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THE KENTUCKY ARCHITECT



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

KSA NEWS NOTES

The editorial reigns of The Kentucky Architect have been officially turned over to Quentin D. Allen, a graduate of the University of Kentucky. His first official issue is the current one. He has compiled editorial material for the past three issues and is looking forward to a broadside conversion of the KA magazine into a publication communicating the significant activities of the Kentucky Society of Architects to its principal publics and friends.

Mr. Allen's previous experience includes service with weekly and daily newspapers and extensive work in public relations. While in the employment of the University of Kentucky, he edited The Kentucky Alumnus, a publication of the University of Kentucky Department of Public Relations, which won two national awards as the second most improved magazine among national alumni publications and most improved in the southeastern district. Mr. Allen also won two writing awards in the 1966 national competition judged by a Time-Life team for the American Alumni Council.

Mr. Marvin Gray, Louisville, will continue as the advertising representative of The Kentucky Architect. The post of executive secretary will be vacated until such time as the executive committee of the Kentucky Society of

(Continued on page 8)

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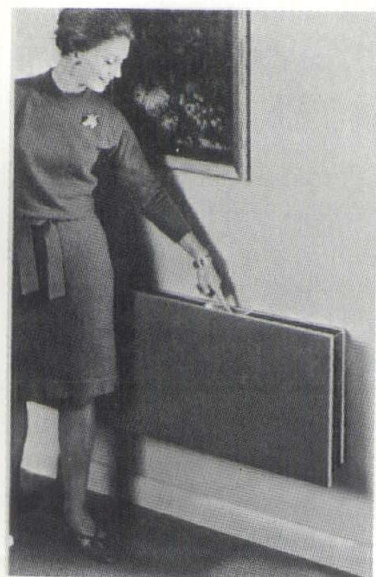
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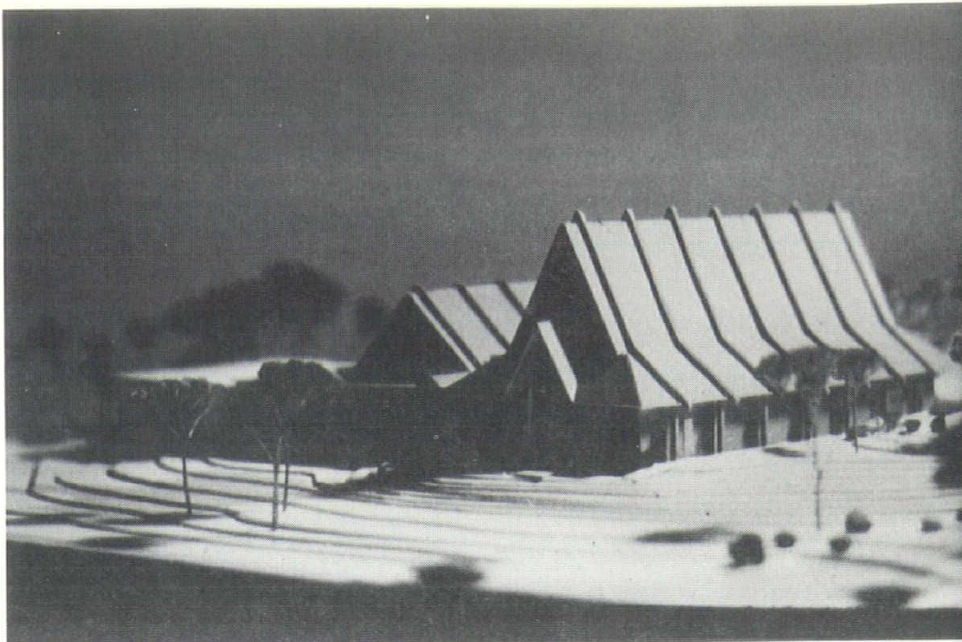
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TWO CHURCHES...



BEULAH PRESBYTERIAN CHURCH
A. B. Ryan Partnership

Two church development plans, one giving birth to a wholly new congregation and the other a continuation of a century old parish body seeking physical plant enlargement, have been completed by two Louisville architectural firms.

Although church architecture is considered a difficult assignment, the two churches, the Southeast Christian Church, at 2601 Hikes Lane, and the Beulah Presbyterian Church, Bardstown Road, have been well received by the respective congregations and clergies.

Both churches have broadly expressed an architectural solution to widely differing problems in varying shades of contemporary expressions. The Southeast Christian Church, now in its first year as a new and independent church body, has completed a modernistic \$170,000 sanctuary. This comprises the completion of the first phase in a tightly knit complex of low-profile buildings.

