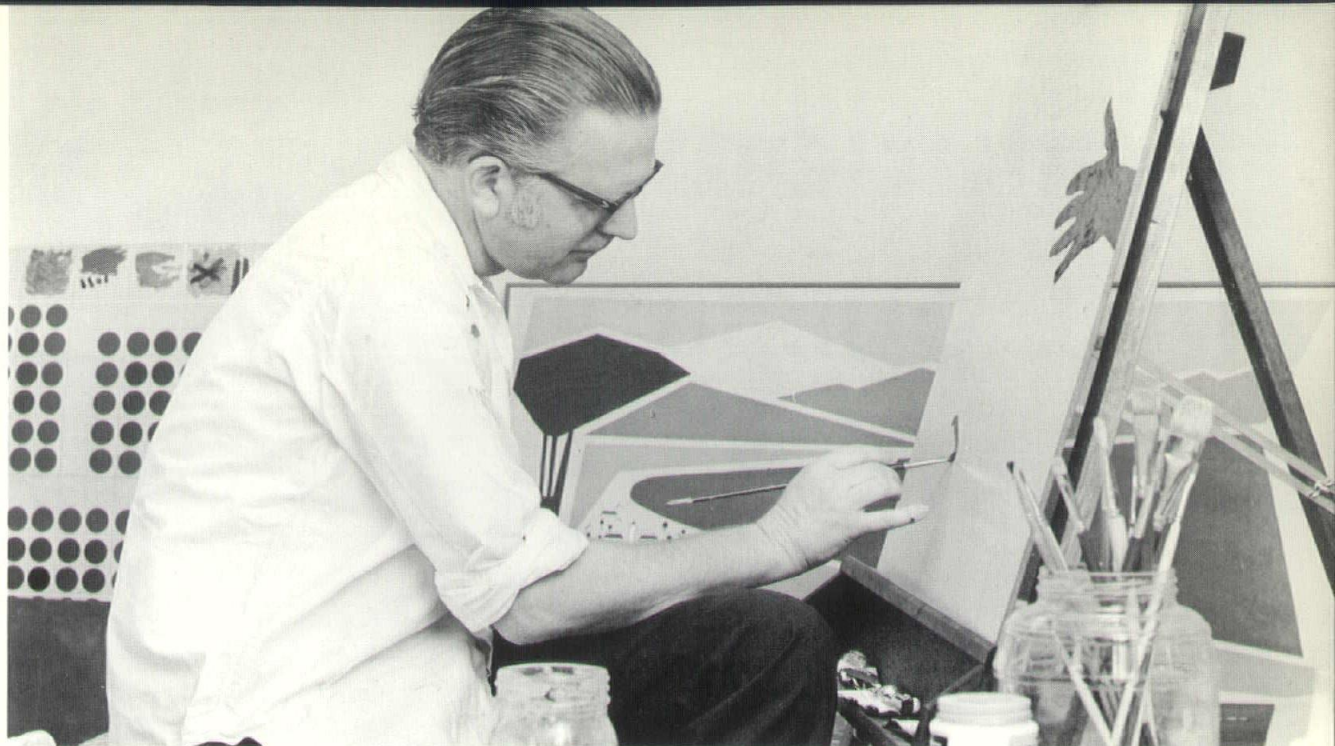






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(Editor's Note: This is the first article in a series on Louisiana AIA architects who are skilled in one or more pure art forms. These "architect-artists" take time out of their busy architectural careers to sharpen their aesthetic sense and skill.)

Thilo Steinschulte, a native of Berlin, Germany, and a former soldier in the German Army during World War II, is associated with Barron, Heinberg and Brocato, Architects and Engineers, of Alexandria.

Steinschulte, a 1953 graduate of Munich, says he has been exposed to the visual and performing arts since his early years through travels in Europe, associations with imaginative college professors and visits to art museums.

"Since the study of the arts and history and the understanding and practice of contemporary architecture are so closely related and dependent upon one another, it is only too logical that an architect should be creative in the arts also," notes Steinschulte. "To this is added the pleasure of a growing art collection at our home."

He points out, however, that only a few of his paintings are in his home; others are represented in various private collections.

Illustrated here is one of Steinschulte's paintings entitled "My World." Explaining it, he says, "In its approach the painting reflects the mosaic of things meaningful in a very personal way and which, better than words, talk about me."

The Architect - Artist



Pollution in Louisiana

By KEITH KAISER
Associate Editor

(EDITOR'S NOTE: This is the second of a three part series on pollution in Louisiana, and is an expression by the architectural profession of its concern for a clean and orderly environment.)

From 1959 to 63, thousands of fish died in the lower Mississippi and Atchafalaya rivers . . . During that same period the Louisiana pelican disappeared from the state coast . . . Generally speaking, fish in the Mississippi below Baton Rouge are inedible.

Shocking facts? Yes. The cause? Pollution.

Environmental contamination came into the Louisiana spotlight on the heels of industrial expansion, which began to sprout in the middle of 1950. Accompanying this expansion was a marked population increase, which with industry turned the nemesis of pollution into a major problem.

Both air and water contamination are quite evident in Louisiana, but because of its great number of lakes, rivers and ponds, the state has come to place primary emphasis on water quality degradation, with air contamination seemingly taking a back seat.

Fortunately, however, Louisiana's air is in fair condition, and there is a possibility that the large supply of water in the state has much to do with this fact.

Dr. Irving Tabashaw, chief of environmental health and safety at the Berkeley campus of the University of California, said the abundance of water in and around New Orleans causes much of the atmospheric contamination to be absorbed, leaving the city with "pretty good air."

He added that the area, though having a water pollution problem, boasts the lack of a serious population density, a fact which greatly works in the city's favor.

Baton Rouge has "pretty good" air too, according to Dr. Phillip W. West, director of the LSU Environmental Sciences Institute. But West warns that the situation is worse in other areas of the nation and mankind "probably has no more than 30 or 40 years in which to cure the pollution ills of the earth."

