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Volume IV Number 9

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The Kentucky Architect



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

COVER STORY



HOUSE (hous), . a building for residence; place of abode.

DOOR (dor), . a movable frame of wood, or other material, on hinges, giving ingress to or egress from, a room or apartment; means of access.

To transcend the given definitions of each, a house is a warm, comfortable environment; a home.

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This month we present four contemporary Kentucky houses, beginning on page 9.

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AIR CONDITIONING AND HEATING

EDITORIAL

A ast month the editorial in the K. A. questioned who are the arbiters of American taste. The editorial concluded that "We, you and I, are ultimately responsible for ugliness." This is unquestionably true for it puts the burden on every citizen. One of the many responsibilities of the "war on ugliness" is the preservation of noteworthy national works of architecture that have historical significance. For the past 24 years, Frank Lloyd Wright's Robie House has been threatened with destruction. There has been an international committee formed consisting of more than 100 architects, historians, critics, and educators to raise funds to restore the house to usable condition.

I believe this is a worthwhile cause and should be supported financially by Kentucky architects through a contribution from both the East and West Kentucky chapters. I brought this up at the August West Kentucky Chapter meeting where my proposal was met with numerous objections. I would like to cite these objections and try to refute them.

The first objection was that Kentucky architects should support historically prominent structures in Kentucky, rather than out-of-state buildings. The second objection was that the amount of money needed to restore the Robie House was exorbitant and any contribution would be meaningless. The third objection was that the house was not worth saving.

My answer to the first objection is that I think we should definitely give financial support to structures of historical significance in Kentucky, but the Robie House transcends state borders and even international boundaries. People from Europe and Asia have contributed to this fund and have deemed it worthy -- is the architects' vision in Kentucky so narrow that it must stop at our state borders? Professor Theodore Brown, of the University of Louisville, has made an extensive study of prominent historical structures in Louisville -- if there is a committee or fund set up by architects for preserving these structures, why is it such a well-guarded secret?

The amount of money needed is fantastic (\$250,000). I agree that this is a phenomenal amount of money just for restoration; however, is this a valid reason for <u>not</u> contributing? Restoration of any historical structure is always expensive. If the house had not been allowed to deteriorate into its present condition, this fund would not have reached these limits, but it must be saved now.

And the last objection -- Is it worth saving? I could not believe that any architect who knows of the Robie House, has seen pictures of it, or actually visited it could doubt its historical significance. It is threatened not by lack of recognition, for it is cited in every book on the history of contemporary architecture for its greatness, but by apathy and ignorance. It was the first structure in Chicago designated by the National Park Service of the United States Department of the Interior as a National Historic Landmark, and it is one of the few buildings to be cited for its historic contribution to architecture.

There are many worthwhile causes to be supported and many things compete for our support and sympathy. As architects, this should be a cause having more meaning to us than the public in general.

I would appreciate a reaction and a discussion of this at the next A.I.A. meetings so that a decision can be made whether or not architects should support our architectural heritage with positive action.

athur Schett

BITUMINOUS ROOFING MAINTENANCE Thomas D. Petty

The lack of understanding of a "roof bond" by building owners and architects has led to much confusion. Most owners believe that if they have a bonded roof all of their problems are solved for XX number of years. Nothing could be further from the truth, as a roof bond will ONLY give protection where failure of a roof is a result of "natural wear and tear." It does not cover construction failure, leaks from copings, flashings, metal edging, and gravel stops, or where a roof ties into metal, soil stacks, antennas, etc. It does not protect the owner against roof difficulty caused by expansion and contraction due to temperature changes of the various components of a structure, nor is it an effective instrument in the face of abuse to the roof by excessive foot traffic and abuse from other trades. Also, it does not cover the installation or replacement of any decking, vapor barrier materials, insulation, or metal work. There is a situation here in Jefgood built-up roof installed on their buildings are inclined to think that roof inspections are unnecessary unless their area has experienced a heavy hailstorm, hurricane, or some other unusual event. A misunderstanding, or in some cases, the intentional misrepresentation of a roof bond is the direct cause of this negligent attitude.

