

IMAGE

SOUND

NARRATOR:

LOGO:

"MAN BUILDS-MAN DESTROYS"

A series of programmes about this planet and what people are doing to it.

NITE TAVERNA SCENES

These are ordinary people, tourists on holiday in Athens. They've come from London, Los Angeles, Berlin, Brussels, Tokyo and Newark, New Jersey — in fact from just about anywhere. They're out to have a good time and be entertained. Mostly they want a change from life's routine with maybe a hint of adventure thrown in.

DESERTED TAVERNA
DAYTIME

Lots of places fit that vacation package, but people have come to Greece because the daytime hours offer a particularly good opportunity for communicating with where the past pretty much all began. In the uncertainties of modern life, that seems to give us something to hold on to.

PAN OF ATHENS TO ACROPOLIS

The Acropolis has dominated Athens and been a symbol of Western Civilization for thousands of years. There are a lot fewer buildings up here now — mostly because of thoughtlessness and indifference. But the fact that anything at all remains testifies to something relatively new in history — a conscious effort to preserve evidence of other times.

TOURISTS AND ACROPOLIS

There's growing urgency to that effort now that chemical pollution has attacked our artistic heritage along with our lungs and the food we eat. More than ever we're realizing that man does not live by clean air and pure water alone, and that there is such a thing as an aesthetic environment vital to the quality of our lives.

These days the Acropolis is carefully protected. A hundred and fifty years ago, part of it was accidentally blown up, but now the greatest danger is probably the attention it gets from thousands of visitors treading its ancient stones. Yet, by their very fascination with it, they prove the Acropolis is certainly among "Things Worth Keeping".

SUPER TITLE:

"THINGS WORTH KEEPING"

If we can preserve a famous antiquity, it's often harder deciding what to do with something that is part of contemporary life, something only a few yards from the Acropolis, but many centuries closer to our time.

PAN DOWN FROM ACROPOLIS TO
PLAKA

TRAFFIC, SIDEWALK CAFES,
SHOPS

The Plaka is the Greenwich Village, Soho, or Montmartre of Athens. It's a feisty blend of outdoor cafes, tavernas, restaurants, student living quarters, and shops of every description, including a seemingly endless number selling souvenirs. A lot of Athenians today call it a tourist trap and aren't very enthusiastic about it. But it also has to be one of the liveliest places in town.

MONTAGE - SINGER
AND NIGHT STREET SCENES

AGORA EXCAVATION

Nearby lies the Agora, an archeological excavation of ruins dating from Rome's domination of the ancient Greeks. So far these digs have only nibbled at the Plaka's fringes, but the threat of the archeological shovel has hung over the Plaka for all 150 years of its existence, because scientists are positive it sits on even more treasures.

ZOOM OUT ON PLAKA SECTION

The Plaka is built on land totally leveled by the 1820 Greek war for independence from Turkey. That seemed like a perfect opportunity to reserve it exclusively for archeological exploration.

INHABITANTS

But action was slow, so people built homes and moved in. The Plaka squatters faced an uncertain future, and as their buildings gradually fell into decay, many sold out cheaply rather than risk renovation costs.

DETERIORATION OF PLAKA
BUILDINGS

TAVERNA SHOPPERS

Those who bought were the present tenants, the merchants and taverna owners who've turned the area into a commercial bonanza.

EXCAVATED AGORA ANTIQUITIES

The Plaka, which has seen much change, may be in for still more. The scheme to level it to get at buried antiquities has never died, and some in the Greek archeological service are increasingly anxious to get on with it.

NEO-CLASSIC VILLAS
IN DISREPAIR

Some town planners, regarding the Plaka as a civic embarrassment, have advanced ideas of their own. One design would dismantle the neon signs and restore the neighborhood to its turn-of-century residential charm.

STREET SCENE WITH MONUMENT

Others also want the business section destroyed, but would take the houses with it. They'd preserve antique monuments now above ground, dig for others, and most importantly, create a green belt as a setting for the Acropolis.

ACROPOLIS WITH
MONUMENTS IN FOREGROUND

Commercial interests in the Plaka naturally are resisting any change at all.

