

The Kentucky Architect

SEPTEMBER, 1964

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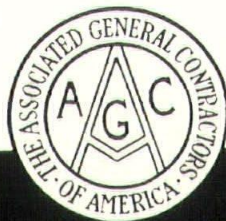
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Vol. 3, No. 9 September, 1964

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

\$1,000 Prizes Set In Louisville Design Contest

The first nation-wide competition of architect-developer teams, under A.I.A. sanction, will be held in Louisville this fall.

Five men well-known in the architectural and building industries have been selected to judge designs in the competition to decide the developer of a 35-acre apartment project in Louisville's West Downtown Urban Renewal Area.

The five jurors are Matthew L. Rockwell, Metropolitan Area Planning Commission of Illinois; Ralph Rapson, dean of architecture at the University of Minnesota; George Qualls, Philadelphia architect; Roger Wilkins, vice-president of Travelers Insurance Company; and Lewis Kitchen, president of the Lewis Kitchen Realty company of Kansas City, Kansas.

Rules for the competition will be announced by the end of summer, according to Norman V. Watson of the Urban Renewal Agency. All entrants will have four to five months to submit preliminary plans for the apartment project. Five finalists will be named and each will receive \$1,000. The winner will be selected about four months later.

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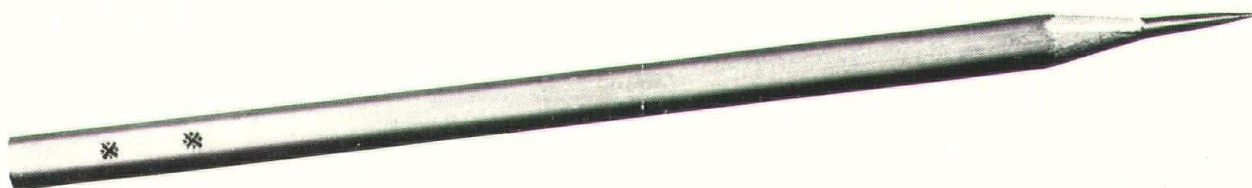
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West Kentucky Chapter Supports Wharf Plan

A statement adopted by the West Kentucky Chapter, AIA concerning the future of the Louisville Public Wharf:

The West Kentucky Chapter of the American Institute of Architects wishes to go on record strongly supporting the proposal by Louisville Central Area for the redevelopment of the Louisville Public Wharf. We have too long neglected our river-front as a source of civic pride and public interest. In the past we have allowed public access to the river to dwindle to the point where all that is left is a rather small parking spot. At this most important juncture, it is vital to the redevelopment of our downtown river-front that some form of public open space be retained and improved.

We have watched other cities ignore their most important assets and then, regretting it, spend millions of dollars trying to regain what has been lost to short sighted and expedient action. Lest we here in Louisville, cut ourselves off from our most important natural resource, the river, let us move force-

fully to ensure that this imaginative proposal for the Public Wharf becomes a reality.

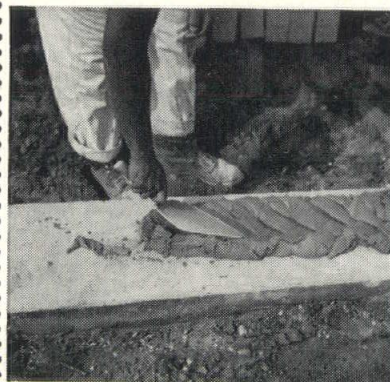
We feel it is of note that this proposal has taken into consideration all of the design elements in the area and has to a large extent reconciled them into a truly significant urban design. It provides the passing motorist a moments respite from the glare of concrete as well as an insight into our pride in our city. It symbolizes the importance of our "Main Street", providing an appropriate ending to it as well as an entrance to our City from the river. It provides a fitting berth for the Belle of Louisville and even more, provides an exciting and stimulating place to be. It ensures that some small portion of our link with the river is preserved for the use and enjoyment of all the people of Louisville.

We, therefore, urge all public agencies involved in this project to understand its importance to our city and to do all within their power to assist its successful completion. We would further urge that every effort be made to incorporate the design and aesthetic concepts contained in the proposal through whatever means necessary; including the use of design teams familiar with *all* the aspects involved. Only through a cooperative effort on the part of all interested and qualified groups, can Louisville stand to gain this invaluable addition to our urban scene. The future will not judge our efforts by how long it took, nor how much money it cost, but only on how good it is.

