

"Boldness and imagination"**John M. Johansen to address Chapter meeting at L.A. County Art Museum on November 11th**

The Mummars Theater, Oklahoma City, Oklahoma. John M. Johansen, Johansen and Bhavnani, Architects. (Photograph by Balthazar Korab)

A festive evening of architecture in an art-filled environment will highlight the SCC/AIA Chapter meeting on Tuesday evening, November 11th, in the Bing Theatre of the Los Angeles County Museum of Art. A wine-cheese-and-fruit reception will precede a presentation by the featured speaker, John M. Johansen, FAIA. Chapter members, guests and the public are urged to attend the program.

Johansen — a widely-acclaimed architect whose work has received international attention for its boldness, imagination and freshness of approach — will discuss the elements of his own architectural style. Johansen is known by his audiences at universities and professional conventions as an articulate and exciting speaker. No admission fee will be charged for those attending the presentation by Johansen, which is at 8:00 p.m. in the 600-seat Bing Theatre.

An informal reception for Johansen will take place at 6:45 p.m. in the Bing Theatre cafeteria. An array of wines, fruits and cheese will be offered to those attending the reception, where Johansen will be available for conversation and questions. Reservations (at \$2.50 per person) for the reception must be received by the Chapter office by Friday, November 7; reservations are also recommended for those planning to attend the speaker's program at 8:00 p.m. The

Los Angeles County Museum of Art is located at 5905 Wilshire Boulevard.

John M. Johansen, FAIA, has been repeatedly honored over the past 25 years by the AIA and its local chapters, the National Institute of Arts and Letters, the U.S. Department of Health, Education and Welfare, and the Royal Institute of Architects of Ireland. A graduate of Harvard University and Harvard Graduate School of Design (with honorary doctorates from the University of Maryland and Clark University), Johansen has held teaching posts at Pratt Institute, Harvard University, M.I.T., Yale University, Carnegie Tech, Rhode Island School of Design, Columbia Uni-



John Johansen (Blackstone-Shelburne, N.Y.)

Chapter officers, directors and chairpersons meet at Pepperdine for second annual 'Advance'

A patch of sunlight and blue sky favored the second annual "Advance" of the Southern California Chapter/AIA on an otherwise rainy Saturday at the Malibu campus of Pepperdine University on October 11th. Chapter officers, directors and committee chairpersons gathered for an intensive day of retrospection, future planning and discussion about the direction of the SCC/AIA and the role of its members.

The morning session of the Advance featured poster displays by most of the Chapter's 37 committees and task forces. Each poster summarized the 1975 activities and the 1976 plans for the committee, along with a statement of its goals and a roster of its members. These posters are now on display at the Chapter office in the Bradbury Building for inspection by Chapter members; summaries of each committee poster will be featured in an upcoming issue of *L.A. ARCHITECT*.

After a modest lunch in the Pepperdine dining hall — with its magnificent vista of the Pacific Ocean and the Malibu coastline — an open forum was convened for the free discussion of Chapter policy and activities. A vigorous and sometimes stormy exchange of ideas took place, followed by a planning session among delegates to the CCAIA Convention in Colorado. Among the topics discussed at the open forum were the Employer-Employee Relations Committee report (summarized on page two), the controversy over the proposed change in CCAIA structure from chapter membership to individual membership, the activities of the CCAIA, and the need for action on the part of the architectural profession to increase demand and compensation for its services.

Morris Verger discussed the recent reorganization of the Chapter office, which features "a new office management concept" based on a team approach. Phyllis Arnold and Rosalie Wallace — who attended the Advance meeting — will serve as co-office managers with joint responsibilities for keeping up-to-date records; sending invoices and paying bills; maintaining a professional library, document service, and a calendar of Chapter activi-

ties; and facilitating communication among Chapter members.

"Individual Chapter members will act on their own within the parameters established by the Board," Verger emphasized. "The Chapter office, working under the direction of the Ex-Com, will facilitate communication between the Board and Chapter members."

Chapter Vice President/President-elect Henry Silvestri announced that the installation of 1976 officers and directors will be held at an informal reception at the Bradbury Building in January.