The harmful rays of the sun are the major cause of roof deterioration not the unusual weather conditions. For a better understanding of what happens to bitumens when exposed to the elements, refer to the August, 1965, issue of "The Kentucky Architect". Consequently, BITUMINOUS ROOFING DOES NOT WEAR OUT - IT DRIES OUT. When the waterproofing oils with which it was originally impregnated have evaporated and oxidized, the felt is left with no waterproofing qualities. A dried roof felt is brittle. It tears much more easily than when saturated. It loses much of its elasticity, so



ferson County in which the roof bond was cancelled by the roofing manufacturer because the owner walked on a two year old roof trying to locate a recurring leak that was causing considerable damage to the interior of his building.

Most owners who have had a



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that when extremely low temperatures shrink it, the felt often cracks or splits because it is unable to adjust itself to the strain of the pulling forces of contraction. It is more vulnerable to breaks from violent winds, foot traffic, or flying debris. (Cont'd. page 6)



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(Continued from page 5)

Only after the harmful rays of the sun have weakened a roof mat does the worst effects of water infiltration take place. Whether moisture is absorbed through dried-out felts, or finds its way through some break caused by contraction, wind, or human interference, the full scale damage does not occur until the extremely low temperatures turn this moisture into ice.

A building owner may admit to

himself that there are a few leaks but if no water damage to the interior has resulted he feels that repairs may safely be postponed. However, this is a decision that is always regretted. The June, 1965, issue of "The Kentucky Architect" covers several problems resulting from the entry of water into insulated roofs and other moisture problems.

In addition to the causes of problems mentioned above, there (Continued on page 8)





And good ones too! Our decorating specialists are thoroughly trained to preserve the architectural integrity of your building and enhance its beauty. Call us. We'd like to help. Pozzatti Illustrations Now On Loan to Speed Museum

Beginning on August 31, 1965, the J. B. SpeedArt Museum will show for the first time its recent acquisition, PHYSIOLOGUS THEO-BALDI EPISCOPI DE NATURIS DUODECIM ANIMALIUM, or "Bishop Theobald's Bestiary of Twelve Animals".

The "Bestiary", whose origins go back to the eleventh century, was hand printed, in this new version, by the Indiana University Press. Most importantly, it is illustrated and decorated by Rudy Pozzatti, one of the best known of American printmakers and a member of the faculty of Indiana University.

The lithographs which illustrate the "Bestiary" were done by Pozzatti while on a year's leave to Italy in 1963-64. The book was designed by George Sadek, also of Indiana University.

The "Bestiary" was printed in a Limited Preferred Edition of twenty copies, of which ours is the nineteenth. It must be counted as one of the handsomest examples of printing and design of recent years.

On the occasion of this first showing, Mr. Pozzatti is lending the Museum thirty of the original working drawings for the large lithographs, never before shown.

The exhibition of the "Bestiary" and original drawings extend through September and October.



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(Continued from page 6)

are several other problems involved in the maintenance of roofs. Most industries, school systems, public utilities, city, county, state, and federal governments have vast amounts of roof area. The wide span of age of their roofs, various types of roofs (asphalt built-up, tar and gravel, metal, aluminum, tile, slate, etc.) and the large geographic area in which the buildings may be located cause a difficult problem of upkeep.

Without a definite program to restore old roofs and to keep good roofs good, it will become increasingly difficult to avoid extensive repairs or replacement which represents a constant threat to the flow of productions or other activities depending upon how the buildings are used. Therefore, realistic budgeting of roof maintenance is impossible.

Now that we have considered some of the problems involved in economically maintaining Bituminous Roofs, what can the owner do about them? How can he control and reduce roof maintenance costs? Undoubtedly he is familiar with the benefits of a preventative maintenance program for machinery, equipment, and other capital items. Why not use the same principle on the roof since roof replacement is a capital expenditure?

