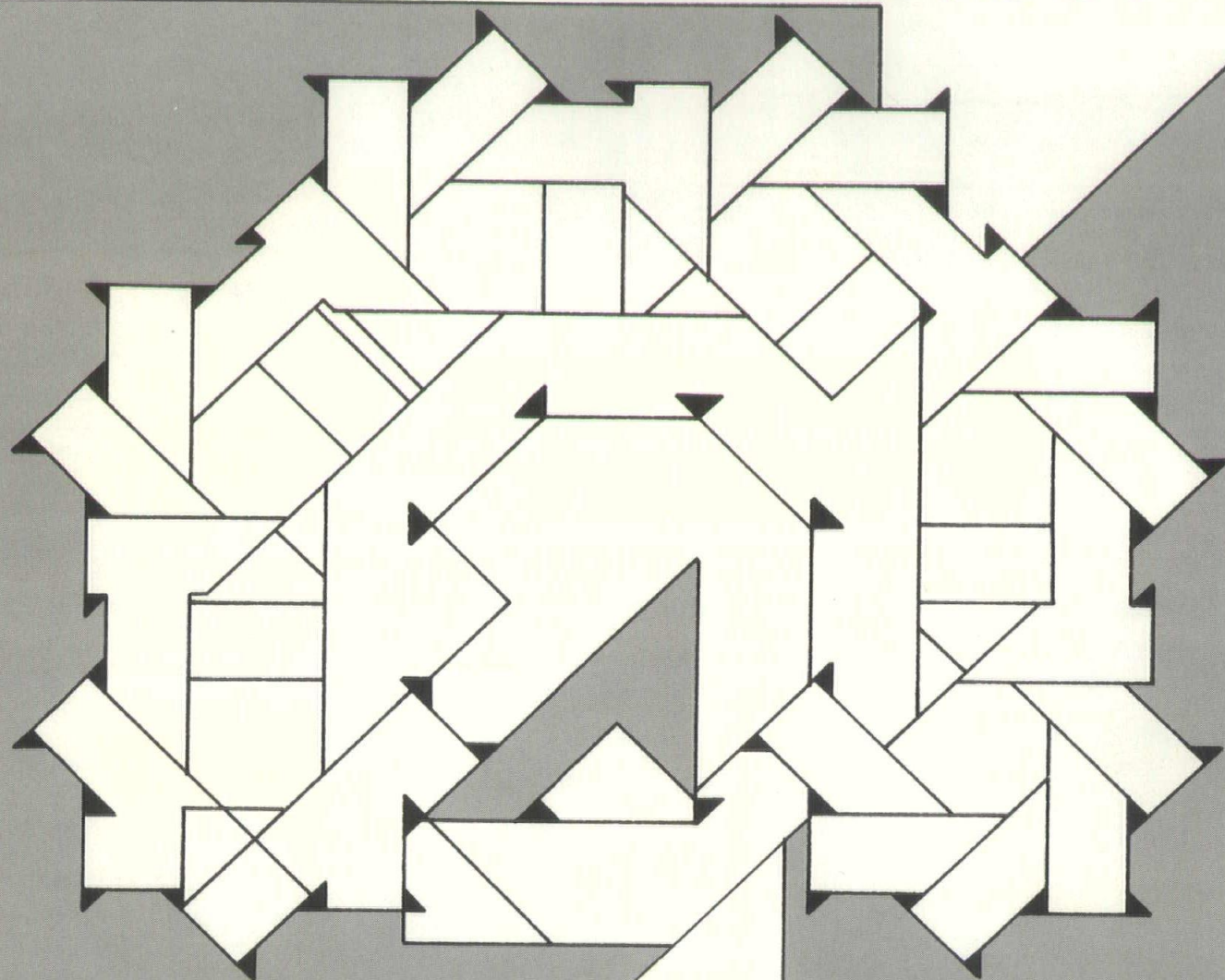


# ALABAMA ARCHITECT

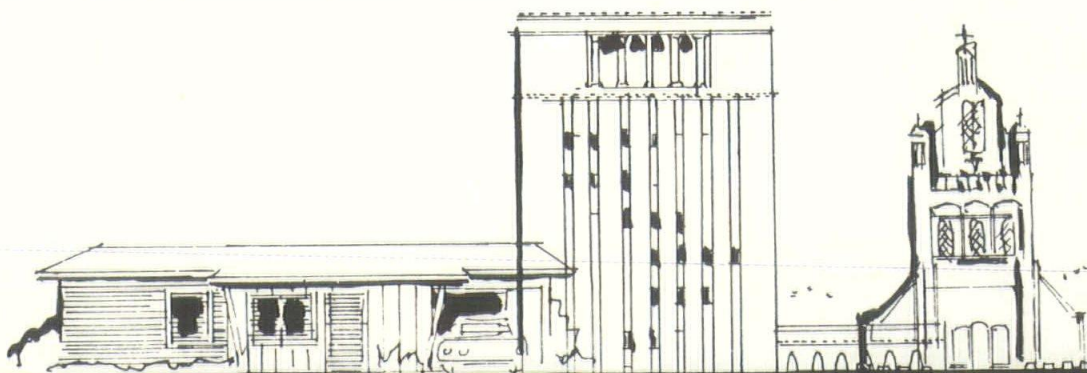
JULY / AUGUST 1969

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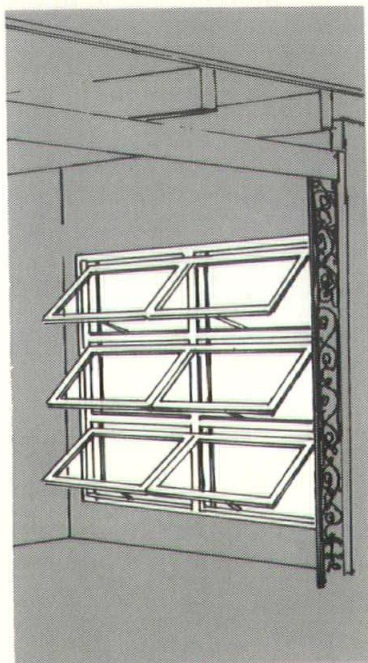


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## DID ALABAMA ARCHITECT GO TOO FAR?