Restructuring and enlargement in blending a building with a contemporary attitude into a traditional setting were challenges at the Beulah Presbyterian Church. These were delicate feats which called for preservation of the outstanding physical features of the older buildings, tracing it into the design of the newer building without disrupting traditional lines and, concomitantly, forming a visual tableau for the challenge facing the Church.

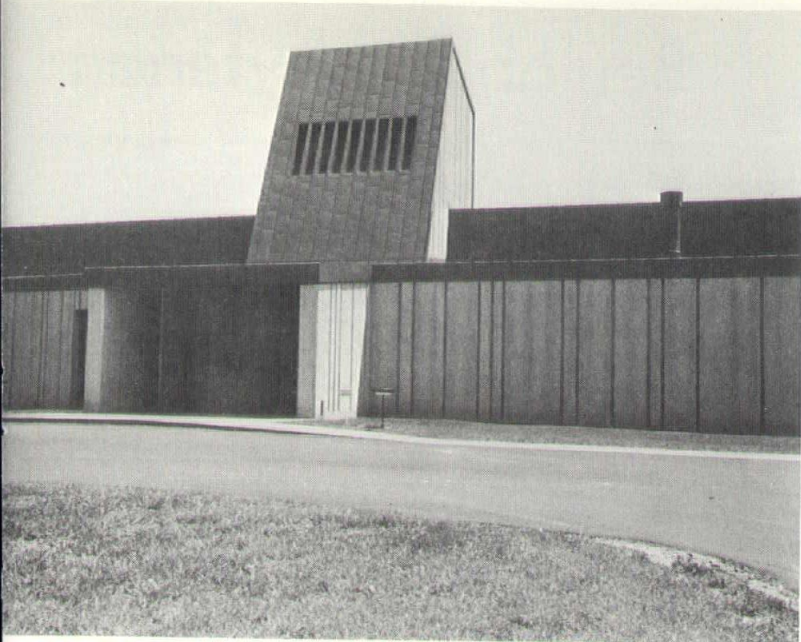
Defining a church in its membership of men and women set apart from secular organizations is difficult for the architect as well as for the contemporary historian; digging into the individualist approaches of a specific congregation representing the broad, and sometimes narrow, views of the respective denominations creates still another task in designing and executing a building for both the aesthetic and practical uses of a particular church body. The history and traditions of the church and its affiliated denominational ties must be studied in relation to the needs of the times.

Today's burgeoning population dictates expansion. The interpretation of the Gospel, whether fundamentalist or liberal, whether evangelical or introspective, manifests definite influences on the spaces created by the architect. As a matter relating to the Protestant "protest" which resulted in the break from the Catholic Church, the Protestant churches have endeavored to worship in buildings unlike the Catholic Church. For a number of Protestant churches, there is an insistence upon an architecture voicing their outlook in a building which would symbolize the divergent courses of the Protestant Church and the Catholic Church. For other Protestant Churches, a visual expression of their apartness has not been so important. The architect must be aware of these feelings, as well as a multitude of other factors affecting the broad denominational outlook and on the part of the local congregation.

Thus, the needs of the church, like the philosopher's definition of truth, is not easily determined. When those needs are found in context to church history and traditions, there are definite attitudes spelled out in materials, designs and symbols. There is a wide palette for expression. A church building is hideous and will be so if the building does not express the mission of the church to the times. It can be hideous if it is only a sophisticated copy and is out of character to the collective personality of the congregation and the clergy.

Appraising the "truth" for the respective churches was the task of the A. B. Ryan Partnership and McCulloch and Bickel, both of Louisville, after extensive study and numerous consultations with church building committees.

Both sides (architect and church committee) in the design and building process establishing a new church must evaluate many factors. Not in the least is the cost of the total package. Both sides must compromise from the



TWO INTERPRETATIONS

By **QUENTIN D. ALLEN**
Editor

SOUTHEAST CHRISTIAN CHURCH McCulloch and Bickel

ideal structure under ordinary fiscal conditions. This is usually accomplished with little or no friction. Both sides are realists. Both see the church in its relationship to the needs of the people, and both realize money doesn't grow on trees.

Since the physical spaces of the church houses the focal point of man's most dramatic confrontations with God, and these matters of ultimate concern to all men, history has left a legacy of awe-inspiring architecture in ecclesiastical structures.

Great architecture speaks to the pulsebeat of the times. As such, the "masterpieces" of the Romanesque, Gothic, Renaissance or Baroque were appropriate to their times but out of step with the mood of the latter portion of the Twentieth Century. Today's problems begs contemporary cures, which may include adoptive inclusion of previous periods rather than a strict adherence to only contemporary design.

