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DID ALABAMA ARCHITECT GO TOO FAR?

Are local professional journals supposed to get things stirred up as much as ALABAMA ARCHITECT did in publishing the dissenting voice of students? Architects and University Administrators are admittedly disturbed and for many different reasons. While our intent in publishing the student's work was indeed not to endorse campus unrest, destructive demonstrations, down-with-the-establishment movements, or even old fashioned student griping, we do feel that the student's have a right to voice their criticisms, especially if their intent is to cause change for the better.

Of course what we are all interested in is having a first rate School of Architecture and the Arts at Auburn. We are concerned about the apparent lack of stability in the staff and the inadequate financial appropiations allowed to the School for personnel, facilities and equipment. The A.I.A. has voiced its concern repeatedly over these matters with seemingly little result:

Like any debatable issue, there is more than one side of the penny, and in this case it comes to light that the administration is working on the problems (see pages 12, 13). The appointment of Dean Keith McPheeters to head the School is the biggest single step forward. He is the most experienced school administrator appointed to the post in recent years, one with a proven record of success in Architectural Education. The other steps being taken by the administration indicates a genuine belief on their part that Auburn University needs a good School of Architecture and the Arts as much as they need good schools of engineering, science, veterinary medicine, etc.

To show that we have faith in definite progress taking place rapidly, the staff of the ALABAMA ARCHITECT has set our May-June 1970 issue for a detailed progress report on the School in the coming year.

And while we welcome further comments by anyone, all of us including students, educators, architects and amateur journalists should work together to accomplish the mutually desired goals.

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On Friday, April 25, 1969, after the usual Thursday night ice breaker, Parker Narrows, program chairman for the combined Alabama Council — Gulf States Regional Convention, introduced the panel for the program, "Regional Design, Yes or No." Ably moderated by Walter Wagner, Editor of the ARCHITECTURAL RECORD, the subject of regionalism was dealt with in such a way that many of the architects in attendance called it "The Death of Regionalism." Here are a few choice excerpts from the panelists' remarks — and without telling you which were pro and which were con (We're not sure, either—Ed.). We'll let you draw your own conclusions.

O'NEIL FORD FAIA, Senior Partner Ford, Powell & Carson, San Antonio.

"Out in New Mexico here is the absolute end of vernacular architecture because it's dirt, it's mud . . . every building is precisely what it's supposed to be and of course every building is beautiful, it fits it's surroundings, and it's copied all over . . . at the University of New Mexico, it's faked up and called 'Regional Architecture' . . . A mud building in New Mexico, a dirt mission in Arizona, the Spanish Colonial—are expressive of the naivete that comes . . . all of these things at both ends, the Americanization, the moving of the classic revival westward, are all my background . . . I remember them, I love them, I fight for them constantly to preserve and save these things. For example, the San Jose Mission which would have been destroyed by the State Highway Department twenty-five years ago if these little old ladies in tennis shoes had not got out and fought like mad to save it . . . These are the things I've lived with — these are the things I've known and somehow these are the things that have shaped me and made me regional . . . but I don't want to know precisely how they've shaped me . . . ."

THOMAS A. BULLOCK AIA, General Partner Caudill Rowlett Scott Architects — Planners-Engineers, Houston/New York/Hartford.

"Have we reached the point where the United States is one large national region and the regional approach to design is passe? . . . Given the same program, the same site, same client, should a building appear different in Montgomery than it would in New York, Connecticut, Alabama or Texas? . . . Should a building be designed for a place, or for places? . . . Considering time and place, where do we go from here? From here it's not enough to be satisfied with architecture simply because we as architects like it — because we are in love with its looks and a certain material? . . . Instead should we ask ourselves is it right? . . . do we have the right design approach for a mobile society that will have 100 million more people in 30 years, that will need 25 million more housing units by 1979. Do we have the right design approach where technology is changing so rapidly and our lives along with it . . . Is it right to say, it will look like THIS without approaching the solution with a process that reflects change? . . . The Architectural profession has always been product oriented, now it is time to emphasize the process. We must develop a design process that will be based on technology . . . a process that will respect the speed of change, react to it, and more important, effect change in what we do and how we do it."

CHARLES W. MOORE, Chairman, Department of Architecture, Yale University

"The edge between the inside and the outside is the form of our architecture . . . the balance between the inner forces and the outer forces are what effects these forms; the world we live in, our landscape, our history and our culture. This tension between in and out is now slack. There is less awareness to landscape and the elements due to our ability to manufacture climate by air conditioning, etc. Thus there are less and less reason for things to be different from one place to another . . . however, there is something that is replacing it and that is an interest in the particular, a receptivity to specifics . . . our attempt and desire to make everything right largely depends on our energy and concern. This makes true regionalism then a product of the Soul."
WALTER A. NETSCH FAIA, Design Partner Chicago Office, Skidmore, Owens & Merrill.

"... first there is cultural conclusion of society, then there is the architectural physical model, and then there is the regional interpretation ... Chicago became the finest example of the mercantile city where there was a coherence between the architect and the mercantile culture ... a unique combination of a personal contribution by profession with cultural time and mercantile crossroads activity ... At this time each did his thing but within the rough mercantile environment. I don't believe this coherence will be here 30 years from now ... we in the United States are moving into another aspect of looking at the problem ... that, of relating back to human problems rather than material and goods production translation problems ... now we have to energize for a new set of goals ... again we must have the cultural coherence of the forms the city must take as the first aspect of the problem and the regional interpretation second ... We have a problem of rethinking collective form ... as architects we have the responsibility of finally in our work to project the physical phenomena of our day."
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W. Glenn Bullock & Robert B. Church III, Architects

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Vicksburg, Mississippi
Virden & Roberson, Ltd., Architects

July-August 1969
AUBURN'S RESPONSE TO STUDENT CRITICISM

In our last issue we featured the work and views of students from the School of Architecture and Fine Arts at Auburn University. Since there has been much controversy and possibly misunderstanding over some of the things discussed by the students, a meeting was arranged between officers of A.I.A., and the administration of Auburn University at Auburn on July 22, 1969 as an avenue for expression from the administration and faculty. Those in attendance were Dr. Wilford S. Bailey, Vice President for Academic and Administrative Affairs of Auburn University; Keith McPheeters, newly appointed Dean of the School of Architecture and Fine Arts; Richard Millman, Head of the Department of Architecture; Oscar Pardue, President, Alabama Council A.I.A.; Ed Bondurant, Managing Editor of ALABAMA ARCHITECT; and Jay Leavell, Executive Secretary, Alabama Council A.I.A. Reproduced below is the candid, informal and surprisingly frank discussion that ensued, slightly revised and edited for publication.