The morning session also featured presentations and question-and-answer exchanges with representatives of each committee. These representatives included William Taliaferro (Toastmasters); Arthur O'Leary (Communications Committee); José Cedeño (Barrier-Free Architecture); Jerry Pollak (Environmental Planning Committee); Mark Hall and Richard Hutman (Urban Design Study); Reinhard Lesser (Transportation Subcommittee); Thomas Vreeland, Jr., (L.A. ARCHITECT); Daniel Carmichael (Public Facilities Committee); Thor Gulbrand (Professional Practices and Standards); Alex Miller (Compensation Improvement); Ernest Elwood (Legislative Issues Committee);

Arthur O'Leary (Membership Recruitment); Mitchell Robinson (Health Facilities Committee); Thomas Sutton, Jr. (Client as Architect); Richard Banta (Ethics Committee); Rudolph De Chellis (Community Design Center Committee); Lester Wertheimer (Chapter Graphics); Morris Verger (Membership Induction); Robert Oltman (Professional Programs); Howard Singer (Associates); Antal Borsa (University Education); Philip Kimmelman (Building Planning Codes); Paul McCarty (University Continuing Education); Michael O'Sullivan (Energy Conservation Committee); Kenneth Dillon (Housing Committee); Greg Walsh (Cultural Heritage Committee); Joseph Amestoy (Employer-Employee Relations Committee); Joel Breitbart (Architects in Government); Chris Jones (On-the-job Training); Bernard Zimmerman (Programs Committee).

Chapter President Morris Verger presided over the all-day Advance session. Also in attendance as guests of the SCC/AIA were Al Rosenberg (President, Northern California Chapter), Ken Taylor (President, Inland Chapter), Jim Westphall (President, Pasadena Chapter), and Harlan Pedersen (President-elect, Pasadena Chapter).



Poster displays and lively discussions characterized the second annual "Advance" at Pepperdine on October 11th. (Photograph by Joseph Amestoy)

versity, and the University of Pennsylvania.

His work has been featured in more than 20 major national publications, including *Time*, *Life*, *Newsweek*, *Fortune*, *Holiday* and the *New York Times*. A dozen major foreign publications have also written about his work, and his own byline has appeared in the *Architectural Record*, the *AIA Journal*, *Architectural Forum*, *American Scholar* and *Perspecta*. Exhibits of his work have been mounted at the Museum of Modern Art in New York, Berlin's International Exhibit, the American Architectural Exhibit in Moscow, Expo '70 in Osaka, and the International Trade Fair in Yugoslavia.

In addition to his membership as a Fellow of the AIA, Johansen is a member of the Society of Architectural Historians, the National Academy of Design, and the Council of the Harvard Graduate School of Design.

NOVEMBER

Inside:

Design: Architecture, opera and Richard Wagner. By Frederick P. Lyman, AIA.

Perspective: Another look at the CRA by Kenneth Dillon, AIA.

Book Review: Christian Norberg-Schulz' *Meaning in Western Architecture* reviewed by Thomas R. Vreeland, Jr., AIA.

A Prelude to Action: Report of the Employer-Employee Relations Committee

Chapter News and Notes: What's happening in the Southern California Chapter? We've got the word . . .

Calendar:

November 5: Associates program on professional licensing exam, 7:00 p.m. at DWP Auditorium. See story inside.

November 10: Deadline for December issue of *L.A. ARCHITECT*.

November 11: SCC/AIA Chapter meeting at L.A. County Art Museum featuring John M. Johansen, FAIA. See story on this page.

November 12: Associates' program at DWP Auditorium at 7:00 p.m. Presentation by the Asphalt Institute. See story inside.

November 12: Mini-Seminar on "Project Coordinator" sponsored by Pasadena-Foothill Chapter/AIA. See story inside.