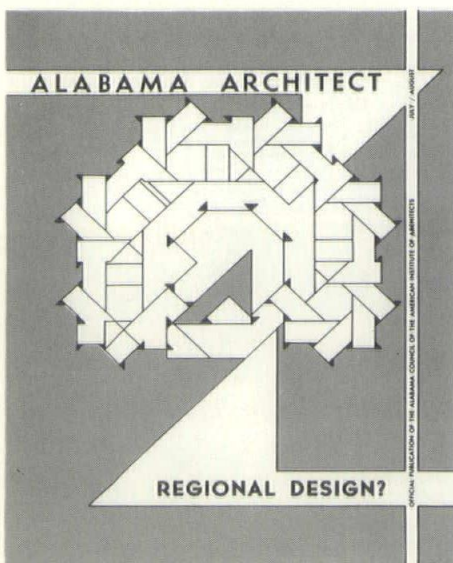
Are local professional journals supposed to get things stirred up as much as ALABAMA ARCHITECT did in publishing the dissenting voice of students? Architects and University Administrators are admittedly disturbed and for many different reasons. While our intent in publishing the student's work was indeed 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 appropriations allotted 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.



COVER: Illustrates one approach to Field Theory of iconic, volumetric and spatial "Network Oriented" design in which a geometric shape or "Environmental Module" is manipulated into an organizational network. Basic shapes may be superimposed and adjusted to arrive at more complicated lattice systems appropriate to the design program and all partitions are laid out along the lines of the system.

Manifestations of this totally modern approach to design are exemplified by recent works of the Walter Netsch Design Group at Skidmore, Owings and Merrill.

(Cover Design by Murray Kidd)

## ALABAMA ARCHITECT

JULY-AUGUST 1969

THE ALABAMA ARCHITECT IS PUBLISHED FOR THE ALABAMA COUNCIL OF THE AMERICAN INSTITUTE OF ARCHITECTS TO ADVANCE THE PROFESSION OF ARCHITECTURE IN THE STATE OF ALABAMA.

### IN THIS ISSUE

3. Did ALABAMA ARCHITECT go too far? An editorial
6. Regional Design, Yes or No? A review of the program, Gulf State Regional Conference, April 24-26, 1969, Montgomery, Alabama.
8. Gulf States Honor Awards
12. Auburn's Response to Student Criticism — An informal discussion with Dr. Wilford Bailey, Vice President of Auburn University.
16. President's Report, by Oscar Pardue
16. Book Reviews, by Felton Collier
17. Urban Sprawl, Archibald Rogers FAIA delivers key-note speech at Gulf States Convention.
19. News, Gulf States Convention Highlights and other happenings of Architects.

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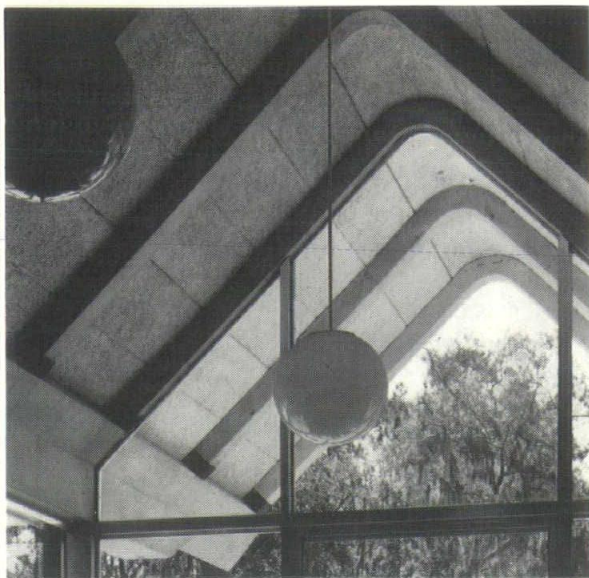
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# REGIONAL DESI

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**

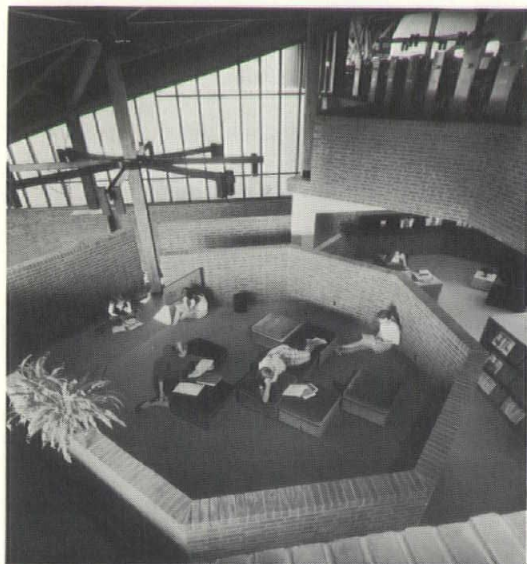
"The edge between the inside and the outside is the form of our architecture . . . the balance between the inner forces and the outer forces are what effects these forms; the world we live in, our landscape, our history and our culture. This tension between in and out is now slack. There is less awareness 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."



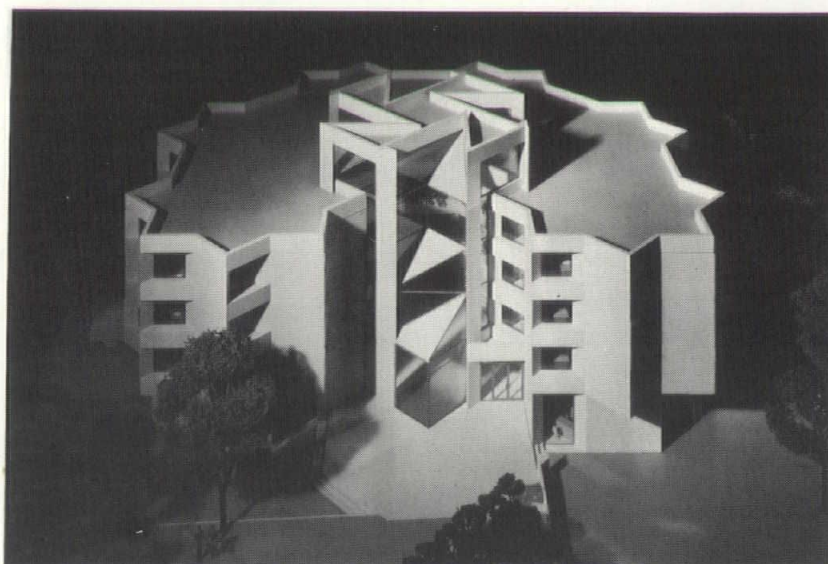
# GN YES OR NO?

