

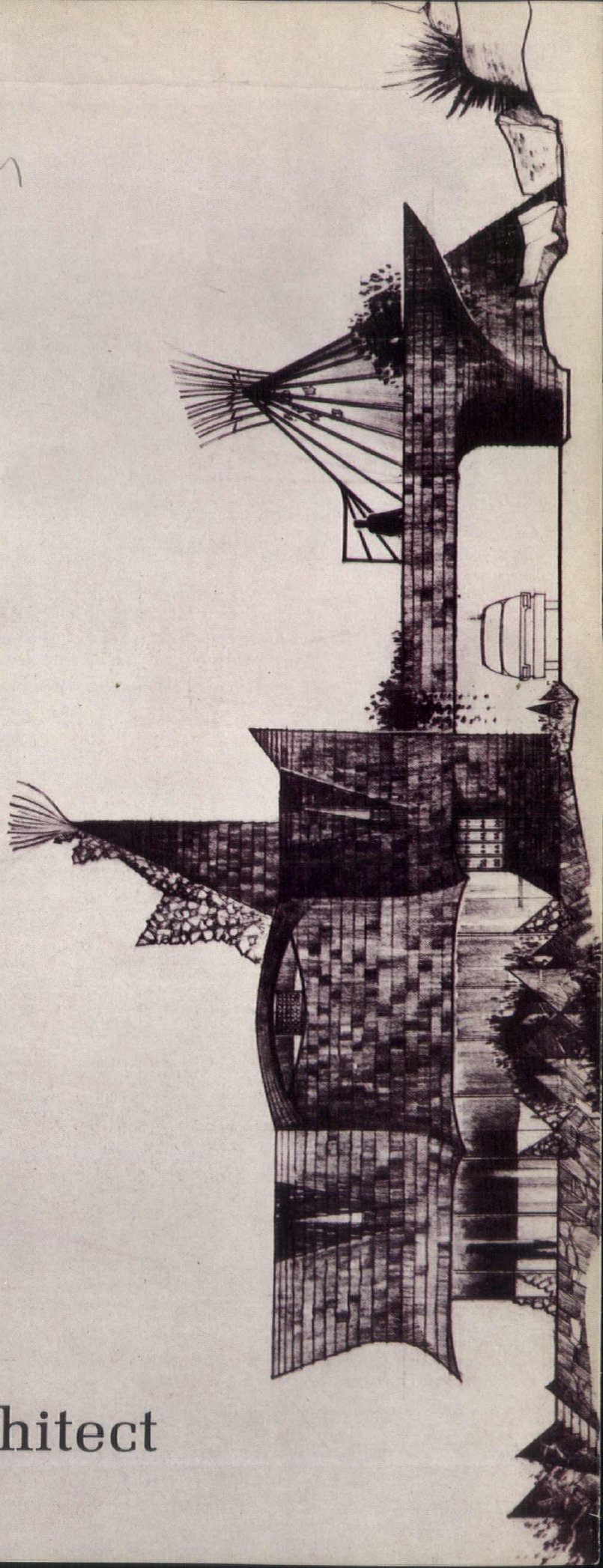
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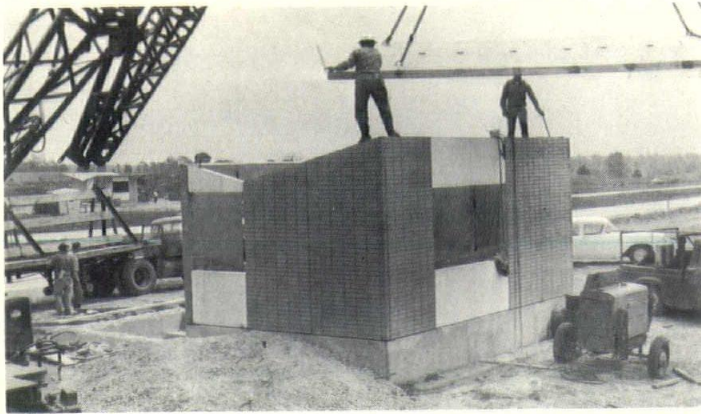
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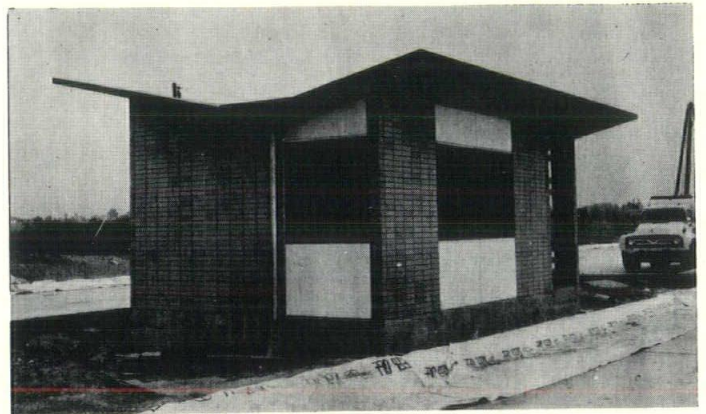
The Kentucky Architect



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The site was 75 miles from the Louisville plant. This project shows once again the versatility and the professional precision of products manufactured by Dolt and Dew. The weigh stations above, from the floor up,

is of precast units. Dolt and Dew was on the site from the floor up. (The exterior is precast concrete insulated sandwich panel with brickett, and exposed quartz facing.) The roof is of concrete, a precast flat slab. Use of precast materials saved additional work by several trades. In a somewhat isolated location — this meant a big saving of money. The only site work was constructing the concrete floor and waterproofing the roof.

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VOL. 3, NO. 8 August, 1964

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

W.S. Arrasmith Selected for MSD Board Term

William S. Arrasmith has been appointed to the board of the Louisville-Jefferson County Metropolitan Sewer District for a four-year term. Architect Arrasmith is a partner in the architectural firm of Arrasmith and Judd, 501 Park Avenue, Louisville.

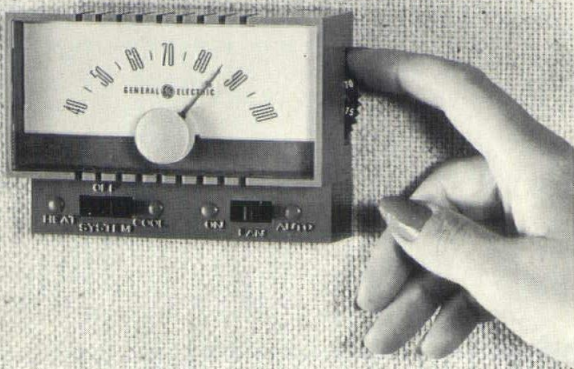


W. S. Arrasmith

Arrasmith received a bachelor-of-science degree in architecture at the University of Illinois in 1921 and is a member of the A.I.A. and West Kentucky Chapter.

He is a retired lieutenant colonel in the Army Corps of Engineers. During construction of Camp Atterbury in Indiana, Arrasmith was area architect for the Corps. He is a member of the Louisville Rotary Club, Louisville Country Club, Pendennis Club, and Calvin Presbyterian Church.