BAILEY: We appreciate the interest and support of Architects in our program here. We recognize the responsibility we have in having the only School of Architecture in the State. I realize that as we talk about the concerns, they meet with President Philpott, showing him some slides and discussing things they felt needed to be corrected. After they submitted a letter to a number of State papers, which we in February or early March I believe, Dr. Taylor Littleton, Dean of Undergraduate Studies, met with seven or eight of these students and talked about the points in their letter. We gave them some data on enrollment, faculty allocations and maintenance budgets which, we believe, show that this School has not been treated inequitably by the University in recent years. When a comparable letter was published in the PLAINSMAN on April 25, the students had corrected the one about the accreditation of the School. When this happens, positions in the budget do not reflect the full benefits of salary improvements over the years. We are taking steps to correct the salary differential as rapidly as possible. The first step has already been taken, in keeping with a commitment made more than a year ago.

PARDUE: However, do you feel that money alone has been the reason primarily for the large turnover?

BAILEY: No I don't — this is my own feeling.
BAILEY: I think it has not been; in my opinion, a num-
ber of other things have been more important. I think
that even facilities, as inadequate as they are in some
areas, have not been so. I think you can talk to some
of the students in the Music and Department Music
and Department who will concur with this view.

And I would like to state here that perhaps the
single most important element receiving no attention in
this situation is the considerable number of really distin-
ctive pianos and an Electropiano Laboratory for Music
specialized space needs in Theatre, but I can only say
available to offer very much improvement for the very
equipment. I believe that Professor Applebee and Dr.
Professor Applebee and Dr. Hinton, Art and Music Department Heads, will agree that
this addition of space and the equipment will be a very
decided improvement over the facilities that they've had.
Unfortunately at the moment, there seems to be no
feasible way in terms of budget constraints and space
available to do much. The move to the spring quarter.
Although we have a very tight budget
we made a special allocation to Art for equipment and
summer and spring for these renovations and related
equipment. I believe that Professor Applebee and Dr.
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BAILEY: Another thing has been done now that
not be done until this time. With the move into Haley
Center, we had some space available in the "L" Building
and Textile Engineering Building that could be realloca-
ted for other academic use. Each year we've been
renovating the Wild Life Building, and a Pharmacy Building. Now this
item that the President has publicly identified on cam-
pus and to the State Legislature as being our top priority
group. The Board of Trustees has for many years not
established an approved priority group. In the capped,
because the availability of matching funds at any given
time will largely determine where State funds should be
used in the best interests of the total University pro-
gram. The items in the top priority category are Engi-
neering (phase one), a Fine Arts Center, a Fisheries and
Wild Life Building, and a Pharmacy Building. Now this
is the long-range plan for the building program that was
discussed back in December when the dean's office was
authorized to begin work without a program planning.
How soon can we meet these needs?
Frankly, we don't know. At the moment we hope to get
some building funds from Governor Brewer's bond issue
bill for higher education which is under consideration
in the Legislature. With regard to the Fine Arts Center,
it may very well be that instead of the total complex for
Music, Art and Theatre, it will need to be planned in
phases so that one section could be built meeting the
needs of one department and then the next. This again,
I think, should be a part of the long-range plan
which could be done internally by the faculty as they
determine their needs.

Let me close my remarks by emphasizing that we
appreciate very much the quality of the program that
we've had in several areas in this School. As an example,
we think the program in Art has been outstanding. We
recognize we've had a very fine program in Architecture.

Frankly, as an outsider to the discipline, I'm quite sur-
prised that the quality of the program has been main-
tained at the level it has, with the turnover that we've
had in Architecture during much of the last 12 years.
I've been here of this institution for about 30
years, so I had known something of this, but only the
last 3 years have I really been intimately involved. I
think there is an overstatement in the letters and the
comments of others that Architecture in the fifties as one of the best in the nation
and now are threatened with loss of accreditation.
And finally, we are pleased, of course, that the
students are taking up the challenge and expressing their concerns rather than using much more negative
methods to dissent and protest. But we feel that there
really has been too much of an overstatement about the
problems, and that we should be more realistic about the demands for immediate solution. There is also a
failure to recognize that there are other areas in the University
with comparable needs and to see the current situation
in proper perspective. We in the administration are not
trying to evade any difficulty, weakness, problem on in-
adequacy—we are not trying to cover up something.
However, I feel I should say in all candor, that we do not
make a major factor in the adequacy of the facilities and
Textile Engineering Building that could be realloca-
date in stability.

BAILEY: Well, I believe that the high turnover has been
partly because of the fact that the School of Architecture
in the fifties as one of the best in the nation
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date in stability.
McPHEETERS: I look at the other Southern schools now, starting in North Carolina with Kmphoefner, Clemson, Georgia Tech, have had stability. Tulane has had stability, Arkansas has had stability and even though Tennessee is a relatively new school, they are very much a sign of establishing stability. The only two schools in this entire region that have not had it are Auburn and Florida and I have not been able to quite figure out why —though maybe you probably hit on the key there. Sam was accomplishing this here and he stayed here the continuity of his efforts might have proved fruitful.