Common sense dictates that an entirely new structure (as opposed to enlargement of an older structure) imposes fewer limitations. A new church created at the crest of the last theological wave can move into the dynamics of a denominational program with fewer restrictions. The Southeast Christian Church, now an autonomous church body, is just this. Their voice is a new voice. This voice and its tenor is affected by the long history of the Christian Church and is, therefore, a mirror of hereditary factors characteristic of all offspring.

Conversely, the Beulah Presbyterian Church speaks with a maturity and a tradition of Christian service which gives it a foundation for greater service. In their flexibility as reflected in the new church enlargement, there is the obvious acceptance of the new and also the humility of preserving the past as written in its older church body. Edward Cooke, III, a senior partner with the A. B. Ryan Partnership, recently expanded upon that point.

"A stated prerequisite in our efforts was preserving the 100-year-old building in which a large portion of the congregation had worshipped as children. We re-used old stained glass windows within the new design to develop in a visual way the transition from the 19th century liturgy to the 20th century.

"Considerable effort was expended to develop a total design which would keep the rural church flavor and reflect the community which the church has served for a 100 years. The new sanctuary was designed to create an environment for 20th century worship, yet keeping a traditional feeling, revealing their congregation's love and respect for the stability of their forefathers."

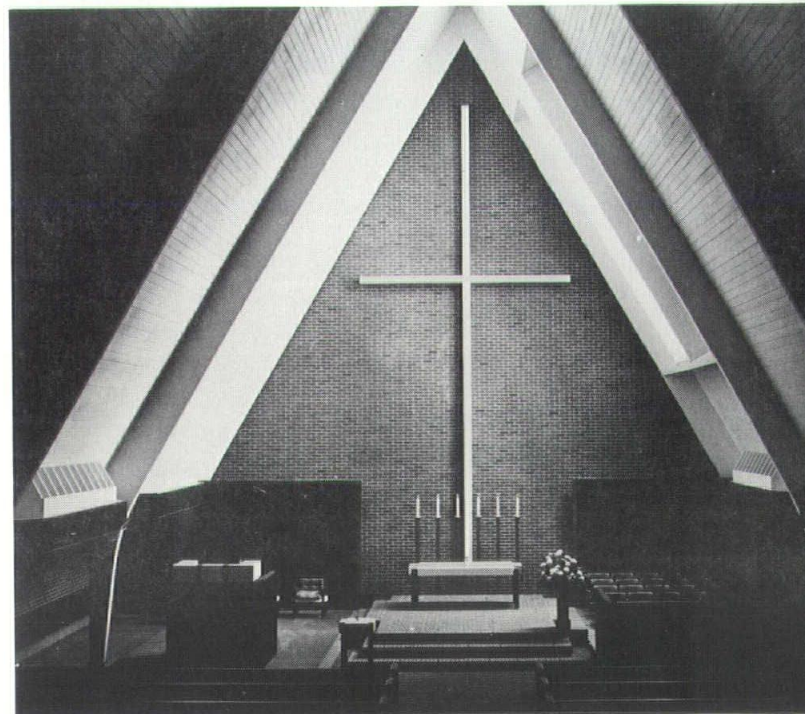
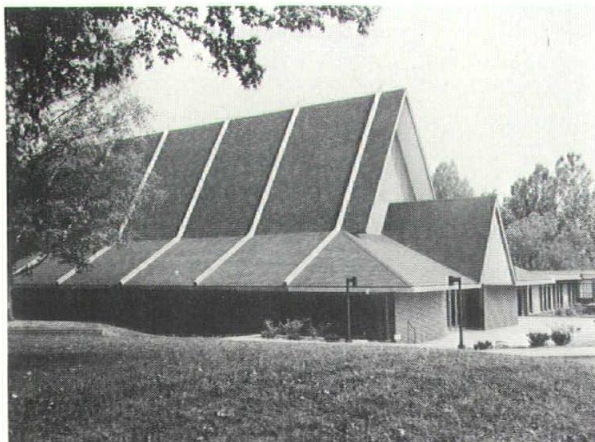
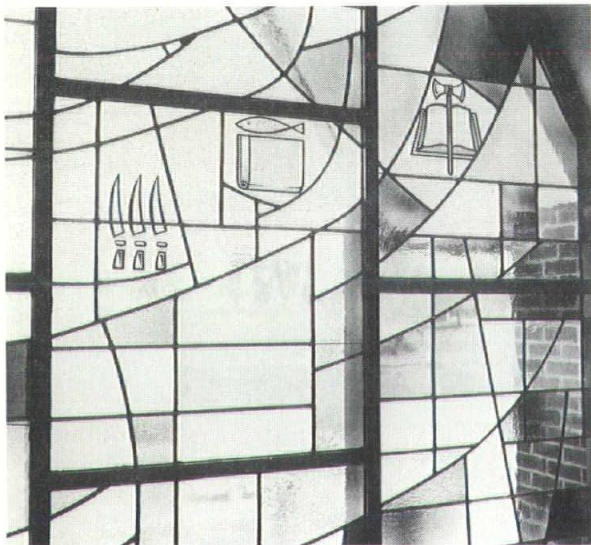
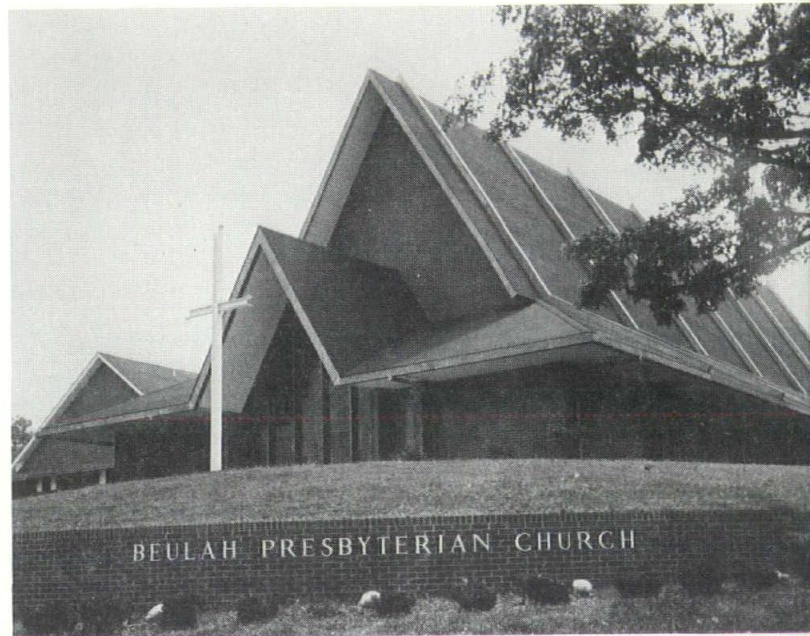
Consequently, a master plan for present and future construction has been centered around such prerequisites. This brought the architect and his client into an architectural point of reference which may guide the developmental plans of the church for the next 20 to 30 years. The fact the Beulah Presbyterian Church dates back to 1868 in its organizational inception and to 1870 when its older sanctuary was completed serves to emphasize the need for enlargement and the emotional and logical rationale for preserving the structural earmarks of tradition.