The fight against air contamination is receiving widespread attention in the Pelican State, but the thrust against the spiraling problem of water quality degradation is receiving even more.

Since 1964 industrial expansion in Louisi-



ana has approached nearly \$3 billion of capital outlay. In 1967, the Louisiana Stream Control Commission reviewed about 150 proposals for permits to deposit wastes into Louisiana waterways. Of this number approximately 70 per cent were for permits to discharge in the Mississippi River and 20 per cent were for permission to deposit in the Calcasieu River.

Because the Mississippi accommodates approximately 75 per cent of the heavy industry and 50 per cent of the population in the entire state, considerable emphasis has been placed on the huge waterway's taste and odor problems.

In February the Federal Water Pollution Control Administration, whose main field station in Baton Rouge is headed by Luther Standifer, found that 15 compounds were responsible for the river's peculiar taste and odor.

In an interview, Standifer pointed out that the situation has been getting progressively worse in terms of taste and odor in the last ten years because many industries along the Mississippi have the misconception that the river is "big enough to carry their wastes."

Industries have to "take a realistic look at treatment processes," he said, and start cracking down on violations of water pollution standards.

The pollution administration chief acknowledged that municipalities are also at fault for pollution of the state's largest river, but added that sewerage discharges by cities have been of no serious consequence since such contaminants readily decompose. "Apparently the river can take huge amounts of sewerage," he said.

Standifer, pointing out the effect of pollution to aquatic life in the river, said the Mississippi has deteriorated as far as fish flesh taste is concerned. "Generally speaking the fish below Baton Rouge are inedible," he asserted.

The pollution investigator noted that from 1959 to 63 the pesticide known as endrine killed thousands of fish in the lower Mississippi and Atchafalaya rivers and that at about the same time the Louisiana pelican disappeared from the state coast. "The killer pollutant came from Memphis where it was used for agricultural purposes," he said.

Quick to point out that such interstate pollution is the exception and not the rule, Standifer emphasized that water

between Memphis and St. Francisville is usually of very good quality because there is no heavy industrialization between the two cities.

Pollutants from Memphis and large metropolitan areas further north usually decompose before reaching the Louisiana border, he stated, noting that wastes from 40 per cent of the United States pass through the state, but most is in the deteriorated state.

"At least 90 per cent of the taste and odor problems in the Mississippi are coming from Louisiana industries," he declared.

Also commenting on the Mississippi's pollution problem, Robert A. LaFleur, executive secretary of the Louisiana Stream Control Commission, said no matter how many purification processes are used, the river's water still has a peculiar taste and odor.

"It's a repugnant damned thing when a coonass can't make his coffee," LaFleur said. "This taste and odor thing is eating our lunch at present."

He pointed out that the Mississippi, in spite of the industrial and municipal discharges, has good water quality except in terms of taste and odor and except during periods of low flow.

Supporting LaFleur's statement, Standifer noted that the critical times for the river are during the fall and winter when the water is low and the temperature cold. The river's rising in the spring results in a flushing effect, he added.

Though receiving concentrated attention, the Mississippi is not the only problem waterway in Louisiana. The Red, Calcasieu and Vermilion rivers are fighting it out with pollution too and are under the watchful eye of various agencies.

According to LaFleur, the Red River has low water quality caused by surface drainage from natural salt flats between Texas and Oklahoma. "Definite changes" in the characteristics of the stream will occur, he forecasted, because of proposed industrialization in the Louisiana portion of the waterway.

The Calcasieu River, he reported, is in good shape except at its major trouble spot—the Lake Charles area which has heavy industrialization. Standifer cited this river basin as being the second biggest problem in the state, falling second only to the Mississippi, which unlike the Calcasieu, is a source of drinking water.

Terming the Vermilion River and Bayou Teche "stinking rat holes," LaFleur said the two are former distributaries of the Atchafalaya River, which he described as a "virgin stream" in terms of water quality. The two waterways, both with relatively small flows, have high degrees of pollution through most of the year, with the situation in Bayou Teche being seasonally aggravated during the sugar cane harvest. Foul conditions are lessened when sugar mills along the banks terminate production, he said.