MILLMAN: I think the student morale—while you don’t feel it is crass, you can see it on the key there, he was doing good year and even the things that are happening in this group indicates some kind of spirit. There is a cohesive-ness at least with a group of them. They feel strongly enough about this situation to turn at the end of 4 years who can go in and do a job and then at the end of 2 more years be the people with the kind of professional competence to become their own bosses.

BAILEY: Let me make a couple of observations. First, we in this office look to the facilities and to the University’s curriculum committee to come up with recommendations for program changes of this type. We are constantly reevaluating curriculum in all areas. Secondly, it seems that what’s happening in other professional areas such as engineering, medicine and veterinary medicine, it would be unwise to the profession without thinking of themselves as professional registered architects just waiting to get their experience before they hang out their shingle and leave your office. We are not seeking to protest by way of the article in the Magazine or by a group of students who are involved in these developments, I believe that it will be a good thing for the School.

PARDUE: I think this has also given us an outlet to some things that most of us didn’t know existed. This was an approach to it by a group of students who are concerned even though their thinking may not be all factual. Where we heard about the program the A.I.A. was concerned primarily due to this unrest and a continuation of a lack of leadership in the School. We were not seeking to protest by way of the article in the Magazine. We have in this office look to the facility and to the University’s curriculum committee to come up with recommendations for program changes of this type. We are constantly reevaluating curriculum in all areas. It seems that what’s happening in other professional areas such as engineering, medicine and veterinary medicine, it would be unwise to think of themselves as professional registered architects just waiting to get their experience before they hang out their shingle and leave your office. We are not seeking to protest by way of the article in the Magazine or by a group of students who are involved in these developments, I believe that it will be a good thing for the School.

BAILEY: Well, let me say at this point that the relatively modest program of the past decade has been a tremendous help. We’re not opposed to the idea of a master’s degree program and we’re interested in helping. The fact that Auburn is now a separate chapter of the A.I.A., that the A.I.A. is right in Auburn, will give us good contact with the School. We hope that as a result of the article the A.I.A. throughout the State will give the school more support than they have in the past. Of course, the ultimate problem is and always will be money. Some years ago, because of the Architects’ concern, the Architectural Foundation has given us an outlet to some things that most of us didn’t know existed. This was an approach to it by a group of students who are concerned even though their thinking may not be all factual. Where we heard about the program the A.I.A. was concerned primarily due to this unrest and a continuation of a lack of leadership in the School. We were not seeking to protest by way of the article in the Magazine.

BONDURANT: Another area where there has been some confusion on the part of the profession is in the curriculum of the architecture course. At one time a six-year program was announced, but to my knowledge never implemented. Where do we stand on this and are we working toward turning out people who can step into architectural offices or academic theorists who have little practical knowledge?

MILLMAN: The help from the Architectural Foundation has through the years been almost as much as is provided by the University in maintenance funds for the Department of Architecture.

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PARDUE: We were pleased to hear of this and I know the profession will want to be informed of this program. As far as some of the things that have come up are concerned, I think that the School feels necessary and provide a mechanism for getting better communication between the profession and the school.

spring a proposal for a master's degree program in Architecture was made to the Graduate School without the complete undergraduate program that went with it, so it was deferred until the whole program was restudied. So whether we are right now is that as soon as Dean McPheeters and I have had a chance to go over it we can move ahead. We have accumulated a good amount of material on it, including the Princeton report done 2 years ago. It’s still true that we probably hit on the key there. Sam was accomplishing this here and he stayed here the continuity of his efforts might have proved fruitful.

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BAILEY: Well, let me say at this point that the relatively modest program of the past decade has been a tremendous help. We’re not opposed to the idea of a master’s degree program and we’re interested in helping. The fact that Auburn is now a separate chapter of the A.I.A., that the A.I.A. is right in Auburn, will give us good contact with the School. We hope that as a result of the article the A.I.A. throughout the State will give the school more support than they have in the past. Of course, the ultimate problem is and always will be money. Some years ago, because of the Architects’ concern, the Architectural Foundation has given us an outlet to some things that most of us didn’t know existed. This was an approach to it by a group of students who are concerned even though their thinking may not be all factual. Where we heard about the program the A.I.A. was concerned primarily due to this unrest and a continuation of a lack of leadership in the School. We were not seeking to protest by way of the article in the Magazine.

PARDUE: We were pleased to hear of this and I know the profession will want to be informed of this program. As far as some of the things that have come up are concerned, I think that the School feels necessary and provide a mechanism for getting better communication between the profession and the school.

spring a proposal for a master's degree program in Architecture was made to the Graduate School without the complete undergraduate program that went with it, so it was deferred until the whole program was restudied. So whether we are right now is that as soon as Dean McPheeters and I have had a chance to go over it we can move ahead. We have accumulated a good amount of material on it, including the Princeton report done 2 years ago. It’s still true that we probably hit on the key there. Sam was accomplishing this here and he stayed here the continuity of his efforts might have proved fruitful.

MILLMAN: I think the student morale—while you don’t feel it is crass, you can see it on the key there, he was doing good year and even the things that are happening in this group indicates some kind of spirit. There is a cohesive-ness at least with a group of them. They feel strongly enough about this situation to turn at the end of 4 years who can go in and do a job and then at the end of 2 more years be the people with the kind of professional competence to become their own bosses.

BAILEY: Let me make a couple of observations. First, we in this office look to the facilities and to the University’s curriculum committee to come up with recommendations for program changes of this type. We are constantly reevaluating curriculum in all areas. Secondly, it seems that what’s happening in other professional areas such as engineering, medicine and veterinary medicine, it would be unwise to think of themselves as professional registered architects just waiting to get their experience before they hang out their shingle and leave your office. We are not seeking to protest by way of the article in the Magazine or by a group of students who are involved in these developments, I believe that it will be a good thing for the School.