PAN UP FROM AGORA OVER PLAKA
ROOF TOPS TO ACROPOLIS

Maybe one or another plan or some combination will triumph. Perhaps the Plaka will just go on as it is. But the dilemma of the Plaka is in a way the dilemma of a fast changing world. Few places have such rich antiquities at stake, but most of us do live in communities with some sort of aesthetic heritage. Somewhere along the line we may very well have to decide what part of it we want or need or, for that matter, can afford to keep.

FLOCK OF PIDGEONS
ST. MARKS

If the Plaka's treasures slumber underground, those of Venice are reflected in her canals. Actually, water is the biggest immediate threat to Venice's future. For years now, the underpinnings of

WATER WASHING OVER STEPS

buildings have been steadily sinking into the lagoon's muddy bottom and the sea outside comes increasingly often to reclaim what was hers hundreds of years ago. Venice has been catastrophically flooded over thirty times in the last decade.

FLOOD FOOTAGE

TOURISTS IN BOAT

When the sun returns to Venice, another flood pours into the city: tourists. They've come to see the glory that was -- and still is Venice. And it's their money that goes a long way to keep the old city economically afloat.

HISTORICAL PAINTINGS OF
VENETIAN SCENES

Once Venice was monarch of the seas, queen city of the Adriatic, and the link between Europe and the East. The palaces of her mercantile aristocracy are mostly deserted now, her ancient art treasures somewhat faded and crumbling, but in all the world there still is no place quite like this Renaissance crossroads of mariners, traders, and artists wedded to the sea.

DISSOLVE TO RIALTO
BRIDGE

AERIAL OF GRAND CANAL

MONTAGE OF VENICE ART

RUSH HOUR CROWD

Today many Venetians, mostly the younger generation, are leaving the old city for the mainland, with its highrise apartments, running water, and supermarkets. About two out of three now live in the suburbs that are part of the modern Venice municipality.

FREIGHTER ENTERING
LAGOON

Venice is still very much a part, but its character has changed a lot. Nowadays ships bringing materials

ANIMATED MAP OF VENICE

directly to mainland factories symbolize the one-way proposition industry's growth has become for the old section. The factories have dredged a channel deep

SHIP PASSING OLD VENICE

enough for freighters, but haven't done much for the decaying buildings they pass on the way in.

INDUSTRIAL SUBURBS

Industry surprisingly costs Venice more than it brings in. The municipal budget derives hardly any revenue from the mainland.

POLLUTION - REFINERIES

To make matters worse, there are the by now classic problems of industrial pollution. Factories are pumping a lot of ground water, too, which is thought to hasten the sinking of old buildings out on the canals.

PAN-ACTIVITY ON GRAND
CANAL TO BUILDINGS

Maybe industry's greatest danger lies in its being too easy a target of blame for the city's troubles.

If the mass exodus from behind old Venice's magnificent facade is to stop, that facade not

PALACES

only needs a face lifting, but some new practical uses. For one thing, local industry could convert many of the deserted palaces into elegant headquarters as some outside Italian concerns already have.

Venice's future cultural life cannot simply rest on restoring old treasures. It must generate new

PAN OF STATUES OVERLOOKING
ST. MARK'S SQUARE

vitality. The city might possibly become a center for performing art. A Stravinsky-Diaghilev ballet school has already been proposed.

CANAL SCENES

Another plan would make Venice a great international study center, a sort of modern version of ancient Athens where scholars of many disciplines could reflect and interact.

There's little doubt we have the technology to save Venice. World attention has been focused on its plight through UNESCO'S vigorous activity, with the world's best scientific minds studying the problems. And the Italian government has voted over five hundred million dollars to revitalize the city.

VENETIANS ON EMBANKMENT

But one of the biggest hurdles Venice will have to face is agreement among its own citizens about what kind of city they want. Only such agreement can solve this dispute between industry and history.

STATUARY

Venice is unique, but history is filled with things unique that have crumbled and died. Surely it cannot survive as a small population tending a museum. It can endure only as a reflection of today's needs, combining economic opportunity with a cultural rebirth.