The most important phase of setting up a Planned Preventative Roof Maintenance Program is the selection of a Maintenance Engineering Consultant. The consultant should be conversant with all phases of the industry, be a highly technical man, and be a graduate of at least a 12-month extensive training program and be backed with a progressive research program to supply a constant flow of new and improved products and methods to lower maintenance cost (without any obligation to the owner). He should have considerable experience in roof design, specification writing, manufacture, application and job operations, (Continued on page 18)

THE "ONE-OFF" HOUSE

Adequate housing is one of the most

pressing problems facing us today. A

great tension exists in attempting to

solve the housing problem; tension

created by man being gregarious and

reclusive at the same time. Man

Beauty is a consequential thing, a by-product of solving problems correctly. It is unreal as the goal. Preoccupation with aesthetic leads to arbitrary design, to buildings which take a certain form because the designer "likes the way it looks". No successful architecture can be formulated on a generalized system of aesthetics: it must be based on a way of life. We must decide what is alive and vital in our culture and approach each problem with this in mind. By approaching things subjectively and in a materialistic way we will never learn what things are. We need to know what things are, and what they are for. We need to discover, in architecture, realities and meanings. Architecture is a process, a way of bringing together spoken and unspoken needs in relation to reality, I think we have been confusing the process with the end product. We have been thinking of the building instead of man living in a space and using space. We have been concerning ourselves with expressions instead of realities. Joseph Esherick

PHOTOGRAPHY: Pages 10 to 15; R. R. Rodney Boyce. Pages 16 and 17; Roger Hughes

seems to prefer to live close to his neighbors and at high densities within cities because of the cultural, economic, and sociological values while at the same time longing for personal privacy. How well we solve this tension will determine to a large degree how successful our cities will become. New and more efficient methods of housing people in terms of time, land resources and material are obvious, but the most

forceful and ultimately telling element in the quest for a solution is how well we consider the people who are to live in this housing. We must find a method of translating constant human values and characteristics into viable constructed environments, "houses".

There is some thought that the individual, one-off house is not a valid consideration in this search for ways to house our people. It certainly has proven to be an inefficient method of technologically housing large numbers of people. It is expensive in terms of money and land. It is hard to provide with public utilities and services. Yet we are not to the point where the one-off house is ready for the scrap heap.

The one-off house has the potential for providing a degree of privacy and self-expression impossible to attain in alternate forms of housing. It is the logical and obvious balance to high density, mass housing and any system of housing must provide a balanced choice. As mass housing increases the one-off house will perhaps become more rare and valued. But, it is primarily through our experiences in solving the human requirements of the one-off house that we will come to a fuller understanding of the human requirements of mass housing. Through controlled and disciplined exploration of the potential for self expression, unique to the one-off house, will come a background against which to make decisions affecting people in mass housing.

The four houses presented in this issue of the KA are all one-off houses. They were all done for one specific client and were designed to meet highly individual programatic requirements. They are not suitable for translating directly into tract houses even though the principles developed and used are. The forms are unique and to some extent purposely so as they were meant to be one of a kind.

The first three houses have several common characteristics in response to their rural sites. All three are relatively small buildings meant to command large and open sites, thus a need for a larger scale than is normal for domestic buildings. The bold forms evolve from the characteristic of Bluegrass farm structures which tend to be bold, simple forms set in the landscape rather than of it. Lastly, in open country buildings are also landmarks, distinguishable primarily by variation in form. Variation is provided in these three houses by cutting into or extending their somewhat similar forms where required to meet programatic differences.

The fourth house is much more intimate and closed reflecting the greater need for privacy from without. It is of more modest scale to reflect those domestic structures around it. Yet it too relies on the interplay of simple forms for variety and validity of interior special experiences.

Karl W. Lange Residence

This project is one of two residential structures designed by the architects for construction on a large farm southwest of Lexington. Dr. Karl W. Lange, a young Lexington dentist, and his family will occupy one house and his parents, Dr. and Mrs. Karl O. Lange, the other. Both structures are oriented in a northwesterly direction toward long and handsome views.

The design rationale for this project derived from the program, orientation, and the clients' expressed affection for early American buildings.

Major views from the site are to the northeast, northwest and southwest.