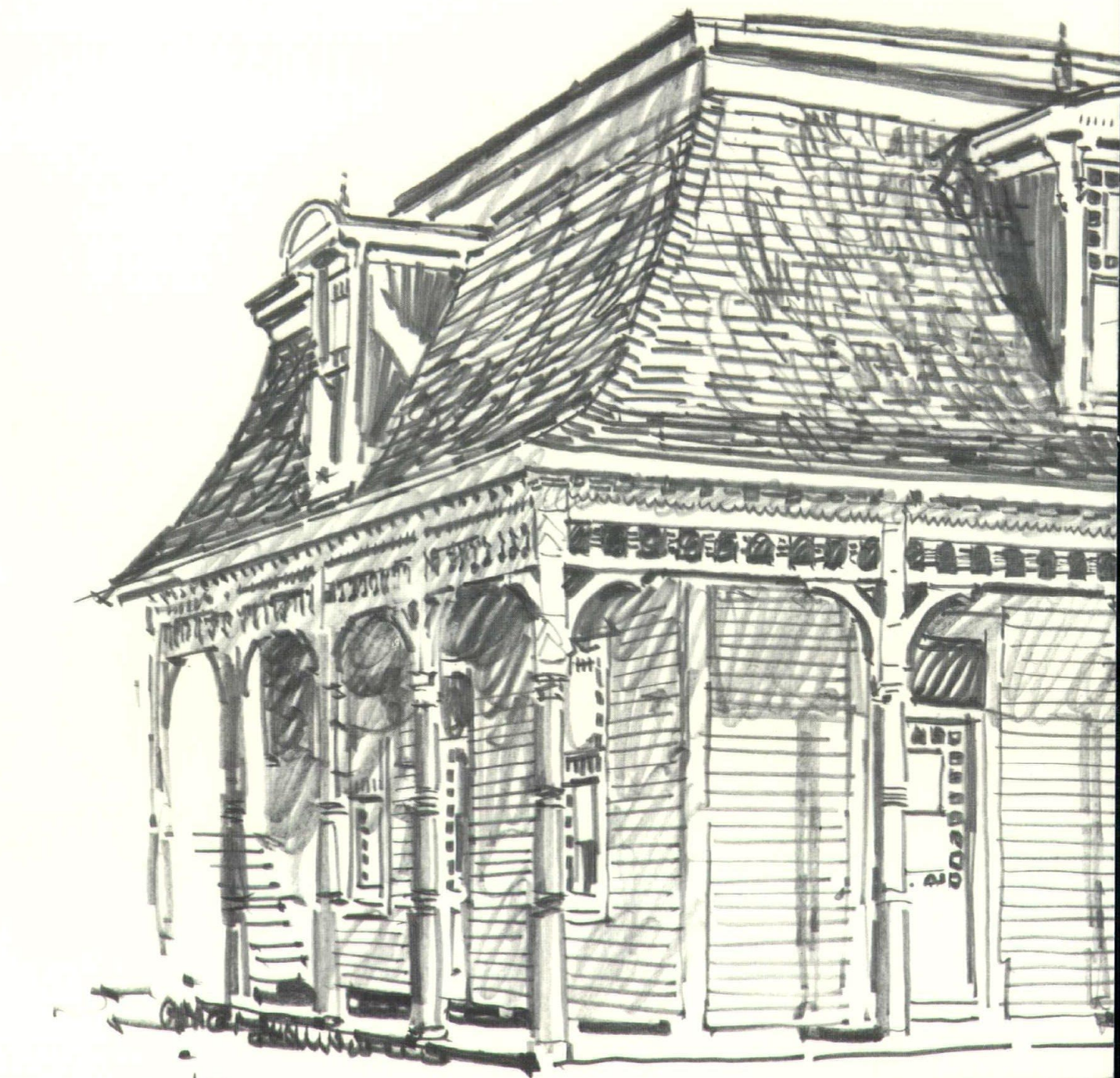
Presenting both sides of the existing pollution situation, LaFleur pointed out that the state does have its share of rivers with good quality. Among these, he listed the Bogue Chitto, Tangipahoa, Amite and Tchefuncte rivers, which are sometimes marred by gravel mining operations; the Sabine River, sometimes disturbed by three paper mills on its banks, and the Mermantau River, which is almost without pollution and is used primarily for irrigation.

In other waterways, conditions are being effectively improved, LaFleur reported. He noted that the Ouachita River and the Cross and Caddo lakes were once seriously polluted by oil field brines, but he pointed out that the quality of these waters has risen greatly because of the institution of new pollution standards and new prevention measures.

Oil field salt water was at one time responsible for extensive contamination of Little River in Grant, Winn and LaSalle parishes, he said, but through the cooperation of oil producers and state agencies, the problem is being remedied. Pearl River is also being improved, he added.

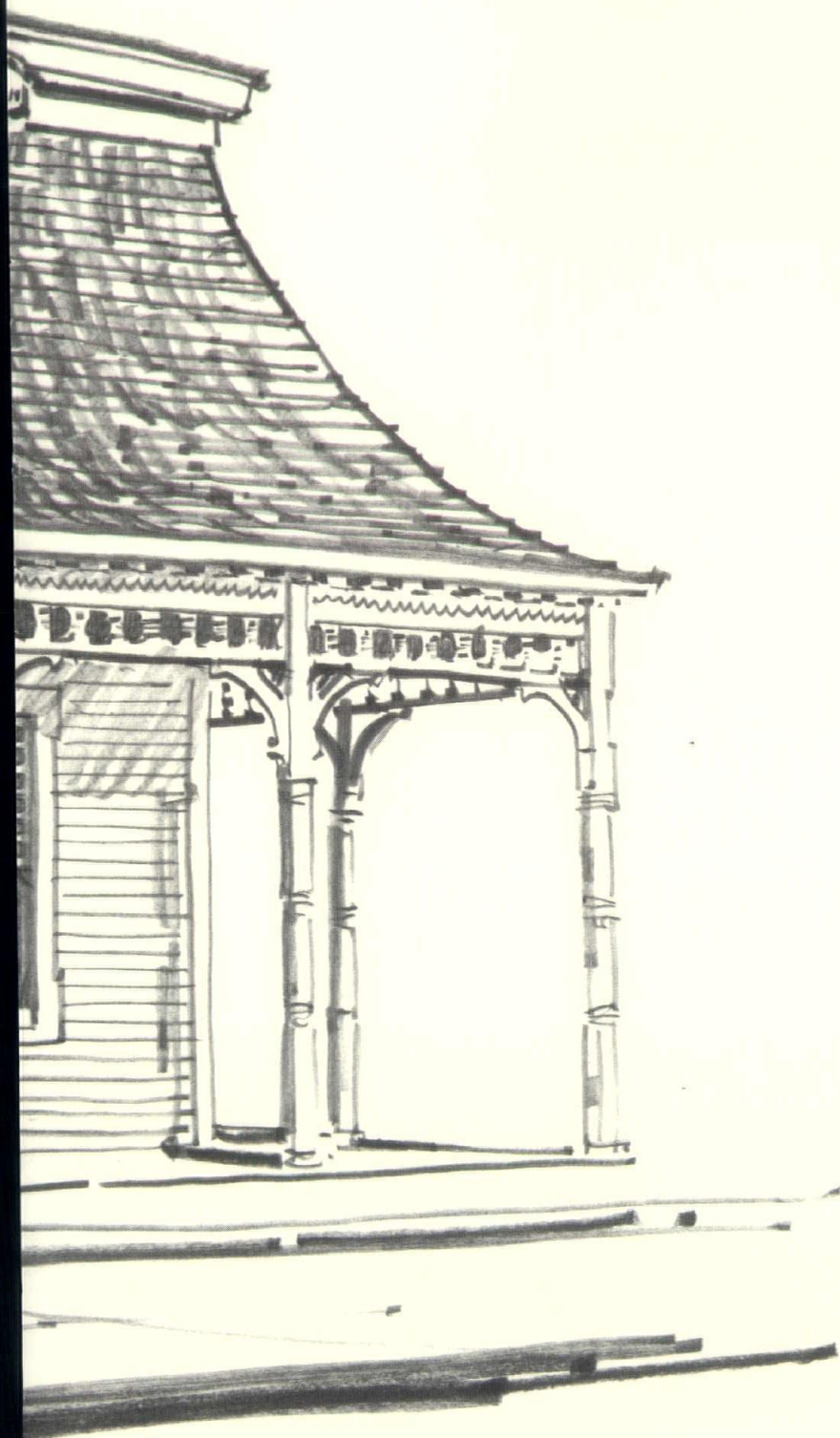
Interior waters are by no means the only bodies under attack by the destructive arm of pollution. The state's coast, rich in seafood and natural resources, is in constant jeopardy due to the threat of oil spills. The oil industry fast became the target of conservationists last February when a cluster of wells, owned by Chevron, suddenly blew up, igniting a gigantic blaze. After the flames were extinguished, raw oil spewed into the Gulf for a month, forming giant slicks which many feared would destroy the state's oyster and shrimp industry. The state may or may not have been lucky; the effects are yet to be determined.