PARDUE: I think this has also given us an outlet to some things that most of us didn’t know existed. This was an approach to it by a group of students who are concerned even though their thinking may not be all factual. Where we heard about the program the A.I.A. was concerned primarily due to this unrest and a continuation of a lack of leadership in the School. We were not seeking to protest by way of the article in the Magazine.

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MILLMAN: The help from the Architectural Foundation has through the years been almost as much as is provided by the University in maintenance funds for the Department of Architecture.
McPHEETERS: Sounds like a good idea. I would like to pursue that with Professor Millman and the Architects fully before making a decision. I would like to get on the record here what constitutes both comments and questions since I have not had an opportunity to talk to Dr. Bailey about this or find out where the Architects of Alabama stand on the matter of outside practice by faculty members. This relates to salaries, to location, and to University policy. I've recently had a long talk with Linn Smith who has just stepped down as President of the Accrediting Board. He stated that by and large the Board had found that architecture salaries are below institution averages across the country. He attributed this to going back to the time when those teaching in Architecture were capable of also doing outside practice and therefore were persons who did not need to be paid as much as full-time scholars who had no outside income. This has somewhat backfired because it has forced some faculty members to seek that outside work because they had to supplement their incomes. Sometimes these are men who would prefer a scholarly approach to the field but are forced to take outside work that doesn't do that much for their professional growth.

The Accrediting Board is trying to get architecture salaries up more on the level with the university averages, so that the professors have more freedom to go either way. Then you can have some good theorists who support themselves on their teaching salary. I personally think that a faculty that is all one kind is not a very good one. I wouldn't like to see a faculty that is made up of all one or the other. I think a balanced faculty approach to the field but are forced to take outside work because they had to supplement their incomes. Sometimes these are men who would prefer a scholarly approach to the field but are forced to take outside work that doesn't do that much for their professional growth.

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Dr. McPheeters: From the point of view of the profession, I think they basically look upon some outside practice as a good thing.

McPheeters: I know the A.I.A. at the national level officially support it as a matter of policy.

Pardue: Those who say the school shouldn't be at Auburn use this as one of their arguments, that there is no building activity to speak of so the professor would have to do considerable traveling to obtain jobs. I believe the profession generally in Alabama would not be opposed to this but basically would promote it.

McPheeters: Well, you simply cannot attract top level creative people as possible, we would want to be sure that individuals would not be forced to survive by outside practice and that the department head and the dean are keeping this under surveillance and to be sure that the individual is not neglecting his primary responsibility to the University.

McPheeters: There is a device for controlling this. It's always difficult for a professor to keep an outside practice just the right size. Quite often the practice is related to residential work which is relatively easy to control. He does one or two houses a year which takes about the right amount of time he can put on this. Of course with today's high cost of construction there are fewer people having houses custom designed by architects. But if a faculty member had an opportunity for a commission too large for him to handle and exercise his full responsibility to the University, there is the device of changing his status to what is often called an adjunct appointment where he literally becomes a part-time person and he commensurately takes a lesser salary and his duties are proportionately lessened for a period of time. This way he can practice without being unfair to those who do devote more time to the teaching program.

Pardue: I believe this covers most of the points we wanted to discuss and Dr. Bailey, Dean McPheeters and Professor Millman, let me think I had the opportunity to discuss these matters today. I'm sure this will help all of us to better understand the things that are happening at Auburn and encourage us to give Dean McPheeters our full support this fall and in the years ahead, as we strive together to make the School of Architecture and Fine Arts at Auburn one of the best.
President's Report

The recent Convention in Chicago was impressive and a great success. The proceedings were kicked off with a components presidents meeting Saturday afternoon. This meeting proved to be extremely important, since certain items that were planned to be presented to the convention were outlined to the presidents at this meeting. Our reactions, particularly in connection with the proposed new Standards of Practice, caused as change in the way this was presented on the convention floor.

The Alabama delegations were all represented. Arch Winter was extremely busy and I am sure our region gained a great deal in stature by having him as our director. Arch was in charge of the Institute Honor Awards program and presented the awards at the convention.

Of course, there was the fun side of the affair, starting with the McGraw Hill party Sunday night. The other big party was the Host Chapter affair which started at Adler and Sullivans Auditorium and ended at the train station. Most of us lasted on into the morning, jumping across the railroad tracks to the various food tables and dancing to the music provided by two orchestras. The morning came earlier than you can imagine with Arch calling a meeting of the Gulf States prior to the regular session.

I want to thank the Council for the opportunity of representing them at this meeting.—OSCAR PARDUE

Book Reviews by Felton Moreland Collier

IDEAS & INTEGRITIES
By Buckminster Fuller. 318 pp.
Collier Books, a Division of The MacMillan Company. $1.95

Buckminster Fuller's complex, technical, earnest efforts to achieve verbalized thought is well represented in this softbound volume. From an opening paragraph in which he states unequivocally that the Bauhaus ideas had no formative influence in his work, to a final chapter on "The Designers and Politicians" in which he describes the Russian and American space capsules as little houses being worked on by scientists, Fuller's development as a thinker is logically presented for the reader. His ability to define and his attempts to solve complex problems and the intellectual fun he has had and shared in the process are revealed in the book.

For those architects who are familiar with Buckminster Fuller's ideas and achievements, the book is a useful and comprehensive summary. To those others who may be unfamiliar with the details of his researches and ideas, the volume will be a revelation. A vast quantity of information is presented with commendable brevity and a series of some 53 excellent black and white photographs.
ARCHIBALD ROGERS FAIA on URBAN SPRAWL
By Felton Moreland Collier

In his address given at the Keynote Luncheon, 18th Annual Gulf States Regional Convention, Montgomery, on April 25, 1969, Mr. Rogers opened by stating that he stood before the group without apology as an urban designer and as an architect. He said that the practice of urban design far more than simply the arrangement of spaces and masses and the grouping of buildings, that it involves a process that is inseparable from the product. "Can a democracy produce a beautiful environment." Rogers believes that we will be addressing this question over the next 20 years since it has been predicted that we will double our entire physical plant during this period.

