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# The Kentucky Architect

JULY, 1963

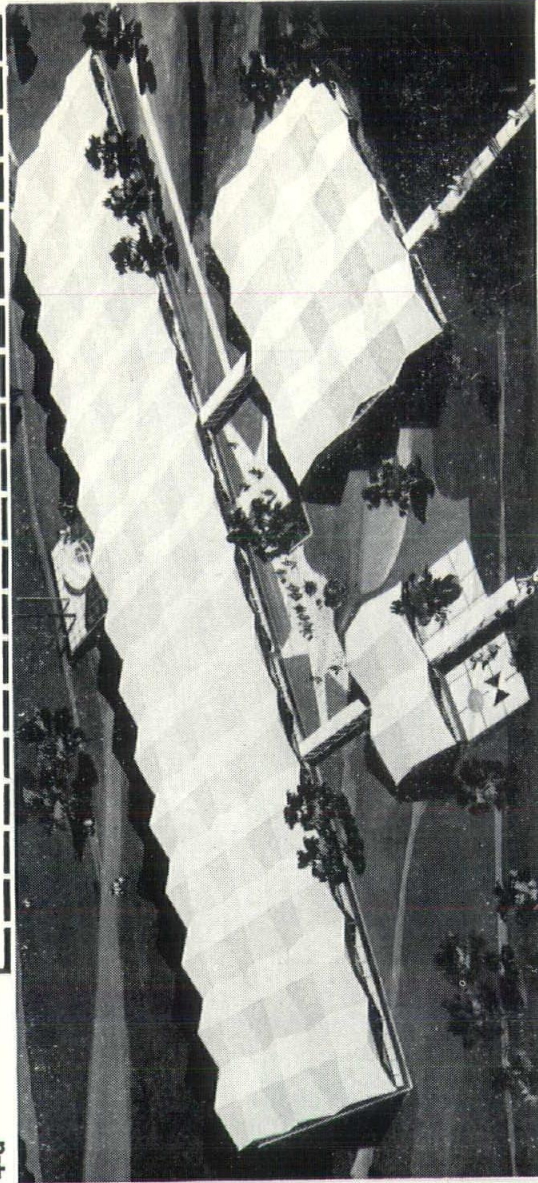
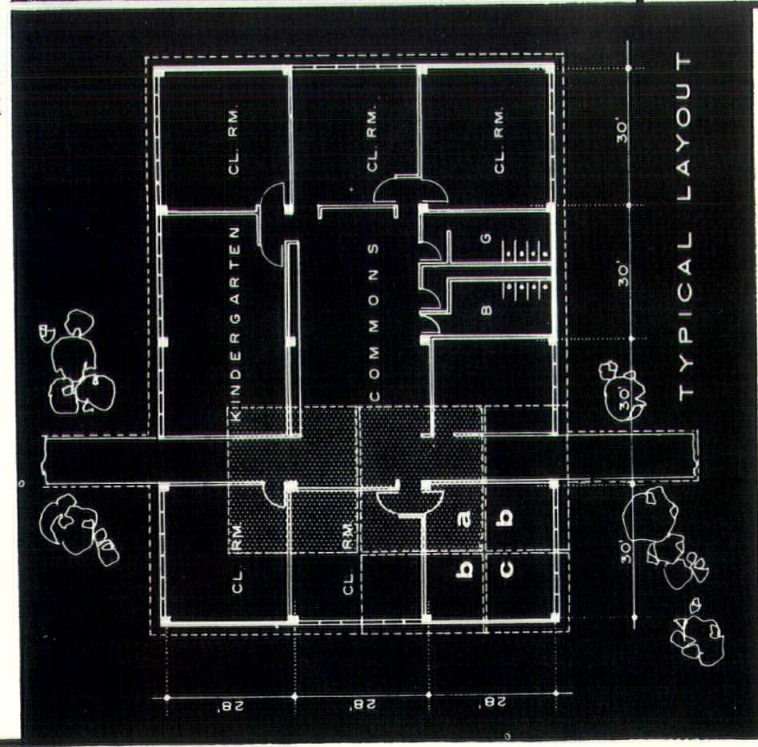
● MASTER PLAN: THE KENTUCKY SPINDLETOP RESEARCH CENTER (Story on page 11)



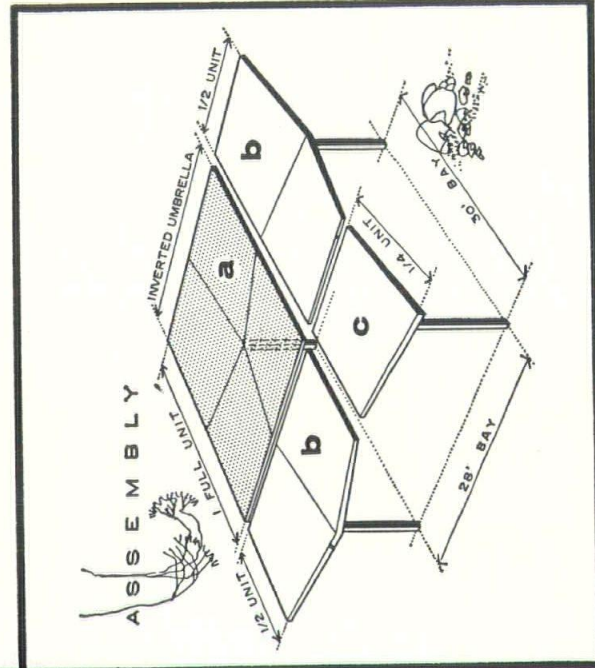
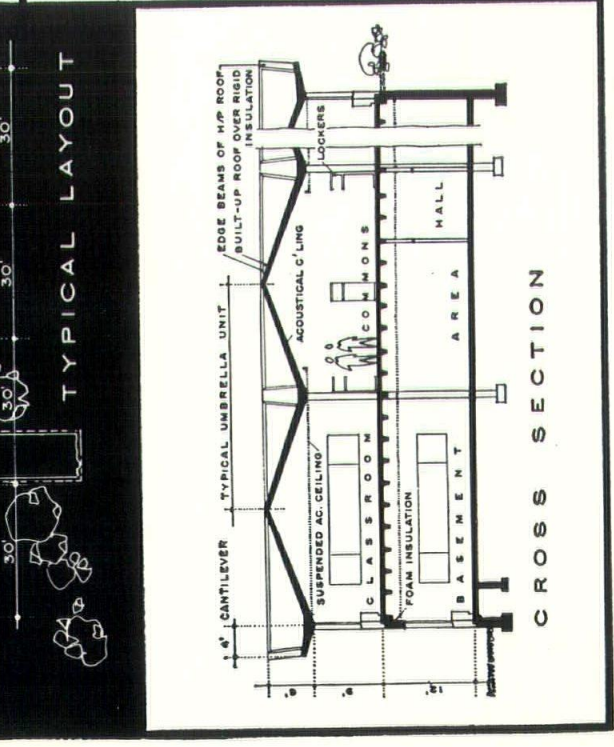
# inverted umbrellas

a.i.a. file: 4-a

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Arbor Heights Junior High and Elementary School, Omaha, Nebraska. Architects and Engineers: Leo A. Daly Company, Omaha, Nebraska.