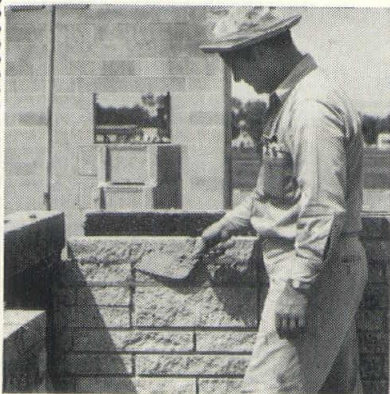
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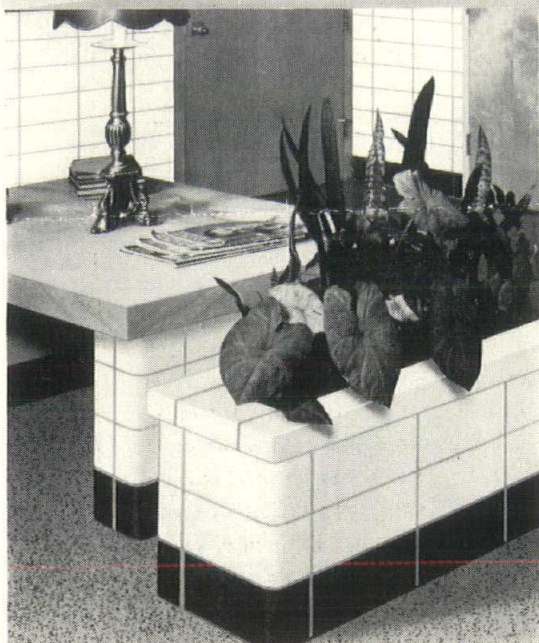
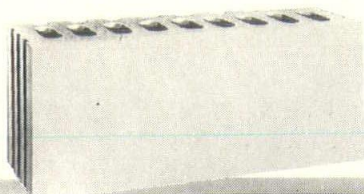
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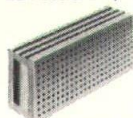
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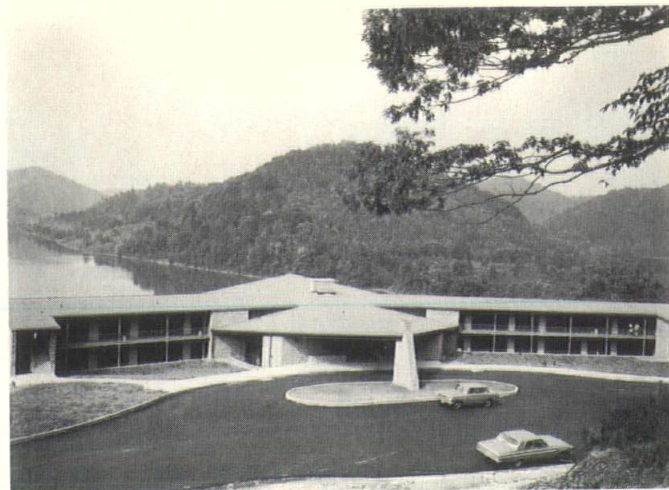
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BUCKHORN LODGE—This contemporary style lodge has a 200-seat dining room, lobby, meeting and recreation rooms. Individual private balconies overlook the 1,230-acre lake.

Buckhorn is New State Park Lodge

The 24 unit tri-level Lodge at Buckhorn State Park, 25 miles from Hazard off Highway 28, is the newest of the Bluegrass State's Park System.

Of native stone and wood the lodge was designed by Gillig-Chrisman and Miller, architectural associates of Lexington, Ky. The lodge was built by W. D. Johnson of Ashland.

The feel of the mountainous outdoors has been brought inside by the lavish use of planters with flowers and ivy climbing up the central stone column of the lobby. The rustic outdoor colors are reflected into the lobby by reversible drapes that were specially designed to shield the immense glass windows from the afternoon sun without destroying the magnificent scenic views. The same material is used in the dining room.

Kentucky's heritage is subtly suggested throughout the graceful structure and decor of Buckhorn Lodge. Dramatically pointed up in the lobby is a great piece of coal from which springs a life-like Japonica tree.

Eleven Titles Added To Spec Work Sheets

Eleven new titles have been added to the A.I.A. Specification work sheets, thus completing the set of 34. The new Documents, which may be ordered from the Documents department, are: K202 Finished Grading, 65c; K215 Metal and Glass Entrances, 35c; K219 Wood Doors, 25c; K222 Carpentry and Millwork, 65c; K223 Metal Toilet Compartments, 35c; K225 Dry Wall Interior Finish, 45c; K228 Interior Marble and Stone, 35c; K229 Resilient Floor Coverings, 35c; K230 Acoustical Treatment, 35c; K232 Painting, 45c; and K233 Finishing Hardware and Hardware Allowance, 35c.

EAST KENTUCKY CHAPTER — Where are you?

The Kentucky Architect in recent months has been referred to as the "West Kentucky Architect." An examination of most any issue would seem to bear out this view. Approximately 80-90 per cent of the feature article space is usually devoted to buildings outside the central and eastern areas. Probably 90 per cent of the advertising is by Louisville suppliers and contractors. The monthly meeting reports are generally those of the West Kentucky Chapter.

This superficial evaluation would lead one to believe that perhaps this magazine has been mis-named but let us pursue each of the above items in greater detail. At best only a trickle of photographs and data on recent construction east of Louisville has been forwarded to the magazine. This is the only means we have of gathering such material. Your magazine does not have the staff, the time and the finances to independently assemble information necessary for publication.

Recently a postcard was sent to each firm asking only for the names and locations of jobs that might be worthy of publication in future issues. It was not necessary to furnish anything at that time other than these two details. Only a few cards were received from the area of the East Kentucky Chapter. One card was returned with nothing but the architect's name and address pinned to it. If we had needed only the architect's name and address we would have been unable to correspond in the first place. Gentlemen, aren't you proud enough of your work to see it published in your own magazine? We are planning another mailing soon and hope for a much broader response, one representative of our full membership.

The lack of advertising from firms outside Louisville is quite understandable. Advertisers are reluctant to buy space in a publication that normally does not publish information on the area where their services or materials are sold.

Reports of every monthly business meeting of the West Kentucky Chapter are carried in the magazine. A little investigation of recollection, as the case may be, will reveal that the last monthly business meeting of the East Kentucky Chapter was held in September 1963 with the election of officers. Other meetings have been held (not business meetings) in the period between then and now, but since they were held at irregular intervals, and no notice or report of the meetings were made available to the Kentucky Architect—it was impossible to publish these activities.