It was decided to place the living spaces away from the entry side toward the views, and to develop clerestory lighting for these spaces to bring direct sunlight into all rooms. In order to increase the scale of the house and to take full advantage of the views, the main floor level was raised to five feet above existing grade. Likewise, the reach of the clerestory windows toward the southeast was intended to lend height to the structure as well as to admit light. At night interior lights reflecting from the white ceilings sloping down inside the clerestories make the house a nightime landmark.

For houses to be really successful we have had to stick with them all the way, though I don't know how much longer we will go on painting client's walls and building their jurniture . . . Fascinating as the design of individual houses is, it includes an appalling waste of time locating contractors, fighting down the bids, waiting, arguing with everyone, writing letters and waiting some more. We are most concerned that the design should remain a specific response to specific problems but this need not be lost in a more reasonable solution to the problem of getting things built; and the time wasted making baseless guesses about cost is ridiculous. If we could reform all that, we would like very much to continue doing houses. As it is, we will probably continue anyway. Charles Moore

ARCHITECTS: GRAVES-HILL ASSOCIATES, Lexington, Kentucky. SITE: A large farm southwest of Lexington. There are long, handsome views to the northwest. STRUCTURAL SYS-TEM: Standard frame construction. MECHANICAL SYSTEM: Two Zone, forced warm air. MAJOR MATERIALS: Grooved redwood plywood siding, asphalt shingle roof, drywall interior par-titions; hardwood, slate and resilient tile flooring; aluminum casement windows; insulated copper and galvanized iron fireplace. COMPLETION DATE: 1965. Соят: \$35,000.





An effort was made to reflect the color, texture, form qualities and spacial characteristics of early American houses in a contemporary idiom. The importance of the hearth in those buildings is reflected by making the fireplace in this house a separate space, at the center of the house, visible from the major spaces of the building. As in early American houses, the guest is brought immediately into the intimacy and warmth of the hearth when he is admitted into the house. The entrance doubles as a central living space, as well as being a circulation space.

In keeping with the feeling of other structures on the farm, sloping roofs of two different pitches are used, with ceilings inside following roof slopes. The living room, dining room, hearth, and kitchen spaces are at the highest floor elevation, with the bedrooms and baths located three feet lower in a separate wing. A family room is located directly below the living room, and a work basement below the bedrooms.





It's in the realm of ideas that I think architecture is particularily weak. I would be inclined to contend that if you can't think, you can't do good work. Joseph Esherick





ARCHITECTS: GRAVES-HILL ASSOCIATES, Lexington, Kentucky. SITE: The same large farm as the K. W. Lange house. Good views to the northwest and an allee of locust trees for an approach. STRUCTURAL SYS-TEM: Standard frame and bearing wall construction. MECHAN-ICAL SYSTEM: Two-zone, summer and winter air conditioning. MAJOR MATERIALS: White painted brick and vertical wood siding exterior; copper standing seam roof; hardwood and quarry tile floors. COMPLETION DATE: 1966. COST: \$50,000.



... high density housing will benefit from individual exercise, for in the design of the individual house the architect is taught to deal with real clients — not room counts. If highdensity housing is to be at all successful, we must find a way to suggest that human beings do in fact inhabit it.

Edward D. Dart

... the house must stay within the range of our consideration. The architect should expand and develop the influence he has on the house and on housing in any shape or form, since only he should be able to place it in its correct context. As it is, he seems to be withdrawing from the field, often through no fault of his own.

John Fowler

Considerations of view, sunlight, and scale for this house are essentially the same as for the K. W. Lange house, except that it is intended to be the major structure on the farm and thus has a somewhat larger scale and greater formality. The entrance drive, which passes through an alee of locust trees, is terminated in a paved court, around which the house is organized. The main floor is at a single level, comprising all the rooms except for a guest suite over the living room, which the owners expect to use seasonally for themselves.

The conflict between the desire to

open all major rooms to the northerly views and still bring into them direct sunlight from the southern sky is here resolved by utilizing a single-loaded gallery around the court as circulation, and bringing light through and over this space into the other rooms.