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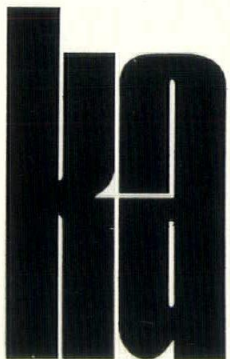
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# The Kentucky Architect

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#### THE TOWERS

New men's dormitory on the campus of Eastern State College, Richmond, Ky. Designed by architects Brock and Johnson. General Contractor Hargett Construction Co., Lexington, Ky. Precast concrete exposed aggregate panels furnished by the Lite Cast Products Company, Louisville.

## AS UP-TO-DATE AS TOMORROW PRECAST EXPOSED AGGREGATE PANELS

The success story of precast exposed aggregate concrete panels is known in every architect's and contractor's office. All over the country the material has experienced a growth in tidal wave proportions, and it looks as if it will continue to be a prominent material when durability, color and texture, and freedom with design are considered in a building.

The management of Lite Cast Products, however, has long felt exposed aggregate panels to be today's structural material for tomorrow's buildings. While other companies are just now beginning to "jump on the band wagon", the staff at LCP has accumulated several years experience in manufacturing exposed aggregate concrete panels.

Some of our engineering personnel have already completed a special school to familiarize them with the

different aspects of this material. Others are to be sent to the school.

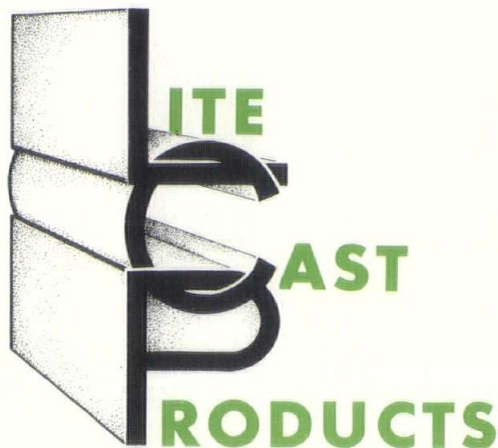
The expense of sending a man to this school was undertaken for one purpose only: When the architect asks a question concerning precast exposed aggregate panels, the LCP representative can quickly provide the accurate answer.

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High standards for producing exposed aggregate panels are a must, and the architect must rely heavily on the producer for the quality factor upon which he depends. That's why LCP has taken the lead in manufacturing these panels, and has chosen to emphasize research in this field.

The panels, of course, are not mass produced, but are made with each piece of aggregate HAND PLACED for the best exposure and texture value. You don't just drop a stone into wet concrete for the results we demand of our own products.

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This sample shows the use of Tennessee limestone and white Georgia quartz; contrast gives wide opportunity for design.

## ROSE QUARTZ

Georgia rose quartz was used in this sample to illustrate uniform texture and grade. All samples pictured here were made from architects' request.

In the past three months, Lite Cast Products has been awarded contracts totaling \$1,300,000. This has resulted in buying even more new equipment and hiring new men, until now we can boast of having one of the most modern and complete precast concrete manufacturing plants in this area.

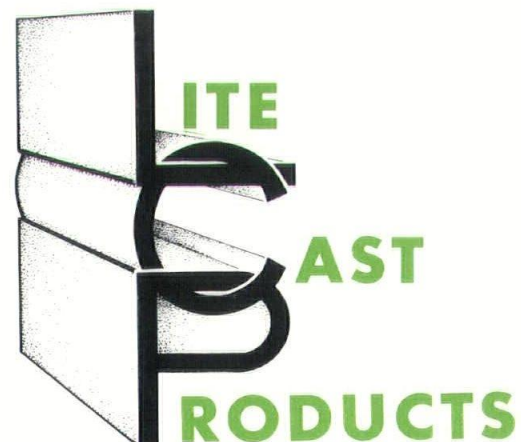
Our qualified engineering staff is trained to answer your most technical question about precast concrete. And if you want them, they will offer advice and suggestions concerning your particular problem.

We emphasize service at LCP for basically one reason: We believe in doing the job right at all times and service is a necessary part of every one of our jobs.

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# The Executive Committee

During the past few years, there has been increasing attention focused upon the activities of the executive committee of the West Kentucky Chapter, because of the increased activities of the chapter itself. Most of these activities which the chapter has undertaken have been of such character that they have required the formulation of a policy by the executive committee for that particular situation, inasmuch as there has been no precedent upon which to base their actions. Consequently, almost every project undertaken by committees of the chapter recently has required the attention of the executive committee, to some degree, in order to ascertain the policy status of the project and also whether or not it is within the province of the chapter to undertake such a project. This situation has tremendously increased the work load of the executive committee and in many cases has required special called meetings of the committee in order to handle urgent cases and to be able to devote more time to the more complicated matters.

From time to time, the officers and directors of the chapter, who comprise the executive committee, have had the question asked them "What is the executive committee doing that requires so much time, and why don't we know more about what is going on in the executive committee itself?", or words to that effect. Therefore, this epistle is an abbreviated attempt to explain what the executive committee is supposed to be doing, under the provisions of the chapter by-laws, and perhaps convey to you the many ramifications and implications which are involved in the carrying out of these by-law provisions. We could be very brief by saying simply "read the by-laws, and discover for yourself what legal and operational authority is vested in the executive committee". However, knowing that most of you do not have a copy of such by-laws, we shall point out a few of the facts.