The whole subject becomes less cloudy the more we follow this line of thought. There is a bustling new school of architecture at the University of Kentucky and a student A.I.A. chapter which has seldom been heard from with information to publish.

The State Board meets regularly in Lexington. This would be pertinent for regular publication in the Kentucky Architect. This year the editorial council would like to begin publishing the program for the advancement of the profession prepared by the newly elected officers of each chapter.

This magazine can become an instrument of progress for architects in Kentucky if positive programs are followed and reported. If you will let us know, we will publish it — and in that way the magazine can become in fact The Kentucky Architect.

*Robert Olden, Member
Editorial Council, KA*

ENCLOSURE

By George Rolfe

(KA Editorial Council)

This is a most critical and sensitive moment in the progress of architecture. The building and rebuilding of our American cities will be of a scale without parallel—with unprecedented problems attendant to its realization. That each period in history requires its own constituent language—an instrument by which we can tackle the human problems posed by the period—has never been more painfully apparent than at the moment. Not long ago people were moving along a very dogmatic and deterministic track, somewhat of a Euclidian groove. Then such people as Picasso, Pollack and Klee, Mondrian, Joyce and Einstein began to develop a language of the arts and sciences which was relevant to contemporary life. They knocked life out of the groove once and for all; they freed restraints to the point of abandon in those of lesser talent. Perhaps now it is wise to re-examine the constituent language of architecture in the light of its fundamentals.

Just as any language is a composite of words gathered together within a rational matrix, so the language of architecture is a composite of spaces ordered by its own rational matrix. Yet the term space is neither precise nor very definitive. To most the term space calls to mind the trackless expanse of the desert, or the lonesome forboding of the mountains, or the sea. These spaces are far removed from Architecture—indeed they are the basic material, the raw stuff of Architecture.

Perhaps a more meaningful term would be enclosure—that which translates constant human emotions into relevant forms. There is a particularly keen and close correlation between human emotions and enclosure—for our physical and emotional reactions are constantly responsive to our environment—to enclosure. That so much of our everyday responses to enclosure are barren and depressing is mute testimony to the small and barren values of its creators.

It is not necessary that four walls, a floor and



1. Trees in Central Park, Louisville

ceiling solely constitute enclosure. The leafy underside of the trees in Central Park, (1), the musty closeness of a narrow alley, the surging, excited throngs of a Rockefeller Plaza or an English market square, even standing under a lone tree midst a sudden summer shower all are examples of the same—enclosure.

From this brief introduction we can see that it is an ephemeral thing with which we are dealing, and yet it is what is basic to both the creation and comprehension of Architecture. It is this very degree of being ephemeral, of being fleeting, variable, personal and everchanging that makes the best architecture, indeed all art forms, among the most gratifying and exhilarating of life's experiences.

Let us examine enclosure more closely. In some respects it is the very antithesis of space, for while space has about it a quality of limitlessness, enclosure has about it the essence of limits. The limits need not be physical in the sense of brick wall physical, they need only be implied. A building at the end of a street provides a limit to our vision and hence implies a limit to the street. A row of trees or a hedge at the end of a garden provides the psychological limit necessary to separate us from our neighbor. Further still, the darkness of night limits our perception and implies a limit to enclosure.

What are the elements of enclosure? Basic to any understanding of enclosure is form—that which renders enclosure intelligible to man. Form becomes the physical definition of enclosure. Quantitatively it is measured in terms of length, breadth and height, the concrete basis for determining form. High forms affect us differently than wide forms. Each is associated with definite ideas and emotions such as church or house. The physical configuration of form is limited only by the imagination and technique of the Architect. Yet there is much more to form than just quantitative aspects.

How does one arrive at form? In addition to the physical manipulation of parts, form is arrived at through the use and manipulation of light and shadow, material, texture and pattern. These also call to mind set ideas and emotions, but of a more subtle and sophisticated nature. Out of these few basic elements which establish form and hence enclosure comes the multitude of building which surrounds us daily.

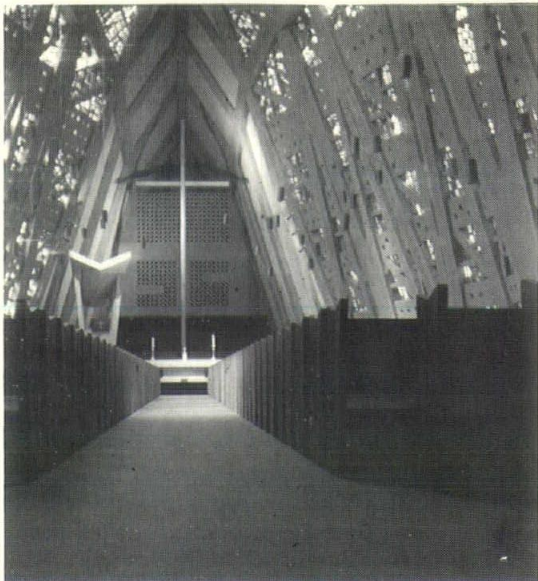
Our responses to light and shadow in enclosure are perhaps the most intense and immediate. The use of light, more than any other single element, can spark the complete spectrum of our responses. The dusky soaring nave of Chartres Cathedral (2), heightened as it is by the superb stained glass set high in the walls, is much different in feeling than that of St. Paul's Cathedral in London (3). Yet the two are quite similar in physical size, length, breadth and height. The play of light on the various walls



