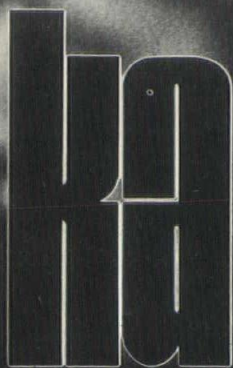




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THE KENTUCKY ARCHITECT

Volume V Number 2

February/1966



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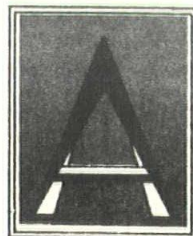
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## The Kentucky Architect



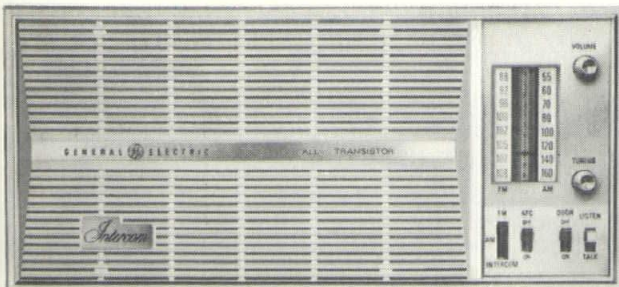
is the monthly official magazine of the Kentucky Society of Architects of the American Institute of Architects, Inc. Opinions expressed herein are not necessarily those of the society or the Institute.

KENTUCKY ARCHITECT is available at a subscription cost of \$4.00 each year or 50 cents each issue.

THE KENTUCKY ARCHITECT . . . publishes significant expressions of the use and control of space.

## LUCKETT & FARLEY, INC., ARCHITECTS, ANNOUNCE ADVANCEMENT

The Architectural Firm of LUCKETT & FARLEY, INC., Louisville, Kentucky, has announced the promotion of two of their employees to the position of Associate. They are Jesse Crume, AIA and Edwin Leonard, ASCE. Jesse Crume, Architect, is a graduate of the Architectural School of the University of Illinois, and has been employed by the company since 1961. Edwin Leonard, structural engineer, a graduate of Purdue, has been with Lockett & Farley since 1962. Other members of the firm are T. D. Lockett, President; J. D. Farley, Vice President; and Stuart Smith, Associate. ■



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## EDITORIAL

**W**e live in a private enterprise, profit motivated society, a fact that is one of our basic strengths as a nation. Yet when we examine the results produced by private enterprise within the cities of our nations we encounter a paradox - for, with but few exceptions, our cities are not healthy, wholesome places in which to live. Private enterprise has failed our cities in primarily two areas - in providing a range of balanced housing and in the wise and judicious use of land, the basic raw material of the city.

After more than fifteen years of experimenting with various approaches and programs aimed at stimulating private enterprise to provide adequate housing for lower income families we find that we have actually lost ground in our efforts at providing the urban poor a decent place to live. We have spent an even longer period experimenting with methods of ordering and controlling the growth of our cities, yet we are faced with millions of acres of urban and suburban sprawl as a result of that growth. Why?

While no one single answer is adequate the following contains perhaps a most fundamental one. "Ours is a tax-activated, tax-accelerated, tax-directed, tax-dominated economy,"\* and the tax policies presently governing the use and development of land, subsidize and encourage what is socially and culturally undesirable. It is more profitable to underuse land - to let it remain vacant and idle - than to develop it to its optimum benefit. These policies make slums the most profitable of all housing and in fact encourage the proliferation of slum conditions by making it profitable to let property deteriorate. We have made real property a speculative commodity outside the bounds of strict supply and demand.

For a problem so vast and complex as the renewing of our everyday environment, no tool, no program, no method can remain unexamined and set aside as a "too sacred cow". The time has come to take a long hard look at the basic underlying reasons why it is unprofitable for private enterprise to provide the good city. Until we are willing to set aside our strong personal vested interests and face the issue of property taxation squarely, our best efforts at developing and redeveloping our cities will come to very little. Until we are willing to look at property taxation in terms of benefits for many instead of privilege for few, our quest for the good city and the great society and the happy life will remain hollow in terms of the physical environment.

\* Perry Prentice "Taxes - Death of Cities" Architectural Forum Nov. 1965.



## NATIONAL AIA COMMITTEE APPOINTMENTS

Mr. Arnold Judd, AIA of the firm Arrasmith, Judd, Rapp & Associates has been appointed to the National Committee on Hospital Architecture of the American Institute of Architects.

"This Committee provides a leadership for the architectural profession in its relation with governmental and private organizations concerning the planning of medical facilities and the total health environment and in solving related functional, technical, economic and aesthetic requirements; and prepares its findings for publication.

The Committee maintains active liaison with various government and private groups. In publishing its contributions to professional knowledge, the Committee is one of the most prolific contributors of building-type guides carried in the AIA Journal."

Mr. A. B. Ryan, AIA of the firm A. B. Ryan Partnership has been appointed to the National Committee on Religious Architecture of the American Institute of Architects.

"This Committee provides leadership for the architectural profession in its relations with ecclesiastical and lay organizations in planning religious facilities and their environment and in solving related functional, technical, economic and aesthetic requirements; and prepares its findings for publication.

The Committee is responsible for producing a series of articles on the requirements of religious buildings by various denominations. These planning guides are published in the AIA Journal on a bi-monthly schedule. Representation on the Committee recognizes members who have a depth of interest and knowledge in the architectural implications of contemporary religion."