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Designs By Herb Greene



Editors Note: Designs by Herb Greene (photo at left) are featured on pages 5, 6, 7, and 8. Mr. Greene was reared in Central New York. Prior to his moving to Kentucky, where he teaches at the University of Kentucky, he had lived in Texas and Oklahoma for 14 years. Architect Greene began his architectural training at Syracuse University and completed his work at Oklahoma under Bruce Goff. Although Mr. Greene says the works of Frank Lloyd Wright was his dominant interest during college days the art of Sullivan and Richardson now draw his admiration. The genesis of architectural form interests Mr. Greene deeply. He feels that the American sense of form whenever architecture is practiced as an art is peculiarly a sense of "combination from what are often diverse circumstances."

In Mr. Greene's own words "Of course most Americans are architecturally trained with a European bias which stresses universal applications. Factors giving importance to the sense for combination of particulars are not necessarily suppressed by education—they just never seem to enter into the important subject matter. Thus the work of Maybeck, Richardson and Wright which best illustrate the American character has been of little service to Architectural Education."

Thoughts on Regionalism

An Essay by Herb Greene

For the following essay I loosely define regionalism in architecture as the concern between the environment and those architectural circumstances within the environment which constitute the problem. I particularly want to include the outlook of the architect toward the client as among these circumstances and as one source of influence on the form and character of architecture. Modern attitudes toward building technology will also be considered. But before I attempt these topics, I wish to deal with topics which have defined regionalism in times gone by.

Lewis Mumford, in his essays on H. H. Richardson, illuminates the importance of regional materials and regional color in architecture.

"Richardson's work was deeply affected by the particular part of the country, New England, in which the first full opportunities for work were given to him. He interpreted that New England to itself. He modified its puritanic austerities. He gave to its building a color that they lacked: A color derived from its native granites and sand stones. It was Richardson who first made use of the local quarries on New England — Milford Granite, Brown Sandstone, Long Meadow Stone, employing both the color and texture of local stones in a way that gave them new architectural value. It was Richardson again who took the traditional white cottage or farmhouse of New England with its clapboard or shingle sides and its shingled roof, and who transformed this early type of house into the wide windowed cottage, with its ample porch and open rambling rooms that embodied a new feeling for both the landscape in which it was placed and the requirements of domesticity. Richardson was not entirely alone in furthering this develop-

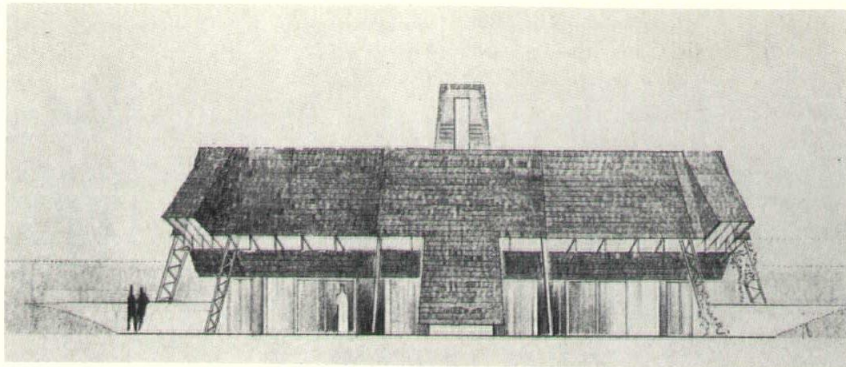
ment; there were contemporaries like W. R. Emerson who were working along the same general lines; but under Richardson's hands the new type of shingled house reached a pitch of excellence which makes it one of the outstanding achievements in our whole architecture; even the colors he introduced, weathered browns, autumnal reds, and sage greens, brought it into harmony with the New England landscape."

I fail to see how these factors have been fundamentally altered since Richardson's day, and am disturbed by the lack of attention regional materials and color receive in school and in practice. At this point most architects put forth a non-regional technology as a defense against regionalism. But technology is man made. We should determine how to use technology, and not let technology use us. The fact is that we are still recovering from a bad case of over-simplified mechanism whereby much architecture strives to appear mechanical, probably in homage to the triumphs of the last two centuries of mechanical engineering. Mechanism is idealized by relentless repetitive patterns of 'as manufactured' components. This fact of mass production is held as an ideal aim shaping our architecture. Of course civilizations have always shaped technology to purpose and the shaping factors have always included extra-structural and extra-technical factors. This thesis holds that the state of mind is the main architectural fulcrum. Masonry technology was not much changed from Roman times to the time of the great cathedrals yet the character of the two architectures is enormously different.

Works of engineering have always shown the impress of non-technological factors. The difference between the English

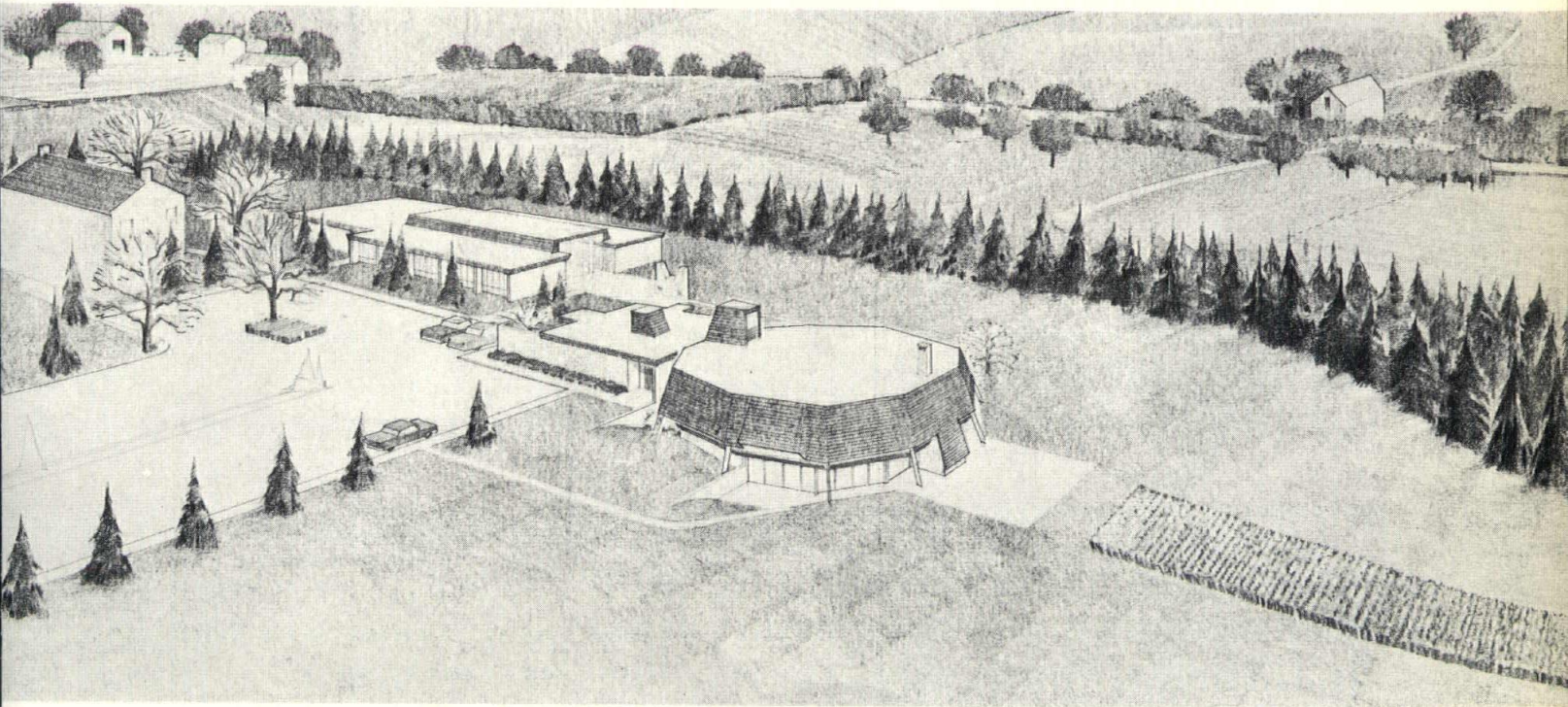
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Unitarian Church of Lexington, Ky.

