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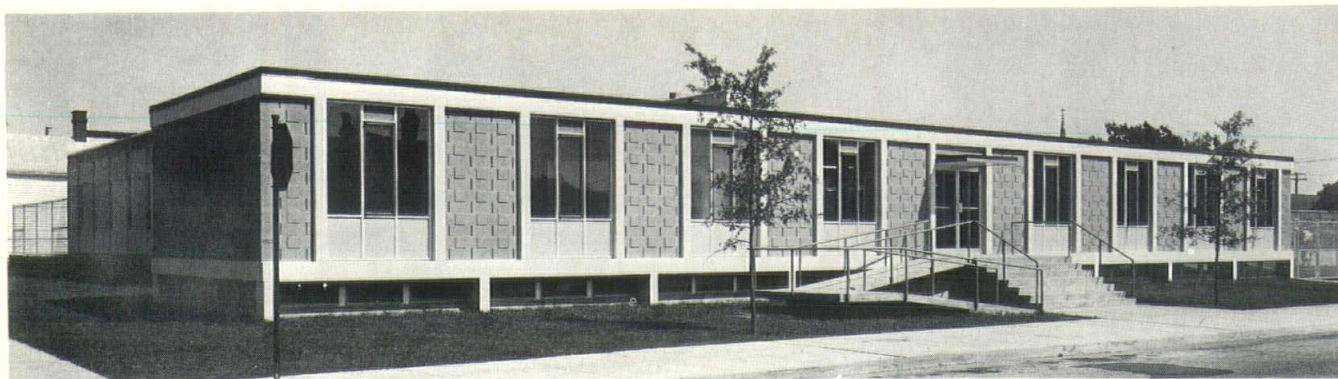
The Kentucky Architect

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FEBRUARY, 1964

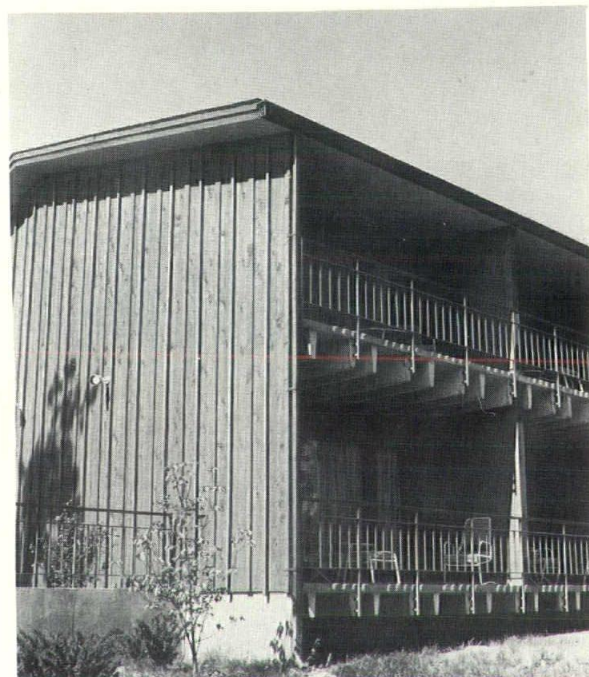
Two of the A.I.A. Award Winners for Kentucky



Neighborhood House — Louisville, Ky.
Architect: JASPER D. WARD, A.I.A.

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Architect: McCULLOCH & BICKEL, A.I.A.

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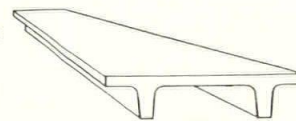


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Vol. 3, No. 2 February, 1964

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The Kentucky Architect

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

West Kentucky Chapter Meeting Scheduled Feb. 20

A meeting of the West Kentucky Chapter is scheduled for Thursday, February 20. A very interesting program has been arranged and a good turnout of members is requested for the occasion. The meeting location will be at the Arts Club, Sherwyn Hotel.

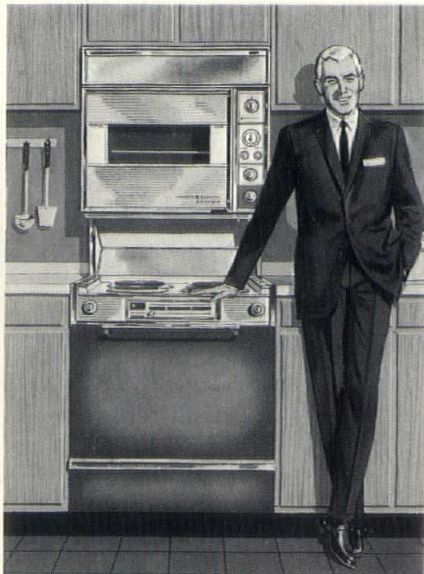
Guest speaker for the meeting will be Mr. Kelly Oliver, architect representing Taliesin Associated Architects. He is the resident architect for the new Lincoln Income Life Insurance Company building.

Mr. Oliver joined Mr. Frank Lloyd Wright's firm in 1948 and one of the tasks he performed was supervision of the Dallas Theatre Center in Dallas, Texas. He left Wright's firm to engage in private practice for three years. After the death of Mr. Wright, he joined the firm of Taliesin Associated Architects, which consisted of former Wright associates.

The topic of Mr. Oliver's talk will be the new Lincoln Income Life building.

COVER

Pictured is a piece of sculpture by Phillip Harris, art teacher at Bryan Station High School, Lexington, Kentucky, who did this work about 3 years ago while a student at the U. of K. The sculpture is in the Schubert residence which is featured on Page 14.



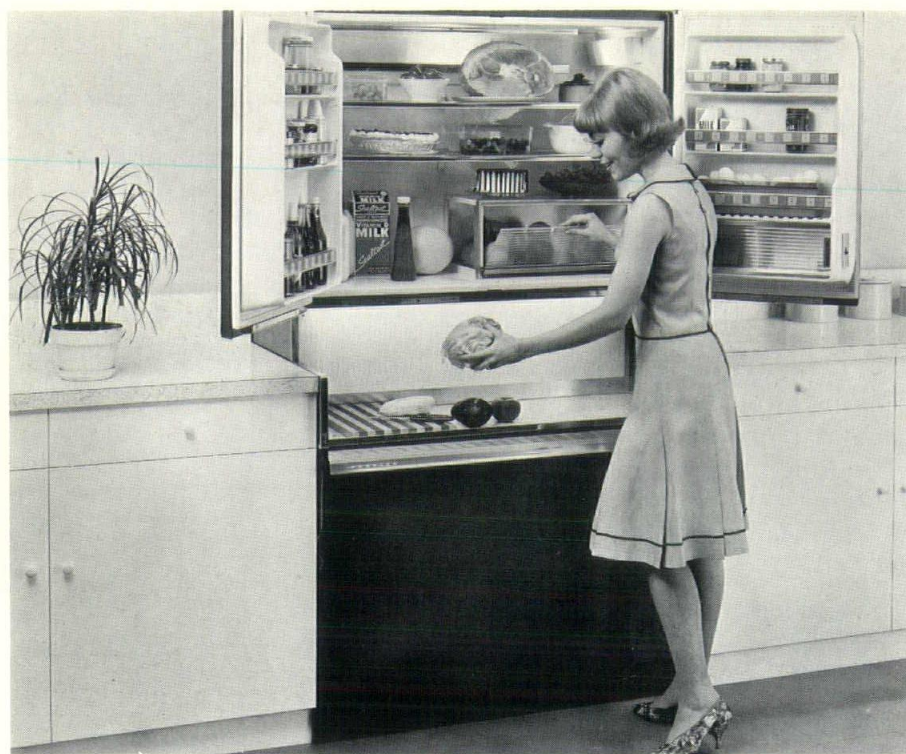
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Dramatic Design and Function in the New GE Americana Refrigerator



