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Values and Vanity

by FRANK MEMOLI

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Approximately 18 to 20 years ago at the close of World War II, I became somewhat disturbed about the changes in attitudes, opinions and conditions flaunting tradition and established truth. Honor and morality seem to be dissipated.

Art and grace, as centerposts of importance in life, were subtly but inexorably deprecated and depreciated. Production became the new god, the baal of twentieth century America.

Self-interest and materialism, characterized by a lust for security and uninspired conformity, have been the results of many accumulative pressures. Our experiences with a great war and a great depression, and, finally, the terror of the atomic and hydrogen bombs, have instilled pathogenic agents into the soul of our society. Unfortunately for the American public, we are producing more but acutely conscious of a bland existence. Our drive for a production and consumption society has paralyzed our sensibilities in appreciating the intrinsic values of our experiences.

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THE KENTUCKY ARCHITECT

Volume VI, Number 12

December, 1967

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HONORS AWARD ISSUE:

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THE KENTUCKY ARCHITECT

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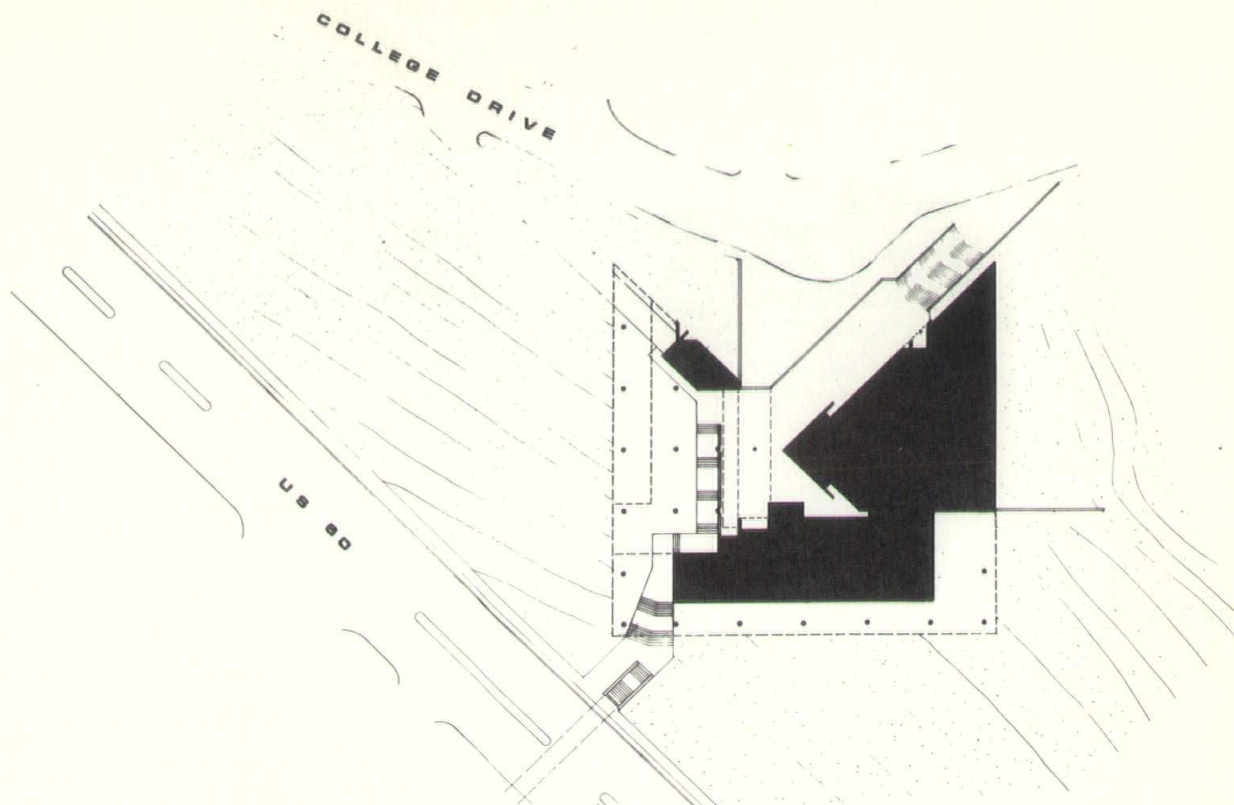
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FIRST HONOR AWARD

The Office of Oberwarth Associates, AIA
Frankfort, Kentucky

New Classroom Building/Kentucky State College





FIRST HONOR AWARD:

New Classroom Building for
Kentucky State College,
Frankfort, Ky.