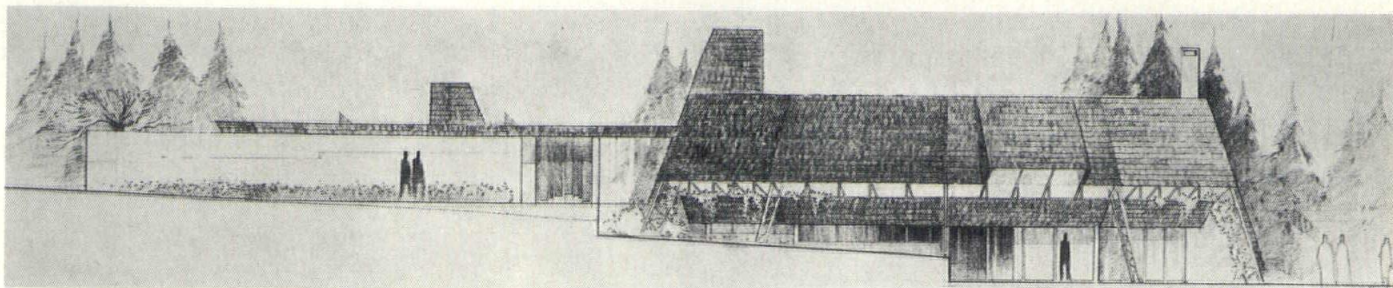


West Elevation

This church will be located on seven acres of bluegrass. The building is juxtaposed with black and white tobacco barns and gray stone fences. Detailing and massing are arranged to give a more trim, compact aspect to affect compatibility with the area. The round plan was derived from the site and the activities to be provided. The flat roof follows Unitarian tradition. Two stories take advantage of the sloping site and provide contrast between mass of the auditorium and glassed-in classrooms below.

