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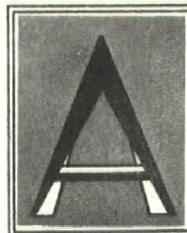
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KENTUCKY ARCHITECT is available at a subscription cost of \$4.00 each year or 50 cents each issue.

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

Producer-Architect Golf

The annual Producers Council-Architects golf outing will be held May 16 at Hunting Creek Country Club in Prospect, Ky.

A Prime Rib Dinner will be served at 7:30 p.m. After dinner, door prizes and golf prizes will be awarded.

Earliest tee-off time is 9 a.m. Golf carts, which must be reserved, rent for \$7 per 18-hole round.

Advance reservations are required. Further information is available from George Bucher (452-2516). Davidson Enamel Products, P. O. Box 20187; Carl Schindler, SanyMetal Products, Inc., 1032 S. 8th St., or Don Walker, New Castle Products, Inc., 1110 Baxter Ave., Louisville, Ky.

Kentucky Chapter, Producers' Council has set June 10 for its 3rd Boat Ride and Dance on the Belle

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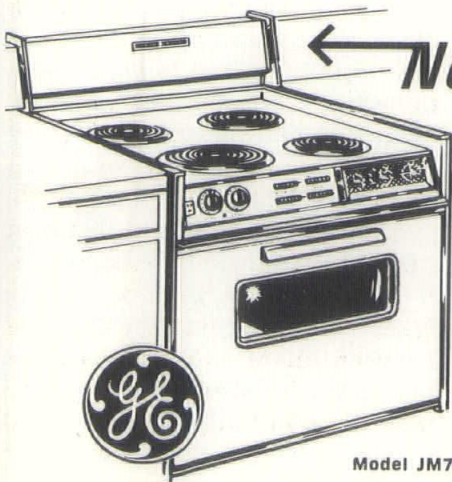
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GENERAL ELECTRIC

An Architect's Responsibility to His Client

By Charles Edward Stade, MFA, RA

If I were asked to select one quality that an architect must surely possess, I would choose "sincerity". This one quality could probably cure most architectural ills. For example, the opportunity to create a church building, a symbol of living, doing, growing faith, is a wonderful thing! It must be approached with humility, concern, and a willingness to bend all one's energies and talents toward finding the significant form for that particular church.

But wait, let's begin at the beginning. Let's briefly follow the process of a church building from interview through construction.

As previously stated in this column, most building committees do a highly inadequate job of interviewing, and the architect almost always is at a great disadvantage. Usually he has one interview of one hour in which to convince an entire group that he is the architect for their church. Nearly always the committee is looking for economy, quite often a particular style, whether traditional or modern, and most probably a low fee on the part of the architect. Seasoned architects, veterans of many such interviews, know that despite their efforts to discuss concepts and approach to design, the main impressions they will leave behind them will be name, fee, and cost per square foot estimate. The experienced architect knows that at this stage the question of fees assumes too much importance and is too little understood. It is, therefore, the architect's first responsibility to the client, right at the beginning, in the interview, to make it clear that a good architect must have an adequate and proper fee in order to render a proper service. He

(The following article, from the March/April issue of Your Church, was written by Charles Edward Stade, MFA, RA, of Stade, Dolan & Associates, Architects and Planning Consultants, Park Ridge, Ill. Stade is associate editor of Your Church and author of its "An Architect's Notes" column. - Ed.)

must endeavor to educate the committee to the fact that fees recommended by the American Institute of Architects are not only proper but necessary. This may cost him the commission, but it is better not to have it than to lose money or to do a poor job. All architects of integrity are aware of this and will fight this battle. A few over-anxious or possibly devious architects quote lower fees. If the architect is also a builder or contractor, and states that fees are eliminated through a "one package deal", don't believe it! Somewhere within the cost of this so-called "economy" package is a neat sum for architectural drawings.

An architect must charge a client a fee sufficient to enable him to take time for discussions, sketches, drawings, specifications, proper bidding and supervision, plus an endless number of details that make for a good job well done. Sounds strange, but a good architect owes this to a client.

Assuming, then, that an architect will be reimbursed a fair amount for his services, now the responsibility of the architect to his client becomes even more important.

Frank Lloyd Wright was definitely one of the great architects of our era. His particular image has never been paralleled by any

man of his profession. This creative genius shook the architects of his time out of their eclectic doldrums. He aroused and fostered an urge to create rather than copy. I suspect most architects inwardly desire some of Wright's genius and image. The wish to be a fine designer is healthy, but the actuality is most difficult. In this so-called "modern" era, too many churches have been designed by the architect with neither the genius nor the experience of Wright, but merely the desire to be creative and create a "hoped for" designer's image. Such an architect has forgotten his responsibility to the client to translate the client's worship requirements into the best form and material. He must not use an unusual form or material for the sake of that form or material alone, nor for the architect's delight! Many churches of our "modern" period demonstrate this—the design may be quite different, but not in the least significant. In fact, the building is probably a total architectural failure.

The architect must subject himself to the client! Churches begin with the people. Only after the architect has taken sufficient time with his client to understand their faith, to understand why they desire a church and how they really intend to use it—only then will an architect be able to begin to draw and find the form that best fits that worshipping congregation. If the church so evolved is "different", it is because the dialogue between client and architect has shown to both sides that what they may have initially thought would be a satisfactory environment for worship would, in practice, be

(Continued on Page 15)

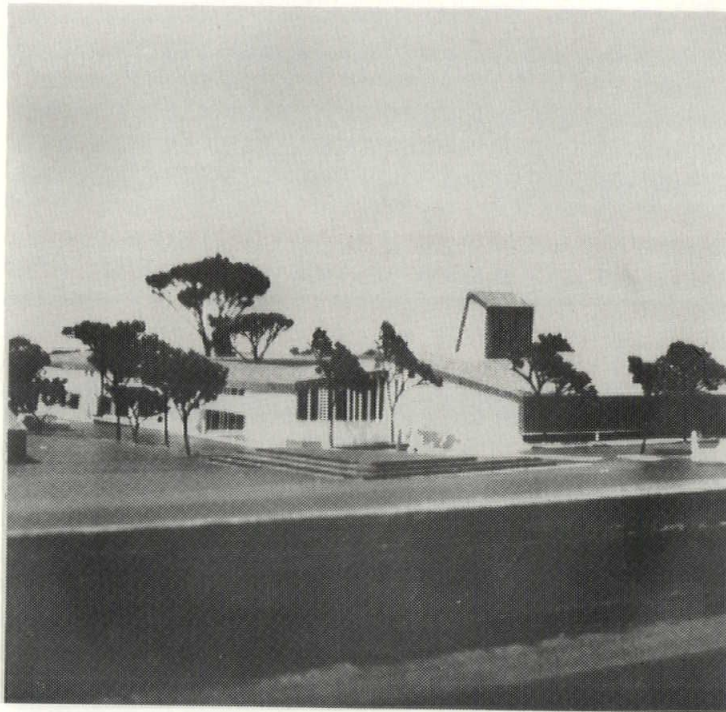
The Kentucky Architect

PROGRAM

To provide a long range development plan for a church to ultimately serve four hundred plus for worship, and five hundred plus for education. The design must allow for a building program of at least four stages to compensate for budget and growth. In addition, the existing structures must be used in the early phases and only removed when their facilities have been replaced.