A theme of the congregation coming together is basic to the developmental plans at the Southeast Christian Church, according to Don Williams, head designer for the project. The total entry sequence is visually oriented to worship. The church tower arrests the eye and bids welcome. A pleasant courtyard draws the worshipper to the sanctuary. The driveway, the courtyard and the building are all sequential steps that excludes the noise and frustrations of the outside world. One enters an atmosphere of quietness and reverence ---a coming together to worship God.

(Photos next page. Text continues on page 11)

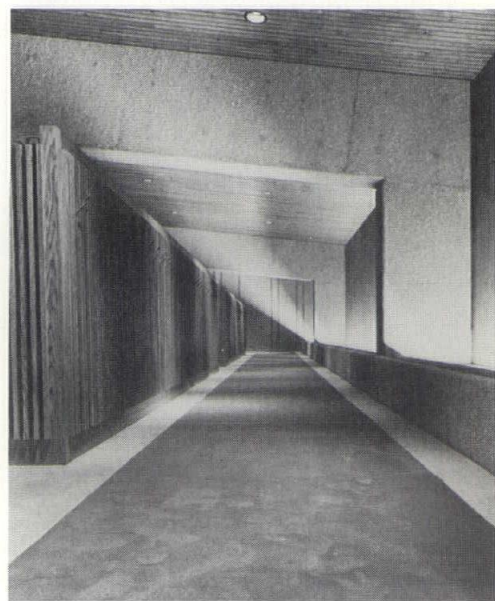
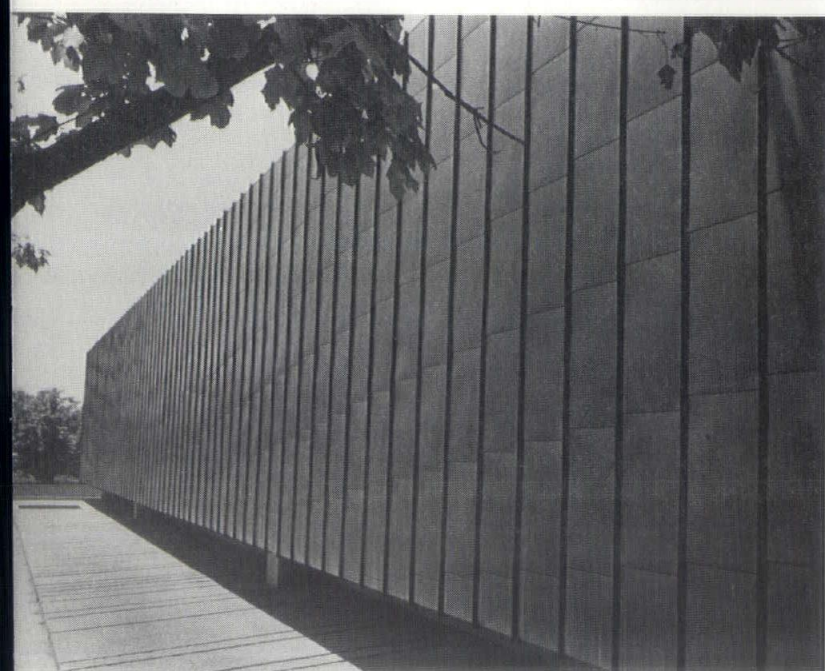
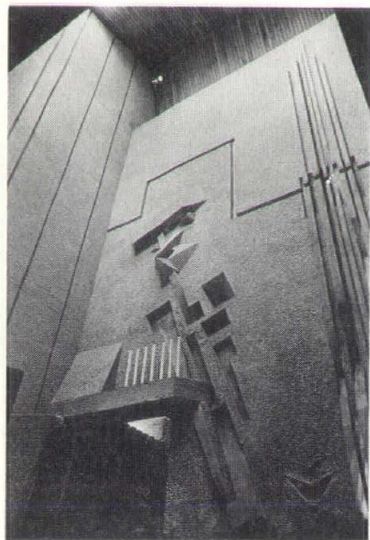
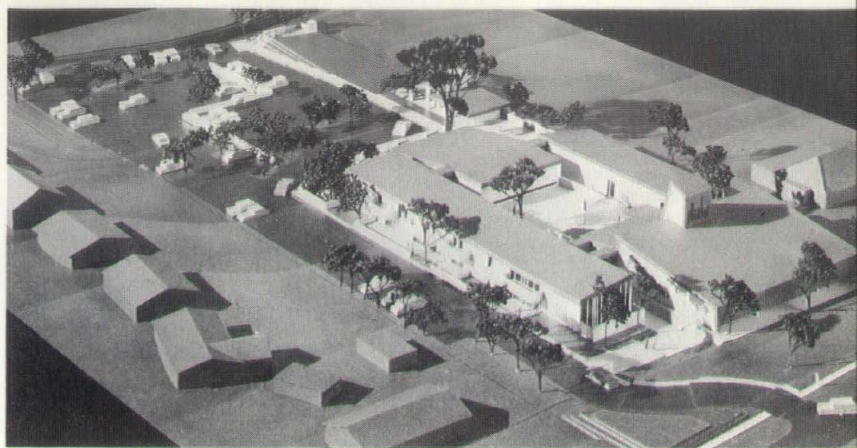
Beulah Presbyterian Church

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KSA NEWS NOTES

(Continued from page 3)

Architects may re-evaluate the position. Mr. Gray will continue as executive secretary of the West Kentucky Chapter.

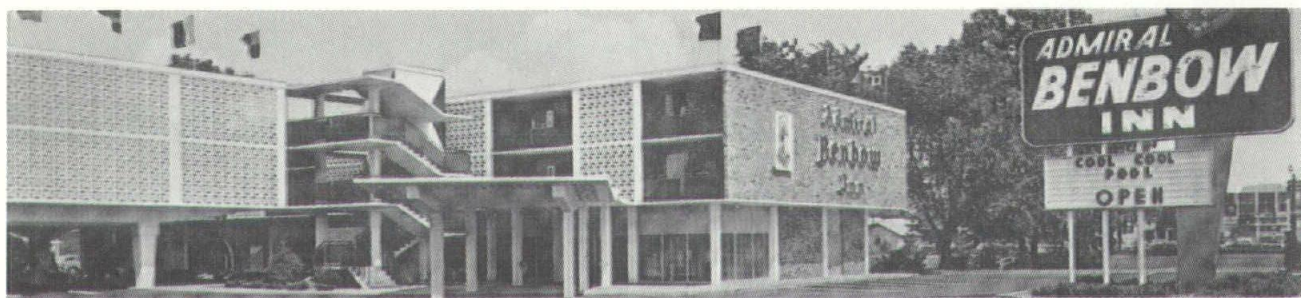
A new Editorial Council has been appointed. The new members are K. Norman Berry, Frankfort; Charles R. Akers, Lexington; Jim Halblieb, Louisville; Louis R. Hugg, Frankfort; Robert F. Crump, Louisville; and Henry B. Thoben, Louisville. Alternates are Jasper D. Ward, Louisville; and Robert Ehmet Hayes, Covington. Louis R. Hugg is the new chairman and Jim Halblieb has assumed the position of secretary.