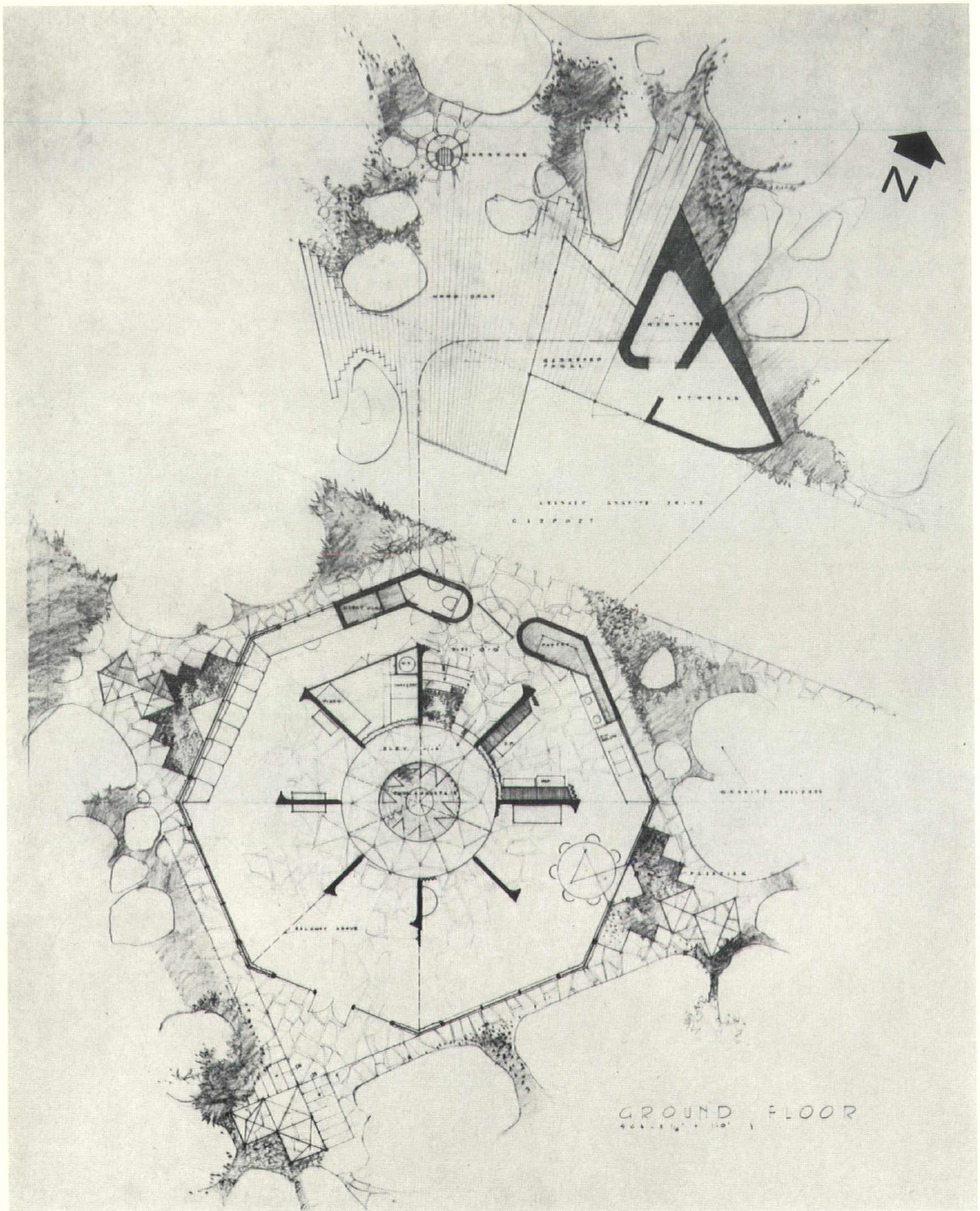


Perspective



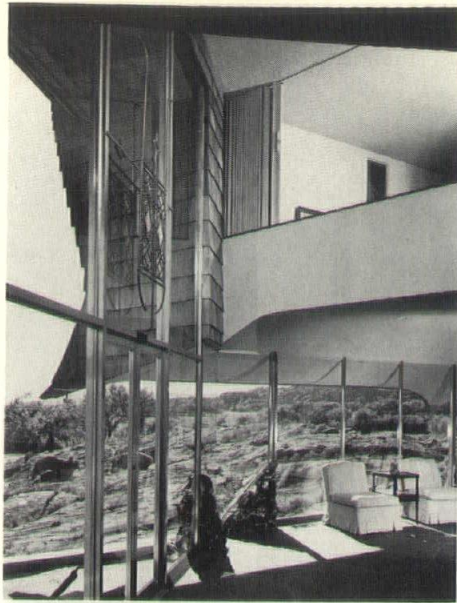
North Elevation

Residence for Mr. and Mrs. John Joyce, Snyder, Oklahoma

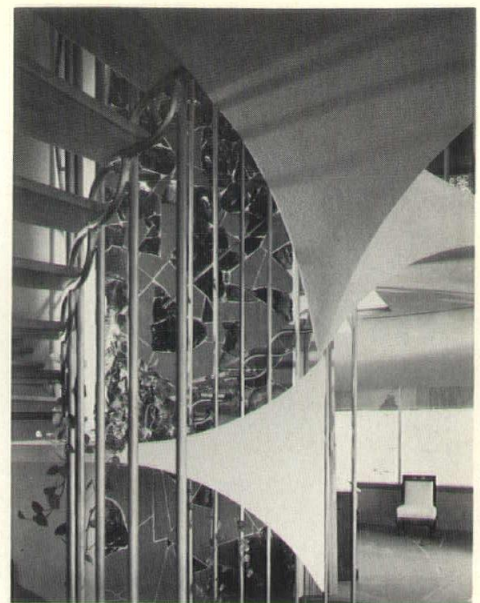


Ground Floor Plan

Design of the Joyce residence incorporates influence of an extensive collection of Victorian furniture, stained and cutglass windows, ironwork, chandeliers, woodwork from a confessional booth and other items collected by the owners through the years. The ground floor is conceived as a granite pedestal to display these items and provide support from which the light materials, wood and glass, rise to make the enclosure. The omni-directional plan and extensive use of glass was prompted by unlimited views in all directions from the granite quarry site. A center pool and fountain is combined with an elaborate stairway to form a nucleus around which the design generates. The east elevation provides this month's cover of *The Kentucky Architect*.



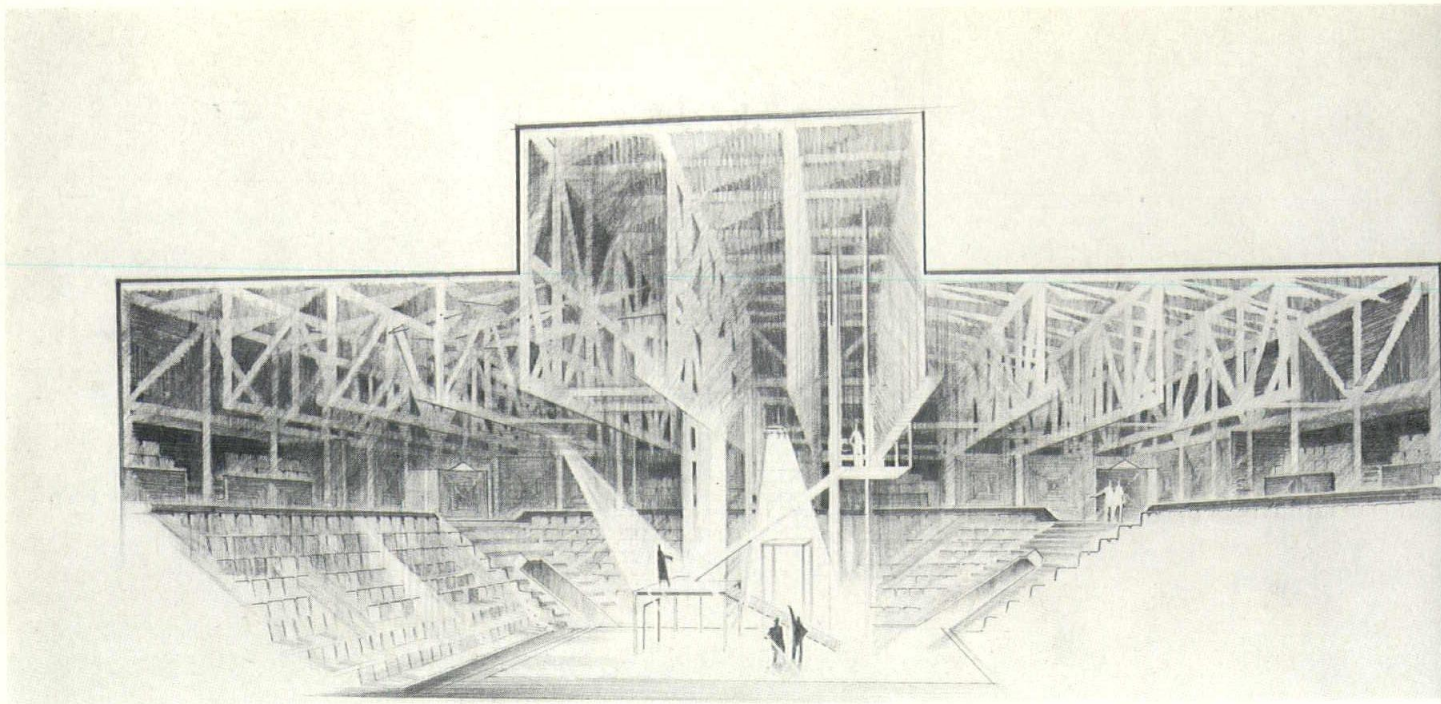
Living with bedroom balcony above



Entry with stair to second floor

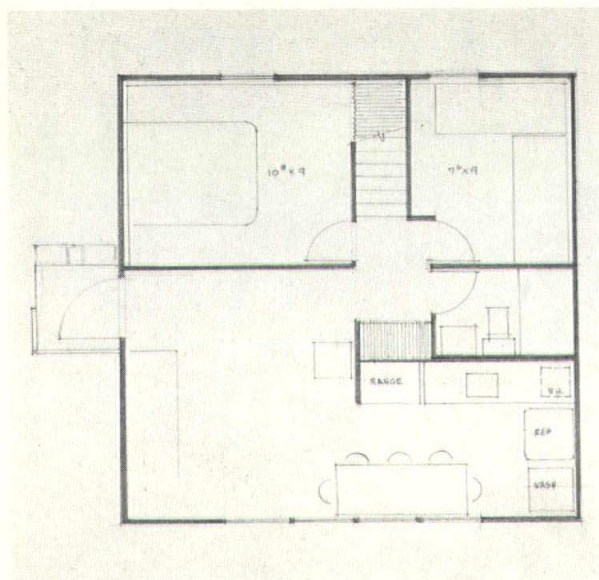


Exterior from the South



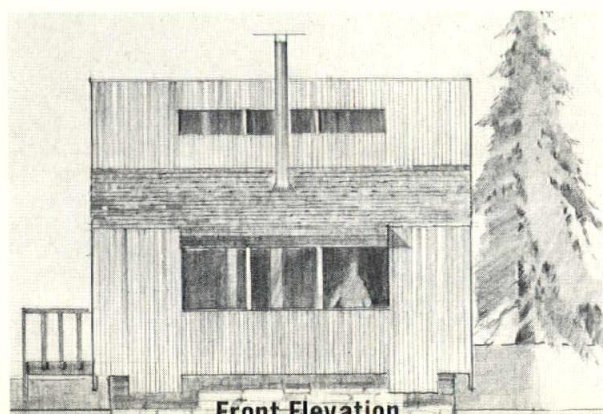
Theater in the Round (Interior)