Article 1, Section 5 of the by-laws stipulates that the affairs of this chapter shall be conducted by a governing board called the executive committee. Article 7, Section 1 stipulates the membership of the executive committee insofar as the officers and directors are concerned. The entire Article 7 outlines the functions of the executive committee and how it is to conduct its business. Section 12 of the article states "the executive committee shall be, and act as, the custodian of the properties and interests of this chapter except such thereof as are placed by these by-laws in the custody or under the administration of the treasurer, and within the appropriations made therefore shall do all things required and permitted by these by-laws to forward the objects of this chapter." Section 14 of this same article states "neither the executive com-

(Continued on page 15)

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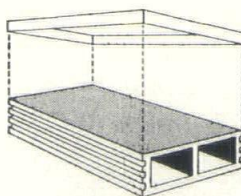


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# Regional Style - Ohio River Valley

*Speech made before the West Kentucky Chapter, A.I.A. by Mr. Campbell Miller, Landscape Architect with the firm of Miller, Wihry and Brooks, members of the American Society of Landscape Architects.*

Your own John Noble Richards said here in Louisville a couple of years ago that environment is the major problem in America, and the A.I.A. committee on the profession last year called on architects to think in terms of the whole environment, and none less than Edward D. Stone told our annual meeting of landscape architects this summer that architects and landscape architects must lead our country out of the junkyard we live in today.

Now, I can't lay any claim to be an original thinker or a prophet, but when I find myself in such violent agreement with so many and such distinguished architects I must admit that my self-confidence has increased enormously. Because there can't be any doubt that the major obligation of the design professions - architecture and landscape architecture - today is to create an environment in which human life can flourish in value and quality.

Now, I think this is significant to us tonight because we are in the heart of the Ohio Valley, and there is an opportunity to create a special kind of environment in the Ohio Valley, and that is what I want to talk about.

It is true that there are charming small towns and lovely old houses that time has left behind. But whatever sense one gets today of the regional character of the Ohio Valley comes from its economy and its social customs, and not from the humanized, physical environment.

If you were in an airplane today and found yourself forced down in a certain village, you would probably say to yourself, "This must be England, I know it by the style of the houses." You would know if you were in Japan, or France, by recognizing the style in landscape architecture. In this country, you would probably recognize the distinctive landscape of New England; and, if you read *House Beautiful*, you would know the San Francisco Bay Area, because designers there are developing architecture and landscape architecture appropriate to the region.

What if you unknowingly found yourself here? Would you be able to identify the Ohio Valley by the character of its buildings and gardens, villages and towns, the broad landscape of man made things which give distinctive character to a region. In short, there is not much style in our valley.

And so we come to our text for today.

I submit to you the proposition that we live in an unique region of this earth, which demands an analytical approach to design, and that this approach will produce unique qualities - style - in life in the Ohio Valley.

Style is a term of varied meanings. Therefore, it is necessary to establish a particular frame of reference within which we may discuss style in our Valley today.

The dictionary states that style is a distinctive or characteristic

mode of presentation, construction or execution in any art; also, that style is the quality which given distinctive excellence to artistic expression. These definitions come close to the sense of style that is a genuine and desirable element of architecture and landscape architecture.

E. B. White, the famed essayist of the *New Yorker*, put it neatly: "Style in its broader meaning (is) what is distinguished and distinguishing." Now this is the core of the apple.

"Style in this broader meaning is just as real and just as vitally important in art, in architecture, in landscape architecture, as in language, or clothes." It is style in this sense that we shall discuss, because it gives flavor, character, and quality to the things men build and use, live in and do. Without it life would be dull and drab.

In the state of design today, designers of all sorts regard style as necessary that each new work be a different, individual concept, a new tour-de-force. We are abandoning traditional style of architecture, for example, in response to logical persuasion that they are not adapted to modern life.

Instead we experiment with countless innovations. Today I do not suggest a return to traditional styles, nor an end to experiment; but I do suggest that designers would find it useful, as scientists have, to conduct their experiments within a framework of discipline based on the natural



character of the region in which we work. The late Frank Lloyd Wright, himself invented a rich regional style when he built the "Prairie Houses." They were definitely and deliberately of the Central Prairie, and if only there were enough of them, that region would have architecture equal to any in the world. This did not come about, although the "Prairie Houses" were widely copied, because the copyists were not guided by the same principles as the originator. In fact, the house Wright designed in the Prairie style in Frankfort, (Ky.) fails because it is outside its proper setting.

For more than a generation now, designers of the western countries have experimented with new concepts and technology, but have not achieved real style in contemporary building and landscape. Many have turned, to the oldest school of design in the world - Japan - for some solution to this problem. Yet few have found the secret, because they have attempted to use the forms rather than the principles of Japanese design; ignoring the fact that it is a regional style. To make the elements work, we should have to reproduce the region.

Japanese art is great because it is so preeminently of the country from which it springs. Its value to us lies in the principles that guide Japanese design.

When these principles are applied consistently in any well defined region, they produce an art natural to and part of that region, just as they have in Japan. This kind of design is useful and satisfying because it unifies man with his environment and becomes a part of his life. It is good because it is real, and it is real because it is connected with nature. This is not provincialism, but genuine creativity.

Now comes the hard part: How do we do it:

The two major principles of regional style in design are: First, connection with nature, and,

second, usefulness in a mode of life. How can we apply them?

At this point we reach the conjunction of architecture and landscape architecture. Obviously it is necessary in building today to employ a vast spectrum of universalized materials and standardized forms which have no regional connection. Modern building technology and economy have to a considerable extent, placed these elements outside the architects' control. Consequently, we must often rely upon intimate correlation with the site development to relate contemporary building their natural environment. Here we landscape architects have the advantage: We still roll our own.

To develop the first major element of regional style, connection with nature, design must be responsive to natural ground forms; use colors which are harmonious in the landscape; make

appropriate use of native materials; and relate to the natural vegetation. Let us analyze the landscape of the Ohio Valley to find the ground forms, the plants, the colors, and the materials which occur in the natural scene.

The topography of the land is the first key to nature. The Ohio River was the end of the glaciated region, and so our topography consists of rolling land, our streams follow the form of the land in meandering curves, we have no natural lakes. Our land forms are rounded, and angular forms seldom appear except where the underlying rock is exposed. In the limestone areas, we often find concave, dishlike forms, sinkholes, but these also are rounded, so, the first fact of our topography—its outstanding feature is the rounded land forms.