**WALTER A. NETSCH FAIA, Design Partner Chicago Office, Skidmore, Owens & Merrill.**

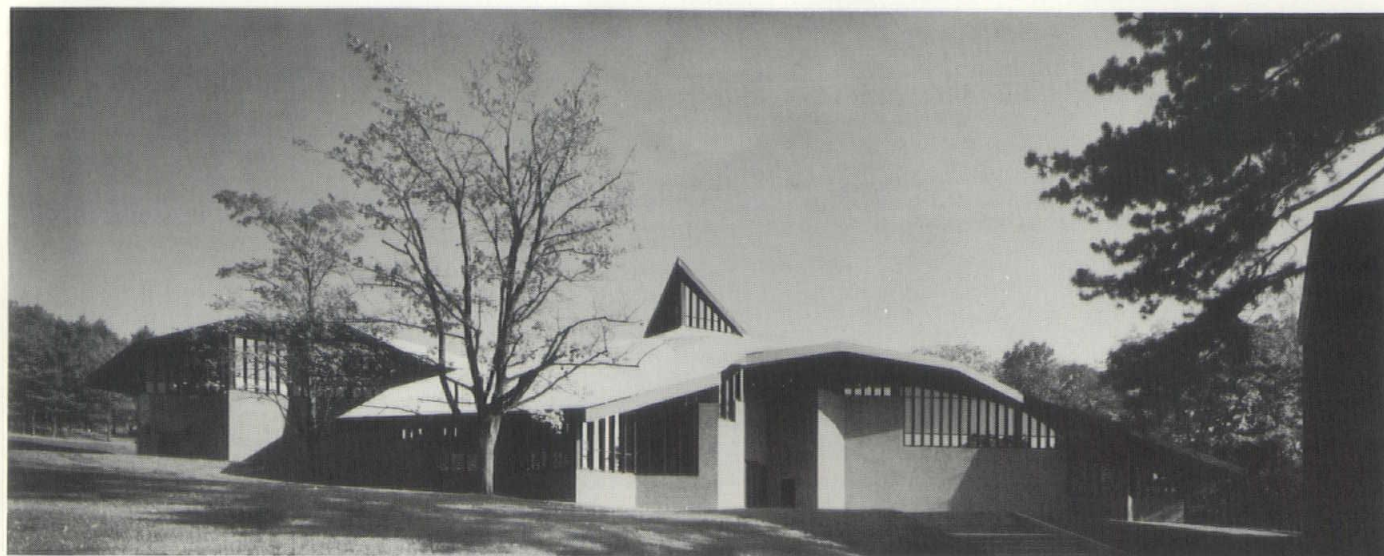
"... first there is cultural conclusion of society, then there is the architectural physical model, and then there is the regional interpretation . . . Chicago became the finest example of the mercantile city where there was a coherence between the architect and the mercantile culture . . . a unique 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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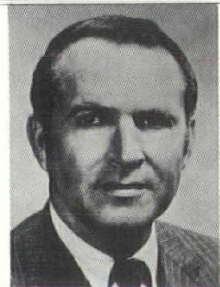
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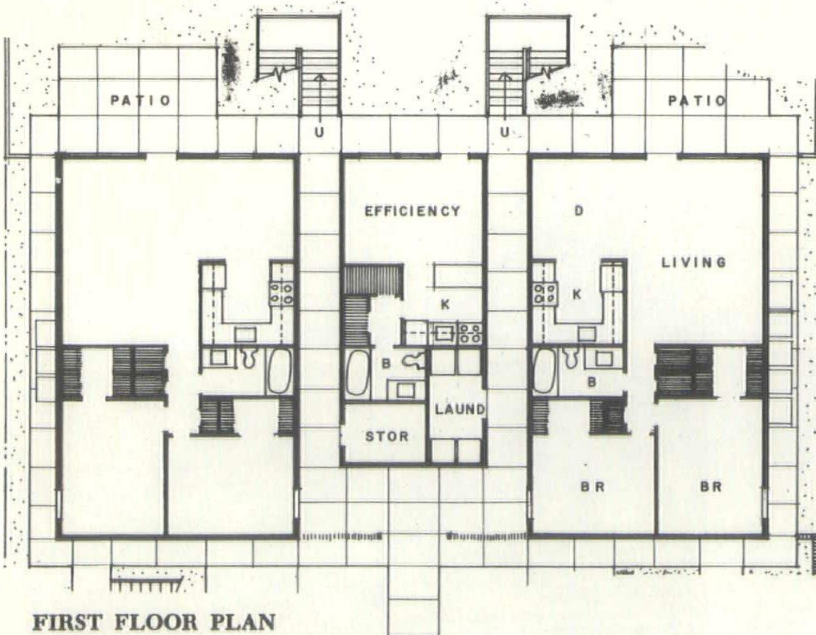
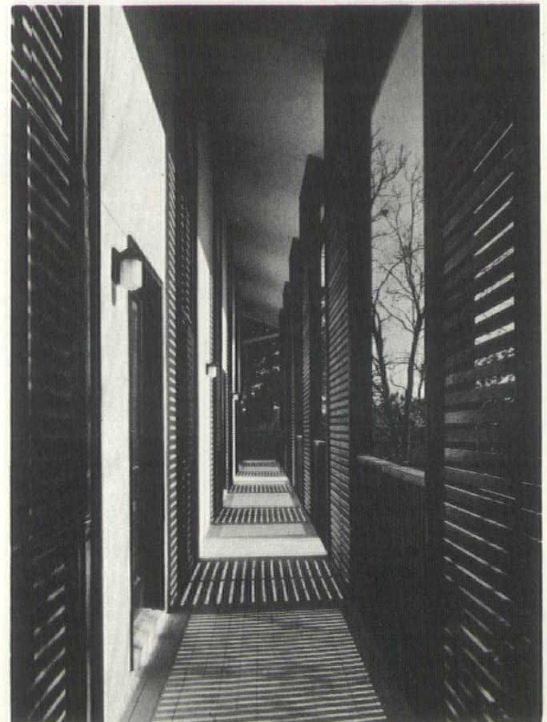
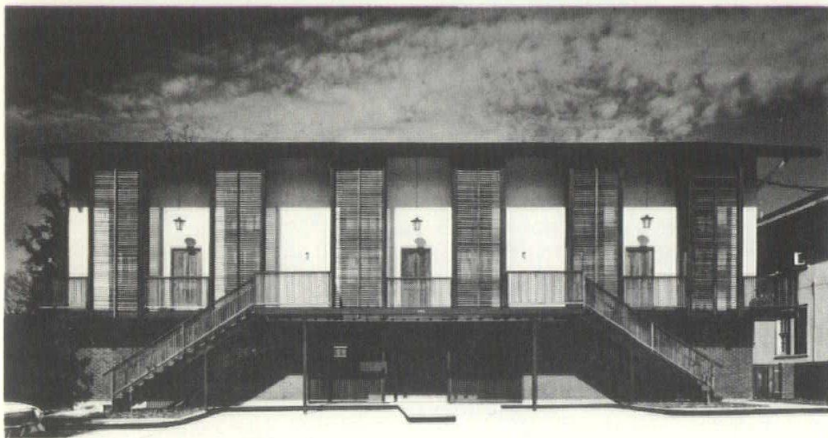
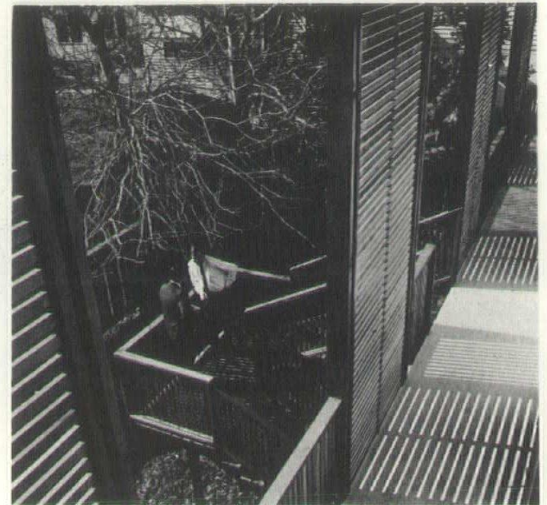
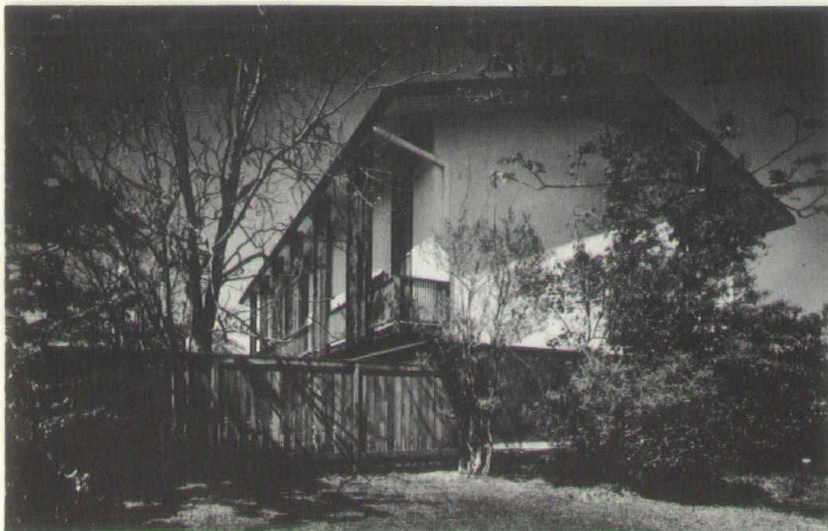