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## NEW BUILDINGS

**A**

Arrasmith, Judd, Rapp and Associates, AIA, propose this 12 story, 110,975 square foot men's dormitory for Morehead State College. Estimated cost is \$2,400,000, part of which will be paid by the approved State bond issue.

**B**

Marye and Bond, AIA, Lexington, expect construction of their design for Eastern State College's new home economics building to begin March 1. Four floors and a basement will contain 55,353 square feet of floor space for the Richmond, Kentucky, campus.

**C**

Bayless, Clotfelter and Johnson, AIA, Lexington, submit this design for a new administration building for the Lexington Board of Education. An elegant restatement of the lamp posts' verticality comprises the brick facade.

**D**

Lee Potter Smith, AIA, Paducah, Kentucky, has executed this nursing laboratory-classroom structure at Murray State College. 48,450 square feet of floor space is contained within the three story-full basement building. Estimated at \$552,750, the facility is an extension of the Department of Nursing.

**E**

Chrisman and Miller, AIA, Lexington, conceived these two structures for the Fort Boonesborough State Park, on the Kentucky River between Richmond and Winchester. Bathhouse and restaurant (above) and the Daniel Boone Museum (below) are expected to cost in the neighborhood of \$500,000, supported by the State bond issue.

**F**

C. A. Coleman, AIA, Lexington, submitted this design for a "Gold Museum" at Fort Knox. The structure contains a viewing platform (seen in this view) to face the Gold Vault at Fort Knox. It is expected to be located at the intersection of Bullion Boulevard and Depository Road, costing approximately \$250,000.

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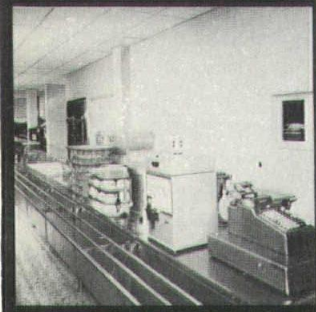
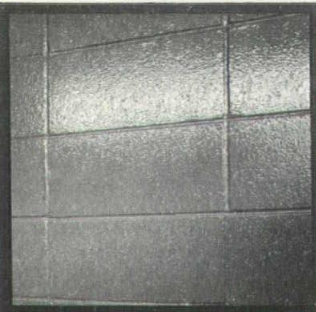
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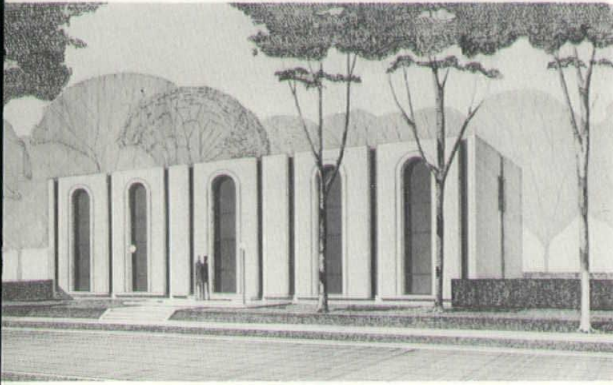
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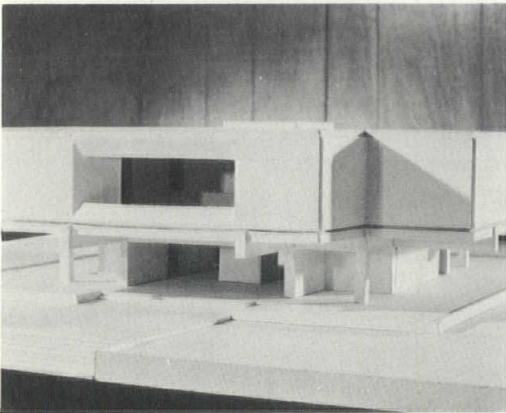




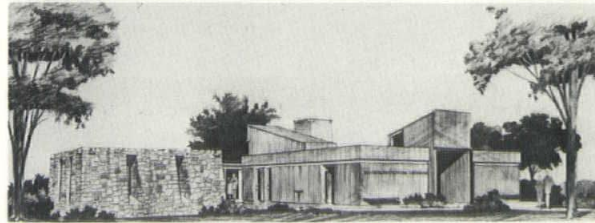
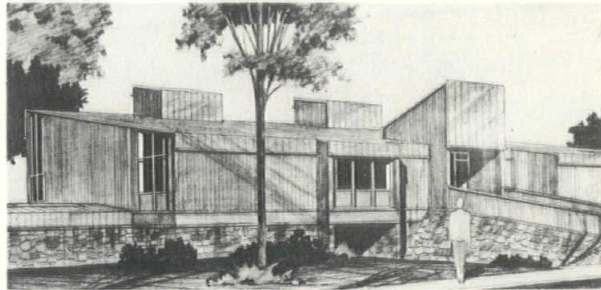
C



B



F



E

A



D





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## **Producers' Council Meeting Set for March 8**

Mr. George Bucher of Porcelain Builders Company, Inc. has announced that his company with Arrem Plastics, Inc. will sponsor the Producer's Council Informational Meeting March 8 to be held at the Executive Inn, Louisville.