Salad making is a cinch when made on the Americana's elegantly designed counter top. It adds 39 inches of usable counter space to the kitchen.

If current design trends continue, tomorrow's kitchen may be one of the friendliest rooms in the home — a gathering place for the whole family — according to General Electric Company at Appliance Park. GE engineers and designers are working ahead on kitchen equipment for the 1970's and they point out that in the past five years, the cool, white antiseptic kitchen has gradually given way to warm color tones, bright and friendly motifs in wallpaper and the use of adornments such as ship models, old glass collections, paints and etchings.

Appliances that were once severely functional have become mellower in appearance. Kitchen ranges now resemble living room furniture while some 1964 refrigerators have broken away from their traditional "box" design and now look like breakfronts. An example is GE's new Americana Refrigerator which has a graceful, elegant design featuring a ready-to-use counter top which can serve socially as a snack or beverage bar.

The new trend toward homier kitchens

is not completely new, but part of a cycle in kitchen designs that began in the early days of the nation. In Colonial times kitchens were usually located far from dining rooms. About 75 years ago the big farm kitchen was the center of family activities. In Victorian times kitchens were hidden in the basements and food was moved in dumbwaiters. By that time, too, ice chests began to appear and water was piped in.

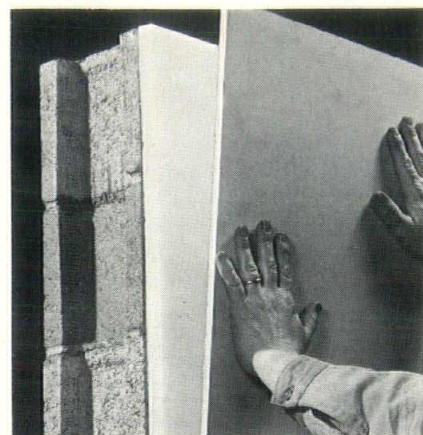
Then came the revolt of the twenties when kitchens became more efficient but not necessarily more livable. The result was a compact kitchen that looked like a hospital — white and clinical. The family had been forgotten. There was no place for toddlers or for teenagers who like to use the kitchen as an eating club. There was no space for extras, for a family kibitzer or for Sunday night suppers with friends.

The pendulum is now swinging back to the family, but with wonderful new appliances that are designed for beauty and style as well as convenience. The graceful new design of GE's Americana Refrigerator highlights an eye-level fresh

food section that opens like a book so the homemaker can see everything at a glance. At bottom is a big roll-out freezer drawer with Self-Filling Ice Tray.

The new Americana is available in Coppertone and White. Along with a whole line of 1964 models, it is currently on display at local GE dealers.

New Type Of Insulation Results In Lower Costs



The exterior masonry walls of the Williams Nursing Home, Salem, Indiana, were insulated with Styrofoam FR* insulation base for wallboard. The architect, Lloyd G. Schleicher, A.I.A., chose this new method for both added comfort and economy.

This new method, developed by the Dow Chemical Company, gives the quality of double-laminated walls with just a single thickness of wallboard. When bonded directly to masonry, Styrofoam* provides insulation and base for wallboard, resulting in finished walls at a lower cost than conventionally furred and insulated walls.

The application is simple. Styrofoam* is bonded to masonry with Styrotac* bonding cement by using a notched trowel or spot application. Gypsum wallboard is adhered to the Styrofoam* again with Styrotac* bonding cement. The finished wall is sound, dry and well insulated. It is equally suitable for commercial, industrial and residential construction.

(*) — Styrofoam and Styrotac are registered trademarks of the Dow Chemical Company.

SUCCESS OF THE HONOR AWARD DINNER ENHANCED BY SPEECH OF RALPH RAPSON

NOTE: The following is a digest of the speech Mr. Ralph Rapson delivered on January 23, 1964, at the Honor Award Dinner of the Kentucky Society of Architects. Mr. Rapson is professor and head of the Institute of Technology, School of Architecture, University of Minnesota.

Since our Union, as F.L.W. liked to quip, is off recently on a Knightly Quest of a Vision, the vision of quality and beauty, this conflict of ugliness and beauty, I should like to comment briefly on the paradox facing us today. This evening, for example, this awards meeting has recognized architects and architecture of merit. Irreconcilably, however, the overall quality of design and order of our environment remains at a depressingly low level of accomplishment.

Probably one should ask, is beauty ever possible? To look at the present status of our cities, to take stock and to judge by our accomplishments here,

one might wonder if beauty is ever possible within the framework of our system of free enterprise, individual initiative, mass productions, exploding population.

Seriously to achieve architectural beauty of lasting and enduring values requires near impossible conditions. All the way from the initial program and site, time and place, a client of stature and, most important and rarer still, a creative architect.

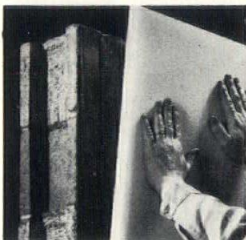
While not particularly apropos and only because I've mentioned the creative architect, I should like to read to you a one-sentence description which I've put together over the years of the General Public Notions of this "Maker" of Blueprints, Monsieur L'Architect:

A fascinatingly frustrated creative long hair passing as an artistic and aesthetic virtuoso, yet possessing an exhaustingly inaccurate amount of technical knowledge, while posing as a practical building

expert, on the basis of being able to develop, in an impossibly short interval of time, and after innumerable changes, an infinite series of incomprehensible answers calculated with the usual slide rule inaccuracy from extremely vague assumptions, based on debatably documented data, taken from ill-informed apprehensions and painstakingly produced with instruments of problematical precision by a pleasant peasant of dubious reliability, of indeterminate integrity, but of course with monumental mentality, for the avowed purpose of beautifying, amazing and, confounding a defenseless and unsuspecting citizenry who was unfortunate enough to have asked for the conclusions in the wrong fashion in the first place.