John Bickel, President of the Kentucky Society of Architects, has requested that the American Institute of Architects Document A201 be brought to the attention of the Kentucky Society of Architects. This document concerns the general conditions of the contract for construction, eleventh edition, September 1967. A sample copy will be mailed to each member as soon as supplies (AIA) permit. It incorporates the modifications developed from field experience, discussions with construction industry representatives, and legal insurance counsel since the publication of the September 1966 Edition.

The AIA and AGC Executive Committees met during June and approved the modifications contained in this 1967 edition. The institute recommends its immediate use. The AGC Executive Committee also recommends that AGC Chapters and Members use this revised document. The modifications contained in this Edition make it more effective with respect to its usefulness in practice.

Copies of A201 may be obtained by writing the Documents Revisions, The American Institute of Architects, 1735 New York Avenue, N. W. Washington, D. C. 20006. Obsolete copies of A201 bearing a September 1966 copyright date only will be exchanged on a one for one basis. Copies must be returned postage or freight prepaid to the Documents Divisions.

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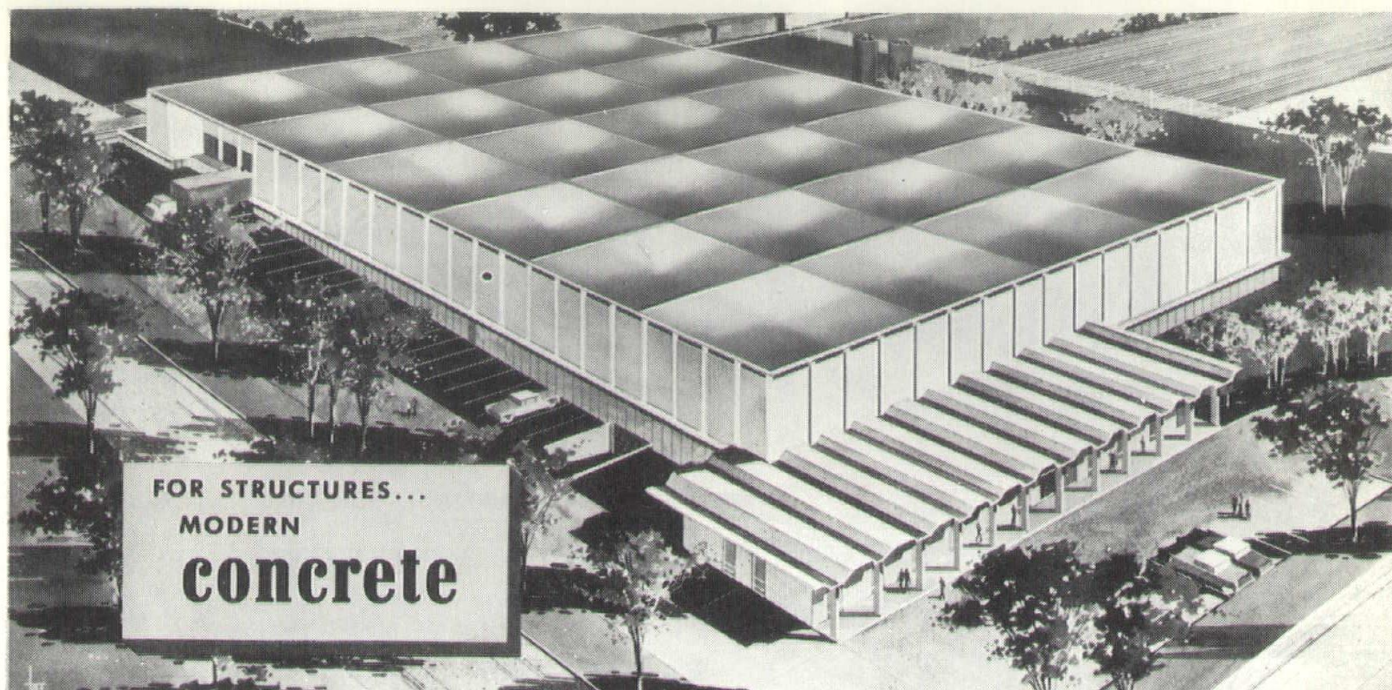
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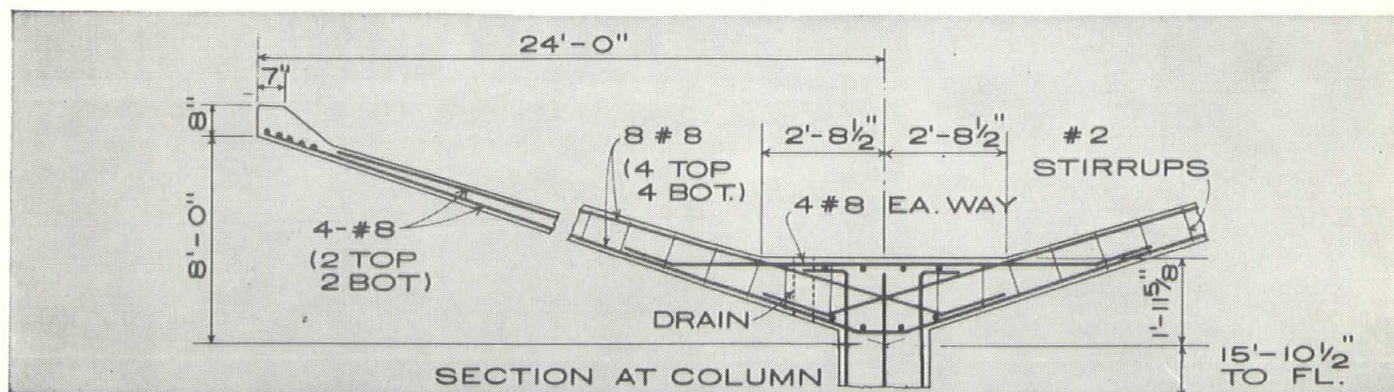
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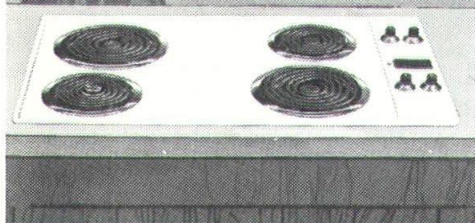
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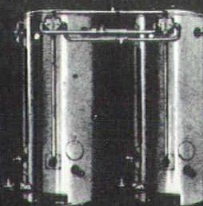
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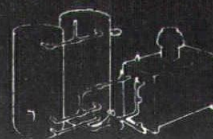
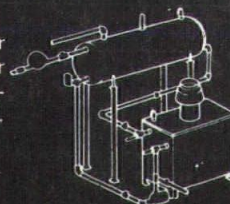
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Two Churches... Two Interpretations