He considered whether the Design Team, as Skidmore Owens and Merrill have been testing it, can be used successfully to achieve a beautiful environment within the democratic process.

Rogers also mentioned that he accepted Regionalism as valid, natural, and inevitable, but not as a goal to strive for. He said that he had turned his back on what he called Conventional Architecture. He defined Conventional Architecture not as traditional architecture but as the architecture that concerns itself with the Ayn Rand theory with justifying the personality and expression of the artist. Rather, he asked that we look to the grain of our problem and only the tangibles of site, economics, stated that we will find within it not function, and the intangibles of region, tradition, time, and person. Rogers feels that if we are true to our art, we serve the grain of the problem, we understand deeply, and in understanding we exhaust ourselves. "Into our exhausted selves comes the concept which we then release from the problem and its solution." He says our clients are the managers of the environment. Our clients are the sponsors of environmental change and we architects are their servants; they cannot create a beautiful environment without us, we cannot create it without them.

Mr. Rogers continued with an exposition of his personal theory concerning our times, that we live in a time in which a great age is dying, one in which with luck and hard work and creativity a great age may be born. He presented his personal outline of history, culminating in the cybernetic revolution which we are now in. He feels that our times are so radical that our essential task is to assist as midwives in the birth of a great, new age, a golden age requiring a golden environment.

Archibald Rogers presented four qualifications for a work of art:

First, it must be comprehensible: i.e., capable of being grasped in the mind of the viewer or the indweller.

Secondly, it must have power; power to move you, to hate it, perhaps, or to love it.

Thirdly, integrity; by that I do not mean honesty, but I mean that you cannot lightly add to or subtract from the concept.

Fourthly, individuality; not uniqueness as Ming Pei would define it in terms of a headstand in concrete on the sidewalk, but individuality in its true sense. For no work of art, even from the hand of the same artist, is identical.

He closed with his belief that architecture is the most important of all the arts; that it is with us forever, for better or for worse. He said that it is up to us and those we serve to see that indeed it is for the better.

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July-August 1969
SPEC-FILE

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DIVISION 9 FINISHES
Section 9—Decorative Tile Flooring

1. GENERAL REQUIREMENTS

LOCATION: Install the decorative tile flooring called for in this specification where called for on the finish schedule and elsewhere in the drawings. Sub-floor or slab shall be recessed 1/4" beneath desired finished level.

2. MATERIALS

2.1 Floor tile shall be TERRA FIRMA TILE as manufactured by the Terra Firma Co., Inc., and distributed in Alabama by Cox Craft—3421 5th Ave. South, Birmingham, Alabama 35222. Color, Pattern and Texture shall be selected by the Architect from samples submitted for approval.

2.2 Portland Cement shall conform to ASTM C-150-56 Type 1.

2.3 Sand shall comply with "Specification for Aggregate for Masonry Mortar" ASTM C-144-52T and be 1/2" and finer.

3. INSTALLATION

Thoroughly wet slab. Sprinkle with pure cement and float a dampened mixture of four (4) parts sand to one (1) part portland cement with approximately 5% moisture. Establish level and float setting bed, allowing for the thickness of unit material used beneath desired floor level. Sprinkle pure portland cement on the float bed and set tile, tapping them gently into place with a rubber mallet.

or

Setting Bed: Shall be Portland Cement Thin-Set Mortars in strict accordance with specifications set forth in A.S.A. 108.5-1960. Setting bed material shall be the standard product of L & M - SURCO Mfg., Inc., or other reputable manufacturer regularly engaged in the production of Thin-Set materials. Products must bear the quality triangle of the Tile Council of America, Inc. Mortar to be mixed thoroughly and applied in strict accordance with manufacturer's recommendations Minimum thickness of setting bed to be 3/32" to 1/8" (maximum—3/16").

4. GROUTING

All joints should be free of any debris or foreign material before grouting. Mix two (2) parts of screened sand to one (1) part portland cement and mix sufficient water to give a thick cream consistency. Trowel or squeegee creamy cement mixture over the tile making absolutely certain that all joints are filled. Sprinkle surface with a mixture of one (1) part dry cement to one (1) part sand and thoroughly polish with cheese cloth or burlap leaving the surface clean and a sand finished joint. After the tile has been polished clean, reclean the entire floor with a damp sponge.

5. CLEANING

Approximately five (5) days after tile has been grouted, wash thoroughly with a solution of 5% muriatic acid and 95% water. Thoroughly wash the acid solution by flushing the surface of the tile with clean water.

6. FINISH

6.1 Schedule—after painting and only after floor is thoroughly dry, approximately three (3) weeks after installation.

6.2 Natural Finish—Tile to be left natural shall receive a sealer coat of silicone masonry sealer

or

6.3 Antiqued Finish—Tile shall be finished with exclusive Terra-Firma antique finish in strict accordance with manufacturer's instructions by designated manufacturer's applicator.

7. GUARANTEE

All work under this specification shall be guaranteed for a period of one year following completion of the building.
Governor Signs Statute of Limitations Bill

Several of the principals who worked steadfastly for passage of the Statute of Limitations legislation were present when Governor Brewer signed the bill into law. Shown from left to right are: Tommy Champion, chairman of the Legislative Committee of the Alabama Society of Professional Engineers; W. G. Stevenson, president of the ASPE; Governor Brewer; Rep. Bob Hill, sponsor of the legislation in the House; Senator Junie Pierce, sponsor of the legislation in the Senate; Streeter Watt, chairman of the Legal Affairs Committee of the Alabama Council of the American Institute of Architects. Excellent cooperation was also given by the Associated General Contractors and the Consulting Engineers Council.