(Continued on Page 17)



STAN ROUTH '67

OLD BATON ROUGE LUMBER CO.
OFFICE



Old Baton Rouge Lumber Co. Building

BATON ROUGE, LA.

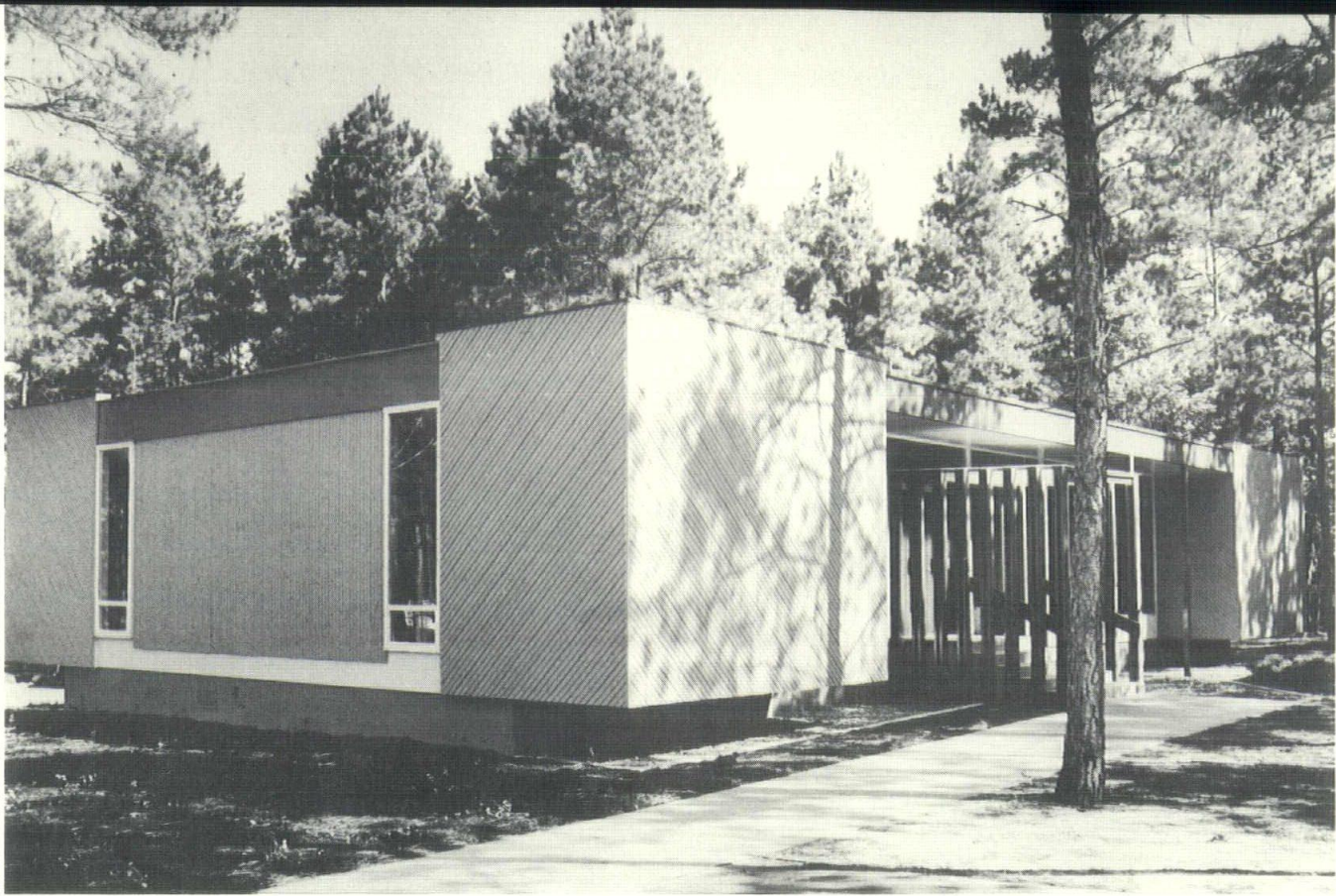
Removed from the Baton Rouge scene early this year, the former office building of the Baton Rouge Lumber Company was what many architects contend to have been a prime example of the "romantic eclecticism" of the 1870s.

The small Victorian building, situated at 702 South Front St., was originally constructed for use as a headquarters by the Burton Lumber Company in the final decades of the 19th century. The Baton Rouge Lumber Company later leased it for about 50 years, moving to a new location in February of 1968.