Owner: The Commonwealth of
Kentucky

Architect: K. Norman Berry,
Architect; James E. Burris, Archi-
tect; Milton Thompson; The Office
of Oberwarth Associates, AIA

Structural Design: White, Walk-
er, and McReynolds, Lexington,
Ky.

Consulting Engineers: E. R.
Ronald and Associates, Louis-
ville, Ky.

Contractor: Vest and Bartell,
Inc.

Address: East Main Street,
Frankfort, Ky.

Type: Academic

Size: Overall dimensions: 168 ft.
x 168 ft.; volume: 868,600 cu. ft.;
area: 73,334 sq. ft.

Construction Completed: Aug-
ust, 1967

Type of Construction: Concrete
Pan Joists; Concrete Columns;

Brick and Concrete Block Exterior
Wall; Concrete Block interior par-
titions; Acoustical Tile ceiling;
Resilient tile and carpeted floors.

Heating: Electric motor-driven
centrifugal chiller, chilled water
piping, hot water, providing heat-
ing and cooling through unit ven-
tilators.

Problem Statement: It was de-
sired to construct a new Academic
Building housing the Departments
of Art, Home Economics, Ro-
mance Languages, Sociology, Edu-
cation - Psychology and History.
Individual Faculty Offices were to
be constructed for each Faculty
Member adjacent to related class-
rooms. The site selected was a
triangular area adjacent to the
main entrance to the college, and
directly above a pedestrian under-
pass connecting the two campus
areas on either side of U.S. 60.
Pedestrian circulation through the
site was required. The building
was to serve as a "Gateway" while
also projecting a new image for
Kentucky State College.

Jury Report:

The New Classroom Building is
a clear statement of its function
as an entry to the Kentucky State
College despite the difficult site
and complex program. The mass,
scale, and positioning of the build-
ing in relation to the highway ef-
fectively create a gateway to the
campus. The building expresses its
function clearly as a classroom and
office building in which both func-
tions are well related and subtly
illuminated with natural light.

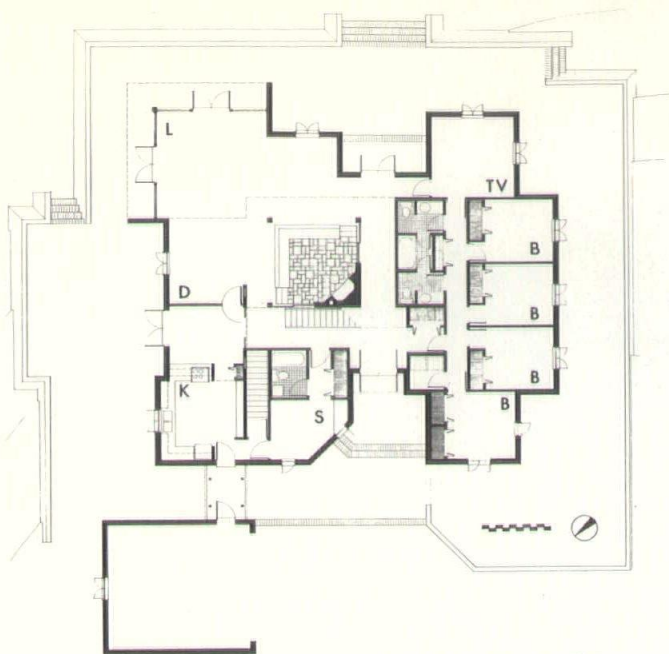
The forceful statement of struc-
ture, while successful at a distance,
does not bear close scrutiny. At
the same time, the enthusiastic use
of form leads to a series of be-
wildering details. Treatment of the
courtyard is overworked although
it deserves special consideration as
the 'foyer' to the campus. The
angular treatment of the west wall
has doubtful value as a determi-
nant of entry movement, and is
certainly not worth the effect of
contorted internal spaces adjacent
to the wall.