"A prelude to action"

EERC report offers three proposals for employer-employee problems: AIA measures, unionization or restructuring of the Chapter and Institute

Effective solutions to employer-employee problems in the architectural community are the subject of a three-part study by the Employer-Employee Relations Committee (EERC) of the Southern California Chapter/AIA. The study, which is now being presented to Chapter members for discussion and response, offers three distinct proposals for specific action on common goals and problems.

The goals of the architectural profession, according to the EERC report, should include immediate and effective action by the architects' services, full employment of architects, and status and benefits for employees at least equivalent to comparable fields.

Major problems include poor fees and wages, widespread unemployment, insufficient commissions, comparatively poor profits and thus poor benefit packages for employees.

The report offers three alternative proposals on how these goals and problems can be approached:

- **Proposal "A":** By AIA measures within the existing structure;
- **Proposal "B":** Through formation of an independent union;
- **Proposal "C":** Through AIA with significant changes.

The EERC report, which was submitted to the SCC/AIA Board of Directors at its September meeting, is the result of an exhaustive two-year study by members of the Employer/Employee Relations Committee under Chairman George Terpatis. Members of the EERC include Joseph Amestoy, Lee Kilgore, Charles M. McReynolds, Adolfo Miralles, David Noble, E.J. Parrish, Norma Sklarek, Rolf Sklarek, and Jon Sommers. Before compiling its report, the EERC conducted a public forum, evaluated national and CCAIA programs, invited guests to contribute to the discussion, and debated the various elements of the report at monthly EERC meetings.

"The AIA has had an unfortunate history of talking around these problems without coming to any realistic solutions," stated Chairman Terpatis in his letter of transmittal to the Board. According to Terpatis, the EERC report was intended to help "cut through to the most effective action to be taken rather than digressing to a never-ending debate with no action."

The EERC is presenting its report in the form of an L.A. ARCHITECT article in order to generate discussion and response from the membership of the Chapter. The EERC emphasizes that the problems of the profession are not the result of bad faith on the part of employers or employees, and also that the timing of the report is not intended to reflect the current employment situation only, since the problems exist both in good times and bad times. Finally, the EERC points out that the three alternative proposals are offered to the membership as choices for action to improve the poor conditions in the architectural community.

The following sections summarize the three proposals contained in the EERC's report.

Proposal "A": "... the Institute and the local Chapter can, without changing its structure or spirit, serve to implement action that will improve the situation . . ."

Proposal "A" suggests that full employment and adequate compensation (in wages and benefits) can be achieved by the AIA in its current form, and that "no real employer-employee relations problems will exist." The proposal suggests several specific actions that might be taken by the AIA to achieve the goals of full employment and adequate compensation.

- In order to increase the number of commissions, the Chapter

should take a "strong, public and vocal stand" in order to encourage enforcement of laws relating to the services of non-architects; to support new legislation that would further restrict non-architects; to publicize the need for "architectural control over the built environment;" and to reduce the in-house professional services now performed by public agencies.

- In order to increase the skill and efficiency of the profession, the Chapter should support the improvement of curricula for both professionals and technicians; exert its influence on the content of professional examinations "to assure that the licensed professional is truly worthy of the title ARCHITECT;" and support the continuing education series for professionals and technicians.

- In order to improve the employment/compensation situation, the Chapter should support or implement an active job placement service; endorse the CCAIA's basic personnel practices (while recognizing the factors of size and goals in individual firms); encourage the portability of insurance programs and promote broader insurance plans (including dental, eye, etc.); encourage professional and educational activities by the employee without loss of pay; and promote profit-sharing and retirement programs.

Proposal "B": "... a union of architectural employees can accomplish more for the profession and the public than the profession or any of its individual members or groups can accomplish alone . . ."

The proposal on the formation of an independent architectural union stated the problem in three parts: "There appears to be only a minimal demand for architectural services of licensed professional architects; the individual architect lacks an effective bargaining position; the architect (employer) has only minimal resources to pass on to the employee."