TOUR BOAT ON CHICAGO RIVER TILT UP--MARINA CITY

If Venice is a reminder of what used to be, Chicago points to the future, both physically and psychologically. That's not to say Chicago doesn't have an important cultural past. It's the center of an

OLD DEPARTMENT STORE

American school of architecture rooted in the work of of such men as Frank Lloyd Wright, and Louis Sullivan.

LOOP TRAINS

Around the loop section, late 19th and early 20th century concept set styles for the contemporary

RELIANCE BLDG.

world. The forerunner of the glass curtain wall

PAN OF GLASS WALLS

that makes up today's standard office building; the

OLD AND NEW SKYSCRAPER

grace and practicality of what's come to be called

the Chicago window; even the concept of the

skyscraper itself.

TILT UP

HANCOCK BLDG. WITH CHURCH

The skyscraper is an American phenomenon. It has

evolved into a kind of cathedral of commerce

expressing the dominant spirit of our age, just

as Europe expressed the religion of the middle ages

CHURCH DETAIL

by building great churches. But while ancient

cathedrals are generally preserved as works of art,

PAN OF NEON SIGNS IN
RELIANCE BLDG. WINDO

a lot of early skyscrapers don't fare nearly so well.

Many are standing on borrowed time judging from a

variety of landmarks which have already gone before

the wrecker's ball.

WRECKING CREW

The main reason is simple economics. Large

contemporary buildings bring more revenue.

Ironically, with less of a heritage than Europe,

Americans have been more careless about saving

what they do have. But many people, especially the

young, are finding new interest in the old and are

trying to preserve it.

YOUNG MAN ON CAMERA

YOUNG MAN:

I know they were planning on tearing it down and I thought it was disgusting. Have you ever been inside there? The sculptures in the ceiling-- it's magnificent.

MAN ON CAMERA

MAN:

There was much trouble in Frankfurt, much more than here I think, about demolishing old buildings. I think Chicago is something like a real living museum of modern architecture of high rising buildings. And just they shouldn't demolish the old ones which are very good.

WOMAN ON CAMERA

WOMAN:

I think we need a feeling of permanence in our society, you know, not everything can be replaced. OK, tear this down, put up something new. I think we need to have some feeling for our past.

YOUNG MAN ON CAMERA

YOUNG MAN:

They are outstanding works of art. Besides, I mean, the people come to look at the exhibits of art in the Art Institute, they can see for free the buildings of Chicago. Real nice!

BICYCLE TOUR

TOUR LEADER'S VO:

Biking in the last couple of years has gotten to be very much the thing to do and I think this is an opportunity for people not only to get out and ride a bicycle, but from our point of view, we get a chance to show them some of the Chicago communities, and show them some of the architecture that made this city famous as no other city has been. On this tour we're going to see some Frank Lloyd Wright's work, we're going to see some related Prairie School work, we're going to see a lot of new urban renewal housing.

The people that we come in contact with on these tours are all quite interested and many of them very knowledgeable. It's not so much a lark for them to come out for this as actually a rather deep interest on their part. Although we need a lot more of it because there are a lot of things that still are quite threatened, especially the loop buildings.

TOUR OF WRIGHT HOUSE

TOUR GUIDE:

...and all of the windows are casement windows, which means that they open this way as opposed to draw windows which is what we're generally familiar with. And if they had not been invented before his turn, he surely would have invented them because they're such a good idea. This house is very much...

NARRATOR VO:

ROBIE HOUSE

The styles were Victorian, automobiles were replacing the horse, and this song was on everyone's lips in 1909. That was also the year Frank Lloyd Wright designed the Robie House.

SHABBY ALLEY

Not all things are as obviously worth preserving as the Robie House. It may be easy to romanticize the past, but certainly it had its share of mistakes that should long ago have been erased for the good of people forced to live with them.

TILT UP--MARINA CITY

Nowadays buildings also cost more than they used to, so we've had to come up with concepts and techniques more in keeping with the realities of our time.