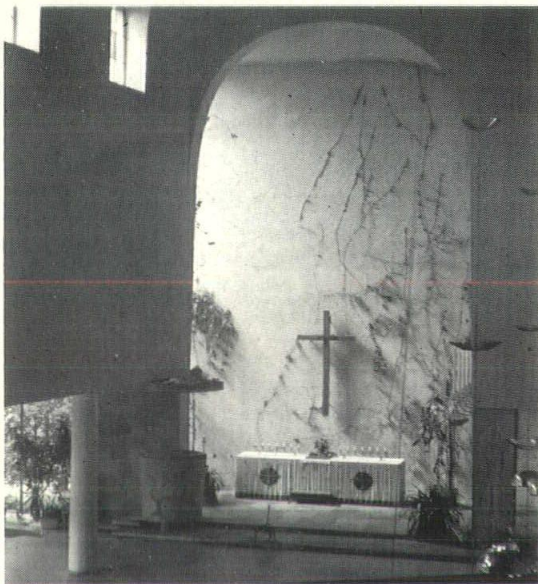
2. Chartres Cathedral, France



3. St. Paul's Cathedral, London



4. First Presbyterian Church, Stamford, Connecticut



5. Wayfarer's Chapel, Finland



6. Colonia Guell, Spain

and columns renders these two spaces individual and unique.

To examine the churches of the Frenchman Auguste Peret, or the delicate nave of the First Presbyterian Church in Stamford, Conn., (4) is to realize the importance of light in comprehending enclosure. The use of light to the exclusion of other elements of form is characteristic of Eric Brygmann's Wayfarer's Chapel in Finland (5). Here form is rendered almost entirely by the play of light on the stark white walls and severe altar.

At the opposite extreme is the conscious exclusion of light as in the grotto-like structures of Antonio Gaudi or the fantasy of forms characteristic of the work of Paolo Solari (6). Here light is used to allude to form, to suggest form rather than to delineate it. Usually light comes from one source or at least from one direction in the work of Gaudi which further distorts the irregular configuration of his spaces.

Perhaps the man who has used light most consistently in this century is the French-Suisse, Le Corbusier. Time and time again he has used light to create both illusion and reality. For many his Pilgrimage Church at Ronchamp is the ultimate in the lyric use of light to render form. Light is used along one entire wall in small broken patches creating a rhythm leading up to a climax at the Virgin Mary. It is also used as a great unifying element (7) as it filters down across the rough textured walls from unique skylights over the three separate chapels within the church.

The second element of form is material. It is difficult to separate the value of material from that of light and yet material contributes something intrinsic to the creation of form. What is the difference between glass and brick, steel and concrete, marble and wood? This is the essence of material. Each imparts its own distinct value to the whole. Just as light changed the character of Chartres from that of St. Paul's Cathedral, so too the rough stone walls and floor of Chartres imparts a different feeling from the polished marble of St. Paul's. A change in material can destroy the essence of one space and change it into something quite different.

Material can impart the feeling of massive strength as in the concrete of St. John's Abbey by Marcel Breuer (8). This same suggestion of brute strength is somewhat unique among modern materials and yet concrete can be used to create a light and airy sense of enclosure as in the Stamford Presbyterian Church. Alternately, the same material can lend a soaring lightness characteristic of the TWA Airlines Terminal by Erro Saarinen (9).

Perhaps of all the materials suitable for use in building the one with the most intrinsic character and versatility is wood. It is at once light and delicate and yet lends a feeling of strength, (10) rough and yet capable of being smooth, warm and yet sophisticated. It has been used more or less uni-

versally throughout history, wherever it has been available, assuming a place of rare distinction among the materials of enclosure.

Materials then range from the rough to the polished, warm to the cool, natural to the finished. How a material is finished determines, to a large extent, the pattern and texture of the material. Light can be used to heighten texture and to create pattern so that texture and pattern are somewhat subordinate to light and material. Yet they are so basic to the creation and appreciation of enclosure that they warrant closer examination.

An excellent example of the use of light to create pattern and to heighten texture is a loggia from the 12th century Cambodian palace, Angkor Wat (11). The pattern of light and shadow sets up a rhythm which is everchanging both in relation to time and movement. The play of light across the surface of the wall makes the carved texture of the wall appear at times deeper than it is, or relatively flat as in the photo. Even though the cracks in the floor are not as deep as the carving on the wall their depth is actuated by the play of light thereby heightening the sense of texture.

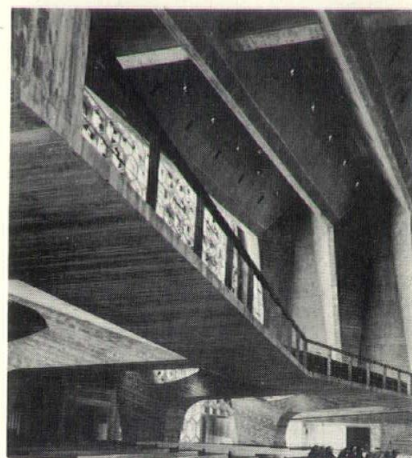
Material can both be accentuated by pattern and texture and can in turn reinforce them. One of the most versatile materials for creating pattern and texture is masonry. By the simple device of raking some of the mortar from the joints texture can be heightened; by varying the coursing pattern can be created (12). The natural range in coloring of the burned clay adds to the character of texture. Masonry can be employed as a panel infilling or as a structural bearing material so that the potential of masonry becomes nearly limitless.

Pattern can emphasize either the vertical or the horizontal thereby making a space seem higher or wider than it truly is. It can give the feeling of lightness or conversely give the feeling of mass and solidarity. Texture and pattern can heighten the sense of enclosure by emphasizing the walls, – the limits – of a space. Texture and pattern can focus ones attention or lead ones interest in a desired direction. They can differentiate small areas within a large one and delineate areas of particular importance. Finally, texture itself can create pattern.