Lines are seldom found in nature, except as the edges of na-

*(Continued on page 16)*

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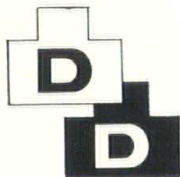
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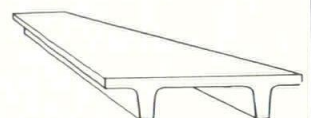


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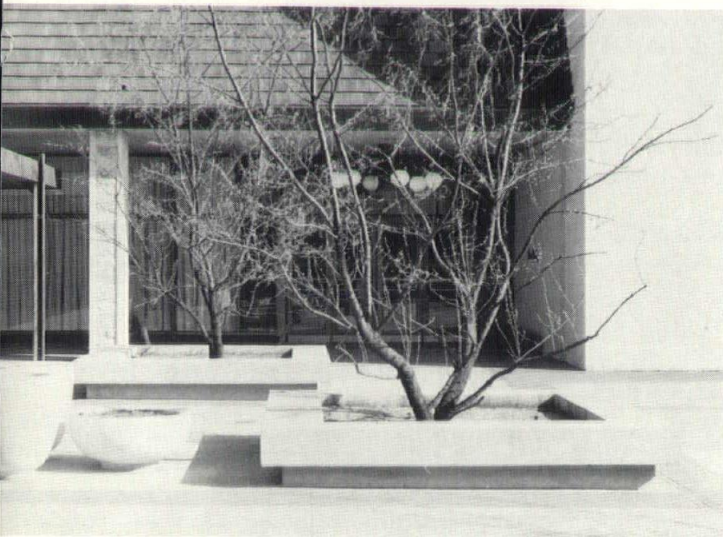
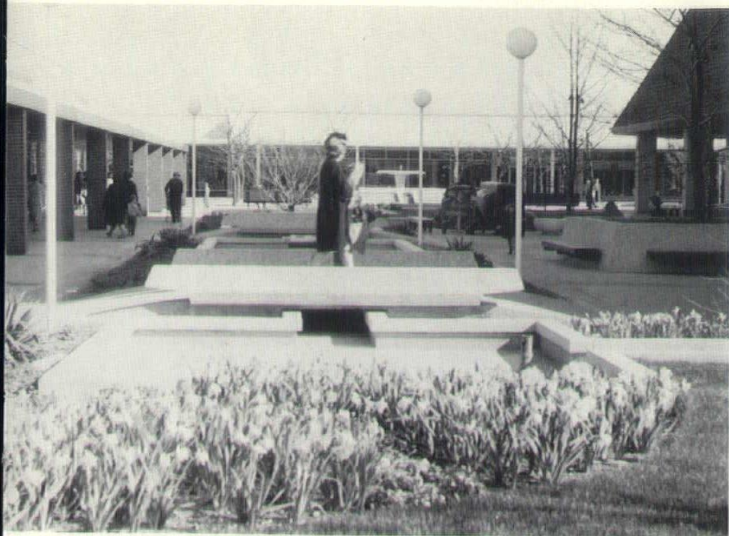
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# LANDSCAPE ARCHITECTURAL SERVICE

By D. LYLE ATEN

The arranging of the landscape by man to meet his needs for economic usage and more pleasant surroundings has been carried on for more than three thousand years by the more highly developed civilizations. Today this specialized design profession is best known as Landscape Architecture, although sometimes called site planning, land planning or landscape engineering. As a distinct profession, it has been practiced in the United States for over a hundred years. Landscape Architecture is the broadest and most inclusive of the design professions, being the one most concerned with the entire problem of relating man's environment to man. By contrast, other planning professions are concerned only with elements or specialized parts of that environment, such as the buildings, the streets or the utility systems.

The Architect's responsibility to his client, and on an even higher plane, to society, must go beyond that of creating only a building and solving the problems of structure and form; it must include at the same time site relationships which affect the people using the building as much as do the interiors.

The logical time for the Architect to work with



the Landscape Architect is in the beginning or early stages of programming and concept setting. Certainly not at the very end of the construction stage, as has so often happened, when someone has had a thought that "this building should be landscaped". This is somewhat like many builders we have heard say after the building is nearly completed, that they think maybe they should put a little "architecture" on the front to make it pretty!

Architects today find themselves many times working in large scale projects where there may be a number of other architects working together each doing a separate building. In order to coordinate their efforts and achieve a unifying design, there needs to be someone perceptive enough to understand the different architects' concepts, and yet at the same time, find the best building-to-building and building-to-land relationship. Here the Landscape Architect, because of his training and experience, can effectively work to combine the specialized parts into a unified design, and blend beauty, amenity and economy; and at the same time achieve the most effective use of the land.

Why can't the architect himself do this? There is no reason he could not perform this function, and in many cases architects are doing this type of design. In any design field problems are resolved through an intuition derived through training and experience rather than from a professional title. However, by the utilization of specialists the ultimate design has a much better chance of becoming a fulfillment of the total concept. The Architect may maintain this kind of skill on his own staff, but it is more often the case that he must engage the Landscape Architectural firm much in the same way that he utilizes other technical help in the development of a building project.

The scope of operations within a Landscape Architectural office doing land design are basically as outlined:

## **LARGE SCALE MASTER PLANNING:**

This is the overall planning approach as it relates to the physical development of a particular site or project. This includes such things as programming in design terms, examination of existing patterns of land use, zoning, overall circulation systems, careful examination of the site as it relates to its immediate and distant surroundings; its physical connections to adjacent areas and any other factors that would affect the eventual design.

## **SITE PLANNING DESIGN:**

This is the area of design where the buildings and various other elements required by the program are fitted to the site, so that the whole functions efficiently, and at the same time achieves a form expressive of the particular site. Siting of buildings to the land, development of circulation within and proper access to the site, grading for visual effect as well as for drainage purposes, and the preservation of the natural features are some of the functional and aesthetic considerations necessary in the site planning design process.

## **LANDSCAPE DESIGN:**

This phase of design begins with the careful analysis and inventory of the existing amenities of the site. The architectural "parti" should be inspired and derived from this site character, and at the same time the landscape design should be conceived as the articulation, shaping and forming of the extension of this architectural concept into the exterior space around the building. The design elements employed by the Landscape Architect might be the grading, changing of warping of the ground plane; the addition of certain appropriate site improvements such as terraces, retaining walls, pools, benches, walks, etc; the selection and placement of plant materials such as trees, shrubs and ground cover. All of these elements, man-made or natural, can be developed to their fullest use in a compositional form.