Main items of interest in the law state that "all actions against persons must be commenced within 4 years after final completion" of the project, and that "in no event may the action be commenced more than seven years" after any act or omission. A copy of the bill as finally enacted will be mailed to all AIA members with the next copy of the Alabama Architects' NEWSLETTER.
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ARCHITECTS VS. THE STATE OF ALABAMA — A CASE NOBODY WINS — AN EDITORIAL

For over four years and spread across the terms of three different administrations, the architects in the state have been quietly asking for a new fee schedule on state work commensurate with the schedule used by architects for all private work done in the state. This request was made following a requirement by the State Building Department for increased on-site inspections by the architects' consulting engineers, resulting in increased cost to those architectural firms designing schools and other state-owned buildings. The fees paid by the state are substantially the same that have been paid since 1940, when buildings contained no air conditioning and the only technological systems involved were simple plumbing and lighting.

However, through meeting after meeting with the State Building Commission resulting in delays, restudies, postponements, and all the other legislative and administrative entanglements, to date no action has been taken nor is any expected in the foreseeable future.

The most recent decision made by the Building Commission was that it would not be in keeping with the present administration's economy measures. Certainly economy in government is an admirable thing, and that appeals to us all, however, in this case there may be a "penny-wise and pound-foolish" situation that merits reconsideration.

First, if we are truly interested in saving public funds, it is prudent to begin with the planning phase of the intended expenditures. In order to be able to produce better buildings, ones that will be more functional, last longer, require less maintenance (and in the end save substantially on our tax dollars), the architect should be in a position to give more thought and therefore more time and expense to properly designing these important buildings. If fees on state work are not raised, it will definitely result in more of our public buildings being designed on a stock plan or production line, big-firm basis, where less time is applied by the architect personally and the responsibility for thinking through the project to provide the best building for its intended use relegated to less competent employees.

Secondly, as the gap widens between the fees for public and private work, fewer architects will be interested in public work and the more creative architects will no longer seek public commissions and the public will be the loser. This could even result in a situation similar to one which occurred in Mississippi several years ago when all architects in the state flatly refused to accept any more state contracts at the old fixed rate, leaving the state without access to architectural services until it agreed to pay the current rate.

Another reason used by one state official to deny the request for a fee adjustment is that if fees are too low, why are there so many architects always seeking state work? Well, obviously many firms have relied on a part of this substantial volume of business to maintain their office workloads and like a farmer who sells peas, he still has to sell them even if the price of peas has fallen to or below his production cost.

The Alabama Architect not only endorses, but strongly urges that the State Building Commission approve the fee adjustment requested by the architects. It is not unreasonable. It is in line with surrounding states and it will save the public money rather than cost. Since the fees which can be paid by the state are fixed by law, any change must come by action of the State Building Commission consisting of the Governor, Finance Director, and members of the legislature. We urge that this body in the very near future meet and approve the architects fee adjustment request.

October-November 1969
SPEC-FILE

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DIVISION 9 FINISHES
Section 9—Epoxy Wall Finish

1. GENERAL REQUIREMENTS

   The work covered by this section consists of furnishing all labor, materials, tools and equipment necessary to apply a smooth seamless permanent wall finish on all wall and wainscot areas set forth in the room finish schedule as receiving "Epoxy Wall Finish".

2. MATERIALS

   Epoxy wall finish shall be Kurfees Kuramic Seamless Epoxy Wall Coating as manufactured by Kurfees Paint Company, 201 E. Market Street, Louisville, Kentucky 40202.

3. SURFACE PREPARATION

   3.1 When applying to concrete block they shall be free of excess mortar and all joints neatly tooled, as specified under Division 3 Masonry. Natural holes or voids shall be filled under this section with a filler approved by the manufacturer for use under the Epoxy Wall finish.

   3.2 Plastered surfaces which are to receive epoxy wall finish shall have a floated sound finish. Where standard practice permits a well-coated sound finish gypsum plaster "frown" coat is to be used. In showers and other "wet" or below grade installation cement plastics to be used in accordance with Plastering Section.

   3.3 All new surfaces must be properly cured and dried prior to the application of the Epoxy Wall Finish.

   3.4 Plumbing fixtures, toilet partitions, hand railings, grills, hardware, etc., shall not be installed until after the installation of the Epoxy Wall Finish. All rooms in which this material is to be installed shall be clear of all equipment and fixtures and no traffic shall be allowed through these areas during application.

   3.5 Other painting and decorating including installation of resilient floor covering shall be completed after Epoxy Wall Finish application. Hard floors and base such as ceramic tile, terrazzo, etc., shall be completely finished before the application of the Epoxy Wall Finish.

   3.6 Wall temperatures shall not be less than 50 degrees for 24 hours before, during and 24 hours after installation of the Epoxy Wall Finish.

4. INSTALLATION

   4.1 Installation of Epoxy Wall Finish shall be by factory approved mechanics using equipment specifically designed for this purpose.

   4.2 Wall finish shall be applied in strict accordance with manufacturer's recommendations.

5. COLORS AND FINISHES

   Samples of colors and finishes shall be supplied and approved by the architect before proceeding with the work.

6. CLEANING AND REMOVAL

   On completion of the work all debris created by this installation shall be removed under this section. All splatters, spills and other spray resulting from installing the wall finish shall be removed, leaving the space clean and in a finished condition.
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New walls to explore

NEWS

MCELHANEY NAMED MOST OUTSTANDING REPRESENTATIVE

State Representative Howard E. McElhaney of Montgomery, Alabama was named the "most outstanding" of the 105 membership of the Alabama House of Representatives.

The announcement of the honor to McElhaney, serving his first term as a member of the state lawmakers body, came on the last day of the 1969 legislative session. The award was made by the Capitol Press Corps.

During the session as chairman of the Montgomery County delegation, McElhaney authored the House package of air pollution bills which was passed by the legislature on the final night of the session and becomes law on signature of Governor Albert P. Brewer.