A theater conceived as a series of deep concrete trusses which provide scaffolding for lights, staging and actors to permit greater ranges in directing. Acoustic ceiling panels can be manually adjusted from the scaffolding. The design incorporates dark brick in wall and floor.

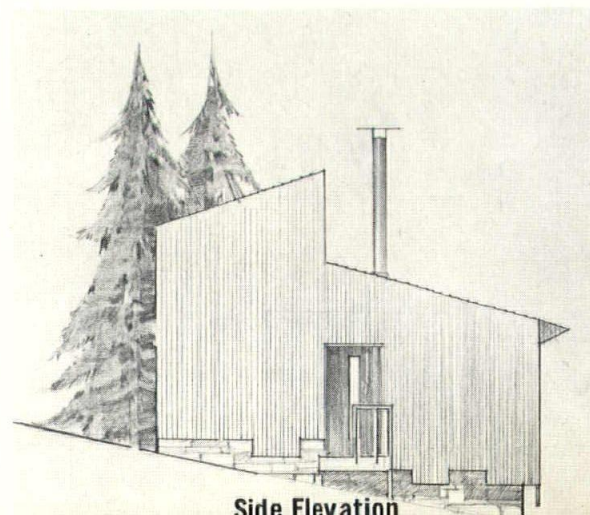


East Kentucky Housing

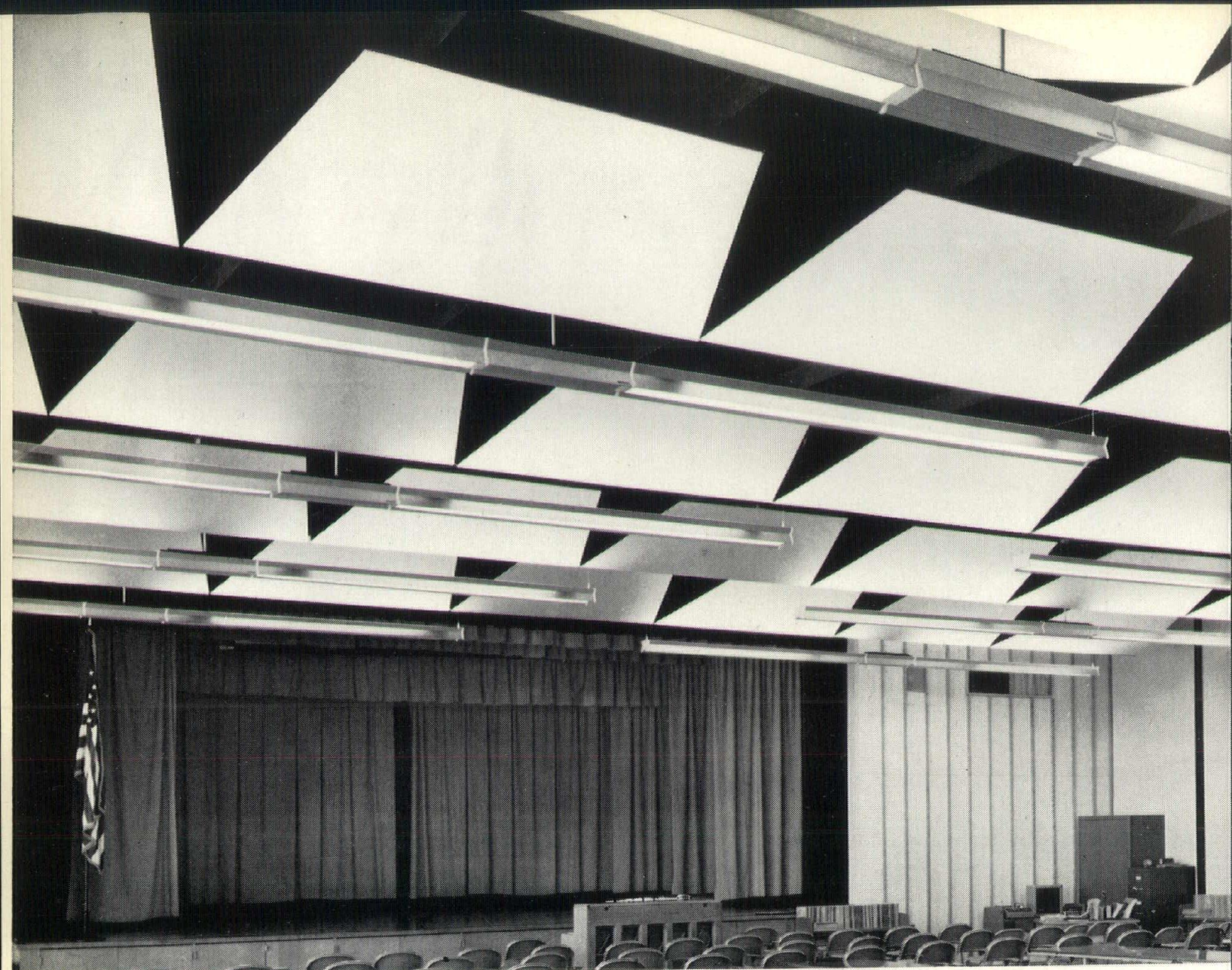
Plans for this design include use of local materials (wood siding, natural finishes, etc.) where possible with foundations to fit sloping sites. Houses can be panelized or construction may be arranged to permit residents to do part of the work. Currently financing is one of the greatest problems in this market. A study co-authored by Mr. Greene and Don Wallace is hoped to produce a prototype that will expedite financing for the market in \$5,000 houses.



Front Elevation



Side Elevation



Some lighting fixtures “talk” versatility, Encore

Here's a lighting system that's not “just another fluorescent fixture.” Or last year's model with a new latch.

Encore is a “first rate” commercial fluorescent system made of die-cast and extruded aluminum. Best of all, it is the first practical application of the 1500 MA Lamp for commercial lighting.

Even in the unusual and dramatic installation at the Benjamin Franklin Jr. High School in Wayne, Michigan, Encore delivers “classroom level” lighting. It won't discolor, sag, bend, bow, or twist . . . ever. Ten years from now it'll look as good as the day it was installed.