## **METHODS OF PROVIDING SERVICES:**

### **1. Consultant**

There are occasions in which the landscape architect serves the client, or another professional office, on a consulting basis. Such service is usually furnished by the principals or associates of a firm. This may involve visits to the project site, discussions relating to design and construction possibilities, perhaps the preparation of quick freehand sketches, or other services that may be required for the particular job. Although a consulting arrangement involves less than a full-scale service, it has certain economical advantages and is easily adapted to situations involving an indefinite amount of work.

### **2. Job, or Project, Services**

This situation normally amounts to the taking over of certain parts, or phases, of a project and providing complete services in their connection. This presumes the utilization of the full staff and resources of the landscape architectural office, and carries through site analysis, preliminary design, reviews, working drawings, specifications and supervision of construction. In providing the full service the landscape architect works either directly for the client, or as a sub-professional under the coordinating supervision of another professional office.

### **3. Large Scale Development Services**

To the larger offices there occasionally comes projects in which the main element is the planning of the use of land; in which buildings, utilities and other improvements have their places but are secondary to the overall program for development of the land itself. Typical of such a project is a large scale park. In a park, the organization of land areas and the disposition

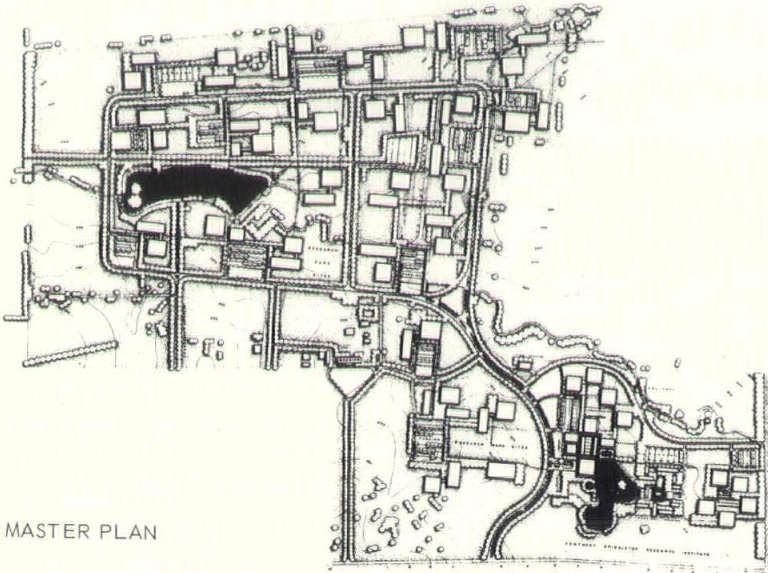
*(Continued on page 17)*



# KENTUCKY SPINDLETOP RESEARCH CENTER

Lexington, Kentucky

LANDSCAPE ARCHITECTS: Scruggs & Hammond



MASTER PLAN

The question concerning the landscape designers of this project was not what to add to make the surroundings more beautiful, but how to create the necessary buildings of this research center without disturbing the natural beauty of of the Bluegrass horse-farm country in which it is located.

Utmost attention was given the natural surroundings, its large trees, narrow, but well kept farm roads, its gently rolling terrain, and its two placid lakes.

A sensitive feeling for the horse farms was necessary to arrive at the correct plan for the building complex. Buildings were oriented to take full advantage of the natural beauty of the terrain, and roads within the Research Center were designed to confirm with surrounding farm roads.

Advantage was taken of existing terrain to situate buildings so that a minimum of bulldozing was necessary. Yet it was necessary that they be constructed far enough back from roads to confirm with horse-farm traditions. The result is an effect of leaving the land "untouched."

# KENTUCKY DAM VILLAGE STATE PARK LODGE POOL

Gilbertsville, Kentucky

ARCHITECTS: Sweet & Judd, A.I.A.

LANDSCAPE ARCHITECTS: Miller, Wihry & Lantz

The design of the pool was suggested by the keel shape that the architect used in the upper-level lobby of the lodge. The shape lends itself to such geometric figures as the hexagon and the equilateral triangle, and these shapes were used in the surroundings.

The shape of the pool is, itself, a modified hexagon, and the flight of steps in the foreground takes this form. Placing equilateral triangles base to base formed the diamond paving designs. The same design was used in the verticle decorative screens on the lower-level terrace.

All of these geometric forms combine in harmony with the contemporary design of the building to create a complementary whole.



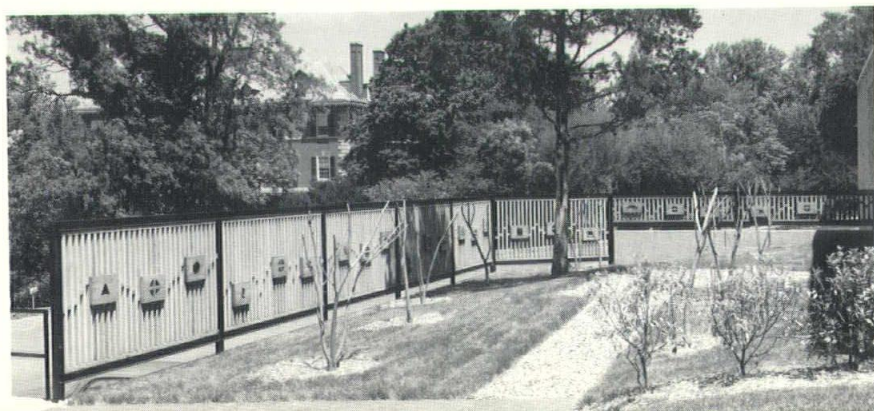
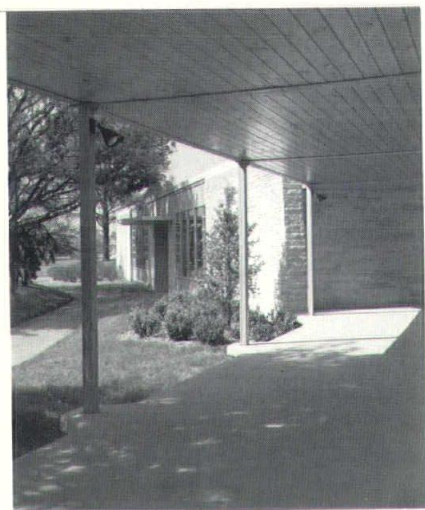


# PRESBYTERIAN THEOLOGICAL SEMINARY

## Louisville, Kentucky

ARCHITECTS: Hartstern, Lewis & Henry, A.I.A.