Once standing on 3½ acres of land, the building initially included four rooms on the first floor served by one fireplace. The rooms, however, were later combined into one. The second floor, reached by an outside rear stair, was used as a living quarters.

It is our deep regret that such a magnificent historical structure could not have been preserved to stand as a living example of 19th century architectural design.

STAN ROUTH, AIA



Texas Forestry Association Headquarters

WILLIAM B. WIENER, MORGAN AND O'NEAL—*Architects*

PROBLEM

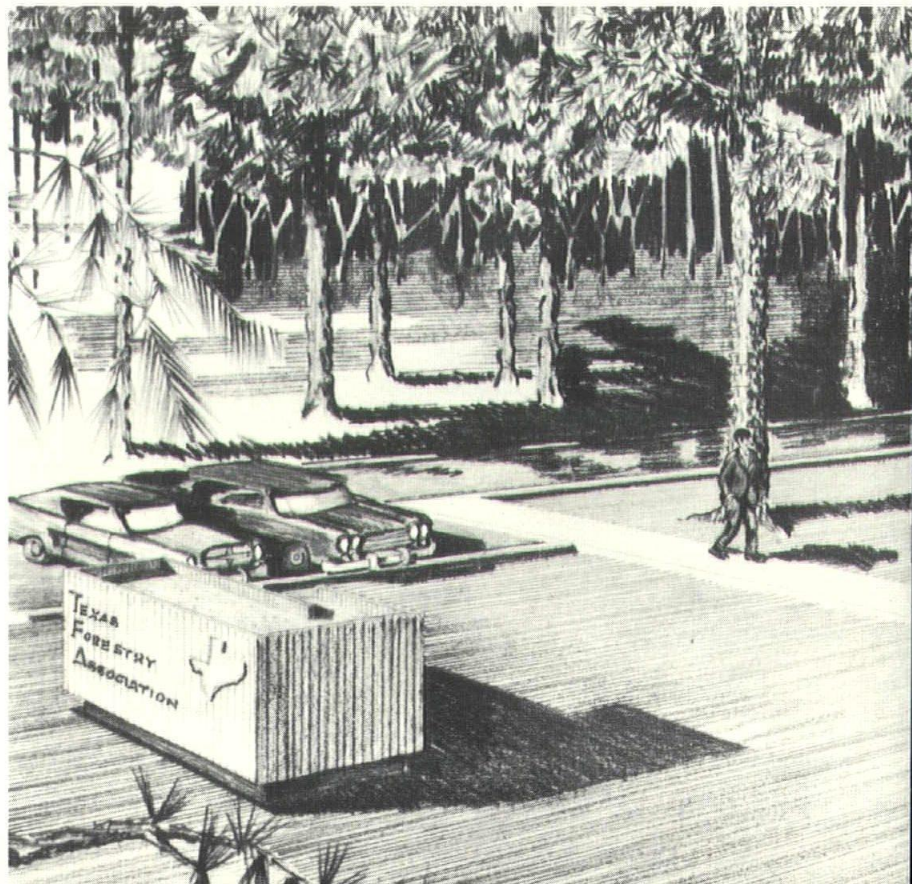
To design a headquarters building for the Texas Forestry Association which will add prestige to the association and utilize the wood products of Texas.