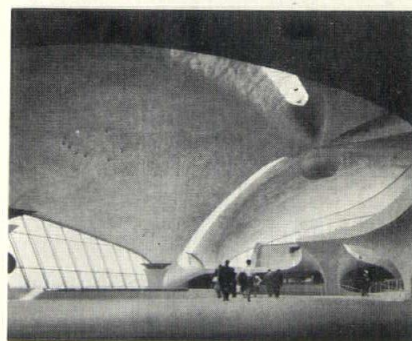
There are but a very few spaces which can rely solely on the qualities discussed thus far and yet become successful and meaningful. What then is it that contributes to the joy and satisfaction of experiencing enclosure? Most enclosure requires a deeper involvement than just standing and looking in order to generate other than intellectual responses. Enclosure cannot remain static and hope to attract or more important involve those who experience it. Some enclosure gains a sense of drama or import by virtue of its position. Tall buildings are often examples of this in that there is an excitement and wonder present by being 20 stories (13) off the



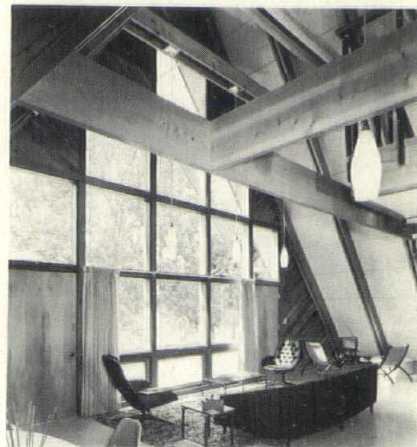
7. Ronchamp, France



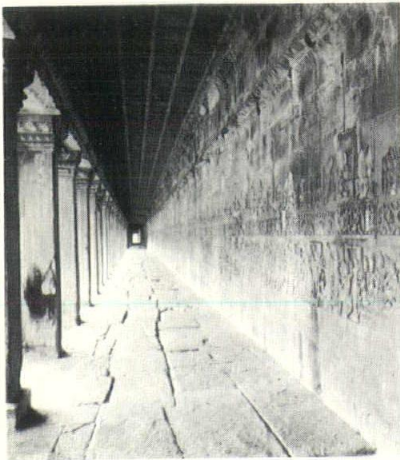
8. St. John's Abbey, Minnesota



9. TWA Terminal, New York



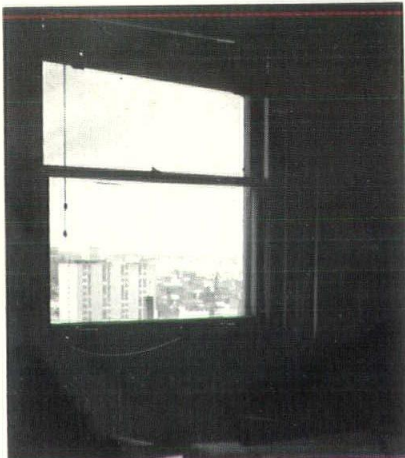
10. Hayden Residence, Louisville



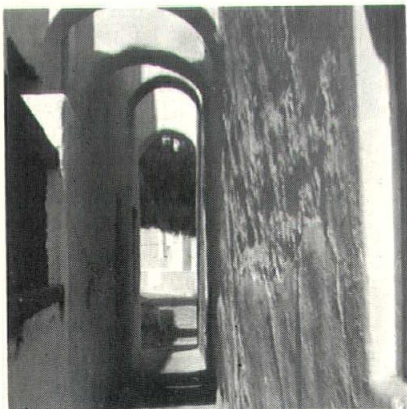
11. Angkor Wat, Cambodia



12. Brick pattern



13. Commonwealth Life Building, Louisville



14. Mykonos, Greece

ground rather than any intrinsic value of the space itself. Others gain import by virtue of their proximity to activity or tradition. Examples are transportation terminals or historic shrines. Their value may be completely outside that of the enclosure itself, yet there are but few of these buildings. The vast majority of our building must rely on something else to become valuable.

Perhaps more than just single spaces are required to constitute a valid constituent language just as more than one word is required to form any language. Sequence then becomes the next step in the understanding or creation of meaningful enclosure.

It is sequence which orders the matrix of enclosure just as it is form which renders enclosure intelligible. Sequence too is composed of physical elements and yet, just as form is altered by the use and manipulation of its various elements, sequence is defined by our reactions to the use and manipulation of its elements.

Progression is the most basic to sequence. Progression implies movement through a hierarchy of enclosure. Thus enclosure becomes dynamic. In any sequence of spaces there must be some rational point of beginning and ending – hence a logical progression from the one to the other. As you enter a house you should be led further into the house. There should be a sense of direction and anticipation of things to come. The progression through the house should define the essence of house as it is the logical reflection of life within the house.

Nowhere is the idea of progression more pronounced than in religious building, unless perhaps in the "Funhouse" at the local carnival. The entire religious sequence of entry, approach, preparation, communion and exit is enacted through a sequence of enclosure progressing from the narthex through the nave, and choir, chancel to the altar. The closer one approaches to the central point, be it altar, lecturn or other, the more significant the spaces become.