FIRST HONOR AWARD

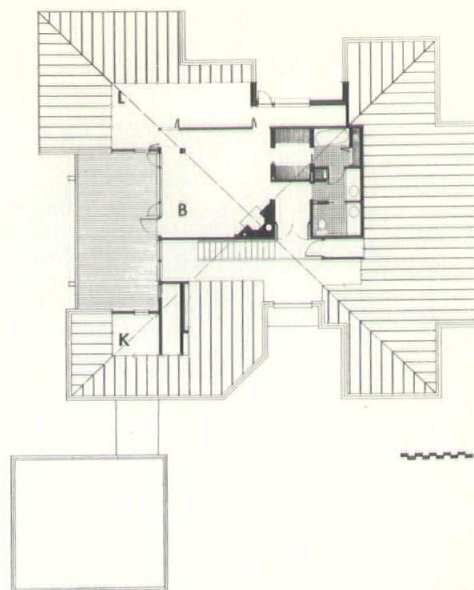
Graves-Hill and Associates, Architects
Lexington, Kentucky

The Phillip S. Crossen Residence/Lexington, Ky.





First Floor Plan



Second Floor Plan

FIRST HONOR AWARD:

The Philip S. Crossen Residence,
Lexington, Kentucky

Owner: Dr. Philip S. Crossen

Architect: Graves-Hill and Associates, Architects, Lexington, Ky., AIA

Consulting Engineers: Leggett and Irvan, Consulting Engineers, Lexington, Kentucky

Landscape Architects: Scruggs and Hammond, Landscape Architects, Lexington, Ky.

Contractor: J. T. Collins, General Contractor, Nicholasville, Ky.

Address: Armstrong Mill Road, Lexington, Ky.

Type: Residence

Size: Overall dimensions: 66'x90' (including garage); volume: 40,684 cubic feet (garage is additional 7240 cubic feet); area: 3185 square feet (garage is additional 640 square feet).

Construction Completed: August, 1966.

Type of Construction: Standard wood frame construction with wood siding exterior, concrete block foundation

Heating: Gas-fired Forced Warm Air

Problem Statement: This residence, for a physician, his wife and four daughters, is located on a Bluegrass farm near Lexington. Several design considerations evolved from the problem posed by the rural site. The house, a relatively small building, must command a large and open landscape; it was desired to achieve larger scale than the usual domestic building. Bluegrass farm structures tend to be simple, bold, single forms, placed in the landscape rather than being of it; an effort was made to reflect these qualities in the geometry of the house. The site on a hilltop overlooks a pond to the northeast, affording excellent views in other directions; this suggested a plan and building form with a high degree of centrality and omni-directional character. The requirements of the clients' large family included multi-functional living-entertaining spaces, a children's suite somewhat isolated and zoned from more public spaces, and master bedroom suite, strongly related to

bedroom suite, strongly related to living spaces yet differentiated, commanding a view of the pond. The resulting pyramidal form, cut and extended to permit interior variations, is deceptively simple and unified, in sympathy with the Central Bluegrass area of Kentucky and according to the programmatic requirements.

Jury Report:

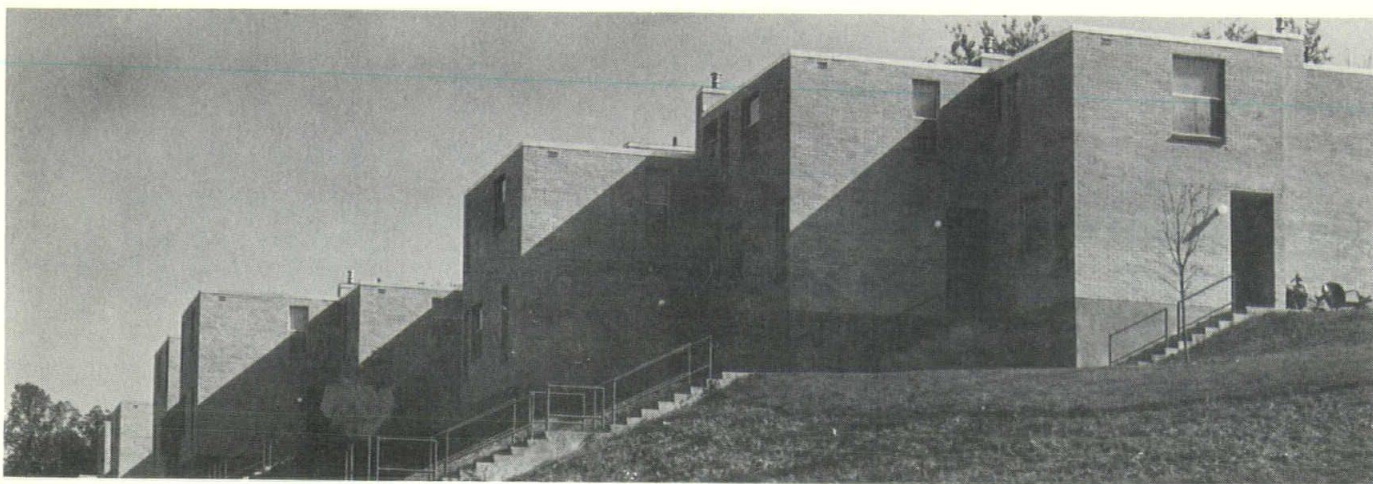
The Crossen Residence is an exciting, decisive, and consistent design in the current idiom. The designers have created a pleasant variety of inter-related spaces within a formal envelope. The arrangement of space allows a variety of movement patterns and privacy areas. Externally, the building presents a controlled variety of surfaces, light openings, and spatio-temporal excursions into the pyramidal form. Careful attention was paid to consistent detailing. The building is well integrated with the ground, subtly achieving a transition to landscape contour.

The scale and shape of the garage as well as its connection to the house are the least successful part of the design.

AWARD OF MERIT

Public Housing Project/Frankfort, Ky.

The Office of Oberwarth
Associates, AIA
Frankfort, Kentucky



AWARD OF MERIT:

Public Housing Project, KY 3-3,
Frankfort, Kentucky

Owner: The Frankfort Municipal Housing Commission, Frankfort, Ky.

Architect: K. Norman Berry, Architect; James E. Burris, Architect; Milton Thompson; The Office of Oberwarth Associates, AIA

Structural Design: Leggett and Irvan, Lexington, Ky.

Consulting Engineers: Guy Carter and Associates, Lexington, Ky.

Landscape Architects: Scruggs and Hammond, Lexington, Ky.

Contractor: Pennington and Mackebec, Lafollette, Tenn.

Address: Wilkinson Street, Frankfort, Ky.

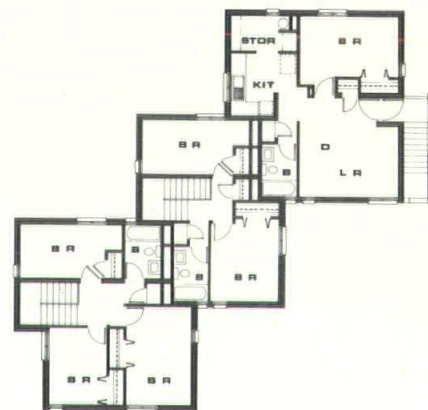
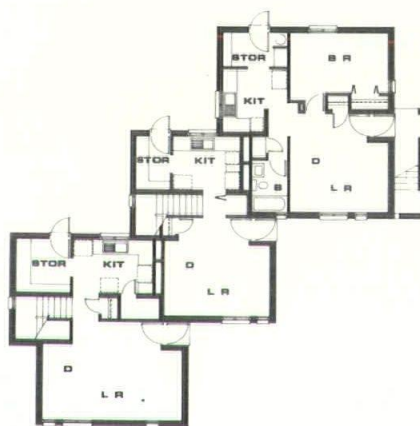
Type: Housing

Size: Overall dimensions: Eight buildings each 58' x 58'; volume: 260,676 cubic feet; area: 28,964 square feet

Construction Completed: February, 1967

Type of Construction: Brick Veneer construction with wood joints, drywall interior plywood sub-floor and resilient flooring; concrete foundation and concrete block foundation walls.

Heating: Forced warm air heating units for each dwelling.



Problem Statement: The local authority of the Housing Assistance Administration established requirements for (30) Dwelling Units on a long narrow steep site paralleling a main thoroughfare and adjacent to a large Governmental Center. The site is in a downtown area and has a commanding view of the Kentucky River. Play space for children had to be incorporated within the project site. The dwellings consist of eight (1) bedroom units, twelve (2) bedroom units and ten (3) bedroom units.