The sub-committee pointed out that existing regulatory laws are poorly enforced and in need of updating; that the over-abundance of architects has prompted many architects to engage in fee-cutting to obtain work; that architectural employees are often dissatisfied with earnings, benefits and working conditions and yet cannot turn easily to other vocations due to the substantial investment of time and money that was required to enter the architectural field; that "the architectural community has stigmatized the 'union' concept;" that architectural employees therefore accept the unfavorable conditions "with quiet dissatisfaction so as not to jeopardize their single source of livelihood;" and, finally, that "employees are loath to advance the union concept in fear of becoming known therefor and thus jeopardizing their chief source of livelihood."

The proposal points out that "the employees' right to organize . . . is recognized as a form of legitimate competition for their fair share of the goods and services they offer." According to the report, "the union's first order of business would be that of assuring a maximum demand for professional architectural services." The sub-committee added: "Whereas other associations are legally prevented from restricting fee-cutting, a union would ultimately restrict this practice in that employer-architects would be prevented from passing on to employees the inequitable burdens associated with fee-cutting." On the subject of collective bargaining, the report predicts: "Prudent union leadership would recognize that nearly all

offices would have to become organized before serious collective bargaining were to begin. Ultimately, with a wide base of support and sufficient resources for which to bargain, prudent union leadership would assert even-handed demands on all offices."

The public benefits of such unionization, according to the report, would include the requirement of professional architectural services "on the vast majority of the built environment;" attraction of more highly qualified personnel to the profession; increased economic demands by the architectural profession; and "a rising public expectation of increased professional responsibility."

Finally, the proposal advises the Board "to de-stigmatize and encourage the union concept as it relates to the architectural profession" and concludes that "the Board should publicly recommend that the employees of the architectural profession form a union."

Proposal "C": "... and if the AIA attempts to resolve the present and future problems, there must be significant structural changes in its bylaws and methods of operation . . ."

The third element of the EERC's report is a proposal that looks to "significant structural changes" in the AIA as the best possible solution to the dilemma of employer-employee relations. The proposal warns that the problems of insufficient compensation, inadequate participation in authorship, insecure job status and poor benefits "could undermine the main objectives of the profession so completely that the role of the architect in the community may be destroyed or eliminated." The proposal warns: "A great majority of the producers of architecture are an underpaid, exploited group that cannot long endure the status quo."

According to the proposal, the AIA historically has been a management-related organization

despite the fact that about 60 percent of its current membership are employees. "The AIA must alter its operations because, under present rules, there are no 'teeth' to enforce standards in the area of employer-employee practices. Unless some dramatic steps are soon taken by the AIA, the unhappy employees will be convinced that the AIA is incapable of bending to meet the needs of the time, and they will look to other organizations to meet their needs."

Several specific changes in AIA structure and membership are contained in the proposal:

- A committee to administer standards of employer-employee practices should be established, and its function should include evaluation of charges, conduct of hearings, consideration of penalties and judgments, and publication of rulings. The five-person board should be appointed by the Board of Directors, consisting of a Chapter director, an employer representative, an employee representative, a member of the EERC, and a non-professional member of the community.

- All AIA member-firms should be required to establish and clarify personnel practices. The Chapter committee described above should issue its recommendations on usage and content of employment agreements, standardization of architectural personnel roles and titles, minimum working conditions, standards of vacations and benefits, definition of the nature of employment conflict-of-interest, employee review process, employee development and education, and termination practices.

- An AIA-sponsored employment agency or clearing house should be funded and staffed to maintain up-to-date records and to coordinate job placement. The agency should be administered by volunteer AIA members, and volunteer counselors should be utilized.
- The status, privileges and eligibility of Associate Membership should be enlarged in order to encourage employees to become members of the organization that can speak for them and answer their grievances. Associate Membership

should be inviting to all professional staff members of AIA firms; Associates should have all rights of Corporate members, including the right to vote, but excluding the "AIA" designation; Associate should be able to participate in a newly-established credit union and portable insurance programs as well as the AIA employment agency; they should pay increased dues consistent with their increased privileges and benefits; and Associates could make use of the grievance process of the AIA's employee-employer practices committee.