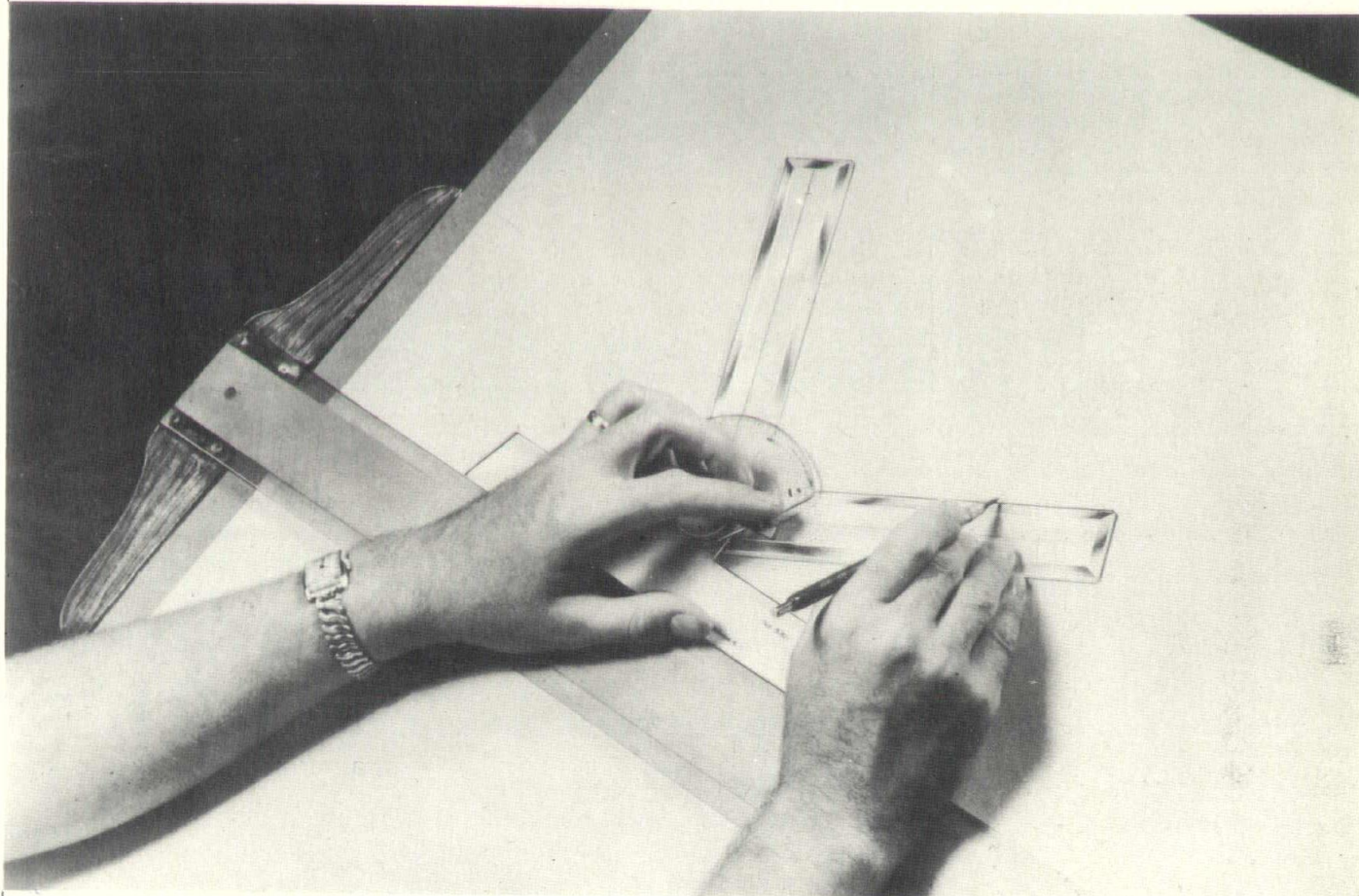
Contrast is another aspect of sequence; contrast between big and small, high and low, wide and narrow, light and dark, noisy and quiet, exciting and soothing. Again to use the illustration of church, the narthex is usually both more narrow and low than the nave. Both are often less brightly lighted than the choir, the brightest spaces being reserved for the altar.

The village streets of the Greek Islands abound with examples (14) of contrast within a sequence of enclosure. The street narrows abruptly and becomes dark by contrast only to open up just as quickly into a brilliant white courtyard. A short narrow street opening on the one hand may be balanced by a dazzling view out across the village and harbor on the other. The predominately white mater-

(Continued on Page 21)

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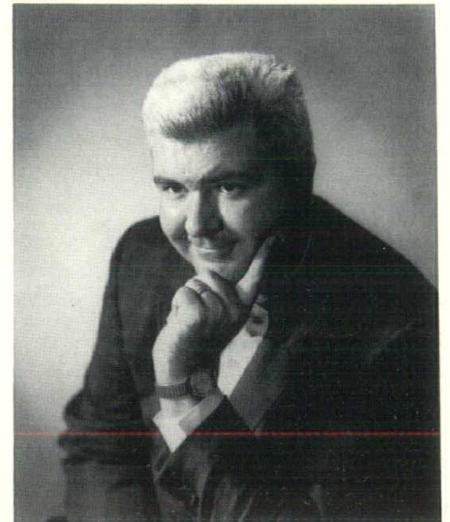
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Building Group Includes Architect

Lloyd Schleicher, Louisville architect, is a member of Jefferson County's new Building Commission. The commission will be the agency in charge of constructing and maintaining county buildings, including the proposed new county jail. The commission was set up to determine a program for selecting architects, engineers, contractors and for study of financing methods. Other members of the commission are J. C. Theobald and A. P. Markendork.