In a sense, the architect is faced with a great dilemma—on the one hand he must solve program and use, structural and technical, social and economic pro-

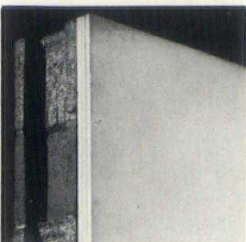
(Continued on page 6)



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RALPH RAPSON'S SPEECH

(Continued from page 5)

blems, and at the opposite pole, he must work as an artist.

The conflict—and it generally is just that—the conflict imposed by the simultaneous effort to satisfy the quite opposingly basic principles of proper use and function, honest and economic application of materials and technology and genuine aesthetic satisfaction gives rise to the fact that architecture is seldom both science and an art in the highest sense. But we do consider architecture a fine art. For without the art of architecture there is only building.

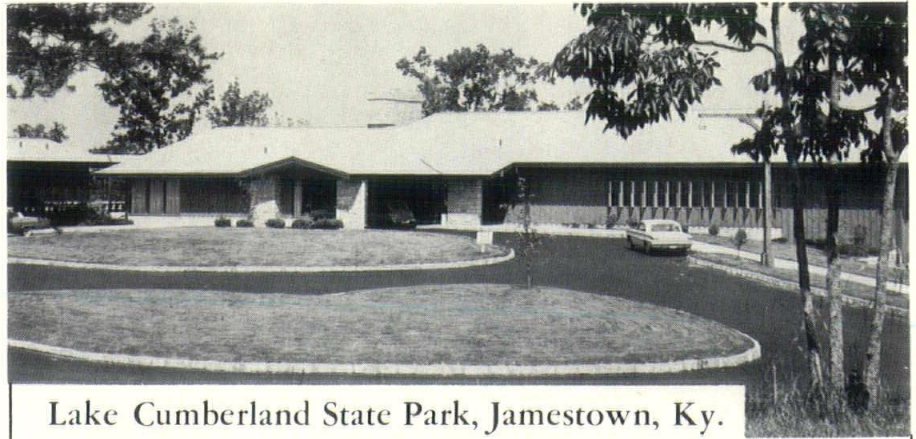
It is relatively easy to satisfy the social and physical science of building, in other words the commodity and firmness of building—the use, the function, the safety and stability of building. While by no means always achieved or even achieved to any real degree, still one can find innumerable buildings in recent years where the utilitarian and social needs and the structural and engineering aspects are adequately satisfied. However, it is to a considerable lesser degree that one finds aesthetic beauty, particularly in our times.

If beauty is considered that which approaches the ultimate satisfaction of human ideals, then beauty is necessary and essential to human existence. Beauty should be something we aspire to in our daily lives—from the small everyday objects to the total environmental scene through which we daily move. From the smallest detail of the lamp or appliance to the great suspension bridge—everything must contain the basic elements of good design.

Failure to achieve this architectural delight stems from many sources. In many instances, it is due to the architect's own lack of imagination and his own deficient sensitivity. Lack of effort, complacency and defeatism, economic pressures and deadlines, while by no means to be accepted, play their part in our meager efforts. As clients, the public should employ only the best architects and then insist on uncompromisingly high standards.

While there is need for variety and individuality, it is a mistake to assume that every building must scream out its

(Continued on page 9)



Lake Cumberland State Park, Jamestown, Ky.

Congratulations to "McCulloch & Bickel" Architects, for their award winning design. The interiors, furnishings, carpets, draperies and appointments, were selected by Charles E. Loche, Interior Design Department of the Furniture Mart. Phone 634-0585.

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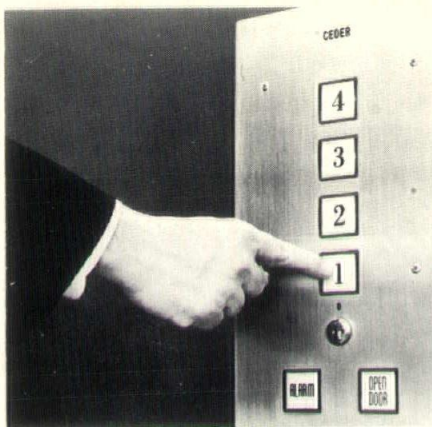
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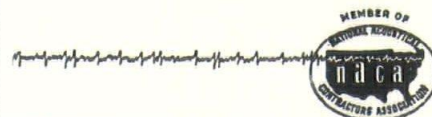
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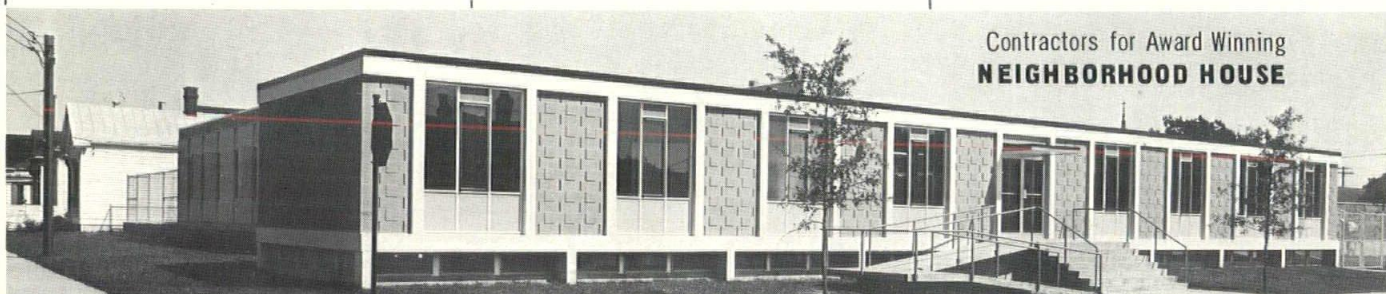


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RALPH RAPSON'S SPEECH

(Continued from page 6)

individual importance. There certainly are individual buildings or groups of buildings that either by location or function should be "unique;" but by and large, the overall picture—architecture of high distinction and quality based on sound detail and refinement that comes from love and understanding of form, materials and technique.

The problem here is one of preserving the natural desire for individual self-expression while at the same time conforming to the greater demands of collective living—a basic problem in a democratic society. Architects should themselves realize that not all are qualified to do these "unique" structures. Rather they might well strive to achieve correct relation and proportion and quiet refinement of what might be described as "anonymous" architecture—in the best meaning of this word.

The know-how and the means have often resulted in fine, and occasionally inspired architecture. Today's architecture often reaches acknowledged heights in its solution to problems of shelter. Scientific and technical progress have placed in our hands the means of creating truly superior environment. We have the ability to control architectural form at will.

The physical limitations and restrictions imposed by by-gone period design have been all but rejected, and structural limitations to the interpenetration and continuity of space are all but dissolved.