Other specific proposals include the recommendation of a bylaw amendment acknowledging the work of an architect-employee; a bylaw allowing the filing of charges by non-AIA members; a bylaw insuring that equal dues are paid by all individual AIA members in order to guarantee equal influence; the establishment of an SCC/AIA task force to study the formation of a credit union; the adoption and publication of the SCC/AIA's stand on unionization; and the encouragement of AIA member-firms to use contractual agreements.

The next step . . .

The report described here is the culmination of many hours of research, discussion and debate. But the publication of the three principal proposals is simply a prelude to action by the SCC/AIA on the problems of employer-employee relations. The next step is up to the membership of the Chapter. The response of individual members must be heard before the Board can take action on implementing the recommendations of the EERC report.

[Editor's Note: The Editorial Board invites readers to respond in writing to the issues presented in the report of the EERC as described here. Please send your comments to L.A. ARCHITECT, SCC/AIA, Suite 510 Bradbury Building, 304 South Broadway, Los Angeles, California 90013.]

Book Review: Norberg-Schulz

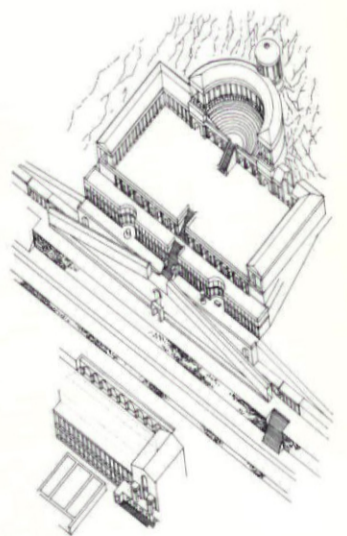
By Thomas R. Vreeland, Jr., AIA

Christian Norberg-Schulz' *Meaning in Western Architecture* (Praeger, paper, \$9.95) is a major undertaking that is destined to become a standard work in architecture. It is an important accomplishment and deserves to be classed with Pevsner's *Outline of European Architecture*. The author traces western architecture from its origins in Egypt through its successive development in Greece, Rome, early Christian times, the Romanesque, Gothic, Renaissance, Mannerist, Baroque, 19th century Enlightenment to modern times. Each of these sections is separately treated as a chapter; and each chapter is further broken down into *Introduction, Landscape and Settlement, Building, Articulation*, followed by individual treatment of the major representative buildings of the period and summed up by *Space and Conception and Development and Meaning and Architecture*. This uniform and methodical handling makes for a clear interpretation in the reader's mind of their salient characteristics and differences; the reader carries away a distinct understanding of their separate contributions.

On reading Professor Norberg-

Schulz' latest book, one is struck by how partial and unbalanced early works of architectural history have been and by how far we have travelled since Bannister Fletcher ignored the Italian Baroque or Siegfried Giedion gave his biased account of the roots of modern architecture. In this book, Norberg-Schulz is able to benefit from the excellent scholarly work of the past twenty years to create a completely balanced account of the development of Western architectural thought, showing how necessary each age's contribution has been to the creation of the whole marvelous tradition of which we are inheritors. (Not least among these scholarly interpretations which have helped our understanding of architecture are Norberg-Schulz' own books, notably the monumental *Intentions in Architecture* of 1963 and his more recent *Existence, Space and Architecture*. In these earlier books, he had already laid the groundwork and method for this study. *Meaning in Western Architecture* turns out to be the completely comprehensible and logical corollary to the first two.) So even-handed is this presentation of the buildings — from the pyramids at Gizeh to the Berlin Philharmonic — and their interpretation as products of the cultural

ethos of the age which produced them, that the book can truly serve as a designer's catalogue or pattern book to rifle at will for design ideas.



Temple of Fortuna Primigenia, Palestrina, c. 80 B.C. Perspective reconstruction.

In writing a book of this magnitude and comprehensiveness, the author must be highly selective in choosing the buildings that best il-

CRA and the Central City

By Kenneth Dillon, AIA

The proposed redevelopment of Central Los Angeles opens some interesting questions as to the development of Los Angeles as a whole and the relationship of the Central Business District to the greater Los Angeles metropolitan area. The area declared to be blighted and in need of rehabilitation is large — some 2100 acres — and coincides in scale with the large area of the city itself. However, there is a real question as to whether this is indeed a blighted area. There have been recent developments on a very large scale in the central district. Would these occur in a truly blighted area, or are they an indication that the area is experiencing natural growth and replacement?