The meeting will start with cocktails at 5:30 followed by dinner at 6:30. The meeting will conclude at 8:30.

Of particular interest to the architect and his client is the possibility of individually designed exteriors created by using sculptured or textured Plexiglas acrylic plastic facings. Panels may be formed to any design and in any scale.

The speakers will be Mr. John B. DeVries, a building products design consultant from the Rohm and Haas Company's home office in Philadelphia. Mr. Bucher's firm, Porcelain Builders, represents Arrem Plastics in Indianapolis and Louisville. Arrem Plastics manufactures sculptured facings and fascia systems while Rohm and Haas manufactures the basic material from which the facings are formed, Plexiglas acrylic plastic sheet. The rare combination of material supplier, producer and local source covering the factors that should be considered in the design of unusual exteriors, promises to be a particularly informative meeting.

## **Grimes & Lotz Form Partnership**

Garwood Grimes, AIA and Lloyd Lotz, AIA announce the formation of a new architectural firm. Offices for the new firm will be at 131 Breckinridge Lane.

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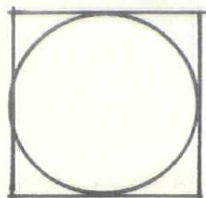
**PLANT MAINTENANCE**





**THE  
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OF  
KENTUCKY  
SCHOOL  
OF  
ARCHITECTURE**

PHOTOS BY: WILHAM  
ROUGHEN  
GRAPHICS BY: ROBERT  
GUINN





## the program



In the Summer of 1964, the School of Architecture was officially separated from the College of Engineering. Charles P. Graves was appointed Dean.

Since that time the School has made rapid advance in several areas and the near future portends even greater advance and change.

The underlying objective of the School and its curriculum remains—"to promote the development of those qualities of professional skill, competence and social awareness which the architect must command if contemporary architecture is to be a valid and enduring expression of our Society". This has been implemented by an increase in the number of faculty members and a broader diversification of faculty background and experience. Also considered a contributing improvement has been the move in 1965 from the Reynolds Building to Pence Hall which was remodelled and is now in process of being refurnished. The over-all result will be greatly enhanced environment for the architectural student, including

improved library and exhibition facilities. Also, a beneficial side-effect of the move "on campus" appears to be a greater identification of the architectural students with the University and vice-versa.

In looking towards the future of the School two "happenings" of major importance are scheduled for the Spring, 1966.

In late March, the NABB Accrediting Team will inspect the School for accreditation. This will be a major milestone for the State.

Of equal import to the School is the recent decision of the University to institute a new academic plan in the Fall, 1966. In essence, this plan provides that all entering Freshman and subsequent sophomores will be required to register in a Lower Division Program in the College of Arts and Sciences. This Program requires, additionally, that student complete a series of courses within five out of eight core areas in liberal studies.

In turn, this means that all



*Charles P. Graves, Dean of the School of Architecture.*



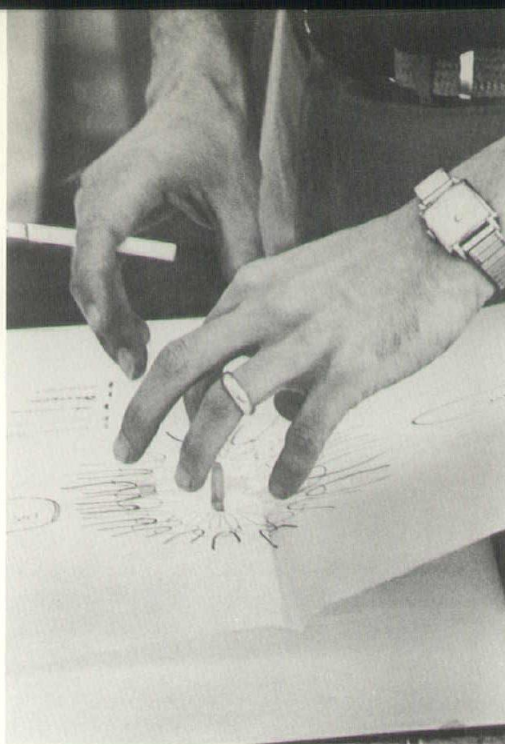
professionalschools on the campus are required to re-evaluate and possibly restructure professional degree requirements. Specifically, this poses a major decision for the School of Architecture since it will no longer be possible for a Freshman to register in courses presently required in the entering Year. The problem of extending the time spent in college to achieve the professional degree in Architecture and all of the implications attendant thereto is currently undergoing intensive study by the entire Faculty. Included in this study as a natural consequence is the re-evaluation of course content, the addition of new courses and a broadened base of electives.

Future plans of the School will also include a degree-awarding curriculum in Landscape Architecture. It is expected that this will be possible within the next two years. By then, it is also probable that the newly approved Graduate School of Planning will be instituted by the University.