Jury Report:

The Housing Project provides a degree of individuality and amenity seldom found in public housing. Considerable thought was given to individual apartment plans with creditable results. The building accommodates itself sympathetically to the site and exploits the view.

Despite the qualities mentioned above, the Jury has serious doubt as to the total architectural quality because of the poor photographic explanation.



A. Byron Chapman, AIA, of Little Rock,



A picture of the November 11 gathering.

Interesting and informative sessions provided profitable insights to the forty-plus Kentucky Society of Architect members attending the first annual Design Concept Seminar held Saturday, November 11, in the lecture hall of the New Classroom Building at Kentucky State College, Frankfort.

The program was based on a syllabus prepared and recommended by the National Committee on Aesthetics of the American Institute of Architects. The basic purpose of the program was to instill

in the members the responsibility to themselves as architects, the architectural profession and society.

As a fledgling venture, the Seminar was a complete success. As such, its principal champion, Norman Chrisman, AIA, the 1968 incoming President of the Kentucky Society of Architects, was rewarded for his tireless efforts in organizing the Seminar. A particularly rewarding aspect of the Seminar was the evident openness of the attending architects to self-eval-

uation, analysis and consideration of alternate design methodology.

Vision and practicality merge in a gamut of circumstances in the design effort. Putting an idea into understandable language is an ordeal, of course, which architect and client must bear. But even more torturous is the process of an architect grasping the accelerating changes taking place within the various field now needing the architect's services. Often financial campaigns reflect the new and [Continued to page 10]

KSA NEWS NOTES

emphasized needs through a design which communicates to the public the meaning of a profession. The Seminar considered this.

Changes within society means that functionalities change. Those changes relate to the broad changes in the whole of human knowledge, now doubling and redoubling every 15 to 20 years. Design styles, which once changed as slowly as monarchs, now undulate as fast as hemlines. While this may in part reflect the confusion and indecisiveness of contemporary society, it is, nonetheless, an accepted fact. The Seminar also considered this.

Maintaining an open door to new ideas, then, through a sincere sharing of dialogue serves to feed renewed vigor into Kentucky architecture. Principals in the November 11 seminar were the following:

Charles P. Graves, AIA, Dean, University of Kentucky School of Architecture, was the moderator of the seminar in which Evans Woolen, AIA, of Evans Woolen and Associates Architects, Indianapolis, Indiana, and A. Byron Chapman, AIA, of Wittenberg, Delony & Davidson, Inc., Architects, Little Rock, Arkansas, were the speakers.

A discussion period followed the presentation of each speaker.

Architectural Record Names Wagner New Editor

Walter F. Wagner, Jr., has been appointed editor of Architectural Record, a McGraw-Hill publication, effective November 1, 1967. He succeeds Emerson Goble who retires on that date.

Judd Wins Appointment

Arnold Judd, AIA, of Arrasmith, Judd, Rapp and Associates, Archi-

itects and Engineers, Louisville, received a state committee appointment November 8 from outgoing Governor of the Commonwealth, Edward T. Breathitt, to the State Health Planning Council which will subsequently influence the expenditure of \$700 million from both the private and public sectors of health services in Kentucky.

Judd, who presided over part of a mental health workshop for architects in Washington the week of October 3, will participate as a consumer member of the statewide council. The State Health Planning Council, as part of the Comprehensive Health Planning Act of 1966, is a systematic process of health inventory and planning by area and state people working with state agencies. So that the differing health problems of both rural and urban areas may be appropriately solved, the traditional categorical grant has been eliminated for the flexibility of the block grant, according to Judd.

It is also evident, according to Judd, that the Federal legislation of 1966 marks a partnership in health services between federal, state and local government in such a way that costly fragmentation, duplication, gaps and overlaps are eliminated to a great degree. The new spirit outlined in the act is real cooperation between health agencies in planning by facts rather than pressures, Judd said.

Site Of Convention — In Two Cities!!!??? Find Answer Below . . .

A unique plan to hold its 1968 annual convention in two cities was announced November 9 by Robert L. Durham, FAIA, president of The American Institute of Architects. The convention will be held in Portland, Oregon, and Honolulu, Hawaii, marking the

first time in its 110-year history that AIA has held its national convention in either of those cities.