Los Angeles is unique. It is the first city to develop to a large size with the full impact of the automobile/truck transportation system and without the constraint of earlier transport modes and developed land-use patterns. Whether this has produced the most desirable city in which to live is certainly open to question; however, it is the city that has to be dealt with and lived in on a day-to-day basis. The convenience and flexibility of the auto/truck system is obvious; unfortunately, the deleterious side effects of this system have also become obvious. The system has, to its point of present development, created the present configuration of Los Angeles — a series of areas of use and concentration — and it ties together these various communities of specialized areas (neighborhoods), of which the Central District is one. The system is still expressed essentially as a horizontal one with a relatively low density of land use. This is the essence of the city type of Los Angeles. Is this the natural or organic development of a modern city?

Is there really a downtown Los Angeles in the traditional sense? And if there is, is it really the Central Business District? This area does encompass the chief governmental functions of the City and the County, as well as certain State and Federal facilities. However, in response to the large physical area of the city, and for user convenience, these functions are duplicated in various locations. There are the financial and cultural centers, but these are also duplicated (with the exception of the Music Center, which has no exact

counterpart). Retail commercial does not seem to be as important — nor to function as well — as neighborhood shopping centers. While there has been a surge recently in high-rise office space, is this any more important to the city as a whole than, for instance, the construction in Century City? The traditional downtown should be the most important element, the sparkle and the life in the city — but the Central Business District, which evolved in the past to serve a much smaller and quite different city, does not really qualify as "downtown". It is simply another node, albeit an important one, in the metropolitan complex, with the single major difference of having a rail-served industrial area. With the virtual disappearance of passenger rail travel, the Central City lost its role as a circulation center.

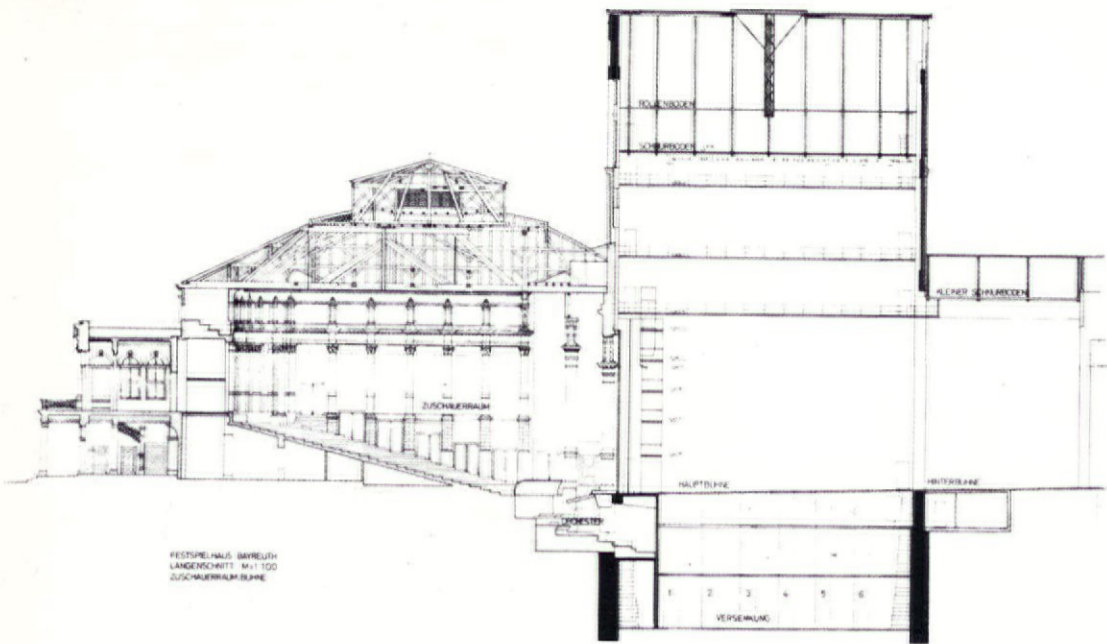
The Central City should have another important function, that of serving as the symbolic center for Los Angeles. In this role, the Civic Center should create the expression in the governmental buildings and in the Civic Center Malls. However, as a symbol, this simply does not work. The quasi-classic plan is cut by too many traffic arteries and parking areas to allow a feeling of unity. Whether this can be overcome by pedestrian overpasses is questionable. Further, this is all quite removed from the daily life of most of the people in Los Angeles. They have no way of relating to the Malls and the Civic Center. And no image that they can identify with has been created.