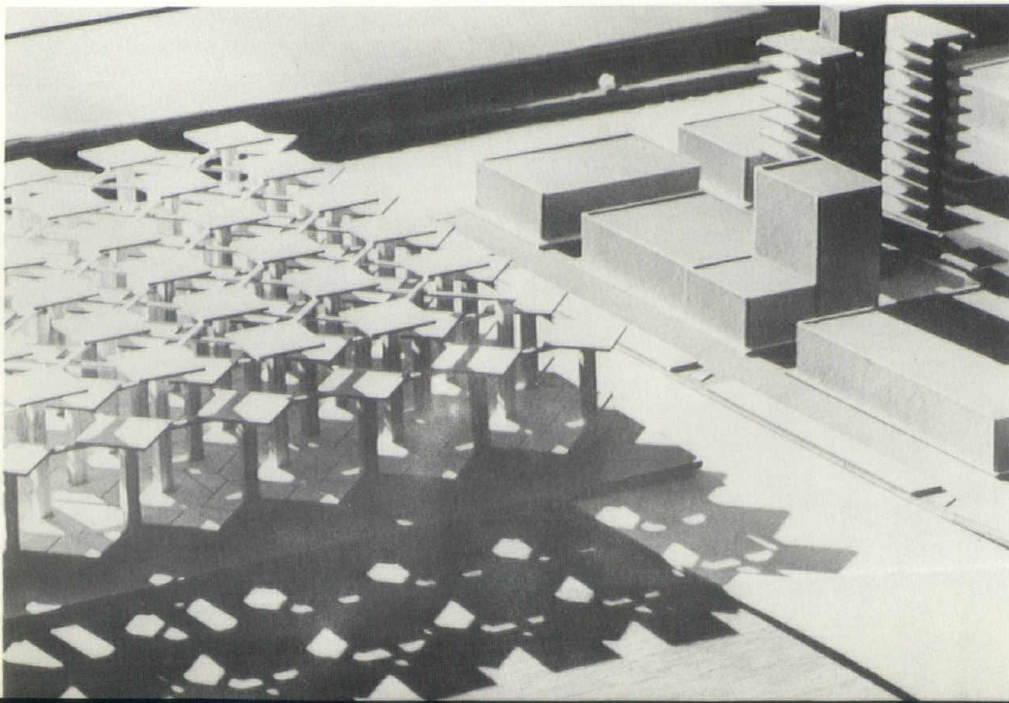
Therefore, the relation of

course offerings in the School of Architecture to these additional degrees are a necessary part of the current Faculty study.

In summation, the opportunity for re-examination, stemming from the University's new Academic Plan, presents a real challenge to the School of Architecture to move forward in architectural education.



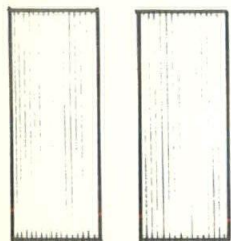
*"The Concept . . ."*



*"The Form . . ."*



## the participant



The Faculty of the School of Architecture is well qualified through formal training and diversity of experience. Full-time members of the Faculty maintain a vital and continual contact with the profession through practice and consultation. The Faculty is assisted by part-time lecturers and critics who are local practitioners in Architecture, Landscape Architecture, Planning and Building Technology.

Members of the Faculty have initiated and participated in several research efforts in the past few years including sponsored contract research and independent study. Projects have included investigation of low cost housing, study of structural systems, historical research, creative effort in painting, and a study of Emergency Operating Centers for Government Administration in time of disaster which brought eight distinguished architects to the campus to work with teams of architectural students on the Design of Prototype Buildings.

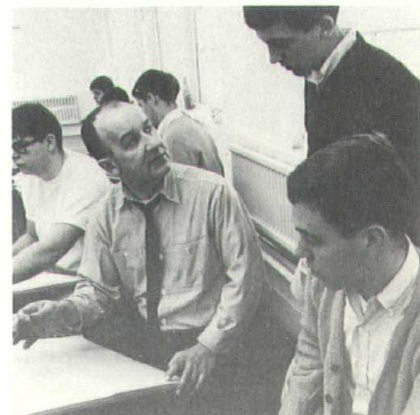
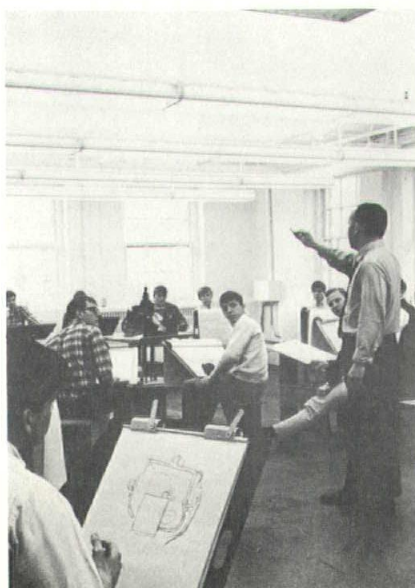
Represented in the Faculty are a diversity of philosophical attitudes concerning architecture and environmental design, creating an