Public and private buildings alike, large and small, have in many instances reached levels of accomplishment that truly merit the designation, "Contemporary Architecture."

Yet, it is difficult to reconcile this top-flight individual accomplishment with the unbelievably low level or over-all environmental performance. The dilemma is that we live in a cultural vacuum. For every bit of excellence there are countless examples of ugliness. We have many buildings that compare with the best, but which are lost in some of the

meanest and most shapeless cities known.

If architecture is the true gauge of a culture—if it is a barometer giving expression not only the best aspects of a society, but also its poor features, then this purposeless denial of human dignity is a most devastating commentary on our world today.

Invariably, culture lags behind technological advance. As we add more and more gadgets to our way of life, we do so under the delusion that this is cul-

(Continued on page 20)

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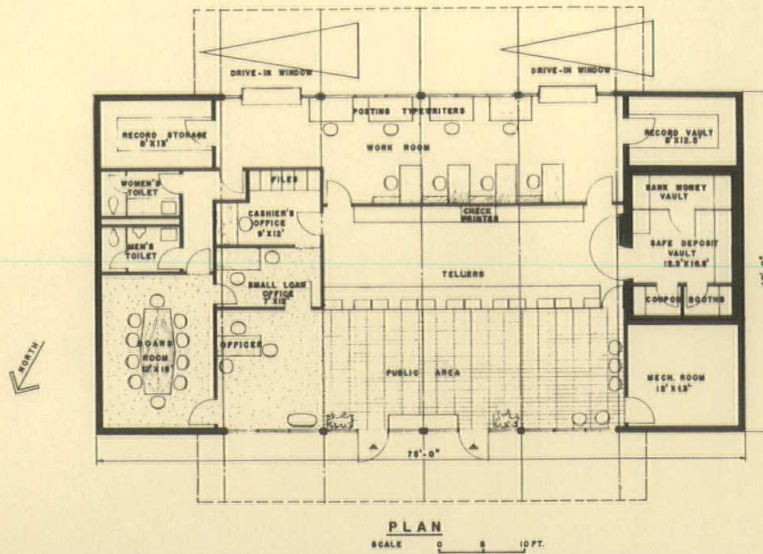
**a society is judged by the accomplishment
which it rewards!**

The following seven pages contain the

1 9 6 3

HONOR AWARDS

as selected by the Kentucky Society of Architects. These selections were made by a professional jury consisting of Professor Charles P. Graves, A.I.A., University of Kentucky, Lexington, Ky., Buford J. Pickens, A.I.A., an architect and planning consultant, St. Louis, Mo. and Aric W. Smith, A.I.A., architect of St. Louis, Mo., chairman of the jury.



ARCHITECT:
EDWARD J. BEITING, JR., A.I.A.
BUILDING:
BANK OF ALEXANDRIA
ALEXANDRIA, KENTUCKY
MECHANICAL:
O'CONNOR & ENGEL
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Jury Comment:

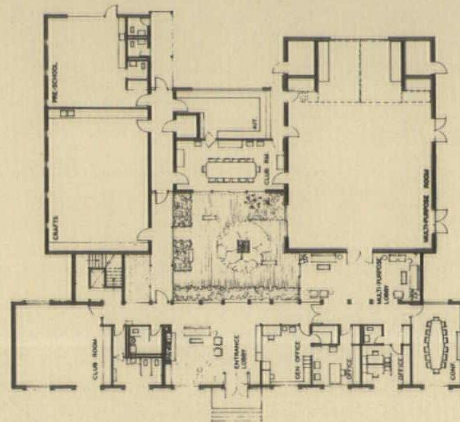
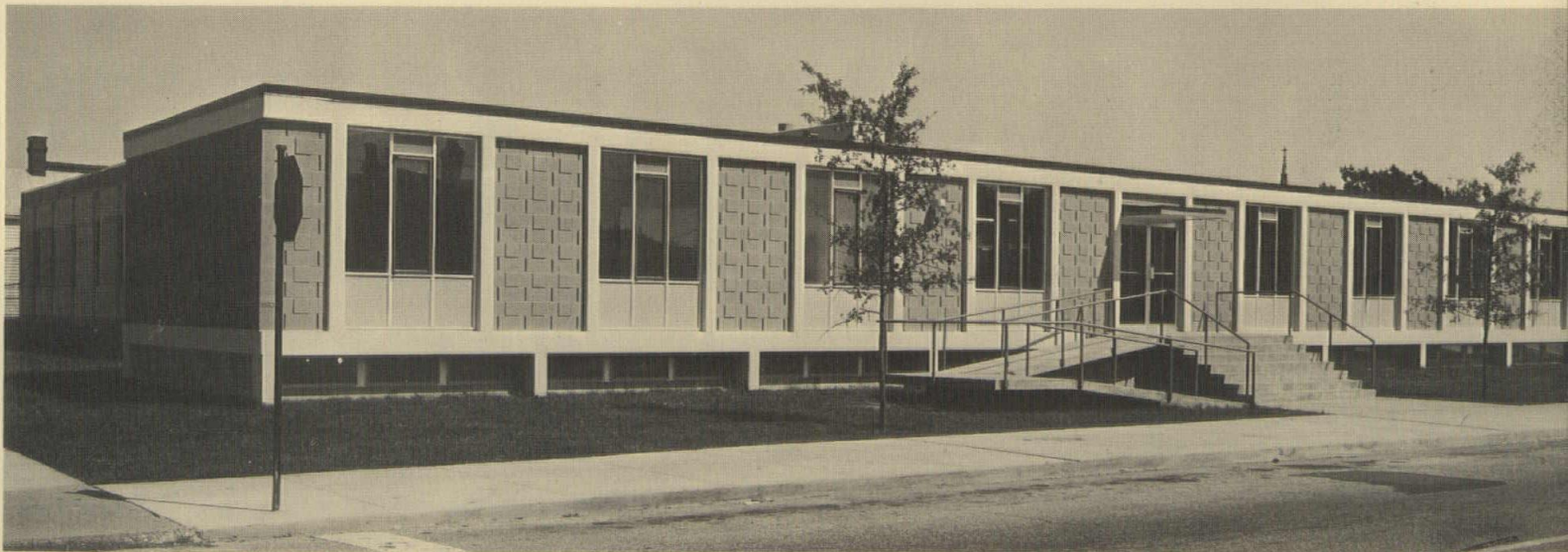
Good use of dominant roof concept with well integrated decoration and very fine graphics throughout the building.



ARCHITECT:
JASPER D. WARD, A.I.A.
BUILDING:
NEIGHBORHOOD HOUSE
LOUISVILLE, KENTUCKY
MECHANICAL:
KENNETH J. ROY
GENERAL CONTRACTOR:
LAWRENCE E. BLOOM

Jury Comment:

The building shows consistent design control with careful attention to detailing. Particularly effective use of interior court commended.