(Continued from page 5)

Coming together in a kindred body of believers is emphasized in the congregational seating arrangement which resembles a "triangular" pattern with the worship center at the middle of the pyramid base. In this style, members of the congregation are in close proximity with the clergy. Inasmuch communion has special significance to the Christian Church, each member of the congregation, sitting in an intimate arrangement, more fully shares this communion.

A focal point of the Southeast Christian Church is a bas-relief sculpture mounted behind the baptistry. Created by Donald L. Williams, also head designer of the building, the bas-relief is a contemporary art form which on its left portion, portrays the trials, frustrations, pitfalls and limited achievements inherent to the life of a person without Christ, and, on its right portion, illustrates the life of the individual after acceptance of Christ and baptism. Smooth undulating lines rising from water and ascending out of light indicates there is no limit of spiritual achievement through the Holy Spirit.

Both churches have nonrepresentational art and the lines identified with modern church architecture. Both churches have a simple worship center in a pulpit, communion table and baptistry. While the lines of the Beulah Presbyterian is a continuation, not a disruption of the older structure, it moves into a modernistic design as though gratefully growing out of, rather than against, the experiences and traditions invested in the older structure.

Both churches favor the main entrance at the rear, away from the portion of the building fronting on busy traffic lanes but at the area accessible to the church parking lot. The per capita ownership of automobiles and the suburban nature of present day churches indicate a large number of people drive rather than walk to church.

A blank wall is turned to Hikes Lane by the Southeast Presbyterian Church. The main entrance, now



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opening into a parking lot, will eventually favor the courtyard. Parking space will be behind the complex at the rear of the lot.