*Professor Herb Green, critic for second year design.*

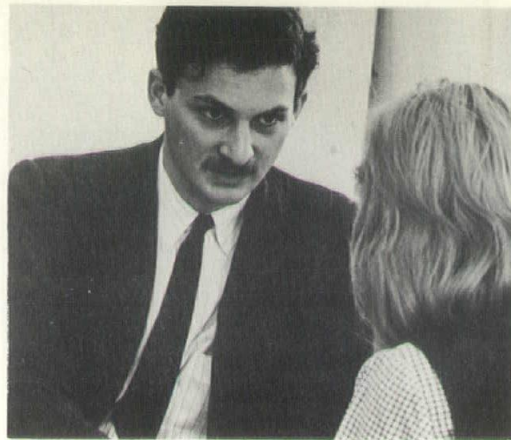
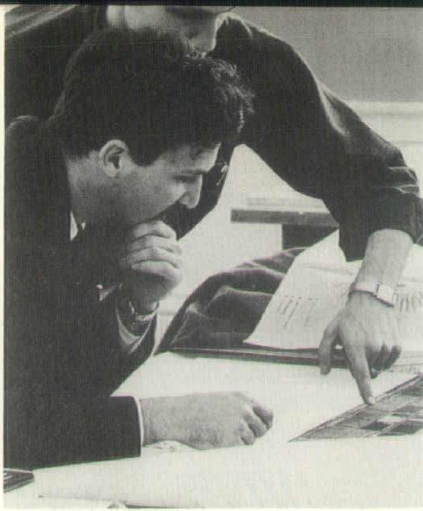
intellectual climate of a dynamic nature. In the sequence of curriculum, the student is exposed to these varying points of view, involving him in an educational experience of a broad and general nature.

During each of several recent years a Visiting Foreign Lecturer has been in residence at the School for an extended period to teach in the Design Studios and to offer special elective courses.



*Professor George Gunther instructing first year students in sketching.*

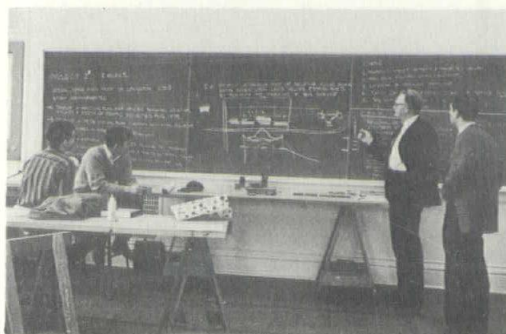




*Professor Richard Levine,  
critic for the third year  
design studio.*



*Professor John Hill, third year  
design critic, and Architect  
Jasper Ward, part-time instructor.*



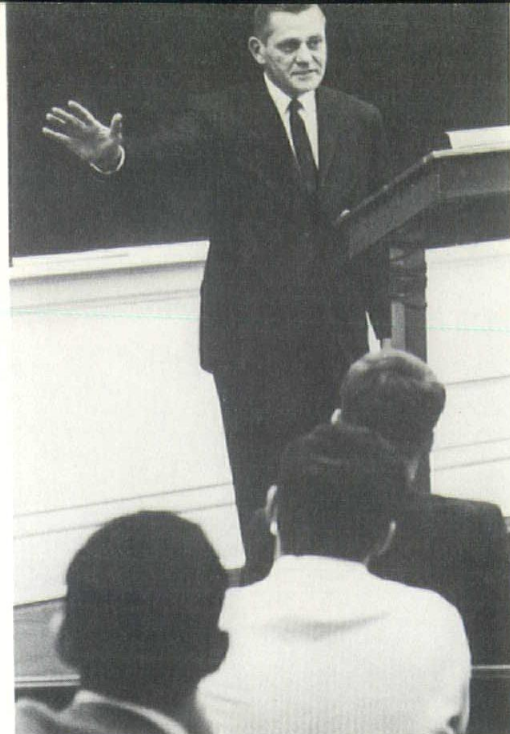
*Professor Clifford Slavin and  
James Prestrige, fifth year  
and thesis design critics.*



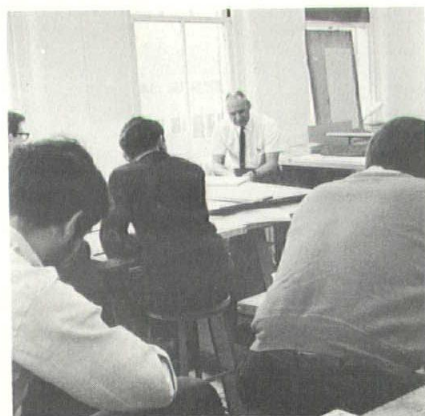
*Guest lecturer Ehrman Mitchell of the firm Mitchell-Giurgola.*



An integral part of the educational effort in the School of Architecture is a Program of Visiting Lecturers which brings architects and leading professionals of wide reputation to the campus for public lectures and to serve as Critics in the Design Studios for periods ranging from several days to several weeks or more. Visiting Lecturers and Critics during the 1965-66 School Year included Julius Schulman, Architectural Photographer; Buckminster Fuller, Architect and Research Professor of Design, Southern Illinois University; Charles Moore, Architect and Chairman, Department of Architecture, Yale University; Gunnar Birkerts, Architect and Associate Professor of Architecture, University of Michigan; Ehrman Mitchell, Mitchell-Giurgola Associates; Robert Geddes, Geddes-Brecher-Qualls-Cunningham, and Dean of the School of



Architecture, Princeton University; Ernst Brandl, Scholar in Residence, Department of Architecture, Notre Dame University; and James Marston Fitch, Architectural Historian and Critic, Columbia University.