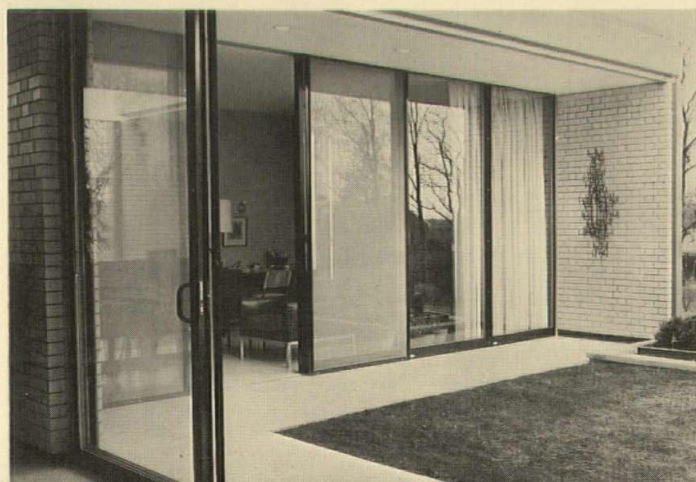
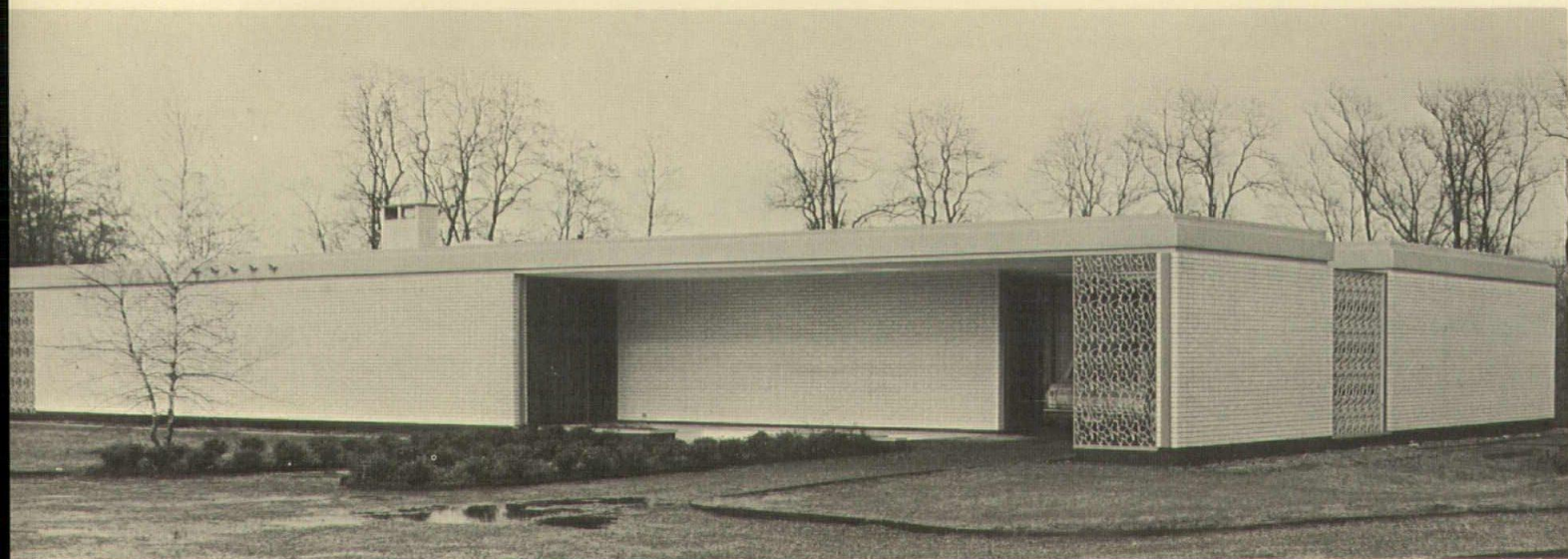
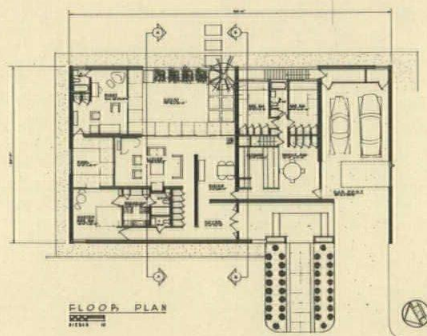


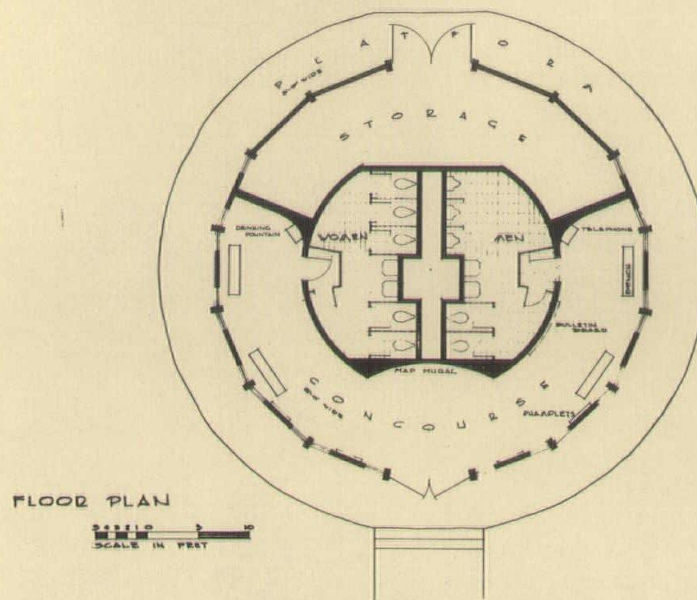


ARCHITECTS:
RICHARD SCHUBERT, A.I.A.
DONALD Q. WALLACE, A.I.A.
BUILDING:
SCHUBERT RESIDENCE
LEXINGTON, KENTUCKY
LANDSCAPE ARCHITECTS:
SCRUGGS & HAMMOND
GENERAL CONTRACTOR:
WILLIAM NEVIUS

Jury Comment:

The jury was particularly pleased with the detailing and integrity of materials.