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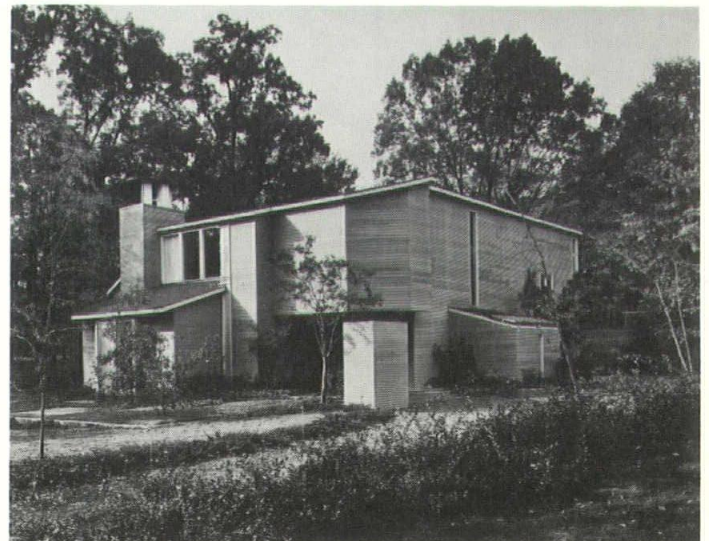




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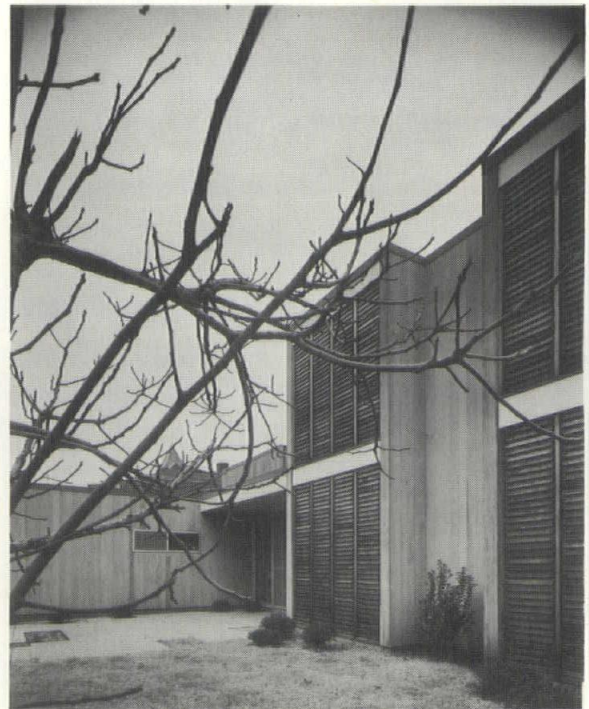
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T



# 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 School of Architecture and Fine Arts we really are concerned with more than one professional program, but certainly Architecture is the largest of the programs, with nearly 30% of the students in the eight curricula in the School. Maybe it has the strongest professional component in the field, but we are talking not only about architecture but art, building technology, music, theatre; and I believe that as the students have discussed their concerns, as they have written letters to newspapers and prepared the text for the article in Alabama Architect, they have not always drawn a distinction between these, and they have translated some criticisms and concerns with respect to one or more of these programs to others. And here I think that it might be appropriate to note that so far as I'm aware, most of the concerns expressed by the students have focused primarily on the areas of art, music and theatre; much less on architecture and building technology.

Let me review some things historically. Our concern by no means has just been evoked by the expressions from the students. We've been aware of these problems for a long time and have been struggling with them—working and trying to do everything within our power to resolve them. There are one or two specific responses that I'll mention that I would like very emphatically to say are not responses to these current expressions of concern or protest on the part of the students. Rather, they are responses that have long been in the making, that are coming to pass now because they can come to pass now. Much of what we are doing now we had already committed ourselves to do months ago. And this is the point I really would like to emphasize as forcefully as I can.