From June 23 until mid-morning June 27, the convention will be held at the Memorial Coliseum in Portland. The meeting will then be recessed and delegates will board planes for Hawaii. The convention will reconvene on the morning of June 28 at the Ilikai Hotel in Honolulu and continue through June 29. Many of those not attending the Hawaii portion of the convention, will tour the Northwest.

More than 3,500 architects and associates, exhibitors and family members are expected to attend. The convention theme is "M.A.N.", signifying Man, Architecture and Nature. Sessions will be devoted to the problems of man and his living conditions in the central cities and suburbia. Other sessions will cover the working aspects of the trends of the future of the architectural profession in America. A comprehensive view will also be taken of man, architecture and urban design planning as related to natural resources of the nation.

Serving as national convention chairman is Robert Martin, AIA, of Lincoln City, Oregon. David Pugh, AIA, of Skidmore, Owings and Merrill, is chairman for the Portland portion of the convention. Paul D. Jones, AIA, of Lemon, Freeth, Haines and Jones, is chairman for the Honolulu portion of the convention.

Values and Vanity

[Continued from page 2]

While we are all controlled to some extent by the tides of the times, we can, at least, recognize to what shore these unruly waters are taking contemporary society. The political and educational leaders of our day, themselves the

products of overspecialization, are unable to map an answer from the spheres of their own knowledge. They are motivated by the prevailing fears. Without a broad band of knowledge which humanistically relates their specialized knowledge, our leaders have been unable to express a concern for values, art, morality, justice and order. These are ignored while we search for security in the possession of things.

During the early 1950s, I felt that something should be done to stem the tide of social misdirection which now has led to urban disintegration, racial riots, minority ghettos, and accompanying disillusionment and confusion of the American people. As an architect, I began to research and write with a thesis of presenting a book tying together a system of values by which the teacher, lawmaker, minister, public servant and other officials could utilize in educating the public.

My book (entitled "Vanity and Value") undertook the establishment of the importance of art to civilization. As an artist and architect, this was my primary interest. I soon discovered that art was intimately connected with science, religion and economics as well as practically all other disciplines and activities of man. It was then I discovered it to be impossible to expound upon one area in its relationship to art without including the remainder. This made the task more laborious, but still all the more necessary.

A central theme of my book was the thesis art (and that includes architecture) could not be produced in a vacuum. It must be appreciated both by creator and audience. It was evident that the times were not stimulating art because there was not this type of appreciation by the maker or the buyer. There were other activities occupying people's time. Americans were scurrying about in search of suburban security. They

were traveling more but seeing less. Art museums, as well as churches, were for a time packed with people. But it was questionable if they either drank deeply at either the repository of our great visual masterpieces or at the spiritual fount. Were people appreciative of values which would enrich their lives? No, they were not. Why were they not appreciative of values?

An absence of values is traceable, I think, to a general deficiency in our educational institutions and their teaching methods. We know that so many of our young people have discovered this in growing up without a foundation of esthetic values.

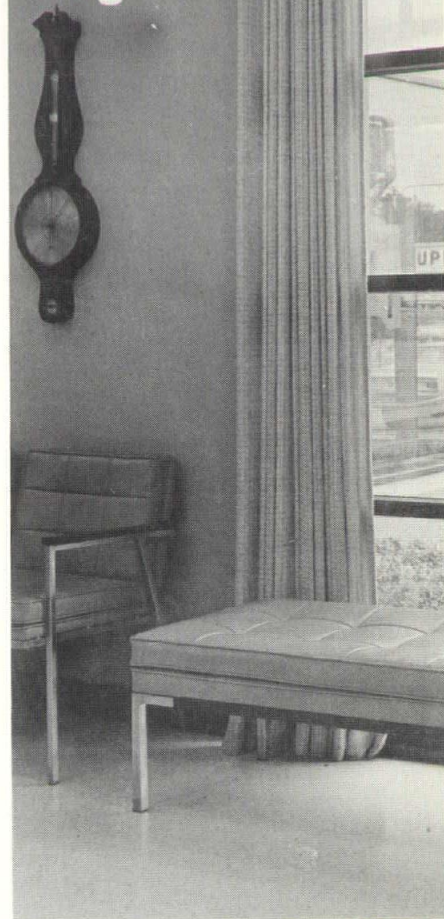
With such a deeply ingrained fundamental deficiency, our schools of art have a staggering job in teaching art appreciation. The student nor the teacher understand the word appreciation. I ambitiously attempted to make the word understood in my book.