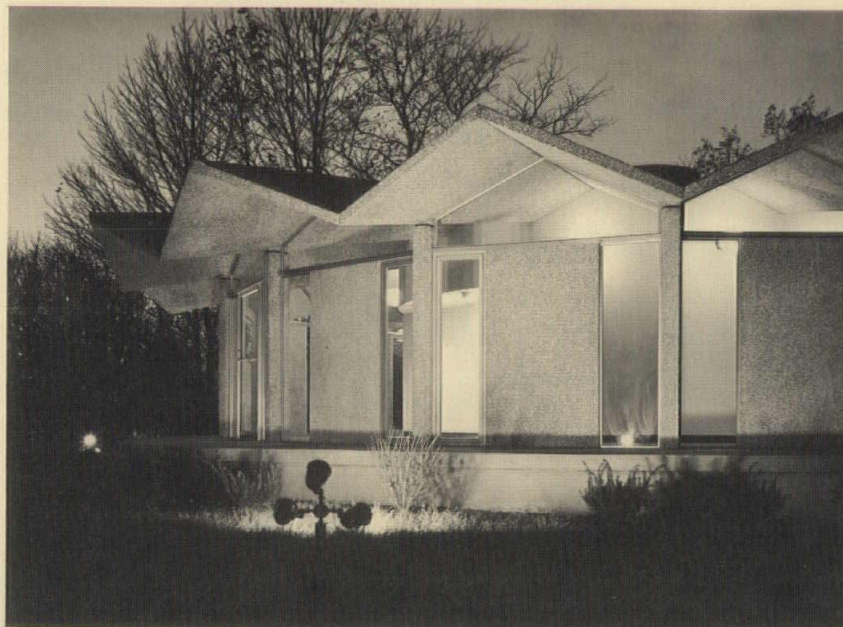




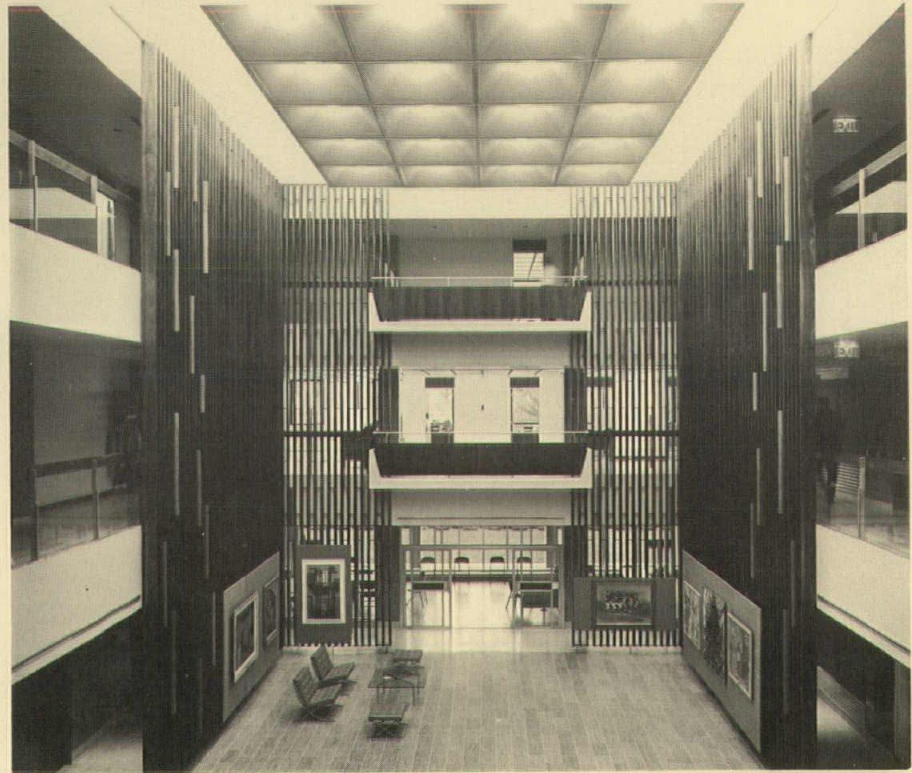
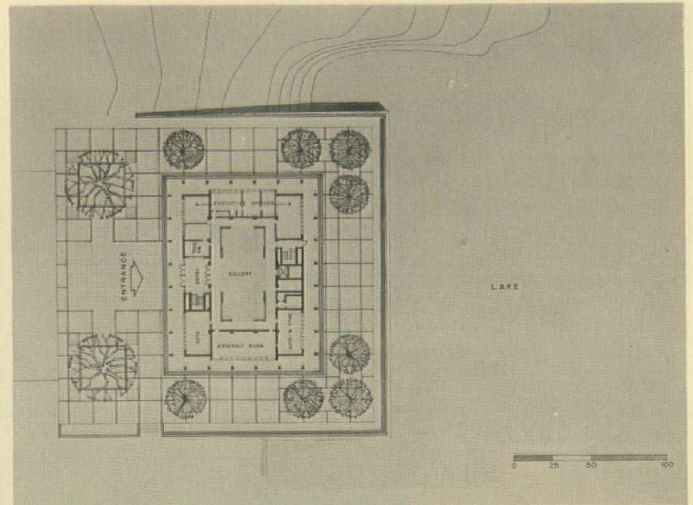
ARCHITECTS:
SWEET & JUDD, A.I.A.
BUILDING:
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Jury Comment:

Showed good use of low maintenance material in creating an interesting and inviting repetition of units over many miles of highway.