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Mister Ed To See Ghost

The editorial council of KA thought this pertinent reminder of the need for public relations in the profession was well-worth reprinting. As it was seen in the A.I.A. Memo:

"Ben Casey" is an intense young doctor who carried on a running crusade against sloppy medical practices. "Perry Mason" is a fiercely determined lawyer who wages constant warfare against enemies of justice. "Mister Ed" is a talking horse, which is apropos of nothing except that his bumbling owner and conversation partner happens to be an architect.

TV programmers apparently feel that the operating table is more dramatic than the drafting table, that a jury verdict is more exciting than a zoning decision, and that "architect" is a title you give to a character because he has to be a something.

Now, from CBS comes news that an architect is actually going to practice architecture in a forth-coming series. To be called "The Haunted", the show will be about an architect who remodels old houses and finds ghosts inhabiting them. CBS hasn't disclosed whether the ghosts or the architect will get top bill-

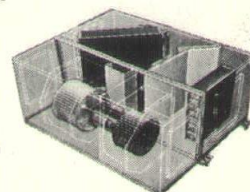
ing, but the title would indicate that the spirits, like Mister Ed, will have the upper hand. Thus CBS has a chance to go Mister Ed one better. It can make architects look silly and at the same time set historic preservation back a hundred years or so.

CSI TO MEET

The Louisville Chapter of the Construction Specifications Institute will meet September 10. The meeting will be held at the Continental House in Louisville. Presiding will be Don Schnell, President.

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Scholarships Offered by State

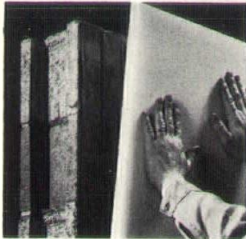
Two two-year University of Kentucky working scholarships in engineering and/or architecture have been established by the engineering section of the State Department of Finance.

David H. Pritchett, deputy finance commissioner, says that the recipients

will be selected from University of Kentucky College of Engineering students who have completed successfully the first two years there.

The 1964-65 winners are Randall A. Maddox of Madisonville and Loren N. Williams of Pikeville.

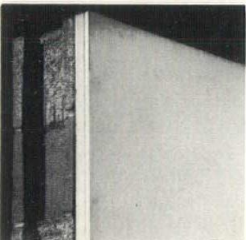
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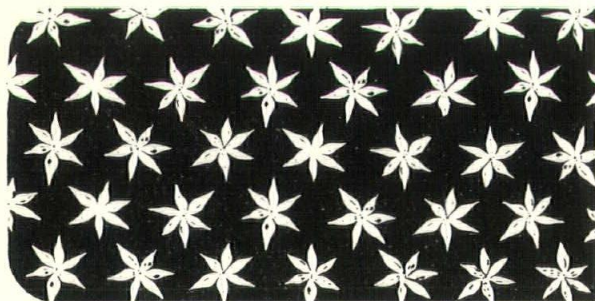
Architect was Hartstern, Louis & Henry; engineer was E. R. Ronald & Associates; plumbing contractor was James E. Smith & Sons, Inc.

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STATE MEETING AT LEXINGTON

The state meeting of Kentucky A.I.A. chapters will be held at Lexington on November 21.

The West Kentucky Chapter of the A.I.A. met August 20 at the Holiday Inn on Second Street in Louisville. A. B. Ryan, president, was in charge of the meeting. The September 18 meeting of the West Kentucky Chapter will be in Owensboro at Gabe's Motel. The architects will view and compare architectural points in the area. The bus will leave Louisville at 4 p.m.



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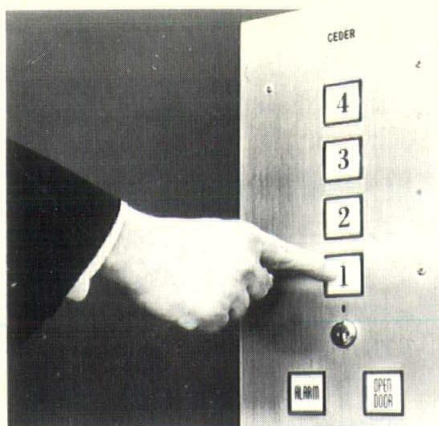


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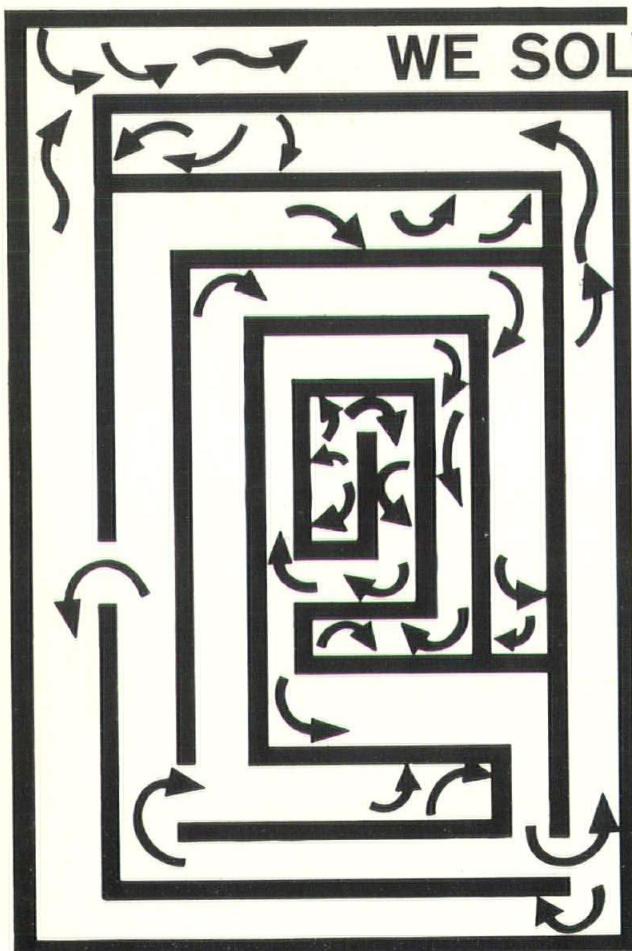


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ENCLOSURE

(Continued from Page 12)

ial of the buildings is contrasted to the brightly colored tapestries and hangings at the doorways.