To create a building that reflects the changing liturgy of this denomination today and tomorrow. A building strengthening the church in the world today-tomorrow.

SOUTHEAST CHRISTIAN CHURCH

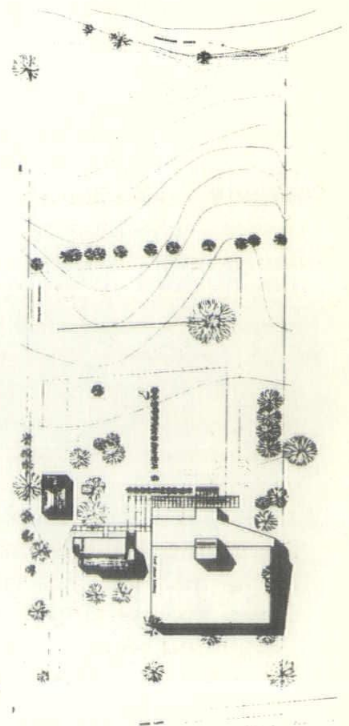


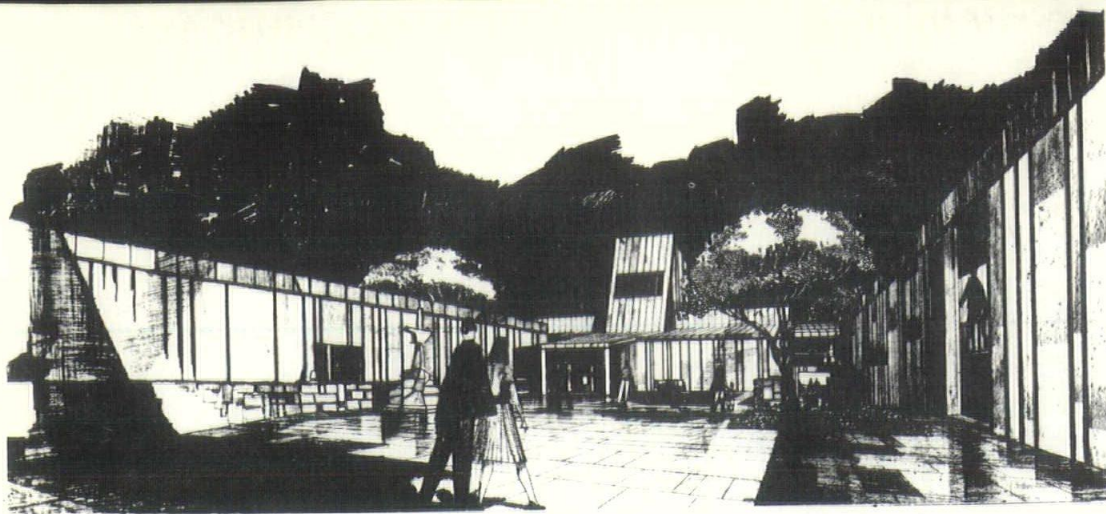
SITE

Located in east suburban Louisville, this site is long, narrow, and gently sloping toward a drainage creek at the rear of the property. A typically suburban location surrounded on the north, east, and south by tract homes. To the west across the creek are the playfields of Seneca High School.

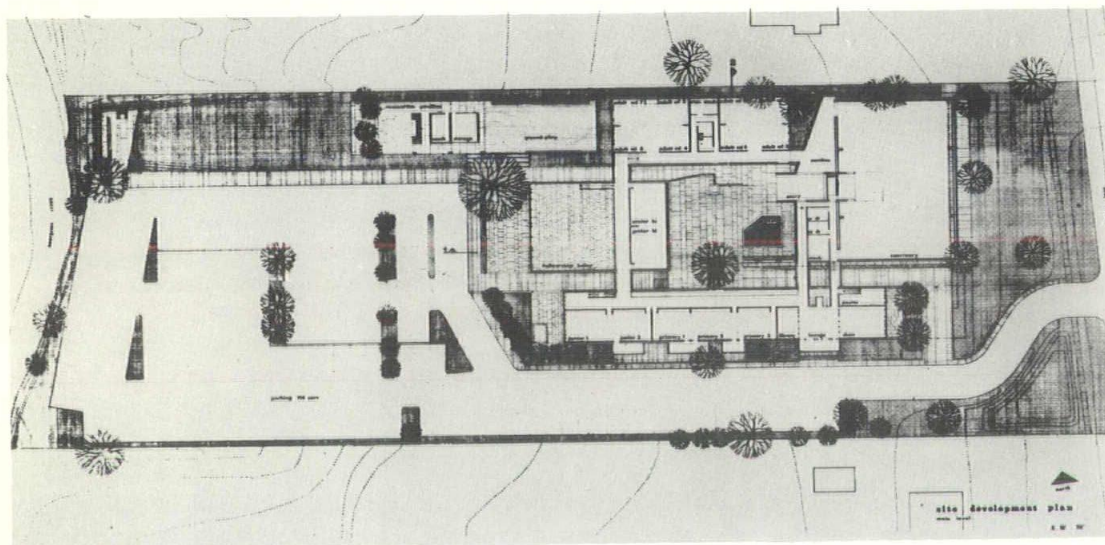
The two prominent features are - first, the high point on the site is also the predominate high point in the area (a slight knoll) thus giving brief views from several directions; second, a large and very old oak tree is located at about the mid-point on the site.

Along with the narrowness of the site, we have the problem of occasional flooding up to the 487 foot elevation.