The students assert in the article that there is a lack of communication between the administration of the University and the School, with a resulting misunderstanding, on the part of the administration, of its role, problems and goals. We have made an effort to establish and maintain good communications; evidently we have not been as successful as we had hoped. Last year President Philpott, the vice president, Dean of the Graduate School and Dean of Undergraduate Studies met with Dean Clark and the department heads of the School for a long discussion of role, goals, and needs—with particular attention to the critical inadequacies of facilities and the prospects for the proposed Fine Arts Center. At that time, President Philpott authorized Dean Clark to establish faculty or faculty and student committees to develop programs for the Center so these would be available when construction funds are in sight. It is my understanding that no action has been taken on this.

As the students worked on their expression of concern, they met 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 was in February or early March I believe, Dr. Taylor Littleton, Dean of Undergraduate Studies, and I 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 eliminated the erroneous statement about enrollment and had corrected the one about the accreditation of the Music Department. Dr. Littleton and I tried to emphasize that the problems of inadequate facilities in art, music and theatre—which we have long recognized—are historical problems which simply can't be corrected immediately. Also, we tried to emphasize that it is not only the School of Architecture and Fine Arts which has inadequate facilities, pointing out that other areas in the University have equally as deplorable facilities as Art, Music or Theatre. This is particularly true of Fisheries Biology, which is perhaps our most distinguished program, as measured by international recognition.

Also, Dr. Littleton and I tried to convey to the students that the administration has continuing concern about the needs of this School and that we would meet with them at any time to talk about matters of interest to them.

Another example of efforts to communicate effectively is that of students being invited to meet with the faculty committee when it was engaged in screening prospective candidates for the deanship. In this meeting they voiced their candid concerns about the School and their hopes for improvements.

Now a number of things have happened during the past few months which have a bearing on the situation in the School. First of all, there is the change in the deanship. And let me say here that we appreciate very much Dean McPheeters' being here today for this discussion and your session regarding your fall program. We are delighted to have him return to Auburn as dean in September. Every expression we have received, from within the University and from the profession, has strongly supported Dean McPheeters' appointment. We are counting on the kind of leadership that he has provided Rensselaer Polytechnic Institute to help us as we move forward, progressing as rapidly as possible within the resources available to the University. Now, two or three positive things have taken place, and as I said, the stage was set for these months ago. First of all with respect to salary, it is correct—and we acknowledged this when we talked to the students—that the average faculty salaries in this School are lower than the University average. This is due to several things. First of all, as Dean McPheeters and Professor Millman are well aware, salaries in the academic market are influenced considerably by competition in a particular specialty. Art professors generally do not command as high salaries as do industrial engineers or foreign language professors. Another reason is the somewhat higher turnover of faculty that we have had in the School—admittedly more than others in the University, certainly in the last two decades. When this happens, positions in the budget do not reflect the full benefits of salary improvements over the years. We are taking positive 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.

**PARDUE:** We don't either but I was just curious.



BAILEY: I think it has not been; in my opinion, a number of other things have been more important. I think that even facilities, as inadequate as they are in some areas, have not been—and I think you can talk to some of the senior faculty in the Art and Music Departments 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 first-rate professors—including one of the University's Alumni Professors—who for years have worked extremely hard tegrity in their courses and programs.

in these several departments to maintain quality and in-PARDUE: Do you think the fact that Auburn is not in a metropolitan area has anything to do with this?

McPHEETERS: I would use the University of Arkansas as a comparable example. This would be a good one, a southern University; also it is in a very comparable sized town, although if anything it is even more remote from metropolitan areas as it is 200 miles from the capital and hundreds of miles away from the next largest city source. And yet we have great stability on that faculty; as a matter of fact, when I left there in 1966 I was the first person to leave in 10 years. Now in some ways that's almost too much stability. We had new people to join the staff in the meantime so we were getting fresh talent, but we actually had no one leave in 10 years, so I don't think that geographical location per se can be a major factor in stability.

BAILEY: Another thing has been done now that could 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 reallocated for other academic use, and work is under way this summer for renovation of approximately 7,000 square feet of Art and 7,000 square feet for Music, with additional pianos and an Electropiano Laboratory for Music and appropriate equipment for Art. Back in the winter we made a special allocation to Art for equipment and instructional materials that was spent mostly in the spring quarter. Although we have a very tight budget this year, a total of about \$72,000.00 is being spent this spring and summer for these renovations and related equipment. I believe that Professor Applebee and Dr. Hinton, Art and Music Department Heads, will agree that this additional 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 offer very much improvement for the very specialized space needs in Theatre, but I can only say again this is a historical development and is one that just simply can't be immediately corrected.

We do have in our long-range building plan four items that the President has publicly identified on campus and to the State Legislature as being our top priority group. The Board of Trustees has for many years not established an ordered priority rating for new buildings 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 program. The items in the top priority category are Engineering (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 go ahead with the faculty and student 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 planning 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 surprised that the quality of the program has been maintained at the level it has, with the turnover that we've had in Architecture during much of the last 12 years or so. I've been a part 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 article when the student contrast the situation of 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 this method of approach in 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 the needs in what appear to us to be almost 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 or inadequacy—we are not trying to cover up something. However, I feel I should say in all candor, that we do resent misrepresentation about some of these things, and I think there has been some misrepresentation. We simply want to do what's best for this School and its programs and for the total University.

BONDURANT: What do you feel like has been the main reason why we've had this instability of staff and high degree of turnover? What several things would you attribute it to in looking back?

BAILEY: Well, I believe that the high turnover has been primarily in the deanship, in the Architecture headship and in the faculty of Architecture; because when you look at Art—both the headship and the department—and when you look at Music, we've had relatively low turnover there, and we have some faculty members who have been there many years (several of them 10, 15 years and longer). I really do not believe that facilities or relatively low salaries have been major contributing factors. These are very difficult things to accurately assess and evaluate, and I've asked myself this question many times during the past three years; and I know that members of the previous administration were also equally concerned about the question. It appears that the changes in Architecture Department headship have been related to some extent to changes in the deanship. I have often heard expressed the view that the high turnover rate in the deanship has been due primarily to the personality traits generally characteristic of people in creative disciplines such as architecture—that such people are not well suited by nature and temperament to the management and leadership requirements of the deanship. Frankly, I have difficulty in accepting this, but it may be a factor.