LANDSCAPE ARCHITECTS: Miller, Wihry & Brooks



The two sections of this development occupy two separate hilltops within the well wooded site. The living accommodations are positioned across a wide ravine from the main academic complex.

On a knoll overlooking Cherokee Park sits the main academic complex, with Beargrass Creek meandering 90 feet below. The Chapel occupies the choice position at the brow of the hill.

Earth sculpture played a dominant role in the design of the quadrangle. Moulding of the earth was a procedure necessary to save a number of large trees, and the trees dictated, to some extent, the walk system in the complex, although all walks converge on the four main entrances.

A minimum of planting was needed since the site was so well wooded, however several huge holly trees were relocated as part of the new planting.



## WAVE RADIO and TELEVISION STUDIOS Louisville, Kentucky

ARCHITECTS: Hartstern, Lewis & Henry, A.I.A.

LANDSCAPE ARCHITECTS: Miller, Wihry & Lantz



The company's symbol of a wave signal was carried throughout in the landscape of this downtown site. As can be noted in the photograph at the right, it was incorporated into the paving design of the sidewalk and the courtyard.

An interesting feature of the wall that encloses the courtyard is the spelling of WAVE in Celtic alphabet.



## CITIZENS FIDELITY BANK Zachary Taylor Branch, Louisville, Kentucky

ARCHITECTS: Nevin & Morgan, A.I.A.

LANDSCAPE ARCHITECT: Miller, Wihry & Lantz

SCULPTOR: Barney Bright



Bank president Booker Robinson was the man with imagination enough to decide on having a nude decorate a bank. Commissioned by the bank, the life-sized bronze was cast in New York.

When the statue was set it was felt a pool was needed to complete the effect. One of the landscape architects, with chalk in hand, quickly outlined the pool area around the statue and it was completed by the time the new bank opened.



# ADETH JESHUREN SYNAGOGUE

## Louisville, Kentucky

LANDSCAPE ARCHITECTS: Miller, Wihry & Lanz



Here it was desired to make access to the entrance easily negotiable to elderly members of the congregation, however the building was set five feet below the street level.

Because of this lower elevation, a ramp and retaining wall were built to solve the easy-access problem. A curved layout was used to gain distance and lessen the slope of the ramp. This also eliminated the need for a hand rail.

The foundation planting was kept simple and architectural to enframe and emphasize the sculpturing affixed to the front of the main auditorium.

# D. R. LANDRUM RESIDENCE

## Louisville, Kentucky

LANDSCAPE ARCHITECTS: Miller, Wihry & Lanz

The stone retaining wall shown holds back a bank which, prior to excavation, allowed practically no level area in the backyard.

With the installation of the retaining wall, two level sitting areas were created, the lower level is grass and the upper level is a brick terrace featuring a wall fountain. Water drainage from the street above is diverted in a ditch behind the wall, caught in basins, then taken to the street below through tile pipe.





## THE EXECUTIVE COMMITTEE

(Continued from page 5)

mittee nor any officer or director of this chapter shall delegate any of its or his authority, rights or power conferred by statute or these by-laws, unless such delegation is specifically prescribed or permitted by these by-laws." This is a very important section and places the responsibility for the affairs of the chapter squarely upon the members of the executive committee, collectively and individually.

Article 10, Section 1 states "in furtherance of carrying on its affairs and exercising its powers, this chapter may take and acquire real property and personal property for its own use, but shall not execute any chattel mortgage. Only the executive committee shall have any right or authority to solicit, receive, take, or accept any gift, bequest or device for or on behalf of this chapter, and it shall not accept any gift, bequest or device if it will not promote the objects and purpose of this chapter, or if it and its administration will place an undue financial or other burden on this chapter."

The matter of interpretation of the by-laws can be a very ticklish problem, especially in the case of supporting, subscribing to, or promoting worthy causes which we know to be of the highest character. Article 15, Section 6 states "neither this chapter, the executive committee, any chapter committee, or any of its officers, directors, committee members, or employees, in their respective official capacities, shall approve, sponsor, endorse, recommend, warrant or vouch for, either directly or indirectly, any enterprise, whether public or private, operated for profits, or any material, facility, product, or device made, sold or used in or for the construction of erection of buildings, or any method or manner of handling, using, distributing, or dealing in any such material, facility, product or device."

From the foregoing it should be obvious that there are many conditions which the executive committee has to satisfy in carrying out the

letter of the by-laws of the chapter and also in conforming to the directives of the Institute. So in matters that involve the determination of a future policy for the executive committee and of the chapter it seems that the matters should be examined carefully not only in the light of the legal requirements of the chapter structure and the Institute, but also in the long range view of what the chapter is being committed to in the future.

We believe that any executive committee member will be most willing to discuss any matter with any chapter member, taking into consideration the status of the matter as it might exist at that time. We

might also point out that Section 7 of Article 15 states that "The correspondence and the minute books, (except the confidential matter relating to charges of unprofessional conduct), the treasurer's books of account, and the secretary's records of this chapter, shall be open to inspection by any member in good standing." Actually it would be a good step for the members to take greater interest in the deliberations of the executive committee and to furnish them with any information which they feel may be of some benefit. With the increased activity of the chapter we must all work together for the greatest good of the membership.



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## REGIONAL STYLE —

(Continued from page 7)

tural forms, but as our rounded land forms are seen from a distance, they describe curved lines, most often in the form of gentle reverse — or "S" — curves. This same line is frequently drawn in the natural landscape by our streams, including the majestic river itself.

Another feature of our topography is the limited view. Seldom in the Ohio Valley does the lie of the land permit one to see a long distant view, and this also influences design. Our natural views are usually seen through a screen, they are not panoramic. This should carry into design.

As mentioned earlier, water in our scene occurs naturally only in running streams, brooks, creeks, and rivers. We should take care to preserve our streams and maintain their natural landscape qualities. They should not be straightened or put in pipes. They should, instead, be capitalized as one of our finest natural assets. And, taking our theme from nature, we should keep running water in our design vocabulary, using it in fountains and rivulets, in cascades and jets.

The land is naturally clothed in vegetation, and this is the second key to connection with nature in design.

The Ohio Valley was originally forest land, and a particular kind of forest land. There are more kinds of hardwood or deciduous trees indigenous to the Ohio Valley than in any other part of the United States. On the other hand, few evergreen or coniferous trees are native to this region.