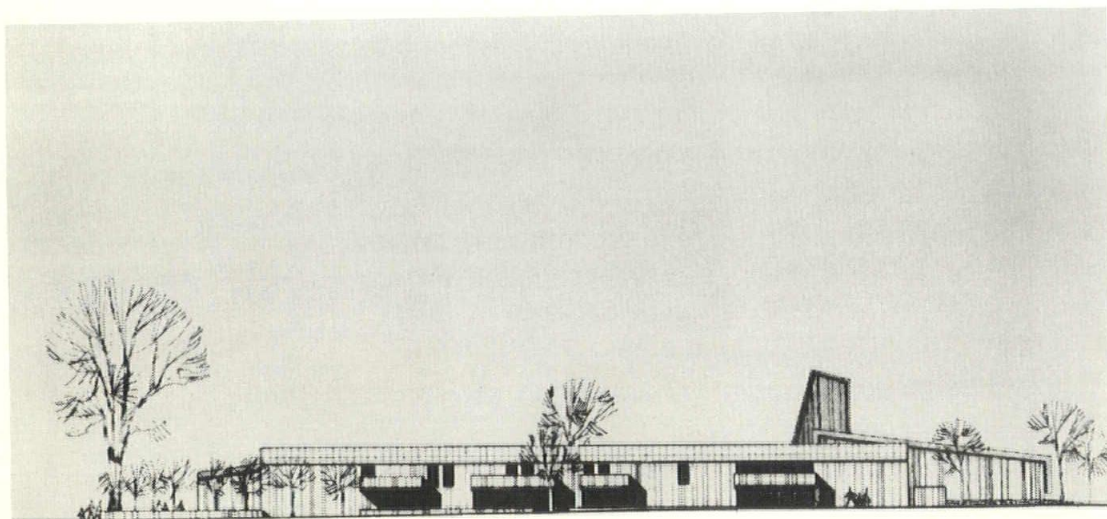


Perspective



Final Phase Site Plan

Southwest Elevation



DESIGN SOLUTION

The program requirement need to build in phases influenced the partial fragmentation of the building. Yet the liturgical requirement that the total building visually represent "CHURCH" (not worship, education, fellowship) led to the tight clustering about a courtyard.

The form is attempting to emphasize the idea of congregation - THE COMING TOGETHER. Exterior/interior visual and scale transition for people movement is the core of the design solution.

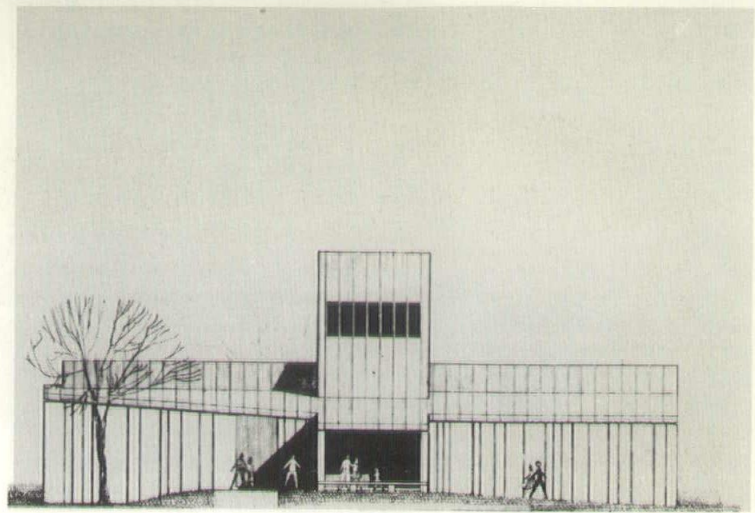
The worship space represents the liturgical belief of corporate worship - a gathering about a simple worship center of table, pulpit, and baptismal. Natural light and relief sculpture are used to emphasize the center.

The remaining facilities are designed to provide the necessary flexibility and orientation to exterior function as required.

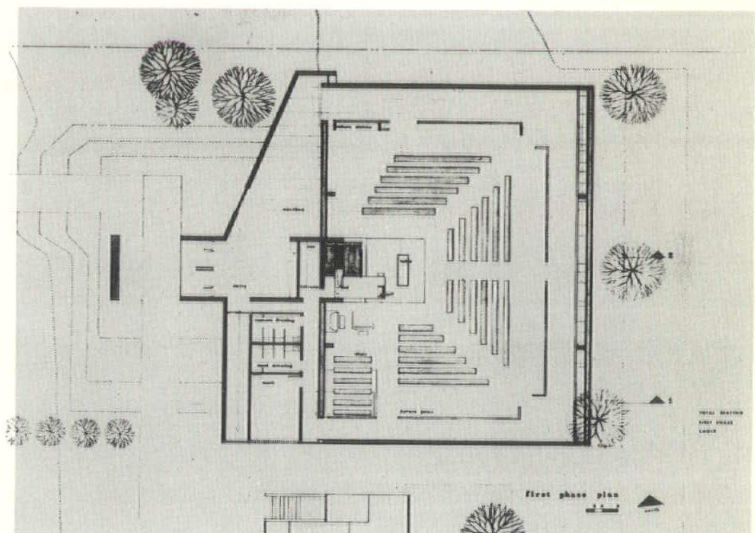
UNITY WITHIN AN ORDERED ARRANGEMENT IS OUR GOAL.

CONSTRUCTION

Structural bearing walls and bents are insitu concrete, sand blasted, and vertically stirrated in a random pattern. Standing seam terne is the exterior roof covering, with ship-lapped wood planking on interior ceilings and non-bearing partition walls. Interior flooring is a patterned concrete, as is the central courtyard.