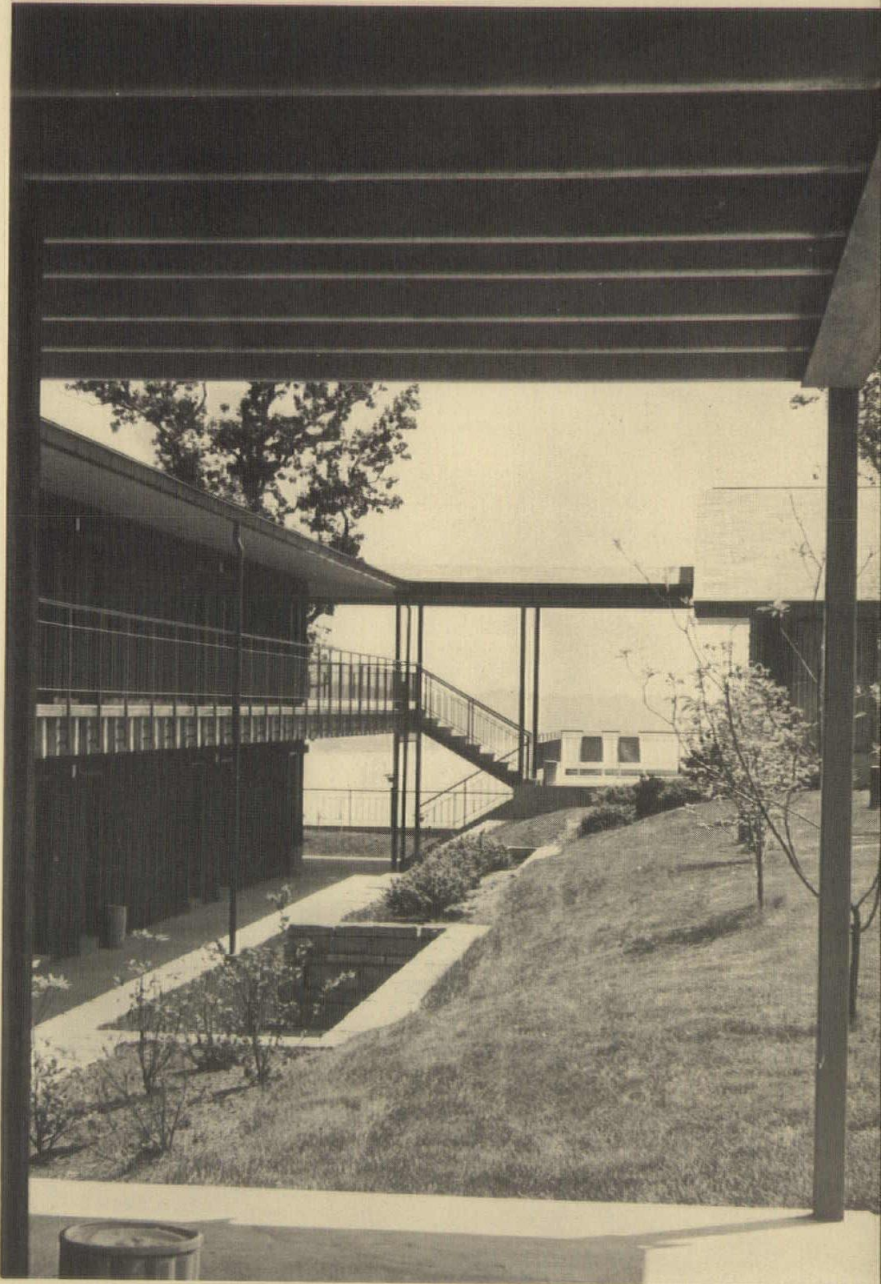
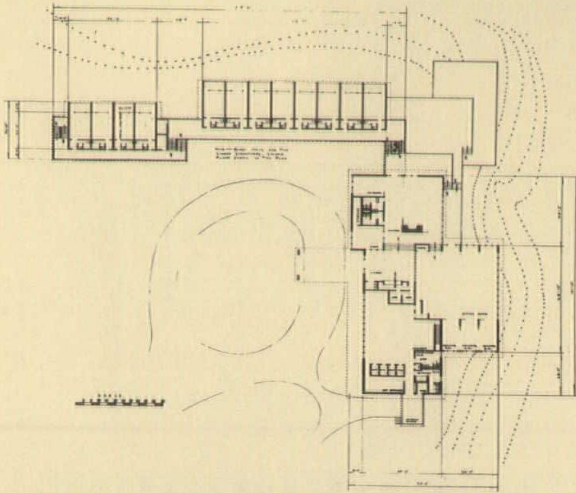
ARCHITECTS:
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Jury Comment:

Pleased to see curtain wall used without sterility and especially commends owner for allowing use of interior light well.

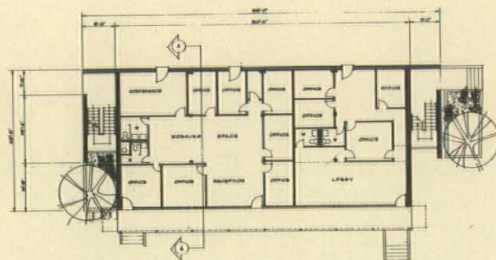
ARCHITECTS:
McCULLOCH & BICKEL, A.I.A.
BUILDING:
LAKE CUMBERLAND LODGE
JAMESTOWN, KENTUCKY
MECHANICAL:
KAESTNER-LYNCH & ASSOCIATES
GENERAL CONTRACTOR:
D. W. MITCHELL



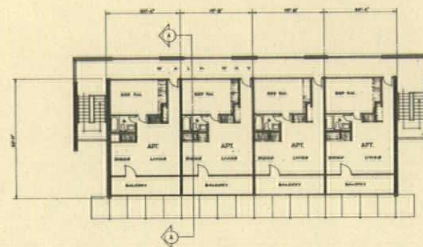
Jury Comment:

Good integration of structural material with good use of the side.

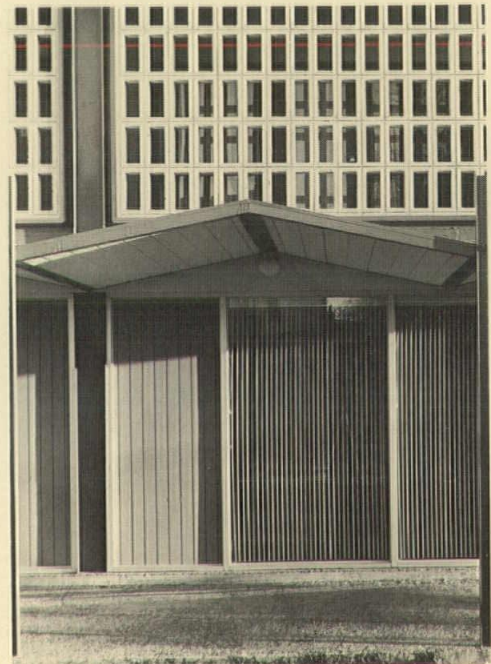
ARCHITECT:
DONALD Q. WALLACE, A.I.A.
BUILDING:
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LEXINGTON, KENTUCKY
MECHANICAL:
BRUCE KUNKEL, R. V. SCOTT
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Jury Comment:

Good plan concept in handling the difficult problem of dual office-apartment use.

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RALPH RAPSON'S SPEECH

(Continued from page 9)

ture. We flatter ourselves that this is real progress when so often it is only escape. In the headlong rush to con-

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One has only to look about to see the ugliness that surrounds our daily lives. Glaring lights, noise, dust and dirt, distasteful advertising, a forest of wires and poles, discordant lack of design and order, all assault our sensitivities and pollute the city and countryside alike—an environment seemingly dedicated to our "beautiful" mobile juke boxes, miles and miles of asphalt jungle, and acre after acre of ranch-burger delight.

This is not to suggest banishment of all lights, signs, noise, odors and dirt for that matter—the gaiety, the bizarre, the honky-tonk that one experiences in our Times Squares, but the problem is to control and contain these elements. There is need for contrast; our environment cannot be played in a single key, but richness, variety and complexity should be woven into an orderly composition.

Much of the ugliness that exists is the product or by-product of the machine, and there can be no denial of the great advantage and potentiality supplied by technology, but certainly the fault does not lie here. It is for us to use this normal tool of democracy with understanding and sensitivity rather than prostituting it with misunderstanding and vulgarity.

This accumulated ugliness results in part from our own complacency and irresponsibility. There is a lack of strong and virorous environmental critics, people like yourselves who, by their training and understanding, are qualified to hammer away constantly at this deplorable state of affairs. As architects and planners, we have often failed to make uncompromising stands on matters of a vital nature.