The K. O. Lange house has a greater degree of centrality in its form than does the smaller house, and is disposed with more symmetry around the entrance. An effort is made to relate the two houses by similarity of form. The geometry of both is generated from square, pyramidal roofs with parts of their perimeters cut away.



Philip Crossen Residence



Reflect then on what characterizes HOUSE, what characterizes HOUSE and what characterizes HOME. HOUSE is the form in the mind of wonder. It should be there without shape or dimension. A HOUSE is a conditional interpretation of these spaces. This is design. In my opinion the greatness of the architect depends on his powers of realization of that which is HOUSE rather than his design of a house.

Louis I. Kahn

... residential design, by its very nature, has as its basis humanity in its purest form — the individual. The close personal relationship that comes from observing, listening, understanding, and interpreting a client is an exciting seed for creative effort.

Violeta Autumn



GRAVES-HILL ARCHITECTS: ASSOCIATES, Lexington, Kentucky. SITE: At the center of a farm near Lexington. The house is situated on high ground overlooking a pond to the northeast, with excellent views in the other directions. STRUCTURAL SYS-TEM: Standard frame construction. MECHANICAL SYSTEM: MAJOR MATERIALS: White painted brick; copper roof; drywall interior partitions; hardwood, slate, and ceramic tile floors. COMPLETION DATE: Summer of 1966. Cost: \$50,000



Form is what things are and what they do. Joseph Esherick



Like the two Lange houses, the Crossen house is situated on a farm near Lexington. In this case the site is at the center of the farm, on its highest point, overlooking a pond to the northeast and excellent views in the other directions. The form of the structure is generated from a nearly square plan covered by a pyramidal roof. The master suite is situated at the apex of the pyramid, with shuttered openings looking down into the living room below. A large glass wall opens from this suite onto a roof deck overlooking the pond. All other rooms are on the lower floor, with the children's wing somewhat isolated from the public spaces by the interposition of a bathroom core. The pyramid is cut away to form entrances and extend to permit room size variation along the perimeter. All interior ceilings in habitable rooms follow the roof slope. The resulting form is deceptively simple and unified: inside, the rooms are highly differentiated and zoned to meet the needs of a six-person family.

Melvin L. Jones Residence



It may be that housing of the future may be of a high-density type, but we aren't there yet.

... architecture is a thoughtful making of spaces. It is not filling prescriptions as clients want them filled. It is not fitting uses into dimensioned areas. It is nothing like that, it is a creating of spaces that evoke a feeling of use, spaces which form themselves into a harmony good for the use to which the building is to be put.

Louis I. Kahn

The intent of this solution is to provide a suitable and stimulating home environment for the middle income person, who through choice or necessity chooses to live in a tract development. The site is located in a subdivision between Valley Station and the Ohio River. It has a large number of good sized oak trees and is virtually flat.

The house is a direct response to the desire for a single, straightforward, economical structural system. At the same time, the structural system must allow for a variety of experiences and a maximum interplay of interior and exterior spaces. Since the house is in a tract the interplay of interior and exterior must provide for the privacy of the owner so as to allow better utilization of the site for living space.

Privacy is maintained on the ground floor through a series of walls extended from the building and from a small grove of trees to the rear. The bedroom level has a balcony with a screened railing to provide a point of private outdoor space. This balcony also serves as a cover for the entry and living room doors.

Through careful siting all the trees on the lot were saved, except one. By breaking the garage away from the main mass of the house to form a small court-patio a greater sense of entry was achieved. This also provided for screening of the living patio to provide a greater sense of privacy. The vertical dimensions have been accentuated to recall the verticality of the surrounding trees.

The house was designed for Mr. Jones and future wife. However, strong consideration was given to features which would increase the salability of the house. DESIGNER: Roger Hughes, Louisville, Kentucky. SITE: A flat, tree filled lot in a tract development in southwestern Jefferson County. STRUCTURAL SYSTEM: Standard frame con-MECHANICAL Sysstruction. TEM: Forced warm air. MAJOR MATERIALS: Vertical boarding and brick; composition shingles; drywall interior partitions. COMPLETION DATE: 1966. COST: \$18,000 excluding site.