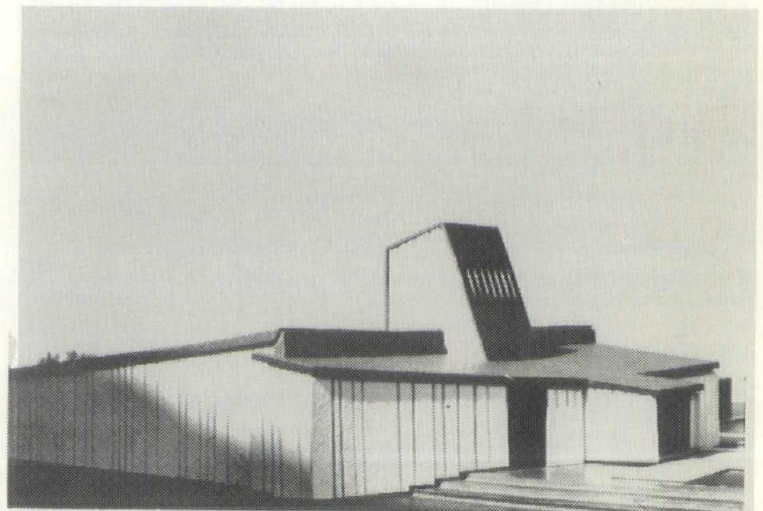


Northwest Elevation



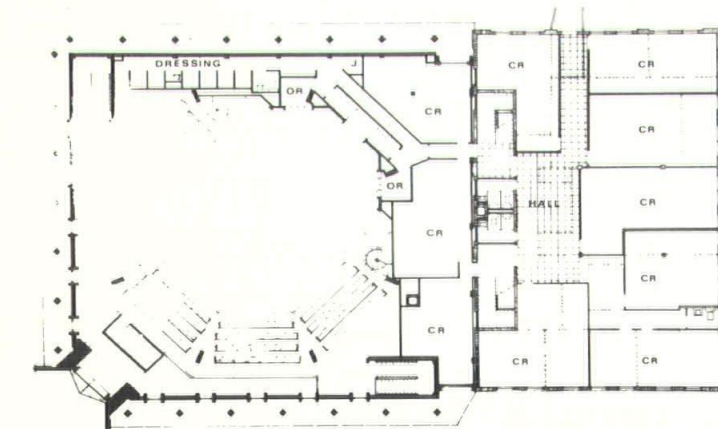
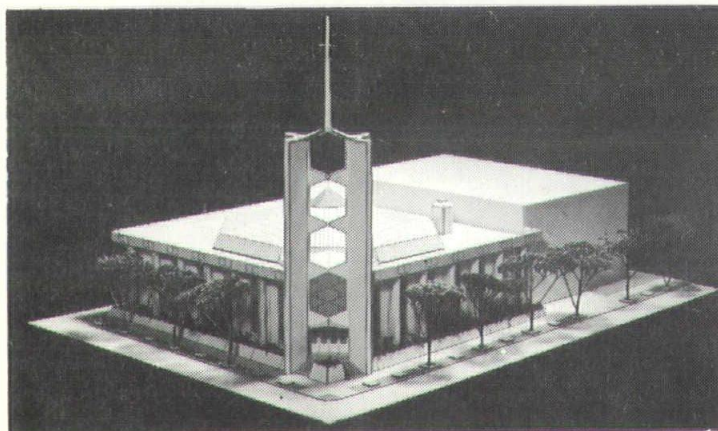
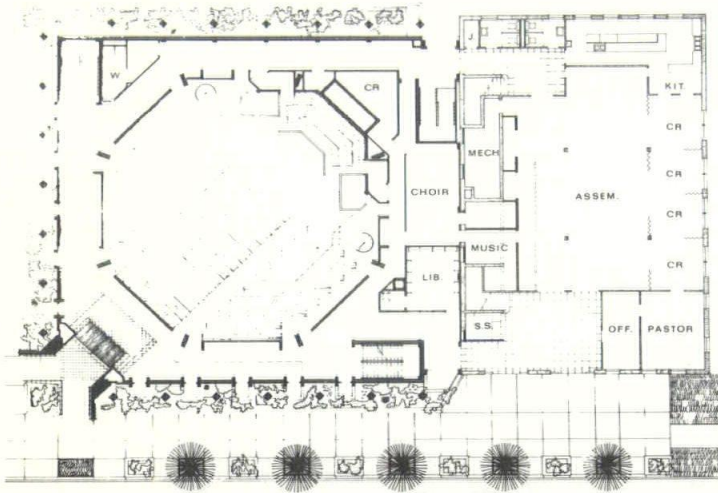
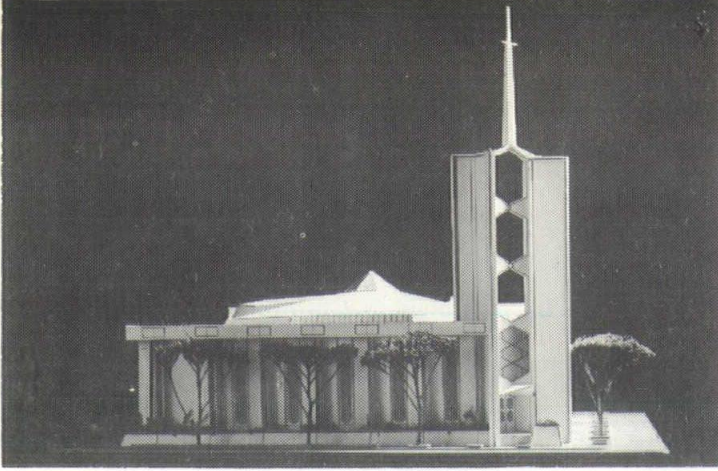
First Phase Site Plan

First Phase Model



CLIENT: Southeast Christian Church; Louisville, Kentucky.
 ARCHITECTS: McCulloch, Bickel Architects; Louisville, Kentucky.
 Design Team: Donald L. Williams, H. Stow Chapman, James L. Gibson, George R. Pfeiffer.
 Consulting Engineers: Kenneth J. ...; Louisville, Kentucky.

VERSAILLES BAPTIST CHURCH



The program dictated a seating capacity as near 700 as could be accommodated within the limits of the site. The present eclectic Gothic, nave-type church seats 266 and requires the full 97 foot depth of the site. Thus, the limited site required an ecclesiastical statement in terms other than the traditional nave with the apse perpendicular to either Main or Green Streets. The logical development led to striking a diagonal axis with the entrance vestibule at one corner and the Baptistry at the other. To freed the largest, central area for the Sanctuary. The exterior walls are placed very near the property line to provide for the maximum size Sanctuary. This proximity is softened by the introduction of large, continuous planters at the base of the walls and the trees proposed between the corner line and existing walk.

Since this is an urban site at the intersection of two major streets the separation of the service within the Sanctuary from the noise of the traffic was considered to be important to the Architect. This is reflected in the plan by isolation of the Sanctuary from distraction with a perimeter circulation corridor lit by tall narrow windows. This corridor closed from the Sanctuary and provides a sound buffer between the exterior wall and the Sanctuary. In addition this corridor provides complete circulation around the Sanctuary connecting at two points with the existing Education Building. The primary entrance to the new building is at the corner of Main and Green Streets, beneath the tower. There is also a

ondary exterior entrance to the corridor provided which allows direct access to either building from the rear parking area.