A small chapel at the Beulah Presbyterian Church fronts on Bardstown Road. A large cross signals attention to the chapel, and, at night, its large stained glass window adds significantly to dramatize the chapel. The old structure pointed its sanctuary toward the Bardstown Road and now, the entire church has swung on its heel. However, in doing so, it has opened its arms wider to the traveler who may wish for meditation or prayer and opened a spacious parking lot in the rear easily accessible to the church.

Plans for the Southeast Christian Church has provided a four stage building program, each stage to be completed as finances allow. In addition, the planning provides that the existing structures will continue to be used in the early phases and only removed when their facilities have been replaced.

Materials used in the walls inside and out of the church are of exposed-aggregate concrete. Outside walls were sandwiched during early stages of curing. Striations, or grooves, characterize the wall design inside and out. Roofing material is sheet metal with the seam forming a narrow vertical pattern. This extends a feeling of coldness. The baptismal font and the patterned concrete floor, while projecting a certain coolness, are equalized by the warm color of the shiplagged woodplanking used on the interior ceiling and the non-bearing partition walls. Handsome carpeting also aids in softening the atmosphere at the Southeast Christian Church.

Both churches have grabbed the idea of "eye" appeal as well as "ear" effects. In their art and architecture, both churches have moved out of the Puritan age wherein ethical considerations were divorced from aesthetics. It is quite evident that each are related to the other, that, indeed, the design of a spiritual and physical entity must encompass both. At the Beulah Presbyterian Church, the stained glass window emblazons the Christian message and its met-

The Kentucky Architect

al sculpture by Mr. Bernard Bright of Louisville, which sits on the altar, represents in a new and vivid way the process of salvation. Paul Tillich, the eminent theologian, once said that abstract, nonrepresentational works can have great symbolic power, often far more than realistic forms. This is evident in Williams' bas-relief, the stained glass window and the Bright sculpture.

Lighting has been emphasized in both churches. While both have a rheostat controlled dimming system,

they do not have chandeliers. The Southeast Christian Church utilizes both artificial and natural light. A concrete reflector, used also as part of the foundation, bounces in immense quantity of light into the church. Light traveling through dispersal type glass softly illuminates the sanctuary while preserving the dramatic facets of the interior.

Indirect lighting at the Beulah Presbyterian Church fills the interior with a relaxing, informal type of light which is yet solemn and rever-

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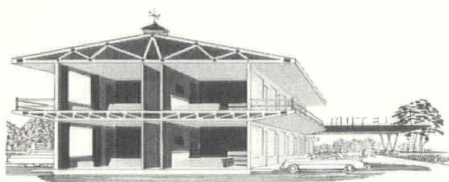
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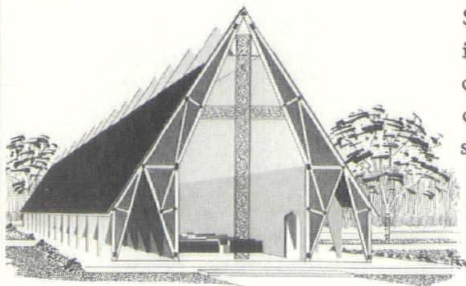
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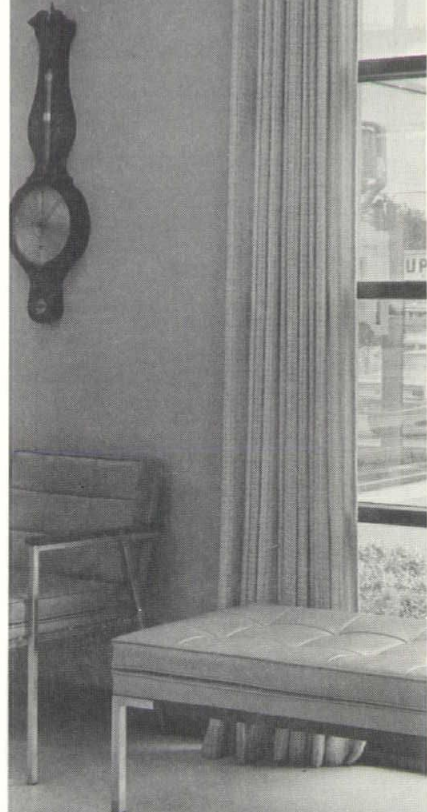


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ent. The light is recessed. Spotlights add accent lighting which dramatizes the worship center.

Patterns, whether in the intimate seating of the congregation at the Southeast Christian Church or the framing of the worship center by the balcony or focalized a huge Cross, are evident in both two churches.

The choir and the organ do not compete for the attention of the congregation at the Beulah Presbyterian Church, and this removes any barrier between the congregation and the clergy.

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