PARDUE: Of course the reaction of the students may to some degree be caused by this; you do have a very creative group here but their protest is very mild compared to what other groups of students in other universities are doing. So I think part of it is maybe just the times you know, as much as anything else and these people may be exposed to information through their national organizations and feel that they need to be more concerned than they were 10 years ago.

BONDURANT: I think you're right about facilities and maybe salaries not being the big problem. I know that at Tulane where I went to school that there was always a joke about 'being up in the attic of the Engineering Building' and that's essentially where it was and as far as I know it's still there. It would seem to me, looking at it sort of objectively as an outsider, but yet being pretty close to Auburn's School of Architecture over the last 8 or 10 years through my work in A. I. A., that there never has been quite the esprit de corps in this school that seems to be in other schools. Auburn, as an institution, has a lot of spirit but the School of Architecture has never quite had this. I don't know just why, back maybe when Sam Hurst was here it was better than at any time before or since, . . . and when Hurst was here he certainly seemed to have certain objectives and rapport with the students as to what the School was trying to accomplish that hasn't seemed to be present since then.



**McPHEETERS:** I look at the other Southern schools now, starting in North Carolina with Kampfoefner, Clemson, Georgia Tech, have had stability. Tulane has had stability, Arkansas has had stability and even though Tennessee is a relatively new school, they have every 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. Ed. Sam was accomplishing this here and had he stayed here the continuity of his efforts might have proved fruitful. **MILLMAN:** I think the student morale—while you don't feel it across the state—is high. I think we've had a good year and even the things that are happening in this group indicates some kind of spirit. There is a cohesiveness at least with a group of them. They feel strongly enough about this situation to get together and have meetings on their own to generate their own programs and make some suggestions, and do some protesting.

**McPHEETERS:** This is not an unhealthy thing compared to what is happening in some schools. This is a relatively positive attitude in protesting and requesting change. This is relatively mild at this point and the things that Dr. Bailey has just said about the changes that are taking place and are proposed to take place are encouraging; and if these can get the proper feedback to the students so they can understand it and somehow feel that they 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. When I heard about Dean Clark's resignation, 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 *ALABAMA ARCHITECT*. Every year we try to give the students an opportunity for expression in the Magazine and that is the way it came about. Sometimes they show their work, but we don't try to ride herd on it too tight or its not THEIR issue. Due to this instability, the Architects are concerned, but they are 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 Architects 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 was set up to help, although we haven't done very much in this area.

**BAILEY:** Well, let me say at this point that the relatively modest program of the past decade has been a tremendous help, and we are confident it will continue to be because it provides funds for supplementation and augmentation of the program. By all means, we hope that the profession continues that and expands it to the extent possible.

**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.

**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 format has changed slightly across the country and schools have realized that they were not serving the profession in a way the profession needed to be served and not graduating people whom the profession could use immediately. The six-year program that you mentioned has now been set aside for one that looks now like a four-year program plus two more years for a master's degree. The first four years will lead to a bachelor's degree but not a Bachelor of Architecture degree—a Bachelor of Fine Arts probably, with a major in Architecture. Dean McPheeters and I have not had a chance to talk this through, and I certainly want to get his views before we make our final proposal. Last

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 where 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 a national problem and my feeling, and most of the faculty I've talked to about it, is that this four-year plus 2 is the best way for this School to be because first of all we are trying to turn out some people at the end of 4 years who would be more useful 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're hoping to turn out people 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 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. Secondly, it seems that what's happening in Architecture so far as curriculum in relation to work, career objectives, etc., is quite similar to what's happening in other professional areas such as engineering, medicine and veterinary medicine. The same kind of ferment is taking place, and it relates to some of the same principles. How much sophisticated or esoteric science, how much technology, how much of theory, how much of practice and how soon do the students become involved with the practical application? We hear the same kinds of questions raised in engineering. Industry is telling us, and with some justification, that we're turning out engineers who are too sophisticated, who are over-trained for their needs. Many industries want more people from engineering-technology programs. The same basic principles are operating in a great variety of professions.

**BONDURANT:** About a year ago it was announced that a master's degree in city planning would be offered. Where do we stand on that?

**BAILEY:** We have in fact initiated that degree program and it has been in operation for a year. I believe it got fairly good publicity in the press over the State. It is an interdisciplinary, interdepartmental program under the Graduate School, with an advisory committee. We've had only one professional planner this past year aside from Dean Clark who is actively involved in the program and that is Mr. Peter Jarvis, who happens to have his appointment in the Department of Architecture, although he is not an architect. Within the last month, we have announced the establishment of a Center for Urban and Regional Planning, and Mr. Sam Snow will return to Auburn as Director of the Center. He was here in Landscape Architecture in the late 40's and early 50's. The Center will be under the Vice President for Research. It again will cut across all appropriate departments and schools in the University and will draw heavily on architecture in the area of physical planning. So we feel considerable progress has been made and much of the impetus goes back to Professor Speer when he was Dean and the interest he had, and of course to Dean Clark's obvious interest with his own concentration in planning in his graduate work. So this much has materialized, and with Snow's coming we expect the program to move ahead more rapidly.

**PARDUE:** We were pleased to hear of this and I know the profession will want to be informed of this program. Are there some other ways that the architects can become more involved in the total program here?

**BAILEY:** Something you may want to consider, Dean McPheeters, is establishing an advisory committee for Architecture. We are in the process of doing this now for our School of Business. We've had one for a number of years for the School of Engineering, and for shorter periods for Veterinary Medicine and Pharmacy. These advisory committees, made up of a half dozen people representing different segments of the profession, meet as often as the Dean feels necessary and provide a mechanism for getting better communication between the profession and the school.





DR. BAILEY AND DEAN McPHEETERS

McPHEETERS: Sounds like a good idea. I would like to pursue that with Professor Millman and the Architects fully before making a decision on that. I also want 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 where some are really doing some building, where the students can see what they are building, is a great inspiration to them. At the same time you need some historian-theorists who are really full-time scholars.

There are schools in the country where the outside profession opposes this. They say, "You shouldn't be practicing because you're in direct competition with us. We have to make a living out of our practices and you have a salary which you are supposed to live on." This may or may not be true, but they oppose practice. This happened at Florida, and the single most severe cause of a mass exodus from there in 1951 was because there was an absolute clamp-down. NO OUTSIDE PRACTICE. Well, you simply cannot attract top level creative people to come into an architectural school under those conditions. You're not going to get a musician to come into the school who can't perform or a painter who can't exhibit. Anybody who is in a creative field is going to have to have some outlet for that creativity. It's a matter of establishing a reasonable policy where they are not detracting from their obligations to the university but at the same time they are setting a performance level for their own professional growth, they are setting a standard of performance the students can look to that is both inspiration and example. I am asking this somewhat as a question because I don't know where the profession or Auburn University stands on this.