The Sanctuary takes an octagonal form within the square overall shape of the building. This allows perimeter space to be used for circulation, both horizontal and vertical, and the addition of supporting facilities such as the Ladies Lounge, Choir Practice Room, Library, etc. The Sanctuary seats 390 on the main floor plus 40 in the Choir and 240 in the Balcony which cantilevers on three sides. In addition there is space for 30 persons in the areas adjacent to each stair at the Balcony level which, when necessary, can be accomplished with portable seating.

The Sanctuary seating is closely grouped around the service taking place in the Pulpit-Choir-Baptistry area. The farthest seat is only forty-four feet from the Pulpit and sloping the floor is therefore not necessary. Since the Sanctuary is entirely an "Inside space" natural light is introduced through the center skylight and borrowed from the adjacent corridor through glass panels above and below the balcony rail. The Sanctuary roof is supported by structural concrete arches. This octagonal roof rises above the surrounding flat roof area and defines the location of the Sanctuary from the exterior. The concrete arches carry the cantilevered Balcony as they rise from first floor to roof. Two small, circular stairs connect the Balcony area directly with the Sanctuary.

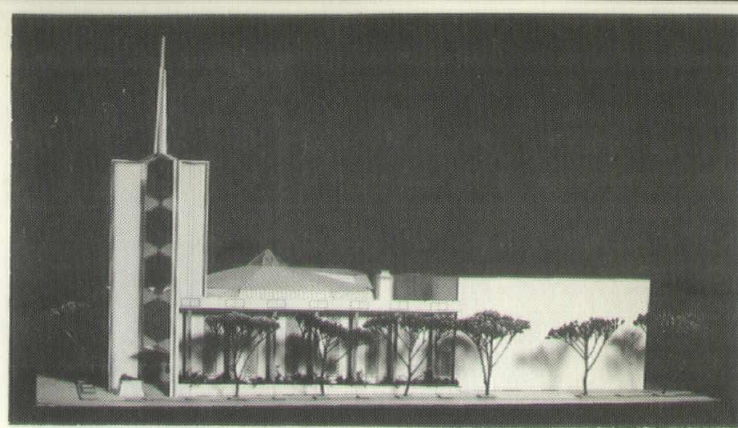
The Baptistry is 18 feet tall and dominates the front wall of the Sanctuary. The Baptistry opening will not

be covered and emphasis of this important area may be played up or down by varying the intensity of the lighting within. Wood, of the same type and finish as the pews and Pulpit furniture, is introduced into the Choir Rail. This rail is removable when full use of the Pulpit area is required for Choir Programs with more than forty participants. The same wood is again used in the Balcony handrail to soften the hard edge of the concrete balcony. The exposed concrete surfaces of the Balcony rails and the main arches will be given a textured epoxy coating which in color and texture will approximate the limestone of the exterior columns, parapet and planters. Provision is made for carpeting the Choir, Pulpit, Sanctuary and Balcony areas.

The lower level Basement area contains Adult classrooms and assembly spaces, Men's and Ladies' toilet rooms and a mechanical equipment room. The corner stairs which serve the Balcony also extend down to the Basement. A third stair leads directly to the parking lot entrance from the Basement.

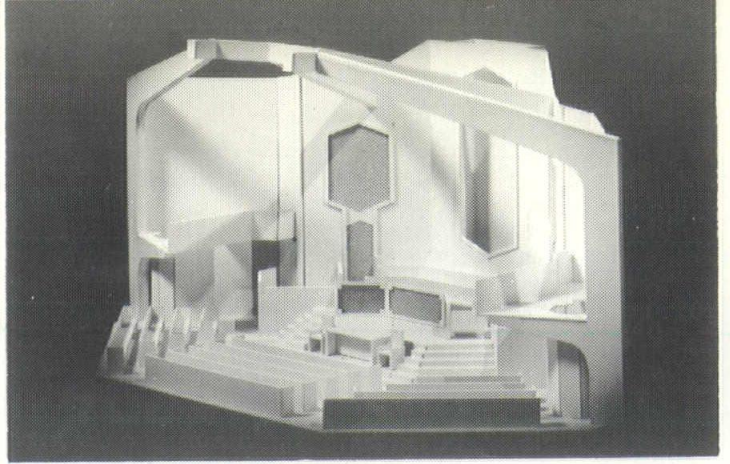
The Sunday School facilities for Adult III classes and all those below the Young Adult level are accommodated in the existing Educational Building and in three classrooms on the Second Floor of the new building. A new bridge and short stair will be constructed connecting the Second Floor of the existing Educational Building with the parking lot. This will permit the parents to bring their children directly to the nursery rooms.