*Guest fourth year design critic, Lynn Smith, Architect from Birmingham, Michigan.*







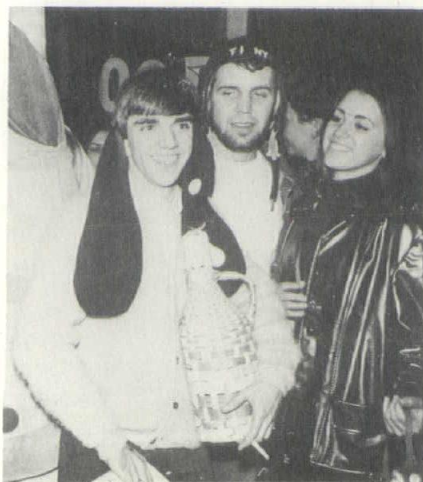
The student's primary responsibility and first concern is the Design Studio. Individual work is emphasized, and students are encouraged to devote considerable work

*Students and guest lecturer Ehrman Mitchell gather for an informal discussion.*



to development and presentation of design solutions in graphic and model form outside of scheduled class hours.

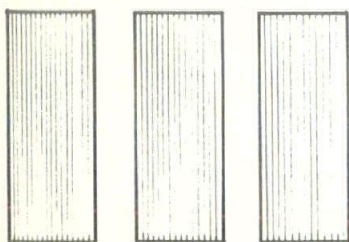
The Student Chapter of the American Institute of Architects sponsors frequent professional and social events during the year, most often in conjunction with the Visiting Lecturer and Critic Program. Included in these activities are a required field trip to Chicago or New York for advanced students and a Beaux Arts Ball. The Society also provides liaison with the State and National Professional Societies and contact with other schools of architecture through participation in such activities as the Junior Associate-ship Program of the AIA, the National Student Forum in Washington, and student and student-work exchange programs set up with other architectural schools around the country.



*The Beaux-Arts Ball*



## the plant

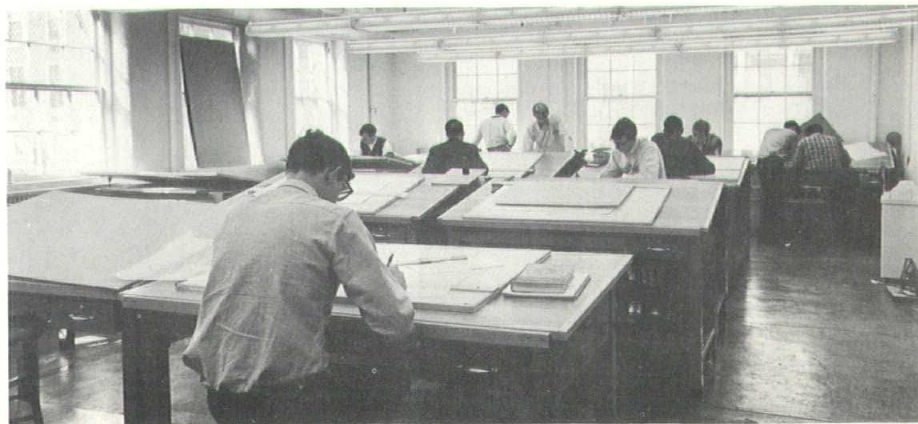


*One of several student exhibition and jury galleries.*

In September of this past year the School of Architecture was relocated from the Reynolds Building to the remodeled and refurnished Pence Hall, on the central campus. The new building contains studio-drafting rooms, seminar and class rooms, a large lecture theatre, gallery and jury space, faculty offices, an architectural reference library, an audio-visual aids department, a machine shop for model construction, and a student lounge. Each student is provided a personal drafting table and stool. The building is kept open—and, it might be added, nearly full—with student occupancy during evening and weekend hours. The near future physical expansion plans of the school provide for a materials and construction testing lab to work in conjunction with the new Architectural Structures and Mechanical-Electrical Departments.

The school library was started in 1962 with a small nucleus of books transferred from the University Libraries' general collection and from the Engineering Library. As a result of a vigorous

*Typical student drafting room.*



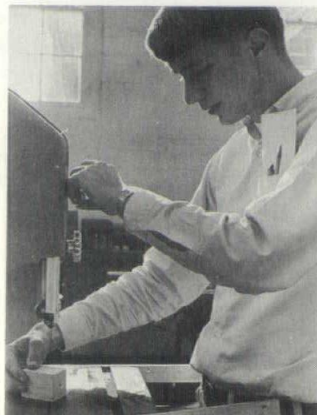
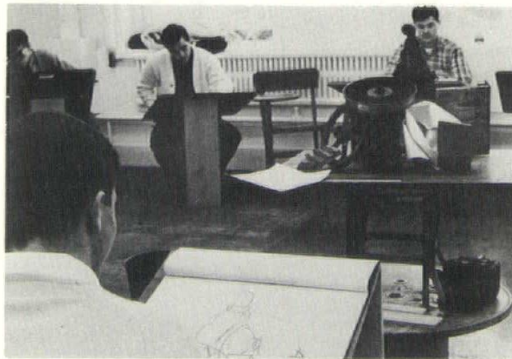
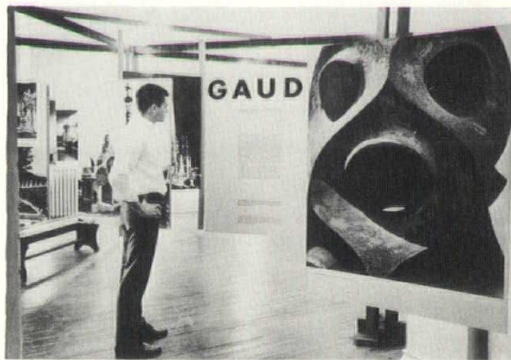




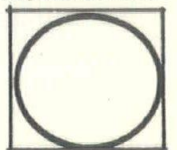
acquisitions program under the direction of Dr. J. P. Noffsinger, Architectural Historian and Chairman of the Library Committee, the library now contains 4,429 volumes and subscribes to 48 periodicals.