Many a modern house wears an air of pretension that comes from employing concepts that transcend the domestic scale. I cannot believe that anyone, even the architect himself, can really be happy living in the constant presence of an "architectural idea". George Qualls

George Qualls





Detail of off-set column



tural appearance. Exposed lightweight Kenlite blocks were employed throughout for interior partitions and back-up of exterior masonry walls. Columns and thin-shell foldedplate roofs of the Headhouse and Seedhouse are also of structural Kenlite lightweight concrete.

- Architects: McCulloch & Bickel Architects (Louisville)
- Structural Engineer: Clyde K. Warner of McCulloch & Bickel
- · General Contractor: Foster & Creighton Co. (Nashville) Kenlite Concrete Supplier: Thompson-King-Tate, Inc. (Lexington)
- Masonry Contractor: Austin Harp Masonry Co. (Lexington)
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(Continued from page 8) analytical work, cost of labor and materials, and many other items requiring broad knowledge and experience in building construction

and maintenance. A comprehensive consultation and inspection service is definitely the answer to achieving the best results from any material or method. Since YOU CAN'T BUY EXPERIENCE BY THE GALLON, your consultant has to BRING IT TO EVERY JOB. The Maintenance Engineering Consultant should never be in the contracting business because he not only has to be unbiased in his recommendations, but he has to utilize the owner's own labor crew whenever practical, and when required, help the owner get competitive bids from contractors.

Together the owner and his Maintenance Engineering Consultant should establish objectives and proceed to outline a Planned Preventative Roof Maintenance Proram "tailor-made" to the owner's requirements. The objectives will vary with every establishment, but the following are typical examples:

1. Keep roofs WATERTIGHT AT A REASONABLE COST.

2. Establish an INSPECTION schedule to ANTICIPATE TROU-BLE AREAS in the early stages, thus avoiding serious costly damage (deterioration of roof mats, rotting of wood decks, spalling of concrete decks, interior water damage, etc.)

3. SURVEY and CLASSIFY all roof areas, keeping controls as to age and condition to permit direction of preventative measures.

4. Establish a STANDARD SPECIFICATION for every type of roof surface (metal, slag, asphalt built-up, etc.)

5. Prepare a REALISTIC BUDGET OF ROOF MAINTEN-ANCE calculated to bring roof areas into first-class condition. Then allocate the budget to avoid a heavy burden of cost from falling in any one year.

(Continued on page 20)

ARCHITECTURAL EDUCATION -QUANTITY AS WELL AS QUALITY

Much time and effort has been devoted and will continue to be devoted toward upgrading architectural education. The Plan for Professional Development is a very important - and perhaps the most important - program being carried on by the architectural profession today. It is believed that we cannot overemphasize the importance of a continual upgrading of our educational processes, but unless we also make proper plans for turning out an adequate number of architectural school graduates, we will not be able to assume our responsibilities to society in what appears will be the greatest building boom in history. President Johnson has estimated that the country's construction requirements for the next 35 years will be equal to all that has been accomplished from its beginning until the present.

What constitutes an adequate supply of architects for this expected building boom? This is difficult to determine. We do know that there are currently about 30,000 registered resident architects in the 50 states, serving a current population of 192 million (according to U.S. Census Bureau figures) or a ratio of 1 architect to every 6400 persons. We also know that in recent years architects have practically abandoned the single family residential field except for larger housing developments. Also currently much of the smaller commercial and industrial work is being done without benefit of architectural assistance simply because we do not have the manpower to do the job.

Past President Odell reported that on his recent trip to Australia he found a ratio of architects to population there of 1 to 2500 and that they were having difficulty in keeping up with the demand in their rapidly developing country. It would seem that a similar ratio in this country would be a reasonable target.