The exterior of the New Building is a simple, formal square accented by the

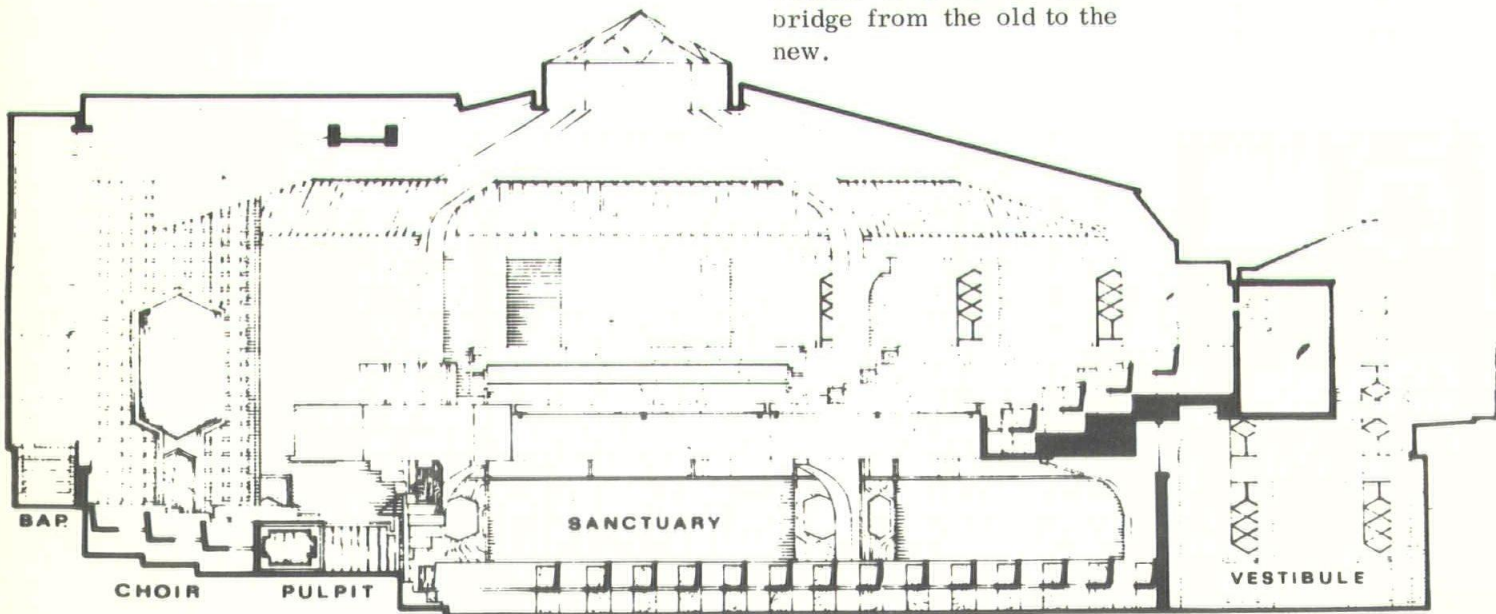


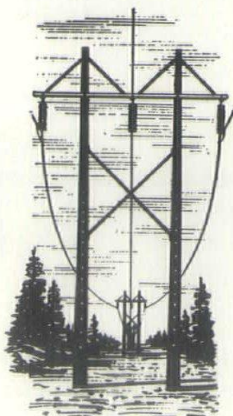
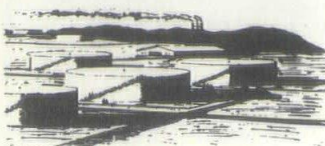
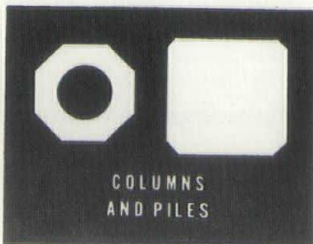
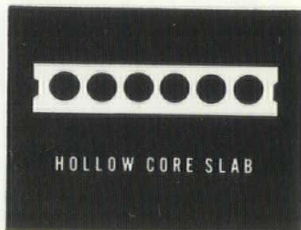
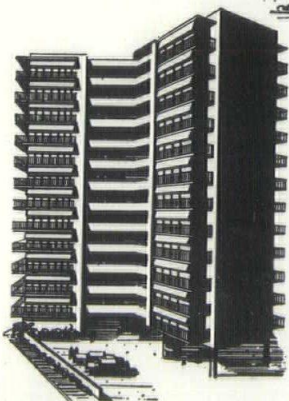
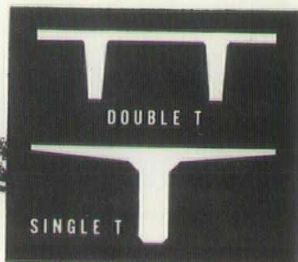
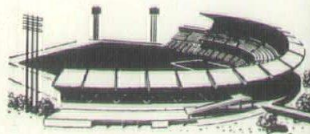
CLIENT: Versailles Baptist Church; Versailles, Kentucky; John W. Kruschwitz, Pastor.
ARCHITECTS: McLoney & Tune/ Architects; Lexington, Kentucky; D. W. McLoney, AIA; L. W. Tune, AIA; R. E. Olden, AIA/ Associate.

Consulting Engineers: (Mechanical, Electrical) Staggs & Fisher; Lexington, Kentucky; (Structural) White, Walker & McReynolds; Lexington, Kentucky. Model Photographers: Tony Leonard, Photographer; Lexington, Kentucky.



tower over the corner entrance. The total height of the entrance tower is over 100 feet, and dominates the Versailles skyline. The major exterior materials will be brick with limestone columns, parapet, window surrounds and "in-filling" of the tower. The brick selected will be a light gray-tan which will blend with but not repeat the color of the existing building and contrast with the neutral color of the limestone. The tall windows which light the circulation space within, the large window over the entrance and the skylight are glazed with fiber reinforced plastic in subdued colors. The glass link between the two buildings will be gray glass set in dark frames to form a visual bridge from the old to the new.





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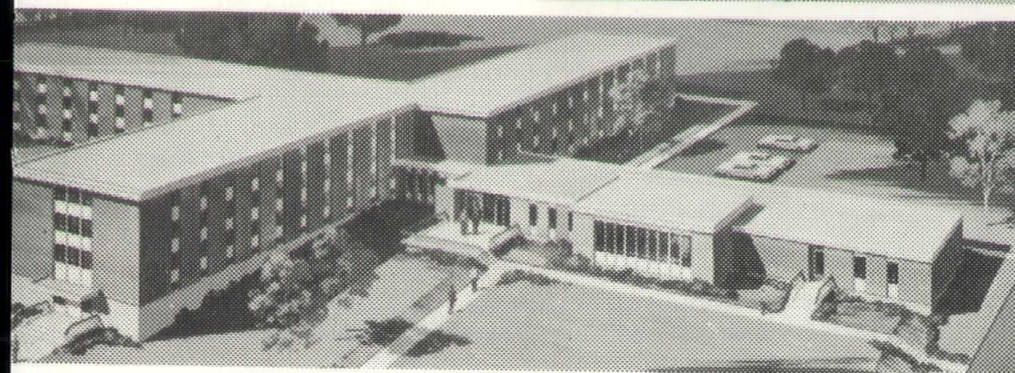
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NEW KENTUCKY BUILDINGS . . .

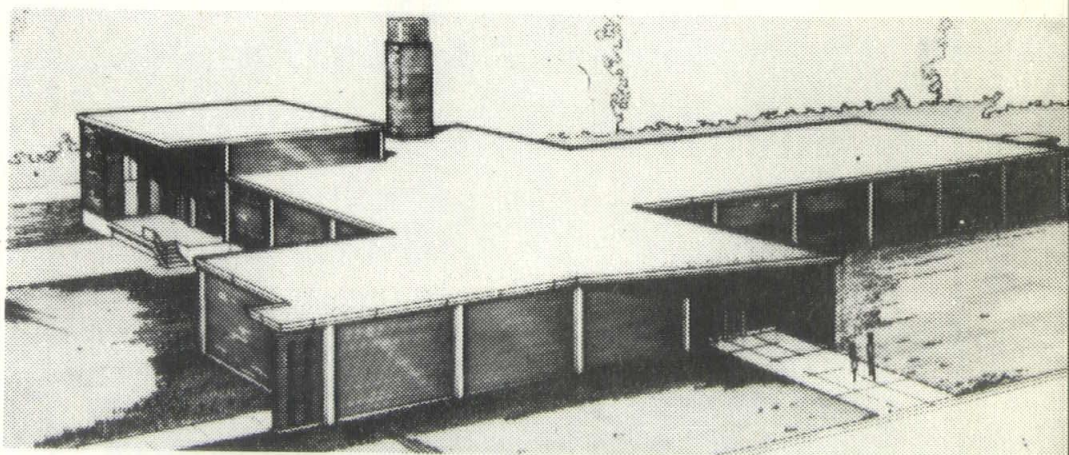
Men's Dormitory No. 5 at Murray State. Housing for 552 students. —Lee Potter Smith & Associates, Paducah.