The library has an excellent reference section for research, including the Art Index and the Avery Index to Architectural Periodicals.

The Audio-Visual Aids department, with full time curator, houses and services the school's slide collection. Included in this department is a complete photography lab with staff photographer. The services of this lab are readily available to the students and in the near future the department plans to offer a non-credit course in Architectural Photography which will stress the use of photography as an art form rather than a convenient reproduction process.



*Top to bottom:  
Exhibition gallery;  
Entry and display for  
current Gaudi exhibit;  
First year drawing studio;  
Model shop; Dr. J. D.  
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chairman, and Mrs.  
Hunter Adams, librarian.*





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## THE MEANING OF ARCHITECTURE TO YOU

ARCHITECTURE IS THE DESIGN OF SPACES. For example, the arrangement of spaces inside a well-designed house keep children from running across the living spaces of adults. Noisy living spaces are separated from quiet sleeping spaces. In a school, imaginatively-related spaces provide the best education for the tax dollar. The spaces inside a good business building aid production efficiency by keeping the product or key document moving in a straight work-flow in.

ARCHITECTURE IS ALSO THE DESIGN OF OUTSIDE SPACES; the way a house is situated on a lot, for instance, to let in light without unwanted heat, and provide privacy from neighbors. It is also the way these lot spaces are related to each other to form a neighborhood, and the way neighborhoods are related to each other to form a community.

PLANNING SPACES AND THEIR RELATIONSHIP TO EACH OTHER IS THE MEANING OF FUNCTION IN ARCHITECTURE, sometimes called utility. The way these spaces are arranged can produce beauty; another requirement of architecture. The way the enclosure is held up is the engineering part of architecture; the provision of strength.

THE PRINCIPLES OF GOOD ARCHITECTURE HAVE REMAINED UNCHANGED SINCE ANTIQUITY. The words of the Roman, Vitruvius, were paraphrased so well by Sir Henry Wotton in about 1600 that they are still quoted. He said: "Well building hath three conditions: commodity, firmness, and delight." It's still the same—function (commodity), strength (firmness), and



beauty (delight).

FUNCTION IS REALLY THE SOCIAL PURPOSE OF ANY BUILDING. It is the architect's job to establish it in detail and translate it into the special language of design which an architectural education and practice—and only this study and experience—make possible.

WHAT IS TO HAPPEN IN YOUR BUILDING? How many people will do it, and how will it be done? What result do you hope for? These are some of the key questions the architect must ask to translate the building's social needs into that design of spaces which provides Vitruvius' commodity.

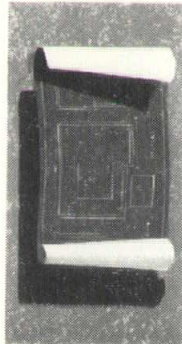
Strength, or the ancient Roman's firmness, is provided by the building systems of any age. Four thousand years ago, the people of western Asia used the post and beam. The same system was refined by the Greeks. The Romans borrowed it, invented concrete, and inaugurated vault and dome construction. Centuries later, vault and dome construction was perfected in the Gothic architecture of western Europe. Renaissance architecture and the Baroque, Georgian, and Colonial forms which followed held nothing new in structural development. The nineteenth century was unique in architectural history in that it was a period of imitation in both the building systems and the appearance of previous eras. In many cases, this imitative hangover persists to this day.

A NEW METHOD OF BUILDING WASN'T DEVELOPED UNTIL THE TWENTIETH CENTURY, when modern steel made possible the development of the structural frame on which walls could hang like curtains. Today, the architect's search for new and better forms has led to engineering innovations in complex curved structures with thin concrete shells (ever try to break an egg by squeezing it length-wise in your hand?), warped plane surfaces, and other methods of utilizing the

## To get the best results with **MODERN CONCRETE MASONRY...**

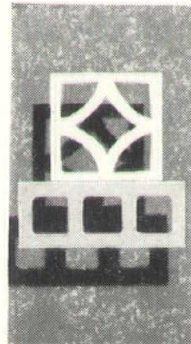
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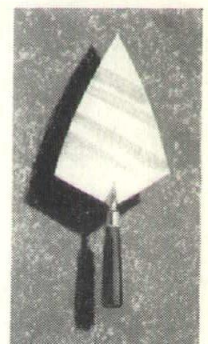
#### QUALITY BLOCK

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#### QUALITY WORKMANSHIP

Naturally, you want to take advantage of concrete masonry's potential for beauty and durability. Skilled workmanship should be insisted upon. Top craftsmen know and use the proven techniques of building with this modern material. Best results are obtained when they take pride in their work and bring out the long-lasting beauty that concrete masonry promises.

These 4 Q's of quality can help you build better with concrete masonry. Write for "Concrete Masonry Walls."

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TODAY'S ARCHITECTURE DRAWS FROM MANY SYSTEMS, USING THE OLD WHEN IT IS INDICATED AND THE NEW WHEN IT IS APPROPRIATE. Thus the system itself, while necessary, follows and is subordinate to the functional forms that grow out of human needs.