SOLUTION

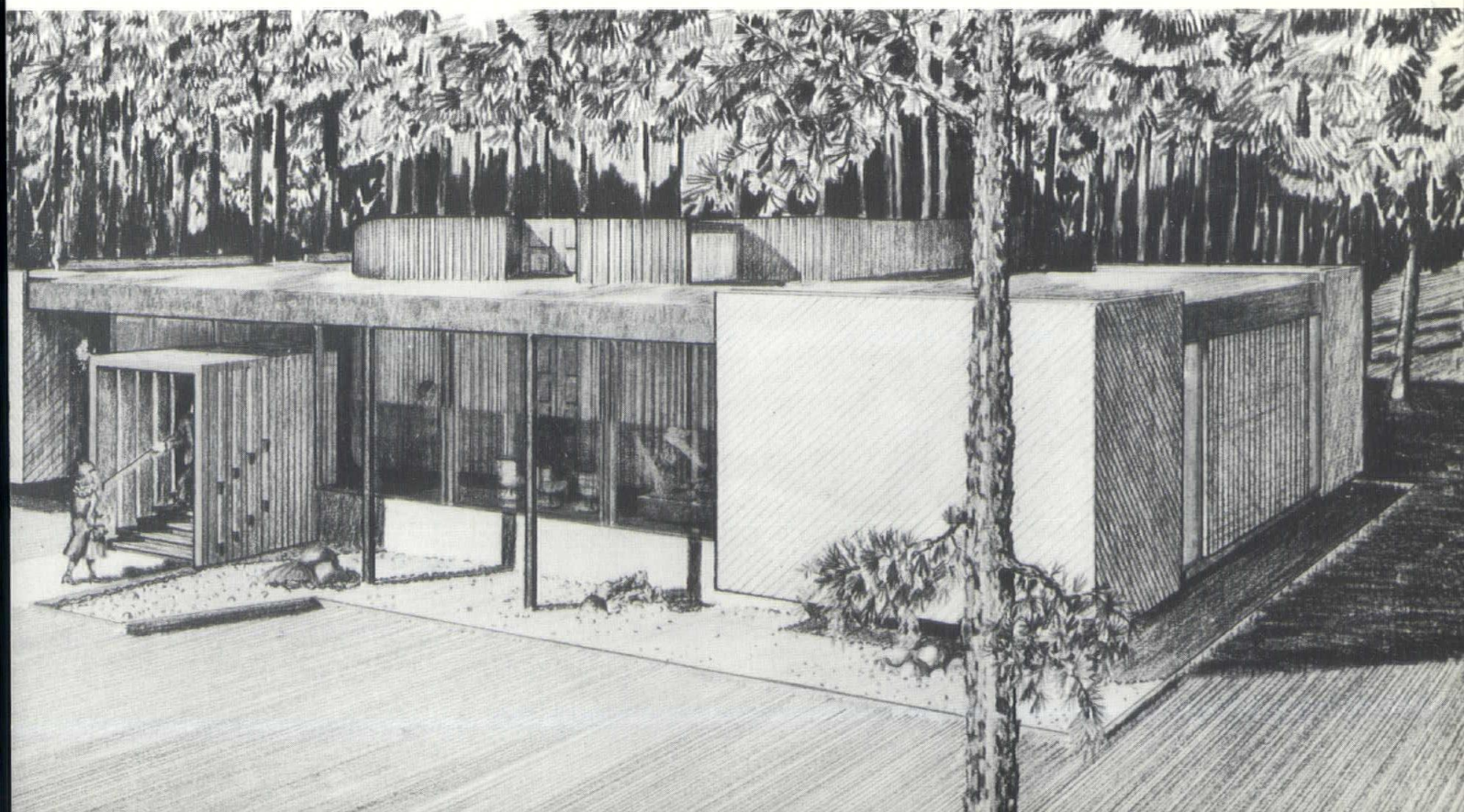
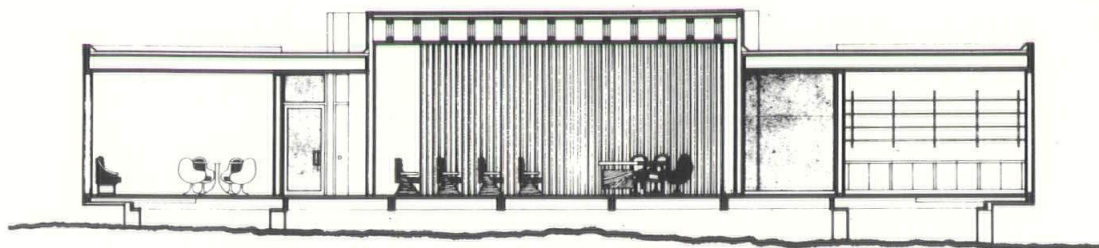
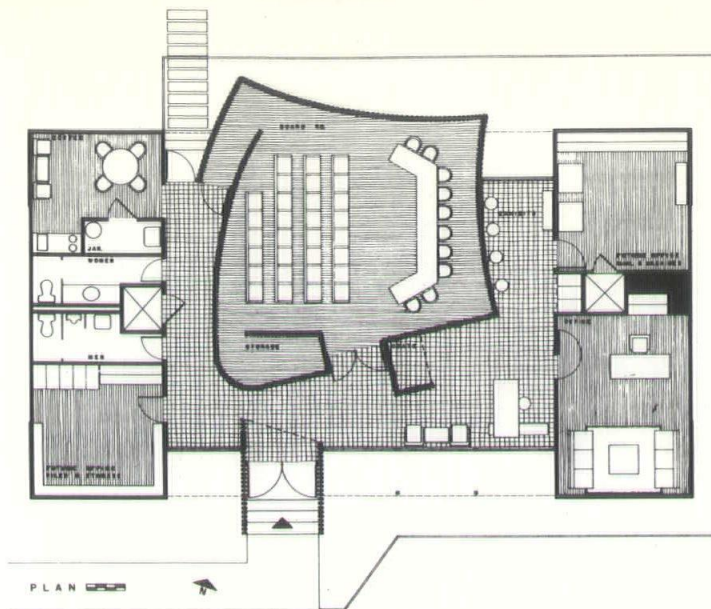
A 2,600 square foot dual use building, designed where both the daily routine administration and the association's various committees can function jointly. The entryway piercing the facade and penetrating the space gives emphasis to the arrival point, while the quick change from confinement gives emphasis to the main space. Spaciousness is attained by combining the secretary, receptionist and display areas into one space modulated by the free-standing, playful form of the meeting room rising through it.

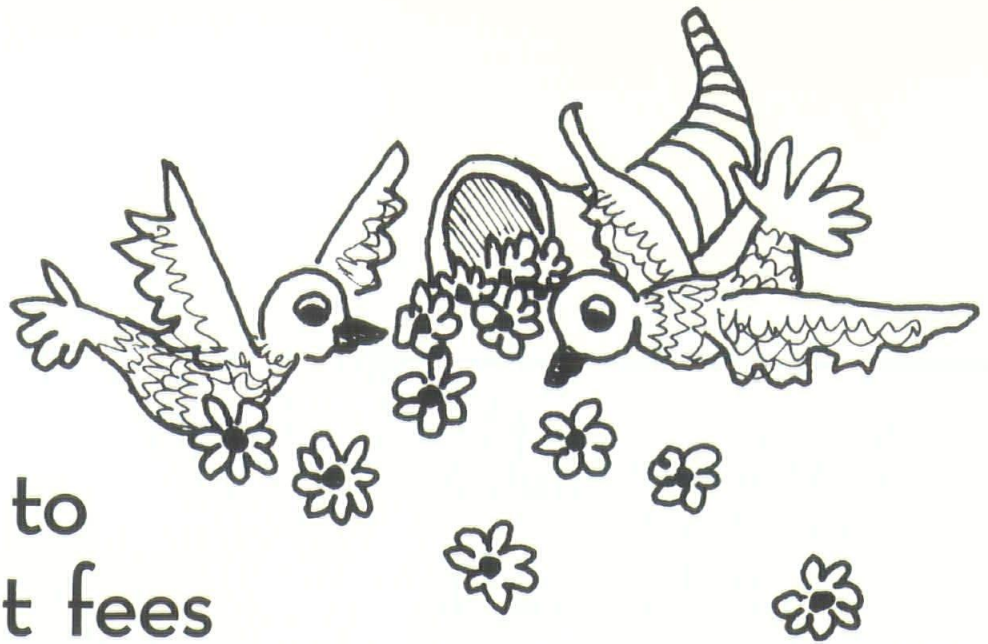
MATERIALS AND CONSTRUCTION

The building is framed entirely of Southern Yellow Pine and has an exterior of stained cypress and painted pine plywood trim. The interiors are of various indigenous Texas woods, contrasted with smooth painted surfaces for emphasis. The laminated beams, the diagonal siding and the decorative board and batten curved envelope of the meeting room are all part of an effort to present in this building the various physical and decorative properties of Texas woods.