Just as the sugar maple, elm, hemlock and birch spell New England, so do the sycamore, cedar, oak, and beech stand for the Ohio Valley. We should use more of them in preference to exotic or unusual trees.

Our forest trees are sympathetic with the topography of the land, for many of them are rounded,

echoing the rounded land forms.

The linear patterns of these trees are also interesting, for the lines described by their branches are not the ainuous curves found in our land forms, but most often appear as gently curved but rather angular lines. Consequently our trees are useful for relating structures to nature.

The pattern of line found in the trees may also be the basis of fascinating walk layouts and pavement patterns.

Our vegetation is important from another viewpoint, that of color, which is the third key to nature.

Buildings, gardens, or whatever is built by man must be harmonious in color with the natural scene if connection with nature is to be established. The

(Continued on page 19)

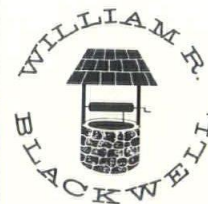
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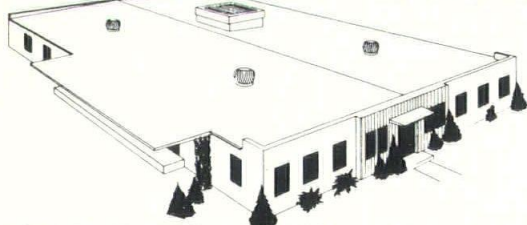
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## **New Members Since January 1 for West Ky. Chapter, A.I.A.**

Lawrence P. Melillo, Corporate,  
Louisville Central Area, Inc.

Ronald K. Leach, Corporate,  
McCulloch & Bickel Architects.

Donald L. Williams, Associate,  
McCulloch and Bickel Architects.

Lewis James Halbleib, Associate,  
Sweet and Judd Architects.

Harry Donald Richards, Junior  
Associate, Louis and Henry Arch-  
tects.

## **David Meeker is Speaker at West Ky. Chapter**

David Olan Meeker, Jr., a principal in the firm of James and Associates, A.I.A., of Indianapolis, was the guest speaker at the meeting of the West Kentucky Chapter June 20.

Meeker talked on architecture in Eastern Europe and Iron Curtain countries. The meeting was held at the Bardstown Road Holiday Inn.

The next meeting will be in Owensboro July 26. A bus will be available to take members to and from the meeting. Times will be announced.

## **New Officers Elected by A.I.A. Student Chapter; Nunley Named President**

Officers elected recently by members of the Kentucky Student Chapter, A.I.A. included Nathan Nunley as President for the coming year. Ted Gum was selected to serve as Vice President, with Charles Hutchison, Secretary-Treasurer, Joe Williams, Social Chairman and Milton D. Thompson, Jr., Faculty Advisor.

Class representatives are Bob Kingsley, second year; Louis Owen, third year; Ron Hardin, fourth year;

and Dave Banks, fifth year. A freshman representative will be chosen at the beginning of school.

## **East Ky. Members Hold Picnic at Sleepy Hollow with Wives and Guests**

Members of the East Kentucky Chapter entertained their wives and guests at a picnic June 21 at Sleepy Hollow, Lexington.

Following the May meeting, at which dues structures were discussed, meetings were suspended—except for the picnic—until September.

## **State Examinations Will Be Conducted in Lexington July 8-11**

Examinations for license to practice architecture will be conducted by the State Board of Examiners and Registration of Architects at the offices of the board, Department of Architecture, 672 S. Broadway in Lexington, July 8 through July 11. The state board will also be in session July 10 and 11.

## **Donald L. Williams Receives Gavel as Retiring President of A.I.A. Student Chapters**

Donald L. Williams, retired president of the association of student chapters of the A.I.A. received a gavel June 20 for his service, devotion and leadership while he served.

The gavel, which is usually presented at the national convention of A.I.A., was given Don by Bergman S. Letzler, A.I.A. because Don was not able to attend the convention.

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### **LANDSCAPE ARCHITECTURAL SERVICE**

*(Continued from page 10)*

of the various improvements is of a greater consideration than the improvements themselves. In this scale of development the landscape architect is frequently the prime professional, and retains the services of architects, engineers and other specialists to work in a sub-professional capacity under his coordination.

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## Dept. of Architecture to Get Three New Members for the Staff This Year

The Department of Architecture at the University of Kentucky will gain three new members to the staff for the coming school year.

Joining the department will be nationally noted architect, painter and photographer Herb Greene, formerly associate professor of architecture at the University of Oklahoma. John L. Taylor, architect and city planner on leave from the Town Corporation of London, England will be the visiting foreign lecturer for the school year. Sheldon Feinstein, graduate from Ohio State University and Masters Degree holder from Columbia University will fill out the staff.

Additional space is being prepared for the expansion of the studios in the department and for office space for the new staff members.



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## REGIONAL STYLE —

(Continued from page 16)

color scheme of nature is created, of course, by the natural vegetation and by the native earth and stone; and it is controlled by the quality of natural light.

Our valley is rich in color, dominated by deep greens in the summer, by brilliant yellows, gold, and reds in the autumn; by light greens and soft earth colors keyed with pastel shades in the spring, with the soft greys of weathered stone and wood always present. Our native flowers are seldom strong in hue.

These colors are often seen in brilliant sunlight — but they are also often seen in soft grey light.

Therefore, the colors we use should be the colors we find in nature, and they should appear in harmony in either quality of light.

The fourth and last key to nature is the use of native materials, and the Ohio Valley is richly endowed. Our oak, yellow (tulip) poplar, walnut and cherry still

provide fine timber and wood for working.

We have a number of fine stones for building — Indiana limestone, Kentucky marble, Crab Orchard stone, and some of the southern Indiana sandstones. All of these have excellent building qualities, and some serve well in pavements. Ohio River gravel provides texture where it can be used. We have found the gravel useful as a surface treatment in pavements, because it has more warmth than crushed stone or plain concrete.

Modern technology has produced many materials which are universal — glass, steel, and aluminum, for example, and these materials must and should be used although they have no regional character. But it goes without saying that the use of materials which occur in nature is one of the easiest ways of relating buildings and landscape construction to nature. And it is equally obvious that, when the universal materials are used, the conjunctive use of native materials

(Continued on page 20)

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## REGIONAL STYLE —

(Continued from page 19)

provides a bridge between nature and artifice.

Now let us turn to the development of the second major element of regional style, usefulness in a mode of life.