A graduate of the Auburn University School of Architecture in 1949, McElhaney is practicing his profession in the firm of Tiller, Butner, McElhaney, Rosa and Seay in Montgomery. He is active in civic, educational, business and governmental affairs in Alabama's Capitol City.

Representative McElhaney is active in the affairs of the local, state and national organizations of his professional organization.

He has been active in the Alabama Chapter of AIA and participated in many of its activities.

October-November 1969

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"Severio Cuttlefish, obscene and untalented creator of two now-collapsed post offices in Chagrin Falls, Ohio, rocked design circles last week by announcing that he was giving up architecture altogether and was contemplating a career in television repair, thus hoping to supplement his income with some money."

This interesting item appeared in Harvard Lampoon issue which parodies Time Magazine.

The rather unusual nature of what obviously was intended a bitterly humorous comment will not be lost on many of the members of our profession.

As every architect who practices or has practiced as a principal or as a responsible partner knows, the architectural "Machina" is a perpetual motion device which is fuelled by three major elements: people, ideas, and money. Of these elements, the average client generally supplies some percentage of the people and usually supplies all the money. In those situations where the architect is fortunate enough to have a particularly welcome client, it is not without the realm of possibility that such a client, may supply the preponderance of all three elements.
To paraphrase the remarks of Dean John Lawrence, Tulane University School of Architecture, several months ago, it is the client who provides the essential magic that enables the architect to create to the limits of his ability and in many cases of the client’s budget.

From personal experience, the use of a written program on any project, however large or small, is an important element in obtaining and holding the client’s confidence. The written program has proved to be a great value from the architect’s standpoint in eliminating duplication of design effort in accomplishing changes, especially changes of concept as opposed to changes of design details.

The scope of this article does not attempt to cover the area as acquisition of clients by the architect. Its purpose is limited to an examination of some of the relationships between client and architect.

Another problem that appears to be fairly general is the necessity of having a clean, precise understanding between owner and designer of the size of the budget for a given project. In my practice, this element has been handled for the past several years through the use of a written “proposed budget” which is submitted to the client during the design development phase of a project, with the client’s recommendations and changes incorporated in a final “program budget.”

The incorporation of the client’s ideas, especially when they seem to be at odds with those of the architect, is another problem area. This is often the case where the client is a corporate body, and where the owner’s representative may be expressing his personal opinions of the possible exclusion of those other members of his group. Of many possible avenues of approach to this area, the one which has given the writer the most satisfaction is the old device of using a seminar-type meeting as a means of getting a broader spectrum of client opinion. In some instances, we have found it useful to employ a client questionnaire, giving the owner(s) an opportunity to make written notes prior to holding basic design conferences.

As the minister requires a congregation to practice his profession, the doctor his patients, the prostitute her clientele, the architect must have his client or clients to keep the creative engine in operation. Without a client, the architect works in a vacuum; with a client he is able to make his contribution to the life of his times.

FELTON MORELAND COLLIER AIA
TERMINAL STATION
BIRMINGHAM, ALABAMA
P. THORNTON MARYE, ARCHITECT 1909
ARCHITECT'S FEES – THE ARCHITECT'S DILEMMA

Some questions that must be answered if the architect is to fulfill his role in society, maintain his practice and earn an income commensurate with his worth.

By Edward J. Bondurant AIA

When a person or firm determines a definite need for a building and an architect is approached to finish the architectural services, one of the first questions asked is how much is the fee? The term “fee” is frequently misunderstood, misused and misinterpreted. The dictionary defines “fee” as “compensation for professional service.” However, in the case of the architect, the compensation for his professional services is only a portion of the cost of service rendered the client. The total compensation or payment to the architect for service rendered includes so many different phases and areas of responsibility that the normal connotation of the term “fee” causes a misconception in the client’s mind as to what is received for dollars spent.

Despite the fact that the practice of architecture is one of the most rapidly changing businesses in the nation due to the vast amount of new administrative and technical methods and procedures involved in the production of buildings, the century old tradition of architectural fees being a percentage of the construction cost is still the most common method of determining the amount to be charged for the service rendered by an architect.

This long standing method has certain advantages in that it is simple to use and is usually understandable by all parties. It gives the client an easily calculated sum representing the cost for architectural services and it provides the architect a measure of protection by increasing the compensation if the scope of the project is enlarged as it proceeds.

There are also disadvantages to this age old method. First, the architect’s compensation is determined by market factors beyond his control, such as costs of labor and materials at the time of the bid, and other factors such as contractor’s compensation, need for work, etc. Another disadvantage is the fear a client may have that the architect will tend to cause the construction cost to increase in order to increase the fee. At the same time the architect who works longer and tries harder to reduce the costs gets less compensation for his trouble.

In spite of these disadvantages, the percentage of construction cost method is still one of the most commonly used and preferred by clients and architects alike.

But who decides what percentage is to be charged for a given building type, is a question in many people’s minds. Obviously, the architect who is to provide the services is the one who must decide what fee must be charged in order that he and his staff can perform all of the functions necessary to successfully complete the project and adequately cover the costs he incurs in doing so. However, since the real value of an architect’s services cannot be measured in a cold dollars and cents figure, especially as it relates to the talent, experience, ability and personality of individual architects or firms, the ethics of the profession abhor the selection of architects on the basis of price competition among them.

Therefore, to eliminate the tendency for this to take place and causing clients to receive inadequate services, the American Institute of Architects through the various component organizations, usually at the state level determines and publishes what is usually referred to as “minimum recommended fees for architectural services.” These are a result of past experiences of the members as to how much should be charged to adequately execute buildings of various types. These types are categorized into certain groups depending on the complexity and amount of professional design and technological time is normally involved. Since the percentage stated is considered minimum and is recommended only as a guide to architect and public alike, the individual architect may feel the need to vary from them and charge fees considerably higher than those stated in the guide in order to adequately compensate for his time and special ability in certain types of buildings.