One of the supporters of modernism is Chicago real estate developer, Jim Downs.

JAMES DOWNS VO:

I believe that cities today...

DOWNS ON CAMERA

...and the people in them want to be constantly redesigned, rebuilt, and made dynamic by the reflection of the life styles of the people rather than the reflection of an ancient life style...

AUDITORIUM BUILDING
DISSOLVE TO SKYSCRAPER

...I think that a certain group of the avant-garde decided that the preservation of landmarks would give great joy to the people of the community. But under the system under which we live, the opportunity of the property owner is to maximize the possibility of income from the property consistent with the public good. The owner of that property should be entitled to recover the highest and greatest value to which that building or that land could be developed if the old building was not preserved. Now then the public should be informed as to what its going to cost to acquire that property at that price and to maintain it as a landmark, and this cost can be astronomical. My own analysis is that the people of the community, as a whole, do not appreciate this kind of old building preservation...

DISSOLVE BACK TO AUDITORIUM

EXTERIOR OF AUDITORIUM
BUILDING

DOWNS ON CAMERA

...If the people want something in a democracy, they're entitled to get it. But I don't believe that an elite group should tell them what they want.

NARRATOR VO:

SWISH PAN TO MICHIGAN AVE

In the bustle of dynamic, everchanging cities like Chicago, there is the question of whether enough of the public cares about preserving historic landmarks.

MEMORIAL FOUNTAIN

Even if it does, the economic pressures Jim Downs mentions present serious obstacles demanding innovative solutions. In its simplest terms, one proposal suggested by University of Illinois Law Professor, John Costonis, is a so-called zoning bank.

CRANE CONSTRUCTION

PAN OF CHICAGO SKYLINE

Landmark buildings rarely reach heights allowable under modern zoning laws. The air space they do not use could be sold to builders elsewhere wishing to go higher than zoning permits. The proceeds would help make up financial losses caused by small, but important buildings occupying expensive land.

COSTONIS VO:

TILT DOWN
SKYSCRAPER

Preservationists simply put down the real estate community as philistine, as kind of evil speculators. Surely that's not fair, it's not sensible, and it's one of the major reasons why the landmark problem hasn't been solved in this country. On the other hand...

COSTONIS ON CAMERA

...the rules of the game in real estate development, particularly the zoning rules, are largely the creature of the builders themselves. And have largely been put together in such a way as to ensure the landmark buildings can't stand.

I think that my question would be whether there's anything so sacred about those rules as to make it impermissible to ask whether they may be modified in the public interest, And to ask for hard market studies that would examine whether, with appropriate modifications, we couldn't both have our cake and eat it too...

CHICAGO SKYLINE

...That is to say we couldn't both have profitable buildings and a reasonable number of landmarks as well. What happens when you start looking at this question in terms of various interest groups all acting legitimately under the rules that exist at any given time, what emerges is the leadership role that government has to play...

JOHN COSTONIS ON CAMERA

...And the very blunt fact that if government chooses to avoid its responsibilities, the rules as they are set up now, inevitably will produce the destruction of these resources. So I guess the basic notion simply is that government is going to have to play a much greater leadership role in dealing with these problems than it has in the past.

NARRATOR VO:

STATUE IN PARIS
WITH CRANE IN
BACKGROUND

Although the landmark problem often seems a local one, our cultural environment is also an international concern. In many cases world-wide attention has been focused on these problems by the United Nations. It offers a forum as concerned with what man builds as with what man destroys.

BURABADUHR

GERMAN CHURCH

The world is full of many artifacts from which we must pick and choose, not only with posterity in

MARKET PLACE

mind, but limited by the very real financial demands of society's many other needs.

GIRL SHOPPER

A famous Chicago architect once expressed amazement at the number of individuals who couldn't "see".

VAN DER ROHE
GLASS TOWER

People complaining about the dullness of life might well take a harder look at what those who've come

PALACE ROYALE

before have left behind. Without such evidence we'd be almost as much in the dark about the history of the human spirit as the geologist is without his rocks to explain the ground on which he stands.

SUPER END CREDIT