First, the Ohio Valley is an industrial area containing a number of urban centers, but our population growth is slower than in many other parts of the country and our urban centers are, generally, smaller than the giant metropolises emerging elsewhere.

We live in a region still full of space; far more than is now available in many other parts of the country. This means we will continue to have a high ratio of single family dwellings and that our urban centers will cover large land areas in proportion to their population. As the land requirements of industry increase, there will be competition between industry and housing for the relatively limited land areas surrounding our urban centers which are level and well drained. This is a contest which residential uses will inevitably lose, as indeed, they probably should. The result surely will be that most of our new homes and the institutions—clubs, schools, hospitals, parks—that serve them will be built in the rolling upland areas of the valley, where there is plenty of space available. So we foresee a rural-urban complex, and with it a way of life in which people will live in the outdoors and in which it will still be pos-

sible to savor the "importance of knowing of country things." Twenty years from now such a mode of life may be rare in other parts of this country. If it is accompanied by good regional design of subdivisions, highways, shopping centers and the like, as well as in gardens and architecture, it should be a rich experience. At any rate, our way of life will permit, and perhaps require, a relatively loose organization of outdoor space in contrast to the tight, intensive use schemes which are being developed for our large cities.

The second factor in our mode of life which affects regional design is adjustment to our climate.

With extremes of heat comparable to the middle south, and cold comparable to the Great Lakes Region, we have a wide temperature range up to 130 degrees, and Ohio Valley weather achieves ultimate changeability, so that we endure, in the winter, a number of freezing and thawing cycles which are very damaging both to plant life and to construction, and have to be taken into account in design. Our hot summers have led to widespread air conditioning. I suggest the equipment should be designed as a normal and acceptable part of the building it serves, instead of being something that has to be "planted out."

We have a six month growing season, and oddly enough, temperatures during that season make it possible to use outdoor areas on

about the same number of days as days as in San Francisco.

This sun and heat problem also points up the natural adaptability to our needs of the native deciduous trees which provide shelter from the sun when it is needed and allow the sun to shine on us when we want it to.

Our last climatic factor which should influence design is the limited rainfall we receive in the summer months. Every gardener knows how difficult it is to obtain good garden effects and succession of bloom in the Ohio Valley in the face of heat and drought. As a result, our gardens are usually tucked off in a corner where they can be forgotten after the July burn-out.

But a better solution would be to design our gardens in such a way that they can be directly related to the house and be a part of our year-around way of life, and this can be done by using permanent materials for walks and enclosures; providing water where it is needed; using running water as a garden feature in the form of pools and foundations; using permanent plant materials to provide continuous interest in the periods when perennials do poorly here; and by keeping the size of the garden area small enough that it can be maintained with a reasonable amount of work. I stress the use of permanent

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plant materials in the garden. This kind of garden can be brought back to the house and become a real addition to living space. Remember the lines:

"We're terribly House and Garden Now at last we've got the chance The garden's full of furniture And the house is full of plants."

This discussion of principles of regional style has been limited and fragmentary; a great deal of creative design will be required to develop a truly regional character in building and landscape.

Can it be done? Let's take a look backward. The Ohio Valley is one of the last strongholds of traditional style in this country.

The early settlers in the Ohio Valley built with greater distinction. Working within the framework of a tradition brought over the mountains with them, they used of necessity, the materials they found here. Even the brick, was usually made on the site and out of the native earth. Using these materials they were limited to colors which are sympathetic with the natural landscape. Quite by coincidence, the forms of Georgian architecture were also sympathetic with the natural lie of the land, and these pioneers were adept at siting their buildings to take advantage of topography. When they planted they made generous use of the native

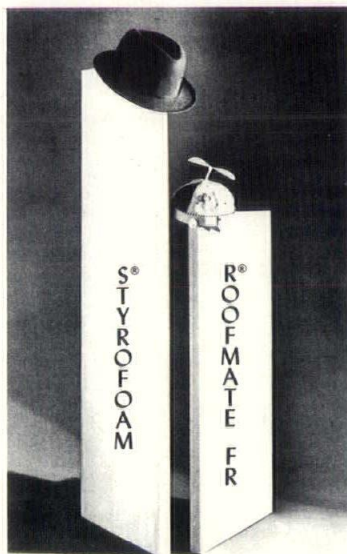
trees. By these means, as much the result of necessity as of art, they achieved a remarkable connection with nature.

Artfully or coincidentally, observing the principles of regional design, they built buildings and landscape that were distinguished and distinguishing. They built with style, and, indeed, they came very near to building a regional style, which marked the western tide of good architecture in the United States for half a century.

If we followed the principles of regional design which made these traditional forms great, we could once more develop buildings, cities and landscape both distinguished and distinguishing.

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	<b>LITE CAST PRODUCTS,</b> 8512 Grade Lane (363-2667)	LOUISVILLE
CONCRETE, READY-MIXED	<b>COLONIAL SUPPLY CO.,</b> 1350 S. 13th St. (636-1321)	LOUISVILLE
CONCRETE TECHNICAL DATA	<b>PORTLAND CEMENT ASSN.,</b> Commonwealth Building (583-8896)	LOUISVILLE
ELEVATORS	<b>MARTIN A. CEDER, INC.,</b> 2520 W. Market (778-1671)	LOUISVILLE
	<b>MURPHY ELEVATOR CO., INC.,</b> 128 E. Main St. (587-1225)	LOUISVILLE
FOUNTAINS	<b>K. E. EGGENSEPILLER &amp; ASSOC.,</b> 4842 Brownsboro Rd. (895-2541)	LOUISVILLE
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GLASS & GLAZING	<b>CENTRAL GLASS CO.,</b> 30th & Broadway (776-2431)	LOUISVILLE
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INSULATION	<b>SEWARD SALES CORP.,</b> 2070 E. 54th St. (253-3239)	INDIANAPOLIS, IND.
INSURANCE	<b>GARRETT INSURANCE AGENCY,</b> 310 W. Liberty (584-8347)	LOUISVILLE
INTERIOR DECORATORS	<b>HUBBUCH BROS. &amp; WELLENDORF,</b> 642 S. 4th St. (582-2695)	LOUISVILLE
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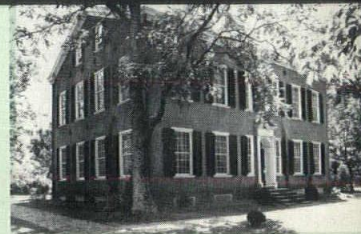
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