My efforts were guided along the idea we were teaching vanity instead of establishing a system of values which would stand us in good stead in our life and work.

It was then most evident—and now manifest—that a valueless society must suffer the consequences if it produces individuals with gaps in their educational backgrounds. I attempted to formulate an integrated system of values which would be taught in our public school systems and universities.

Now, as a "sometime" guest columnist of *The Kentucky Architect*, I will express my point of view about art and architecture. I will use this space at the urging of its editor, Mr. Quentin Allen, who seeks all Kentucky architects to do the same. I agree with Mr. Allen's thoughts that dialogue from the architects to the public must begin. Inevitably my thoughts dredge up a little philosophy, history, economics, politics, sociology and other disciplines which

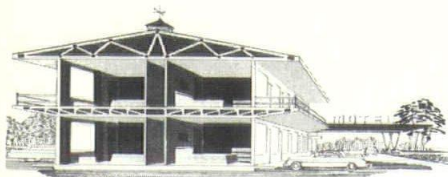
Where does Architecture end and Decor begin?



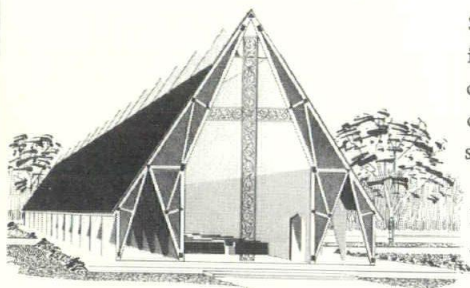
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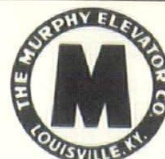
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are inextricably intertwined with subject matter of interest to architects.

As an architect, I firmly believe in the role of the architect in society. To the best of my ability, I will deal with the frustrations, disillusionment and confusion of our present civilization. In the future, I will discuss the causal factors of poverty, crime, violence and ugliness in a decade when we are not officially at war, a period of great prosperity, productivity, educational and cultural opportunities.

You may agree that great art and architecture are not possible without a deep understanding and appreciation of values throughout

our society. I will write this and a thesis that all values — social, moral, economic and esthetic — have the same basis and can be understood only when interrelated to each other.

I am not saying my understanding of society and its values is superior to any other person. I am concerned with values, and now would address my thoughts to you upon this topic. I do believe that an understanding of values will enable architects as well as those in other professions, the opportunities and challenges which will eventually make a great contribution to society. And we will find in a society understanding values that the greatest contribution an

individual can make is by his work, in whatever area it may be. Excellence in the performance of a job far exceeds a diatribe such as this or joining a "do-gooder" organization merely to get on the pseudo-social ladder.

Frank Memoli, AIA, of Watkins, Burrows and Associates in Lexington, produced in 1954 a book entitled "Vanity and Value".

Mr. Memoli, who is also a painter, photographer and sculptor, will henceforth contribute articles to *The Kentucky Architect*. We are indebted to Mr. Memoil for this present effort and all those he may give us in the future.

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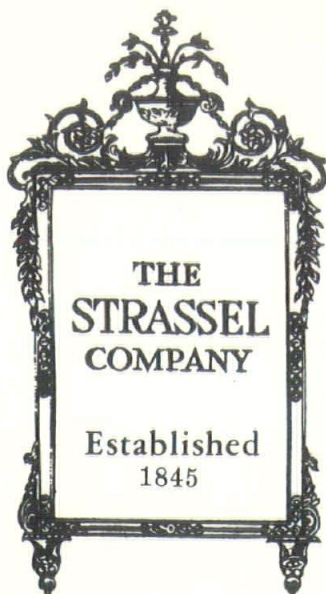
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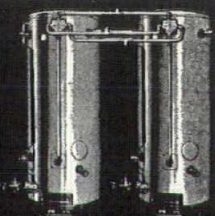
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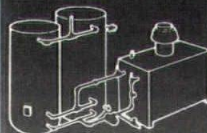
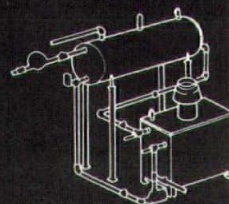
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