To carry this further, choice is an all important aspect of sequence. Meaning is added to contrast by choice. If one is allowed to choose which route one takes in moving through a progression of enclosures then the chances are our response is more intense for having made the choice. The best museums allow the visitor a choice of directions without destroying the idea of a sequence of spaces and reactions. But choice cannot become random and haphazard or the idea of sequence is destroyed and one is left with mere variation.

As one becomes more deeply involved in the use and control of space the techniques become more involved and complicated. It becomes necessary to move beyond the area of mere mechanical adding and subtracting of elements. However important the concern for detail may be — and the summation of details tends to give us our strongest impressions and reactions — it cannot take precedence over the creation and appreciation of space. Truly the whole is greater than the sum of its parts. In the end it is the ability to create meaningful and significant enclosures, ones which function well, but even more,

spaces which contribute to the enjoyment and satisfaction of man — that determines the true worth and value of the architect in society.

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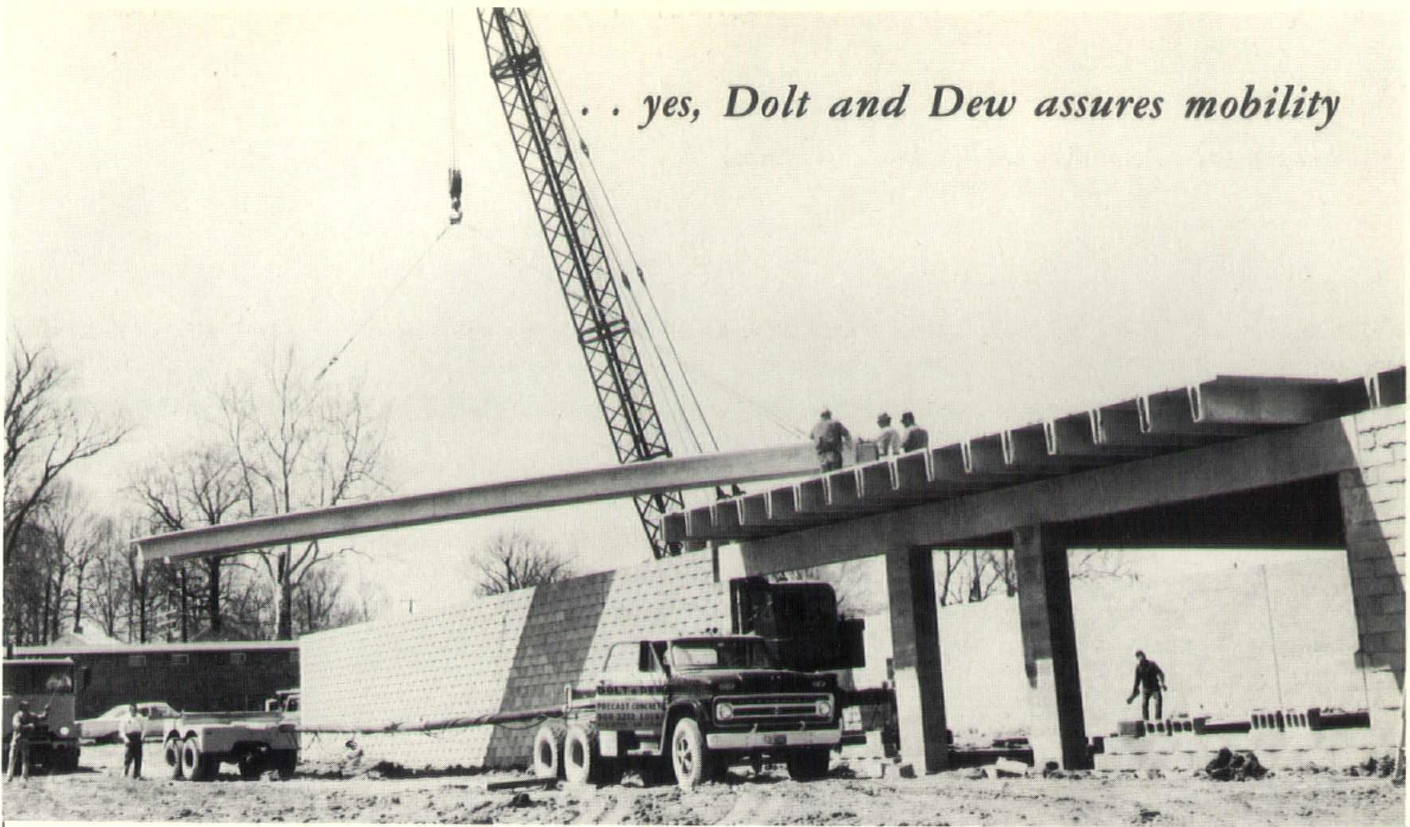
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