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How to talk to a client about fees

By
LESTER C. HAAS, FAIA - Haas & Massey and Associates Architects



Mutual Understanding Breeds Content

As I started the outline for this article, I was hard-put to select the most important consideration to emphasize first when, suddenly, it occurred to me that the point of departure was so obvious that I had just failed to recognize it — "it's what's up front that counts" — What follows is commentary. Not unlike trying to Indian wrestle with yourself, the most important thing to do - first - is "Cherchez La Femme"! GET THE CLIENT! - The rest will follow in logical order, provided you are astute, adroit, forthright, determined and possessed of a bountiful degree of business acumen. The following pointers, I hope, will help fill in the gaps. Possibly the best advice that can be

given is that you approach your client with "head erect - shoulders back" (literally). All too often there is a tendency to feel humble, apologetic or overly apprehensive. Assuming that you are representative of your profession, you probably represent the poorest paid professional in today's society and undoubtedly work a heck-of-a-lot harder attaining this dubious honor than any of your counterparts. You certainly bear the burden of more weighty decisions than most other professionals, except perhaps those physicians who concern themselves with the life and death aspects of their practice.

You need never feel embarrassed about "earning your fee" unless you know something that the rest of us would like to learn! You contribute more than your share to the community well-being; participate in more civic clubs, civic and cultural activities, fund drives and extra-curricular activities than any other group; and with a minimum of five years of college training (possibly 1, 2 or even 3 additional years of graduate work), and with two or three years of apprenticeship before taking your comprehensive registration examinations, you have earned the right to "walk erect." Few other professionals spend as much time, or effort, preparing for their roles in society.

When discussing the fee with your client be certain to "tell it all." Be specific about the services you will render and how you'll perform them. Let him know - and be certain that he understands - that your services include the usual engineering services. Be equally certain that he understands what is not included: surveys, for instance, and special consultants, such as acoustic and landscape consultants (unless, of course, these are a part of your regular package). It may help considerably if you show your client the nature of your work. Show him examples of what you are talking about. Remember that you are thoroughly conversant

with these things—he is not: what you speak of as a "schematic" may sound like "a devious means" to your client!

Not only should you explain (and show) how work is performed in phases, but you should be certain that your client understands how the fee payments are to be prorated. Advise him of the normal flow of services, but also explain what happens when the normal progress of the work is interrupted, or stopped. And don't forget to explain that IT TAKES TIME to prepare contract documents properly. Be realistic in estimating time schedules.

Explain why all types of jobs cannot be done for the same fee - why churches and hospitals require a higher fee than warehouses and schools; why it costs proportionately more to "do" a small school than a large school. And don't forget to point out that fees are based on the "normal" contract, that it costs more for you to administer a project if it is let in two or more parts rather than to one General Contractor, and that provisions should be made for adjustment in your fee if there is a delay in construction or if the scope of the work is changed materially after the work has started.

One of the worst pitfalls into which we all stumble, I suppose, is that we fail to delineate the "special services" - those little "tid-bits" (odds-and-ends) of professional service. As a consequence we generally end up "donating" a great deal of unnecessary service. For instance - how many conferences will there be in each phase of the work? How many schematic schemes will you present? How many design development schemes? Will there be unlimited changes during the design development and contract document development phases? Will you pay for the drawings and project manual reproduction, or will the client pay for these (as called for in the standard A.I.A. contracts)? How many sets of

(Continued on Page 16)

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See Article on "Texas Forestry Association Headquarters" (Pages 12 and 13)

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How to talk to a client about fees Cont.



REVEAL ALL THE FACTS . . . Don't Conceal Anything From Your Client.

documents will you furnish (without remuneration)? Will you assist with the decorating (. . . and the Landscaping, . . . and the financing, promoting and/or the publicity) but have no control - and receive no remuneration?

Probably the most harrasing and inequitable situation with which we are often confronted is when the Bid or Estimate exceeds the "Floating" of "unresolved" budget - as opposed to the "fixed budget." How often have you been urged onward and upward with these words - "Let's just see if we can't work this (or that) in; we can always cut it out!" Of course it can, and will, have to be cut out, but more often than not, you will have earned that portion of the fee required to put it in, but instead will have to turn around and do extra work to cut the cost back down, obviously ending up earning a lesser fee. What other professional performs extra service in order to reduce the cost upon which his fee is to be based?

Fortunately, all of these "details" and "pit-falls" are carefully spelled out for us - and our clients - in the LAA brochures entitled "A Statement of Recommended Standards of Architectural Service and Practice" and "Schedule of Compensation for Architectural Services". These are the best available tools, and you should certainly arm yourself with these documents before, during and after talking with your client; they are invaluable.

So much for the "conversation" - now for the "nitty-gritty." You have courted, wooed, proposed and set the date for the wedding - don't leave your "bride" stranded at the altar! Put it in writing; avoid any future misunderstandings. After all, you will still want to talk to your client after this job is over—and the next, and the next, hopefully.

If you feel (as many do) that the standard AIA Agreement Form is too formidable for your particular relationship, confirm your agreement by letter, with a copy to be signed to signify concurrence.

Even if your client is your best friend, he, too, deserves to know what your fee will be and what it will cover—He will appreciate your business acumen. Remember that contracts were intended for friends as well as just acquaintances, and it's not very likely that you'll ever have the opportunity to discuss fees or a contract with "an enemy!" My favorite malapropism is "A verbal contract isn't worth the paper it's written on!"