Men's Dormitory No. 2 at Kentucky State College. Housing for 324 students. — Architect: Luckett & Farley, Inc., Louisville.



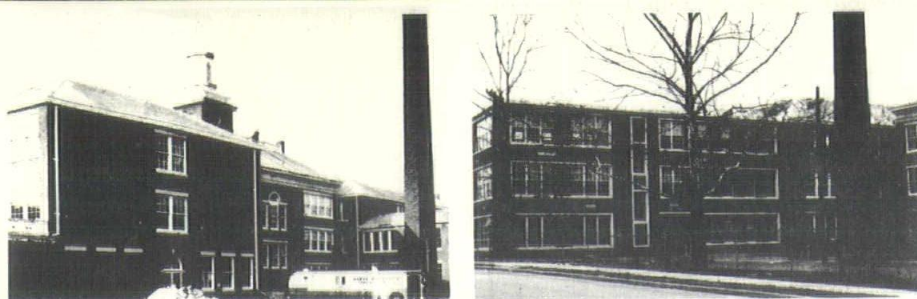
Animal Disease Diagnostic Laboratory for Kentucky farmers and veterinarians. —Architect: Peck & Peck, Paducah.



Women's Dormitory No. 5 at Eastern State College. — Architect: Watkins, Burrows & Associates Architects & Engineers, Lexington.



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Before After

Once it is determined that an old school building is sound enough to benefit from modernization, the problems of "adjusting" it to house a modern education program must be solved. New, more flexible uses are found for "waste" space such as corridors and the useful lives of old school buildings are extended by a minimum of 30 years—at a large savings over the cost of replacement. A case in point: this 1926-built junior high school modernization by Louisville architect William C. Tyler, Jr.

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Henry Thoebin Joins A. B. Ryan Partnership

Henry Thoebin, AIA, has joined the firm of A. B. Ryan Partnership, AIA.

Thoebin, a graduate of the University of Cincinnati, has more than ten years' experience in several architects' offices in the Louisville area.

School Building Program

A \$17.5 million vocational school construction program in Kentucky, which will accommodate several thousand additional students when completed in 1968, is well on schedule.

Dr. Harry M. Sparks, Superintendent of Public Instruction, made this observation in announcing that nearly \$3.5 million in Federal Appalachian funds have just been approved for 16 vocational schools in Kentucky's Appalachian region.

The Appalachian funds will supplement other federal, state and local funds, including money from the \$176 million bond issue.

Water Heater Sizing Guide

New Ruud Certified Sizing Guides for commercial, industrial and institutional gas and LP-gas water heater selection are being distributed by Ruud Manufacturing Co., 7600 S. Kedzie Ave., Chicago.

The new guides cover 42 Ruud heavy-duty models and reduce correct sizing from hours to minutes, according to Ruud. Twenty-seven guides are included in the series of five booklets which deal with all major hot water supply applications.

Re-Decorating by Decorator

Hubbuck in Kentucky, original interior designers of the famous Campbell House, has been awarded the contract for the interior design portion of a new \$300,000 Campbell House renovation program—scheduled for completion in June, 1966.

The Kentucky Architect

(Continued from Page 4)

untruthful and totally unsuccessful. Thus an "honest" "different" church is the result, and if the architect possesses enough talent (nine-tenths hard work), it may even be "creative"!

Last Spring the American Society for Church Architecture held a one-day conference in a Unitarian church in Syracuse, New York. Everyone who attended had the privilege of spending the greater part of a working day in this one structure, and it was the opinion of everyone attending that this church was very much an architectural success. The Pastor of the church was asked how this fine building had come about. He immediately replied that the architect, Pietro Belluschi, F.A.I.A., had first of all been a "good listener".

Architect Belluschi has achieved all of the honors any architect could desire. He is a creative, talented artist in the real sense and has been so recognized many times. Yet this man of international architectural renown took much of his time to listen to the committee, until he felt the dialogue between him and the church was sufficient to enable him to begin designing. This very important initial time spent, coupled with this architect's great creative talent, produced a highly significant church.

No architect is truly able to design without a real dialogue between himself and the client. No good architect will even attempt it. It is the architect's responsibility to the client to spend this initial time and to enter into a dialogue that will enable him to gain the real insight and understanding needed for a true theological expression of concept. Then and only then is it possible that he may evolve a significant church structure.

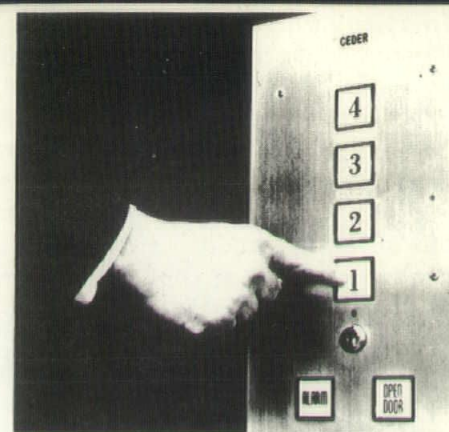
It now becomes the architect's responsibility to search until the

May, 1966

proper form is found. Knowing the adage, "There is no great achievement that is not the result of patient waiting and working", may serve to encourage him. The waiting phase is completed with the dialogue, but the working phase begins with the search for the form. This can be a very difficult task, and requires an all-out effort on the part of the architect. If the dialogue is to be a success, creativeness is now necessary, architectural cliches just won't fit. The architect's responsibility is now great and will not be fulfilled until an honest form has evolved! "Whatsoever you do, do it heartily, as to the Lord, and not unto men" (Colossians 3:23).