BEAUTY IS AN ABSTRACT

WORD WHICH IS USUALLY ASSOCIATED WITH SOME FORM OF ART. Architecture is an art form, as are music, painting, and sculpture. Like the latter two, it is a visual art, but unlike all three, it shelters people and is a primary aid to living. Man has sought beauty in one form or another since he crawled into a cave. He scratched decoration into the head of his stone ax; the walls of his earliest caves are covered with



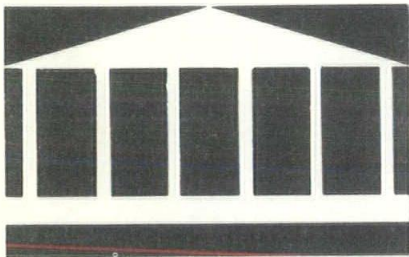
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primitive drawings and paintings.

A public appreciation of art generally is in direct ratio to the amount of leisure time enjoyed by the people of any age. In pioneer America, the rigid austerity of the Puritans and the following rush westward created a psychology of expedience in building from which we are just recovering. Later, business tycoons collected art treasures from abroad and expressed their own powerful, if unsophisticated, personalities in bizarre structures borrowed from

exotic places that impressed them. Thus midwestern bankers build Mediterranean villas, industrialists painstakingly assembled medieval castles, and houses patterned after Greek temples sprang up along the Hudson.

TODAY, BEAUTY IN ARCHITECTURE NO LONGER IMITATES THE PAST. It expresses the human needs and living habits of today, growing directly out of the forms and spaces these needs and habits require. This is really all that modern architecture is—



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the freedom to solve a problem of design without forcing the building (and the people inside it) into a certain "look".

FOR JUSTIFICATION OF THIS, WE NEED ONLY LOOK TO THE PAST. Gothic was modern in its day. (In fact, many people of that time thought it barbarous; they complained it just wasn't "traditional" enough.) We no longer turn to Colonial as the wellspring of residential design; nor do we wear powdered wigs and knee-breeches. This does not imply breaking with the past just for the sake of doing it. The ancient Romans took hot baths and used bricks; we still do both. The point is that we use from the past what fits into today's needs and discard what no longer fills the



bill.

Today, architectural beauty exists for itself alone, as does the art of any age. It enriches the lives of people. It is also used as a tool in contemporary society. One business corporation sells soap better because of the architectural expression of its function. Another expresses its personality better to visitors; the design is part of its continuing public relations program. By avoiding the prison-like appearance of the past, the school encourages

the educational process rather than obstructs it. Today's factory removes an objection to its location by harmonizing with the character of its community rather than destroying it.

THE CRITERIA FOR GOOD ARCHITECTURE, THEN, ARE THE FULFILLMENT OF SOCIAL PURPOSE, OR FUNCTION; STRENGTH, OR SOUND ENGINEERING, AND BEAUTY. This is what you should look for in any building. It is the architect's job to give it to you.

In order to serve his client's interests, the architect must evaluate the building's functional needs and consider them in relation to the site, the soil, the climate, the local laws, and the available budget, to name but a few considerations. Only then is the building designed and the drawings produced. He also prepares a book of specifications describing in detail what materials are to be used and how. From these documents, contractors submit bids. When the contractor is selected, building begins under the architect's supervision. The architect also must check suppliers' shop drawings and samples, supervise the required testing of materials, and, as the representative of the owner, certify that the work is done properly.



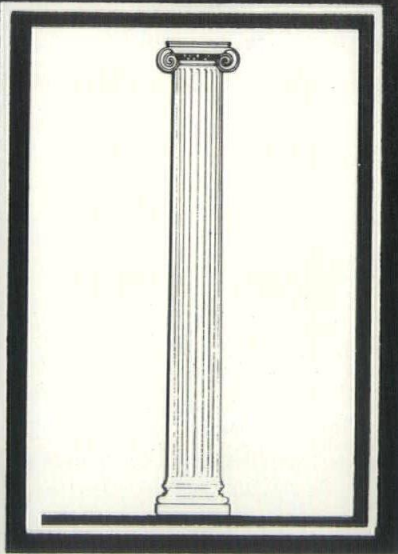
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These are a few of the things which you should know about architecture. There is a great deal more, of course. Writing about architecture is a little like trying to describe Niagara Falls by playing the piano. The best way to understand architecture is to look at it. The best way to plan it is to look for an architect. ■



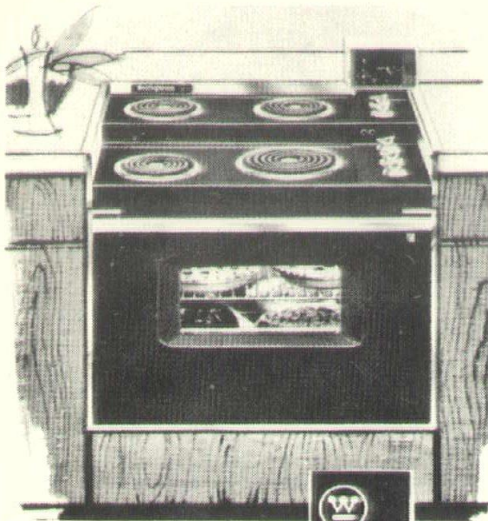
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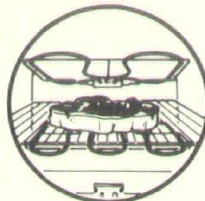


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