Radio.

The Rice Institute is dedicated to the advancement of education, science, and art. Where the general plan for architectural development was determined, the Trustees chose to provide that this dedication to art should be clearly reflected in an architectural manner, preserving the quality of beauty.

Art is to make gentle the life of the world. Where indeed can it be more fitting than as the constant environment of the student, in the alert, imaginative spirit of his college days, thus to become a precious personal possession for him to hold for the years?

Under bright skies, amid arch and colorful arch, the classroom and the laboratory may be formed, most effectively in a manner which inspires the imagination.

The colorful architecture of the ancient city of Ravenna, with its rich and charming manner, remains a fascinating example of the freshness of distinct solutions. Tradition, as so far as it has
suggested the forms at the Institute,
lands. These of the early centuries of
the Romanesque and the Byzantine in
Italy. But, as art must change if
it shall live, so has its history been
but the source of inspiration.
The Laboratory of today - the
House of Mysteries - creates its
own true forms and in that form,
architecture finds a new and guiding
affinity. So we have, it to be true
at Peter and in the exercises of today,
find the graceful way toward modern
beauty.

The school of architecture is truly
"the nursery of the imagination." A
young man and woman come to us
with the age-old desire to build and
to build well. A career inscription
reads "love, joy, beauty and worship
are forever building, unbuilding and
rebuilding in each mans soul and
in the soul of all mankind." These
forces shall forever build - unbuilding
man's imagination to new and finer
achievement.

Today when the world seems to
flourish and falter, fearful of progress,
as a day of unbuilding - it is fitting
that we recall the beauty of the
Campservi's Ravenna, the vaults
and mosaics of St. Mark's, and the
sculptures of Chartres—each under
precious works of ages long vanished—
yet whose beauty has been a real
expression thru the centuries and remains
as still.

America during the last generation
has made most astounding progress in
architecture, yet only in the most recent
years has reached the threshold of an age
of true creative distinction. These have been
our younger men have achieved a knowledge
and power of design which is to become a
rich asset to our civilization. If we
look, clearly, upon the art and architecture
of a generation ago, especially toward that
in which high emotion was to be recorded,
we see uncertainty, timidity, and feeble
grasping for baptism with futile romantic
effects. May we not look with joy
and sincere faith toward the strength
of our times, and in this day, find
there abundant reassurance in the
clearness, power, artistry and beauty
with which the finer emotions of our
civilization are being expressed today.
Before we struggle beyond the limits of today,
the visions of the years of rebuilding
in a glorious, clear, and inspiring crystalline
brightness.