With the form found, the many details of structure and materials must be studied and decided upon. Now the budget must be carefully considered. Most congregations have desires greater than their budgets. When the form is found, the architect must determine if it is feasible within the client's financial capabilities. He must determine the materials in which to execute the form according to the budget limitations. He has two great responsibilities at this point; to study and re-study the details of structure and materials from the two aspects of form and budget. Every detail must be carefully thought out and well done. Poor details may destroy a significant form. A careful estimate must be made. It may be necessary to cut down on square footage, or to use less costly materials.

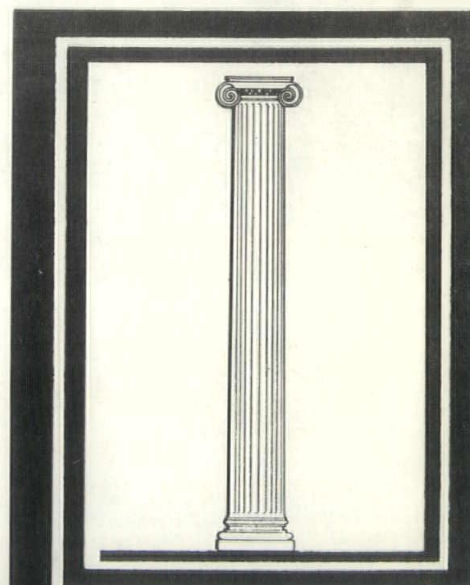
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particular form and materials selected to be possible within the budget, working drawings and specifications are begun. As the drawings and specifications are nearing completion, however, it is the architect's responsibility to be ever mindful of the budget, and to use all his technical knowledge to keep the structure within its limits.

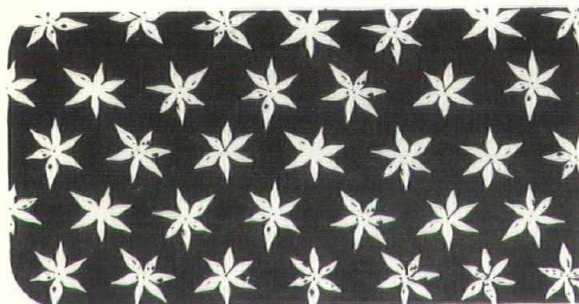
It is nearly impossible for an architect to guarantee a construction cost within 5% of his estimate. However, the architect has a moral responsibility to be somewhere near his estimate at the time of bid opening. It is my personal opinion that an architect who finds his estimate differing more than 10% from an actual bid, must suggest ways and means of bringing the cost as near the 10% variance as possible. In some cases, of course, other circumstances may account for this variance. For instance, some congregations may require an additional year for fund raising. In

this year, costs probably have risen at least 5%. This is not the architect's responsibility if he has warned the committee of this probability. Occasionally the committee will decide to use more or better materials in the structure than were originally estimated. Should this occur, it is the architect's responsibility to notify the committee of an increase in price. Immediate notices of possible increases will make for a much better architect-committee relationship at bid opening.

If all goes well in the bidding phase, construction follows. Again the architect's responsibilities are many and great. First, though, let us clear up one popular misunderstanding. It is not the architect's responsibility to guarantee the workmanship of the contractor, as the architect is commissioned to perform periodical inspections, not continuous supervision, which would require considerable additional fees. It

is, however, his responsibility to see that the construction proceeds according to plans and specifications, and to make literally hundreds of decisions that must be made by the architect, not by well-meaning but uninformed committee members. The architect must decide the proper brick color and texture, the type of glass to be used, the color of furnishings, landscaping, etc. If the architect is within his budget, and has the respect of the committee, he must be firm about these final selections. Potential significant structures have been ruined by improper finishing selections.

We have covered quite a few responsibilities of an architect to his client. By now the reader should see the value of the architect's first responsibility to his client—requiring an adequate fee. If the architect is not being paid a fair sum for his services, he cannot afford to take the time to enter into a dialogue with his client, to understand concept, to



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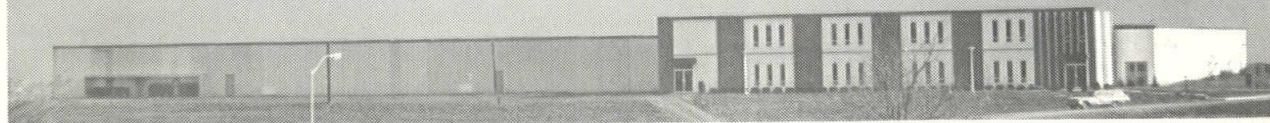
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search for form, be concerned over budget, study and re-study details of structure and materials, handle bidding, supervise construction, and attend to the myriad decisions that add up to a complete and perfect whole. Instead he has hurried to a solution, probably, turned out incomplete drawings with haphazard detailing, made quick and perhaps wrong decisions, let the "little" things slide, and the result shows it.

So, some twenty-two months after starting work with an architect, a committee may prepare for dedication, and, to quote an old phrase, may ask the architect "for a few words". He may, or may not accede to their request. Quite probably, however, he will, in due time, arise, step forward, and exchange a few polite compliments with the chairman of the building committee.

As a matter of fact, it's too late for either of them to say anything. The structure they have created will speak for them!



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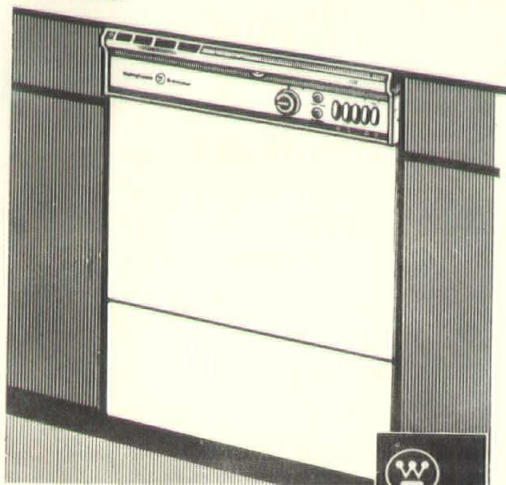
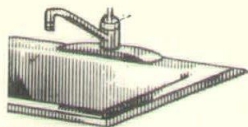
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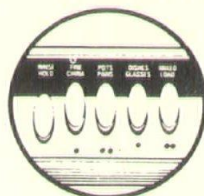
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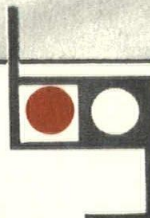
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