Currently the Alabama Council of the American Institute of Architects is in the process of adopting a new fee schedule. In order to keep pace with the ever-increasing cost of producing good work due to the greater complexity of buildings and their component systems, the recommended fee adjustment amounts to about one percent more than those currently used by most architects for the various building types grouped according to the complexity of the project.

A recent study made by Case and Company, Inc. Management Consultants engaged by the Headquarters, American Institute of Architects, revealed some startling facts even to architects themselves, some of which are quoted below:

1. One architectural firm out of twelve suffered a loss in 1966, averaging about five percent of annual gross revenue.
2. The average architect loses money on one job out of four.
3. The scope of outside consulting services used by architects appears to be broadening in response to client demands for more complex buildings and equipment. On the average, thirty-one percent of direct total costs...
is spent for outside services such as mechanical, electrical and structural engineering.

4. Rates of pay for both technical and clerical employees increased considerably from 1960 to 1966 and at a much more rapid rate than the increase in building costs reported for those years.

5. Percentage of architects income as compared to gross receipts of the firm had dropped from an average of 22.6 percent in 1950 to 8.3 percent in 1966.

6. Some technical employees salaries rose 44 percent during the period from 1960 to 1966 while the building costs averaged a 13 percent rise.

7. Practicing architects average annual income was approximately $14,000.00 in 1965 compared to $30,119 average for consulting engineering principals and $28,600 for medical specialists.

The architect today is facing a serious dilemma. This dilemma arises primarily from those traditional attributes of the profession such as creativity, esthetic sensitivity, dedication to high professional ideals and ethics accompanied by excellent technical competence. The problem is to maintain all of these within the scope of the compensation he receives for his work.

In trying to cope with this dilemma, the architect must answer the following questions:

How can I provide my client with the attractive, functional building he should have within the economic limitation of building costs and the architect's compensation? How can I maintain a high quality of design in spite of constantly rising costs for services and materials? How can I manage my practice so that the monetary return is fair in proportion to my investment in time, money and effort, the professional risks involved, plus the value of my knowledge, creativity and technical skill?

Those questions must be answered if the architect is to fulfill his role in society, maintain his practice and earn an income commensurate with his worth. A recent issue of "Progressive Architecture" predicted that 80 percent of the architectural firms now practicing will cease to do so by 1975, either being absorbed into large firms only interested in the bigger projects or else closed by the principal being able to earn a better income in industry or government employment without the problems, risk and long hours associated with private practice. It is therefore a necessity of the highest priority that architects compensation be adjusted to meet these dilemmas imposed by current times and situations.
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COVER

The Terminal Station

P. Thornton Marye, Architect

Birmingham’s Terminal Station was completed in 1909. Scheduled for destruction, its status is still in doubt. Several organizations in Birmingham are making efforts to preserve the historic structure.

Cover photo credit:
Claude Cornwell
BOOK REVIEW BY
FELTON MORELAND
COLLIER AIA

THE BAUHAUS
Weimar, Dessau, Berlin, Chicago
by Hans M. Wingler. 696 pages.
MIT Press, Cambridge, Massachusetts. $55.00 after 31 Dec.

This elegant, large scale book is a full 10 by 14 inches in format, and contains 24 color plates as well as hundreds of black and white illustrations. This book is bound in white cloth and boxed in a distinctive black slip case with the "Bauhaus" name stamped on the case in three places. The work is available at a special, lower price of $42.50 through December 1969.

Although the New York Times review of THE BAUHAUS several choice of type face used in the text, and, admittedly it is somewhat smaller than the casual reader might expect of a book of this size and weight, this reviewer found that the small scale of the type helped focus attention on the plates and the documents which make up the bulk of the book.

From sheer size as well as for the obvious attentiveness to detail and accuracy, Wingler's work is apt to be the definitive study of the Bauhaus-Archiv in Darmstadt; he has spent many years in research and in communication with the former masters and students of the Bauhaus; he had the personal interest and cooperation of Walter Gropius in his efforts.

One of the many recommendations which this book merits is that the text and the pictorial section are chronologically arranged, so that the documents and the development of the ideas from original inspiration to actual accomplishment may be compared as the reader progresses through the nearly 700 pages of THE BAUHAUS. Gropius, Klee, Kandinsky, Mies van der Rohe, Feingher, Albers, Moholy-Nagy, Bdeuer, and many of the designers, architects, and artists of the past four decades are presented in their own creation, the Bauhaus, and in company with their students and the art, furniture, sculpture and interiors of their unique establishment. The book is deserving of first-priority space in every architect's personal library, and will entertain and enlighten members of the design professions (and those with similar interests) through many hours of delightful reading.

PRESIDENT'S MESSAGE

The architects, the engineers and the contractors of Alabama have talked about the need for a statute of limitations for the construction industry for many years. This year, 1969, Governor Brewer signed into law a bill, which finally passed both houses, that set up such a statute.

This was not just a casual happening. It was a culmination of several years of steady work by the several construction groups. These were years when the architects were not always backing this legislation as a group. Finally the weight of increasing costs of liability insurance and the steady trend across the country forced a reevaluation of our position as a Council. Also the valued opinion of several architects across the state who were never convinced that we did not need a statute of limitation helped reopen the study.

Without a doubt, the cause was a just one and one that had long been put aside. Once all the different groups involved were imbued with a common desire to achieve this goal, the progress toward the desired end became much more rapid. I think this underlines an extremely important point. Many times our needs in the architectural profession are not alien to other groups' needs. When this is the case, it is important for our professional organizations to enlist the support of each other in meeting these needs.

One area in which we may need mutual support of the architectural and engineering professions is that of bidding for A-E (Architectural-Engineering) services, particularly by government groups. On the national level the GAO (General Accounting Office) is on record as favoring this method of selection of professional services. As a combined force, the professions could much more effectively confront legislation backing competitive bidding for A-E services and to point out the unreasonable and the pitfalls of this approach.

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