It we should achieve this ratio of 1 to 2500 by the year 2000 (the U.S. Census Bureau expects 300 million population at that time) it will be necessary to increase our ranks from 30,000 to 120,000. While this is a staggering total, it works out at an increase of only slightly over 4^{c}_{c} a year for the 35 years. Very few figures are available as to the total number of registered resident architects in the U.S. over past years. However, if the same ratio between AIA members and the total registered resident architects has held for the past 10 to 12 years we can assume that a growth of 4% a year has occurred over this period. therefore, if this is maintained for the next 35 years we will reach the number of 120,000 architects by the year 2000. (Continued on page 20)

STARK STRUCTURAL GLAZED TILE



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(Continued from page 19)

In the past many architects obtained their training in a variety of ways. At the present under most state registration requirements, it is necessary to be a graduate of an accredited architectural school (or its equivalent) to be eligible for examination and registration. This means that the



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l o u i s v i l l e lexington - evansville architectural schools will need to be increased and expanded by 4 times their present size during the next 35 years. Using ACSA enrollment and statistical information for the school year 1964–65, there were a total of 20,056 students enrolledof which 1926 were granted a Degree of Bachelor of Architecture (or equivalent) in a total of 74 colleges and universities in the United States.

There has been good progress in the last few years in obtaining new schools of architecture and in expanding some existing facilities. This has been accomplished to a large extent through the united efforts of the profession. The colleges and universities throughout the country will continue to do their best to meet the demand, but as enrollments soar, they will tend to fall back in those fields in which organized efforts are not evident.

It is urged that we recognize the necessity for an organized and continuing program for expanding the architectural educational facilities throughout the country and for encouraging more high school graduates to enter these schools, to the end that a sufficient supply of well trained individuals are available for "tomorrow's architecture".

(Continued from page 18)

6. SCHEDULE roof maintenance to permit efficient use of the owner's own labor crew where practical, or outside labor as required.

The last article in this series will consist of a detailed explanation of the six objectives and actual examples and diagrams on how to set up the different phases of the program, such as: survey and classify, current project specifications, cost control sheets, and several pictures showing how to make inspections.

Use of Lighting, Space Contrasts, Create Drama

Since every house can't overlook the Rockies or an ocean, what can be done to give it a sense of continuing drama?

Architects point out that the dramatic house is a result of design which deliberately seeks this effect. Not everyone wants or should have such a house, says The American Institute of Architects. Harmony and quiet suit many people better. But for the person who wants his house to offer continuing stimulation to family and visitors, the AIA says, design may provide it in several ways.

One is to create dramatic contrasts in spaces. One example might be a relatively low and narrow corridor which creates a sense of "compression" and then "explodes" into a large room with a high ceiling. Drama results, too, from the continuing interplay and shifting patterns of light and shadow. Skylights and high clerestory windows provide a rich, changing spectacle of falling light which, striking textured surfaces planned to receive it, alters mood and creates a sense of mystery. Artificial lighting may be built into brackets, cornices, coves, soffits, walls, and ceilings to create the precise nighttime effects desired.

And, as with natural light, nature itself—through the design of fireplaces, ponds, and gardens c an be utilized for continuing pleasure. The primitive lure of the flickering fireplace is familiar to everyone. The sight and sound of running water in the smallest of ponds can evoke pleasure and restfulness. Greenery can be brought into the house via small interior gardens and planting boxes to keep a sense of nature in the dramatic house all year 'round.

Letter to the editor

Dear Sir:

"I have learned that the Standards of Safety are being revised and will be reissued in the near future. Generally, when changes of this nature are made in planning and zoning, highway relocations, urban renewal projects, etc., public hearings are held to determine if the public and interested parties are affected, and, if so, they are given an opportunity to request changes or voice objections to the upgrading of the Standards of Safety and all national and other codes and regulations incorporated by reference.

I feel that a public hearing should be held, or that the architects and engineers should get an opportunity to review the standards regulations before adoption to voice objections or suggest upgrading.

Many small and some large projects are being built without architects or engineers seals, and are approved by the Department of Safety. If the regulations were widely enforced, this would provide work for engineers and architects which otherwise would be done without professional supervision."

> Yours very truly, G. Anthony Johnston

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