July-August 1969

PARDUE: 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.

BAILEY: As far as University policy is concerned, there is a formal policy statement which recognizes the importance of one's continued involvement in professional activity as a means of keeping current and improving himself as teaching and research scholar. There are some guidelines to this in terms of the total University, but the final responsibility rests with the department head and the dean to assure that the individual is not neglecting his primary responsibility to the University. While these guidelines are set up primarily for people in other kinds of work than architecture, there is no inflexible or rigid limit. Certainly within existing policies, architects do practice and we have no intention of eliminating it. As we strive to make our salaries competitive 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 thank you for 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.



BONDURANT, BAILEY, McPHEETERS, MILLMAN, PARDUE



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## 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 on 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.

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## 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 is 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 in 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 unique-

ness 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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## 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  $1\frac{5}{8}$ " 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 as 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  $\frac{1}{8}$ " 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  $\frac{3}{32}$ " to  $\frac{1}{8}$ " (maximum— $\frac{3}{16}$ ").

##### 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.





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### 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 Wiatt, 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 states 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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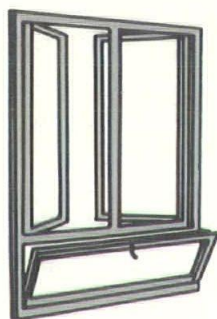
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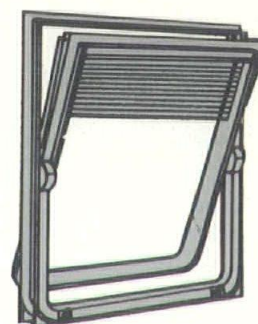
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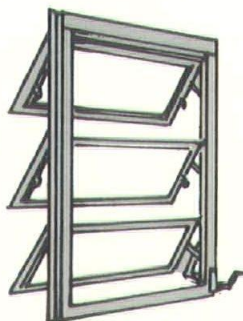
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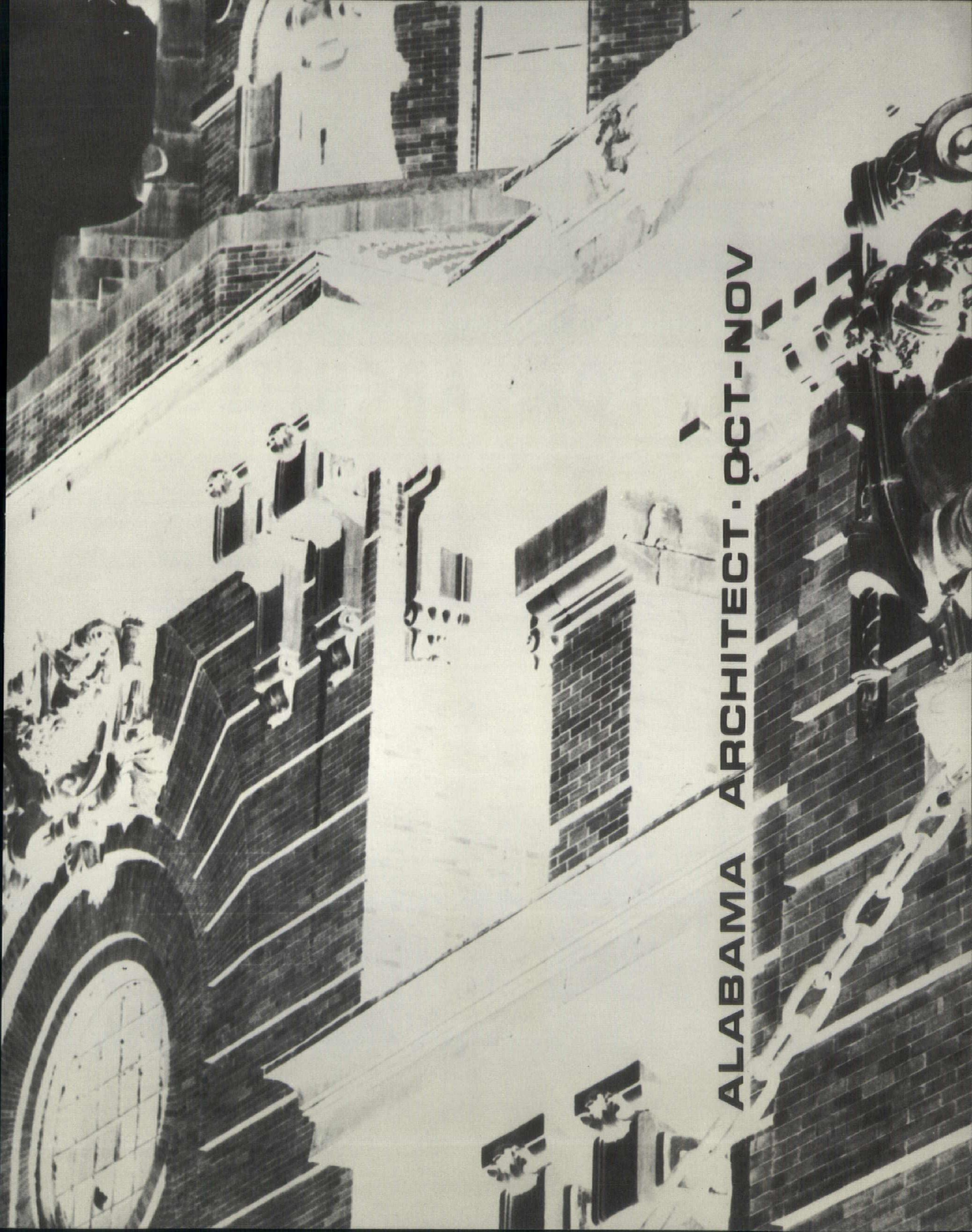
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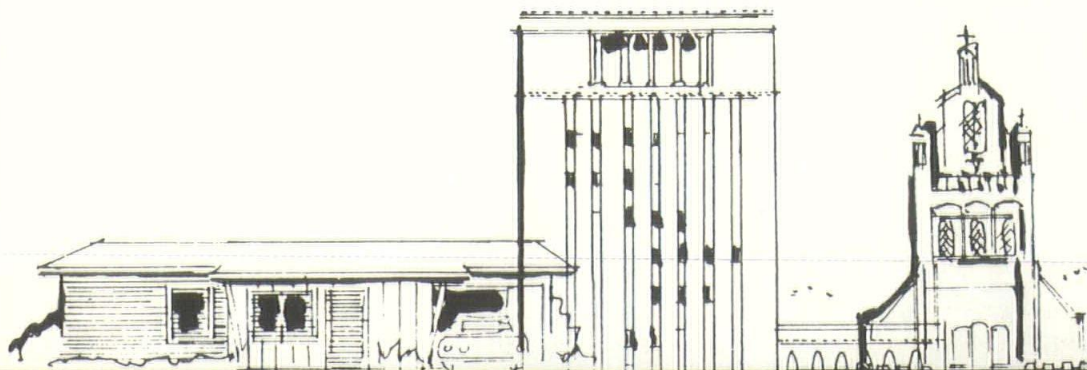
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## ARCHITECTS VS. THE STATE OF ALABAMA — A CASE NOBODY WINS — AN EDITORIAL