With most of the light reflected from the ceiling there is no glare, and light is evenly distributed over the entire area. Eyes last longer, books read easier and complicated things have a way of making sense . . . faster.

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More light in less space means smaller lighting fixtures.

And fewer lamps.

And fewer ballasts.

And fewer replacement of both.

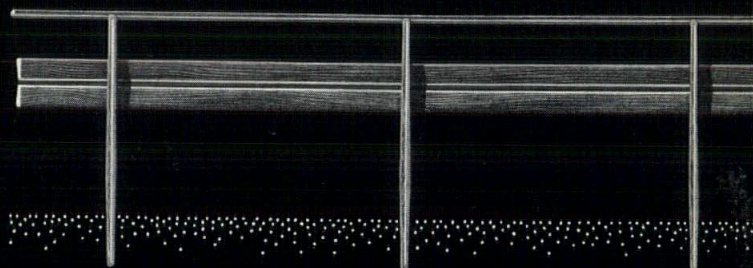
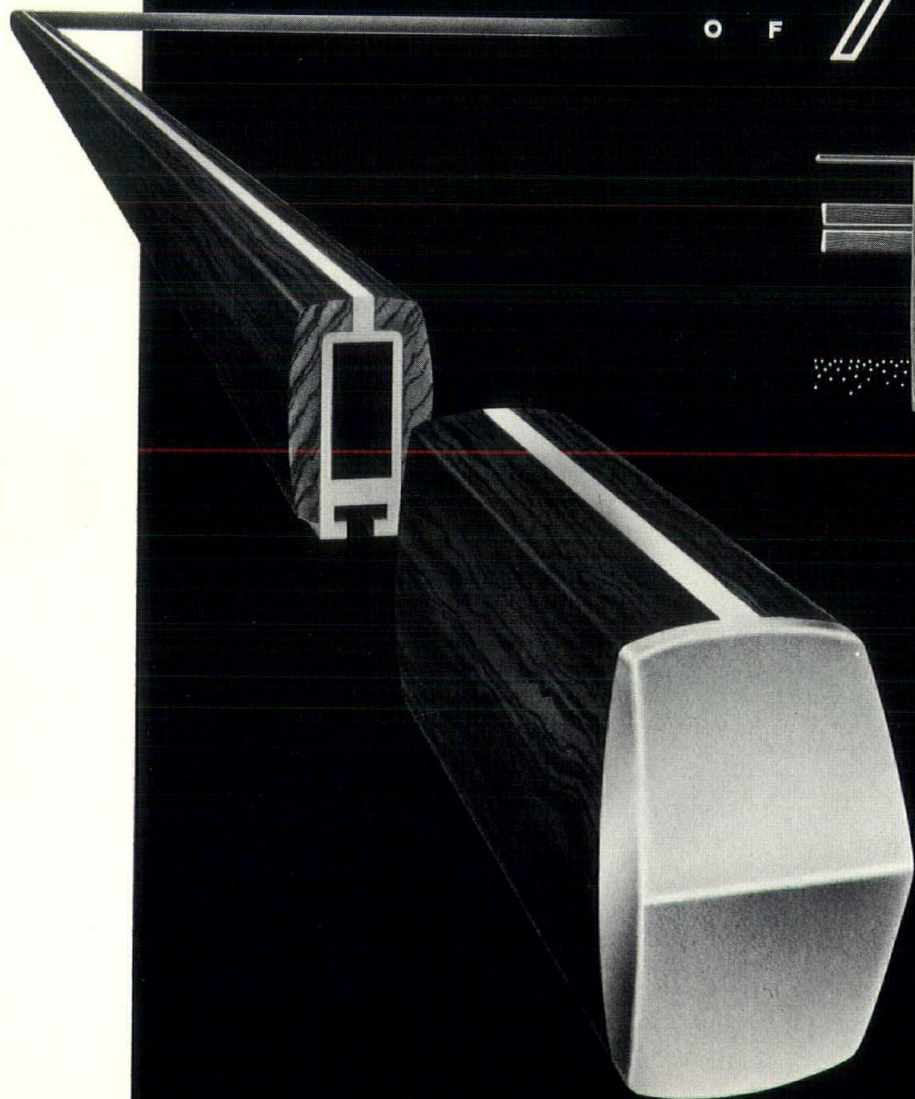
The power unit is so soundproof that “D” rated ballasts in Encore are as quiet as conventionally mounted “B” rated ballasts.

You can hang Encore in rows from ceilings of any height, such as the Tops Save-Cash Supermarket installation in Buffalo, N.Y. Higher ceilings, like this installation, need more light to start with. A brand new two-lamp Encore with 30,000 lumens takes care of situations like this with light to spare.



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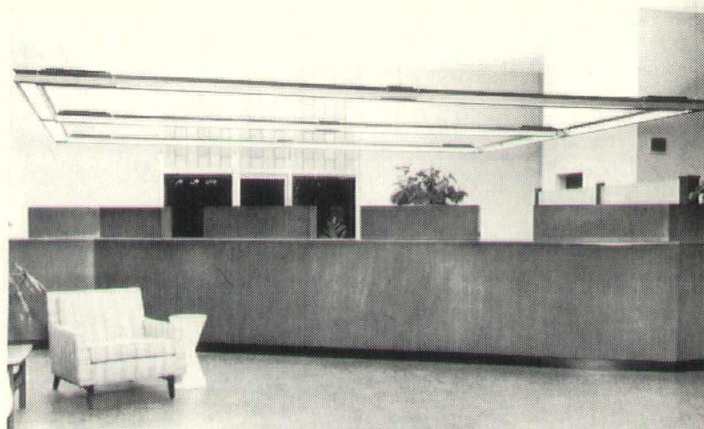
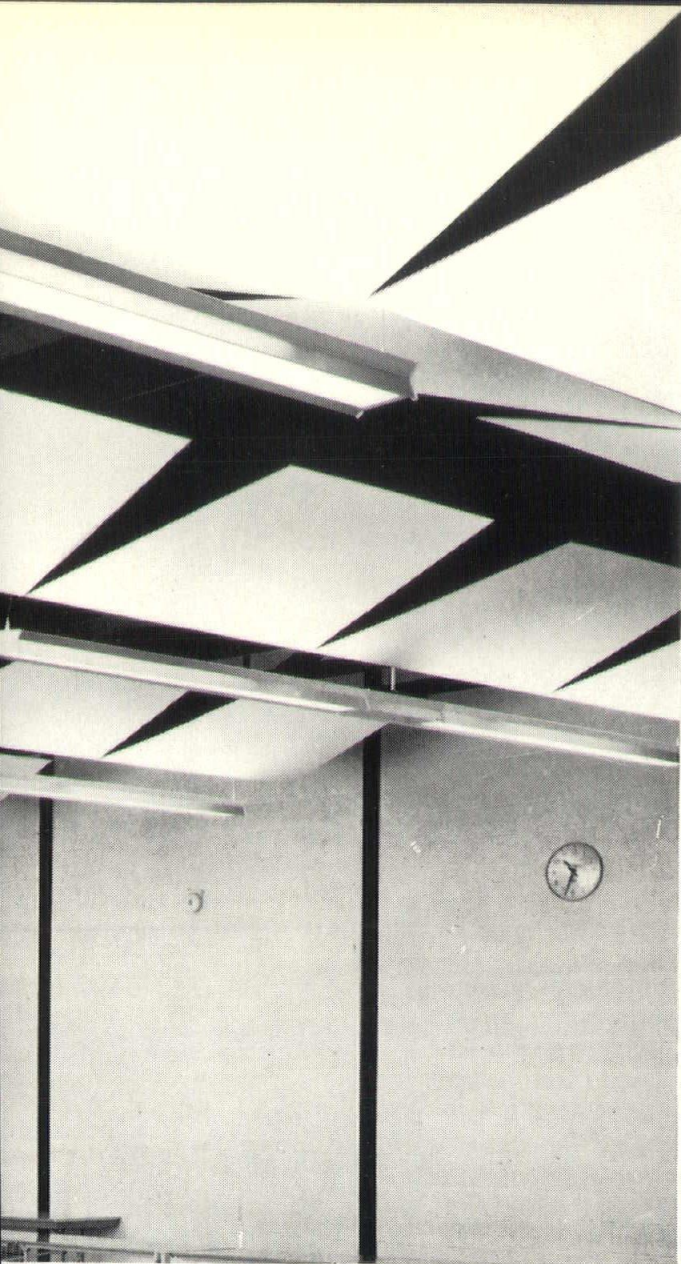