However, perhaps the greatest problem is the public's widespread attitude of indifference and resignation, the "status quo", the feeling that chaos and dis-

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order are a natural part of our lives, and that the finer things must not stand in the way of "progress", usually represented by size, economics, street engineering, rapidity of growth, greater tax return, and the like.

Having accomplished this chaos, we attempt to free ourselves. Usually this results in contriving ways and means of living with the mess with the least possible inconvenience and the least cost. True, much has been done and much is being done. Through the many urban renewal programs and redevelopment projects, considerable physical renewal is being accomplished—but not much of quality. Still the mess goes on and far too few people seem to worry very much about it.

Change is not to be denied. Certainly the sign of the times portends change. The transformation of our cities is not only probable but necessary. This mobile age demands it, but let's do it with imagination and not simply change for the sake of change.

Some twenty-five years ago, the Urbanism Committee of the National Resources Committee made this statement:

"Until the Nation as a whole recognizes that land is a public utility instead of a speculative commodity, not much prospect exists either of obtaining adequate housing for the population or for reconstruction of our cities to make them fit for living." There is considerable truth in this statement—a truth that must be

recognized and then realized.

It is necessary that everything be expendable? Must progress always imply greater tax return and faster monetary gain? Cannot the emphasis be on quality rather than quantity? If a society's chief claim to distinction is in the realm

(Continued on page 22)



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RALPH RAPSON'S SPEECH

(Continued from page 21)

of quantity, can it hope to be qualitatively important architecturally? Cannot our society return to a more judicious, sane and humane base?

Fundamental to human survival is man's need to bring order to his environment. Unless he brings life's situations to an integrated whole, he cannot continue to grow and develop. Let me remind you once again that order is inseparable from fitness of use, honest application of technology, and genuine aesthetic values.

Technical means have always been and will continue to be the necessary means of achieving an enriched environment, but our great advantage will be of little value unless inspired by true cultural values.

If our era is to produce significant environment in keeping with the highly developed technology of the day, and our own starving need for a better world, then there must be a new scale of values—values based on sound research, values based on creative application for contemporary technology, values based on beauty and order and values based on a genuine desire for harmonious and beautiful environment, stemming from an understanding and appreciation for the dignity of man and his aspirations.

The art of architecture must control—the creative act must always govern. Wright has beautifully stated the process, "In the arts, every problem carries within itself its own solution, and the only way yet discovered to reach it is a very painstaking way: to extract its own consistent and essential beauty, which means its common sense truthfully idealized. There lies the heart of the poetry that lives in architecture."

This clearly is the design—however, the physical synthesis is quite another thing. Creativity is neither consistent nor predictable. The magic which the individual architect brings to each situation will vary but it is nonetheless his grave responsibility to society.

What I have been saying perhaps can be summed up in this one short prescription found in Buddhism, "Develop an infallible technique and then place yourself at the mercy of inspiration."

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Kentucky Society Meeting Was Most Successful


The meeting of the Kentucky Society of Architects, held on January 23 at the Frankfort Country Club, was a most successful event from every standpoint. Many architects, their wives and guests attended.

The highlight of the meeting, occurring after cocktail hour and dinner, was the presentation of certificates to the architects and owners for each building recognized in the 1963 Kentucky A.I.A. Honors Awards Program.

The guest speaker for the evening was Mr. Ralph Rapson, professor and head of the Institute of Technology, School of Architecture, University of Minnesota.



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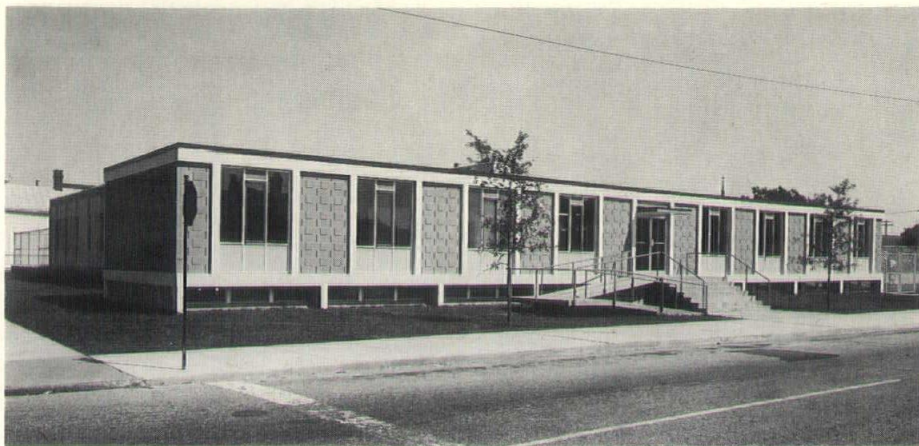
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What Indianapolis Is Doing

A noteworthy development in Indianapolis was a Technical Report on Metal Windows, presented at the December meeting of the Indianapolis Chapter of CSI. The report by the Metal Windows Committee, a group consisting of architects, metal window manufacturer representatives and window sub-contractors, was the result of months of extensive investigations and study of specification problems related to this industry.

The purpose of the Metal Windows Committee was to thoroughly study the industry, submit a technical report and a sample specification. Audience-participation discussions followed the formal report of the Committee. Consensus was "... with very minor changes, could be considered conclusive and the sample specifications would be an excellent format to follow."

To obtain a report copy, contact Indianapolis Chapter of the Construction Specification Institute.



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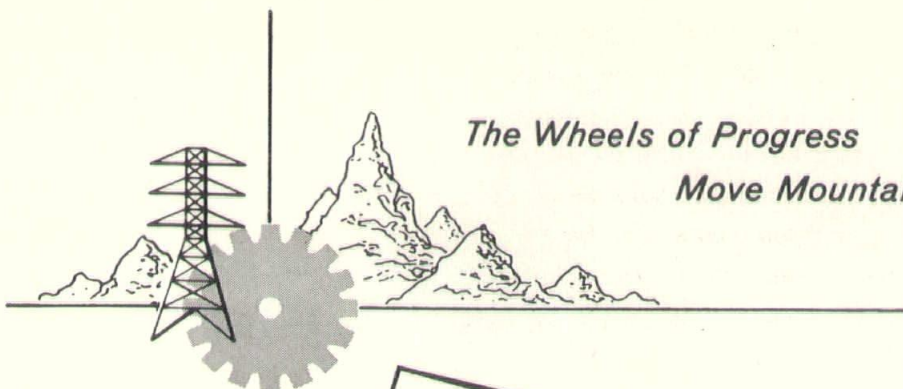
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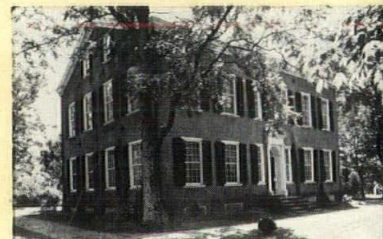
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