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

VOLUME 5

NUMBER 5

## ALABAMA ARCHITECT

OCTOBER-NOVEMBER 1969

THE ALABAMA ARCHITECT IS PUBLISHED FOR THE ALABAMA COUNCIL OF THE AMERICAN INSTITUTE OF ARCHITECTS TO ADVANCE THE PROFESSION OF ARCHITECTURE IN THE STATE OF ALABAMA.

### IN THIS ISSUE

3. Architects vs. The State of Alabama — a case nobody wins. An editorial
5. McElhaney Named Most Outstanding Representative
6. The Architect and His Client. A searching inquiry by Felton Moreland Collier AIA
8. Terminal Station. A gallery of photographs by Claude Cornwell AIA
10. Architect's Fees—The Architect's Dilemma. Some reasons for a revision of fees, by Edward J. Bondurant AIA
12. News about January-February Issue Book Review "THE BAUHAUS" by Felton Moreland Collier AIA
13. President's Message. Oscar Pardue AIA reports on recent events

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## SPEC - FILE

In each issue of the "Alabama Architect," a product from one of our advertisers will be selected by the staff to be featured in the form of a sample architects specification which can be removed and filed as a guide for future use. The ALABAMA ARCHITECT assumes no responsibility for the technological accuracy of the information contained herein but suggests that the supplier be contacted for additional information, and clarification of the use of the product.

## 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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## NEWS

### MCELHANEY NAMED MOST OUTSTANDING REPRESENTATIVE



McElhaney

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 lawmaking 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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## THE ARCHITECT AND HIS CLIENT

*"Severio Cuttlefish, obscene and un-  
talented creator of two now-collapsed  
post offices in Chagrin Falls, Ohio,  
rocked design circles last week by an-  
nouncing that he was giving up  
architecture altogether and was con-  
templating 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 percent-  
age 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.

ALABAMA ARCHITECT



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 components 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 bulding 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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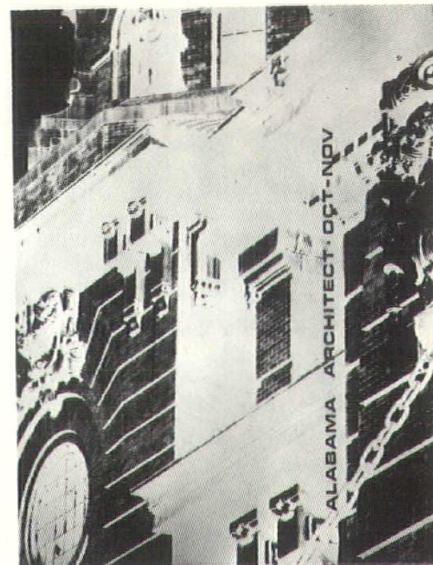
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## NEWS

### ARCHITECTS ASKED TO SUBMIT PROJECTS FOR JANUARY/ FEBRUARY ISSUE

The January/February issue of the **ALABAMA ARCHITECT** is to be devoted to projects which architects currently have in the design and working-drawing stages which are to be built in 1970. In order to present the work of architects in the state and to use drawings rather than photographs, all architects are requested to submit floor plans, site plans and rendering of projects they have in progress. Preferably the drawings should be done in pen and ink or other line media which will reproduce well when reduced to magazine size.

The magazine staff will select the projects which it deems worthy of publication. All submissions should be sent to Alabama Architect, 606 20th Street North, Birmingham, Alabama 35203 to arrive not later than December 20, 1969. □



### 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

ALABAMA ARCHITECT



**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, Feiniger, 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.

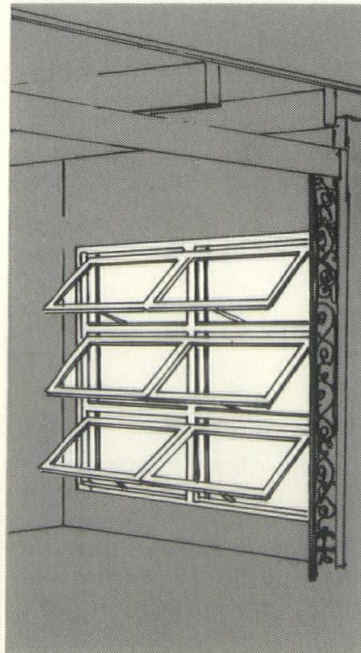
This was not just a casual happening. It was a culmination of several years of steady work by the several construction groups. These were years when the architects were not always backing this legislation as a group. Finally the weight of increasing costs of liability insurance and the steady trend across 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 became 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 unreasonableness and the pitfalls of this approach. □

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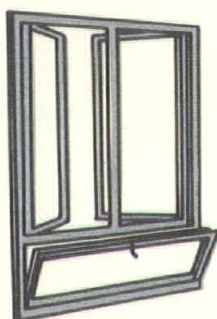
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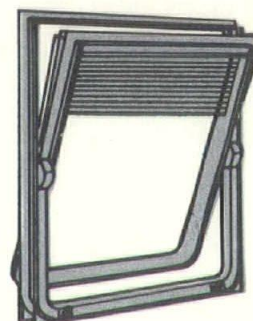
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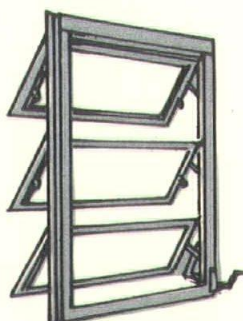
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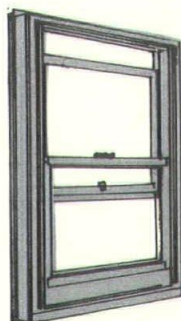
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