Now that you've talked to your client—and hopefully confirmed your agreement in writing—the real task is upon you, like the proverbial mustard-plaster! Live up to the letter of the law. Do what you committed yourself to do, and do it to the best of your ability. Be careful not to compromise your position of trust and confidence; this makes it easier to talk to your next client.

And now, since these words are not privileged, and many clients, too, will be exposed to them, and hopefully will read this far, I feel that I should add a "Word to the wise (Client)." By selecting an architect who affiliates with, and subscribes to, the Standards of Practice of the AIA (and the L.A.A.) you have taken the first giant step toward a good building and a successful building program. Good plans produce good bids, good buildings, and good friends.

If I may draw an analogy here, "Cheap plans aren't worth the paper they're drawn on" - or put another way, "Beware of Greeks bearing Gifts." No one can afford to give you anything (especially good service) for a reduced fee; but through the guise of a reduced fee, the inferior, poorly conceived documents will produce a far more expensive, less efficient job; and the reduced fee times the higher cost will more than equal the standard fee times the well-bid, market-priced building.

Remember that dirty little parable "Cheap is Cheap - You get what you pay for!" How true it is! Especially with construction documents; and sadly, it's always too late to do anything about it when you see what you have paid for. If your architect lives up to the tenets of his profession and the provisions of his contract you will certainly profit by "listening" to your Favorite Architect!

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Pollution in Louisiana Cont.

Air and water pollution in Louisiana is a tangible reality. It can at times be seen, smelled, touched and tasted. It is a dangerous problem that deserves the utmost attention and emphasis in order that its disastrous effects can be averted.

The nation is just now beginning to realize the danger of air pollution, said Dr. Phillip W. West of LSU, contending that there is little time, talent or money to attack the difficulty.

"The problem is a very complex one," he pointed out. "We don't have the people who know how to fight it."

He warned that the answer is not to be found through a rash of legislation because there is too much doubt about what standards should be instituted. Money is definitely needed for research, he noted.

"The problem is too fundamental to be solved by expedience," said Dr. Irving Tabashaw of Berkeley.

Education of the public and responsible action by individuals are the keys to eventual solution of the problem, he ex-

plained, but he indicated political measures are inevitable.

Robert LeFleur contended, "We need to implement that which we know how to do and develop the practical basis of technology to treat what we don't know how to treat."

President Nixon on February 10, 1970, said, "The task of cleaning up or environment calls for a total mobilization by all of us. It involves governments at every level; it requires the help of every citizen. It cannot be a matter of simply sitting back and blaming someone else. Neither is it one to be left to a few hundred leaders. Rather, it presents us with one of those rare situations in which each individual everywhere has an opportunity to make a special contribution to his country as well as his community."

The issue is serious and complex. And, unfortunately, finding a proper solution to cure the ills of the state, the nation and the world is just as grave and complicated.

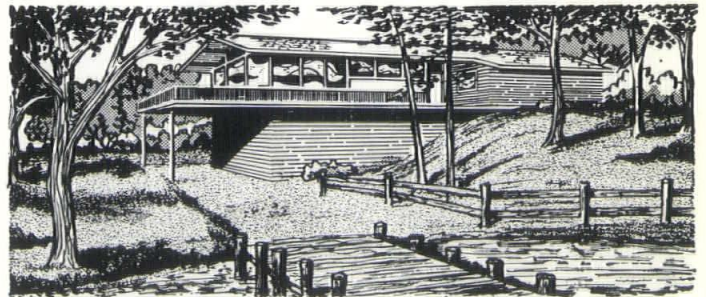
(Next issue: What is being done and what should be done about pollution.)

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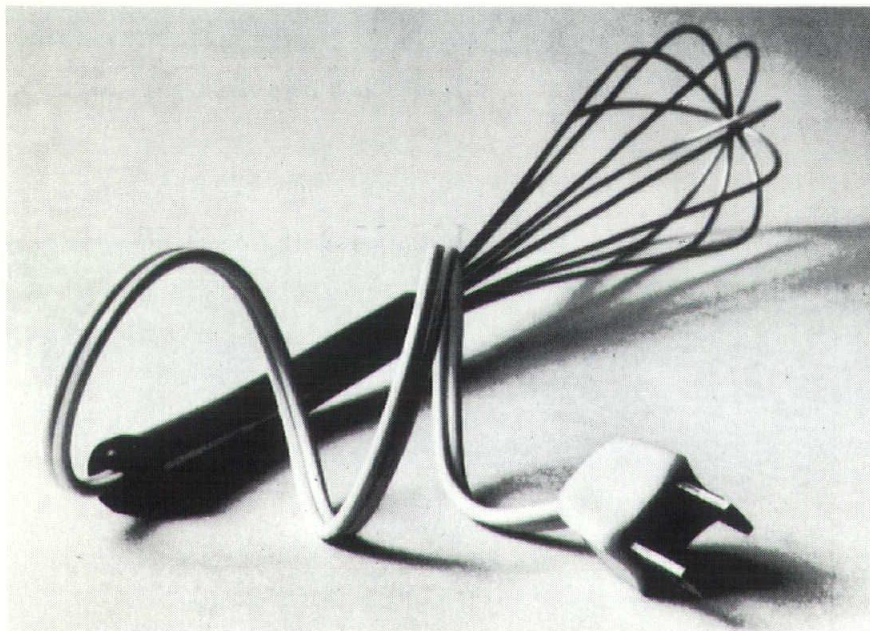
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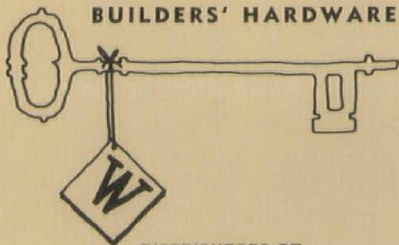


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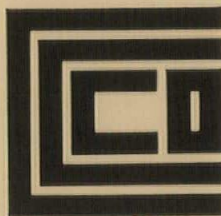
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