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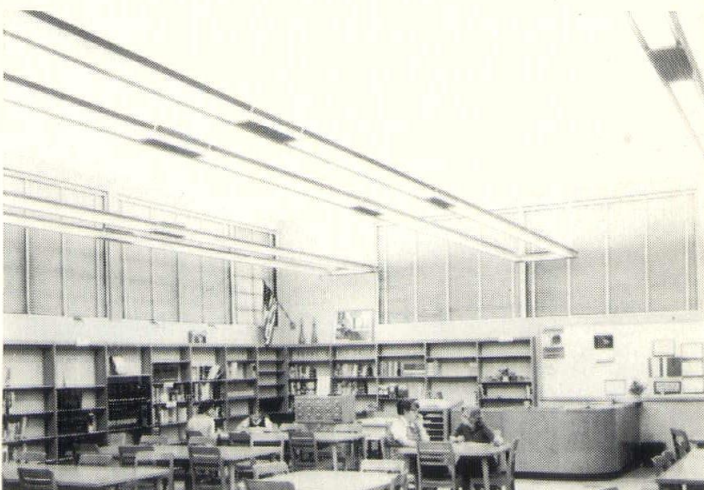
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As a matter of fact, you can forget about ceilings entirely and install a valance system along two, three, or all four walls.

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Regionalism*(Continued from Page 4)*

and German aircraft of the last war, or between bridge engineering of France and Germany. German scholarship of the 19th Century is noted for a mode of outlook which ordered facts along certain cultural lines. My point is that the bulk of architectural progress has treated these obvious sources of organization, which really illustrate types of regional influence; as minor factors, all the while stressing technological inventions as ultimate fact — not to be tampered with. Architecture awaits a really thoughtful utilization of technology. If I read Mumford correctly, one major task for future technology is to elicit individuality from local environments. In this way the possibilities of subtlety and variety are increased. Freedom to choose from meaningful variety is of one condition required for the advance of life among the higher organisms. If we qualify as higher organisms, I believe we must use regional color and materials to make variety meaningful. The use of red Colorado gravel in the Denver Hilton, by I. M. Pei is one most recent successful illustration of this concept.

Noting that nations, cultures, cities, and the variety of social groups that have greatly impressed their influences on architecture in the past. It seems to me that in the present, we are by no means paying due respect to the client whether he is an individual or an institution. The client represents a social entity whose character should be preserved somehow in our architectural composition, as architects we must of course, harmonize this composition with the local environment but there are many variables of form, color and character that can be wholeheartedly influenced by the client. Why should a Unitarian Church in Lexington manifest itself in the same manner as a Lutheran Church in Maine.

Another aspect of regionalism is exemplified by the California concrete block houses and the desert houses of Frank Lloyd Wright. Here we are witness to the appropriation of aboriginal form and legend as fair game for inclusion into architectural form. I'll put my point in the form of a question. In what manner can architectural form be receptive to and provocative of happenings architectural or otherwise which have had

(Continued on Page 13)

Owensboro Trip Set for September

Members of the West Kentucky Chapter of the A.I.A. will journey to Owensboro in September to visit architects in that area. Works in the two areas will be compared and discussed.

The August 20 meeting of the chapter will be a luncheon at a site to be announced. The July meeting was a monthly business meeting with no official program. The meeting was at the Kentucky Hotel in Louisville.

Regionalism

(Continued from Page 12)

their histories on or near the site upon which you are building?

To deny the importance of this factor is to place limits on memory. Mr. Wright would rise from his grave if he interpreted these remarks as an accusation of consciously appropriating forms from his favorite cultures, in this instance, the Pre-Columbian. But he can rest easily, for the intent here is not to question his originality, but to try to understand how certain of his California block houses echo the mass, line, and detail of the Temple of the Dwarfs at Uxmal, all the while being vigorous, direct expressions of Mr. Wright's own structural and spatial organization. I believe this cultural memory of Mr. Wright's provides a clue for the determination of form not accounted for by a neutral technology. The position here taken is that technology is essentially neutral. To repeat, it is impossible to explain the differences in Roman, Romanesque, and Gothic architecture entirely by their masonry technology alone. The state of mind exerts an organizing influence as to how the materials of technology are deployed. We may well utilize its forms "as found" or we may aim technology toward the production of new forms to solve new or even old problems. As for architecture, our problem is to make technology over for humane purposes. One such purpose is the preservation of certain conditions in former space and in former time into the texture of our newly created conditions or happenings in immediate space and our more immediate time. Let's call this historic reference, and it is somewhat analagous, I believe, to the transference of identity within organ-

(Continued on Page 18)

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Milton Thompson Wins AIA Prize

Milton Thompson, an instructor at the University of Kentucky, has won a \$5,000 prize in national competition for design of the new headquarters building for the American Institute of Architects in Washington.

Thompson's entry was submitted in the name of the Frankfort architectural firm of C. Julian Oberwarth. Thompson is listed as the associate in charge of the design. He is one of six architects selected. One of the six entries will be selected as the actual design of the building.

The winning designer from among the six finalists will receive \$10,000 in advance payment on the fee for designing the building.

Thompson's award is the second national recognition won recently by a Kentuckian. A native Lexingtonian, Verner Johnson, was on the team that entered the winning design for the new Boston City Hall in an earlier competition.

Miller Given

Top Landscape Honor

Elected a Fellow of the American Society of Architects at the society's annual meeting in Dallas recently was Campbell E. Miller, Louisville Landscape Architect.

Miller is a partner in the firm of Miller, Wihry and Brooks, of 108 S. Fourth St., Louisville. He has practiced in Louisville since 1946. The fellowship is the highest form of recognition conferred by the ASLA, an organization of 2,300 professional landscape architects.

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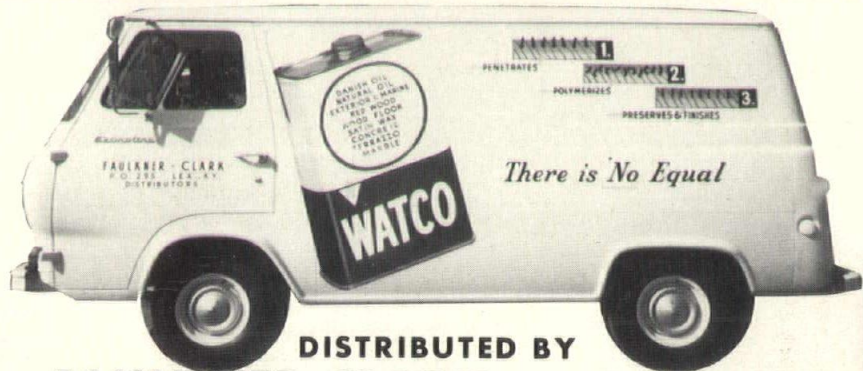


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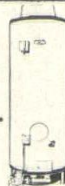
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**CSI Charter
Presented in July**

Donald E. Schnell of Hartstern, Schnell and Associates accepted the charter for the newly formed Louisville chapter of the Construction Specification Institute on July 9. Schnell is president of the chapter. The presentation meeting was at the Essex House.

Other officers of the 40-member chapter are Architect A. Bailey Ryan, vice-president; William Pierce, Johns-Mansville representative, secretary; and Ed Rankin, Ohio Sand Company, treasurer. Directors are architects Clyde Warner and Jean Farley and Everett Cowan of F. W. Owens and Associates, general contractors.

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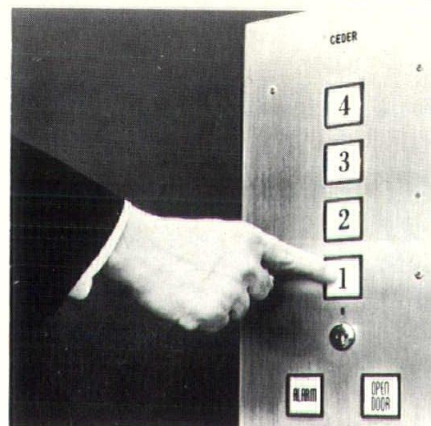
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Producers Nominate

C.S. Stock, For President

The Producers Council has nominated C. S. Stock of Louisville for president of the national organization. Elections will be held at the 43rd annual Producers meeting at New Orleans September 22-25. The Producers Council is the national association of manufacturers of quality building products.

Mr. Stock, vice-president of marketing with American Air Filter Company, currently is first vice president. He is a mechanical engineering graduate of Princeton University. He was associated with the Herman Nelson Corporation until the firm was merged with American Air Filter of Louisville.

The nominee is a registered professional engineer in Maryland and has been a council director for several years.

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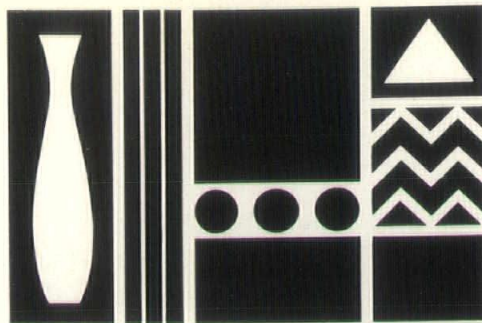
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Regionalism

(Continued from Page 13)

isms undergoing evolution. We must add that to be architecturally successful, functional attainment and ethics of materials and structure must not be violated by the preservation. If follows that for Kentucky, the landscape and the architectural past should exert influence on the architecture of the present. Not by copying old buildings but by accounting for the color, texture, geometry and character of the place in which you build.

As I see it, values of regionalism are much the same as when your own child is more interesting to you than someone else's. Universal ideas about children in general are fused with the local detail of your specific child to which you bring a wealth of already harmonized feeling and experience. I believe it is this process which generates longevity of strength in esthetic experience.

Thus for the present, architects need to increase the regional validity of their work by attention to color and texture that feels right in its situation and by examining the grounds of ancestry, as to the type of character your building should strive to attain.

Luckett Head of Registration

T. D. Luckett has been appointed head of the Kentucky Board of Registration for Architects. He is a partner in the architectural firm of Luckett and Farley, Inc., of Louisville. The firm's offices are at 136 S. Fourth St.

Louisville Firm To Distribute AMTICO Tile Line

American Biltrite Rubber Co., announces that the Louisville Tin and Stove Co. now are distributors of the entire AMTICO Tile line. A meeting for architects and interior designers will be held at the display rooms of the company, 737 S. 13th St., Louisville, August 25. Refreshments and buffet dinner will be served.

Architect Schedules Housing For Elderly

Architects who are now doing designs in housing for the elderly, or those who have completed such designs are requested to contact the editorial council of The Kentucky Architect. Housing for the Elderly is scheduled to be featured in the November issue.

ARCHITECTS' DIRECTORY OF QUALITY PRODUCTS AND SERVICES

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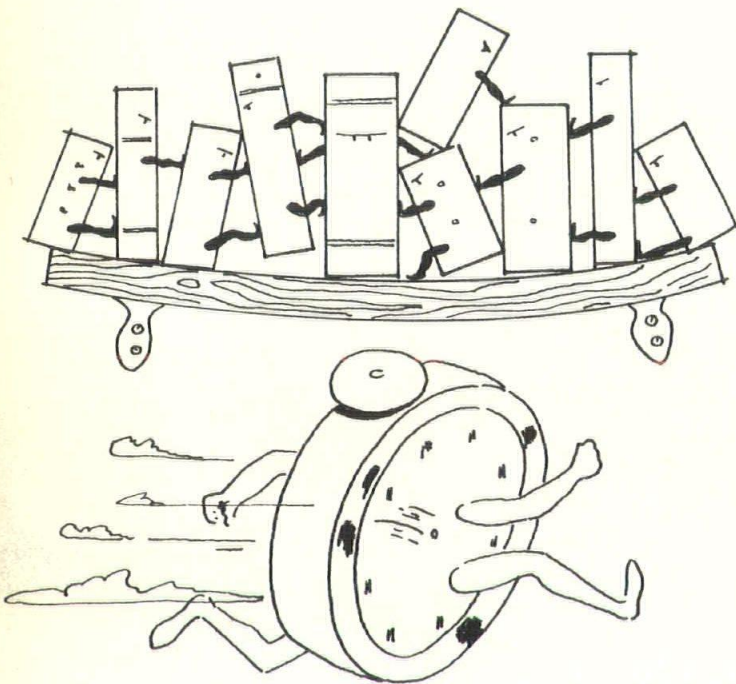
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