Housing in the central area presently serves some 18,000 permanent residents, mostly senior citizens. Most of the housing stock is in poor condition, and while a program of rehabilitation and new construction could greatly improve the quality of housing available, will it be possible to provide proper green space and recreational facilities? And is it desirable to create and maintain a restricted group — senior citizens — in this area? Due to intensity, smog, congestion and noise, the constant harassment of traffic, a housing program will require very special planning indeed to provide what are considered normal amenities. Rehabilitation or new construction will bring serious problems in relocation and neighborhood destruction. The present impetus to living in the area are low rents and an established neighborhood (poor as it may be). Development will rip apart the social fabric that exists at this level, and will inevitably result in rent increases in replacement housing.

It is difficult to conceive that any additional development will not add to the number of people in the central area, and thus increase the number of automobiles, which will have to be stored in the area or at its perimeter. The bulk of parking structures is an aesthetic and land coverage problem not readily resolved, and the cost of underground structures is very high. And, even if parking is considered a temporary requirement and the demand need be met only until some other form of transportation comes into general use, what will be done with these temporary parking structures in the future? Will they become the unusable buildings that will replace the presently unusable ones? Is increasing congestion in the City Center the answer to anything?

It would seem that the present Central Business District is not a true downtown area serving the City of Los Angeles, but is part of a nodal point system. If this is correct, does it deserve special considerations, such as a special taxation system which will place an increased burden on the remainder of the city? Will the CRA activity act as a catalyst to create a central area? The Central Business District has for many years had a special privilege in lowered parking requirements; these, theoretically, should have helped ease the burden of development and stimulated growth. Have they done so? And is it really desirable? Would the concept of greater diversification eventually create a better, more viable Los Angeles?

L.A. ARCHITECT November 1975



Section courtesy of Bayreuth Richard Wagner Festspiele

Architecture and opera in L.A.

By Frederic P. Lyman, AIA

Within the glorious music of Richard Wagner's "Die Meistersinger von Nurnberg" is a comedy of such serious investigation of the conflict and resolution of free expression and self-discipline that we architects of Los Angeles — immersed in practical problems and emotional goals — with luck and attention may find what the therapist cannot provide in the presentation by the New York City Opera at the Dorothy Chandler Pavilion of the Music Center at 7:00 p.m. on November 22, December 2 and December 5. The performances will be in English, so that we monolingualists may hear the drama with the music.

Although the opulence of the Music Center is hardly sublime, the plan is excellent. Like Wagner's Festspielhaus at Bayreuth (illustrated here), the parking is good, the restaurants and bars are good and pleasantly accessible, the acoustics are good, the ventilation is good, the Pavilion stage is close to the audience and space is not wasted and intimacy damaged by aisles. Its chandeliers and marble veneer and the odd curve of its columns and walls and roof offend me, but after a good performance, to leave the Pavilion and enter the Piazza — with the lights and the water, the giant Lipschitz, and the crowds emerging from the other theatres — is an exhilarating experience.

It was Wagner who defined the magic of architecture as time turned to space.

In the small Bavarian City of Bayreuth, with the help of King Ludwig and the Architect Otto Brueckwald, he built a theatre called the Festspielhaus of modest appearance but of such technical perfection that upon entering — to the sound of the creak and clomp of the pine wood floors and the armless bent plywood seats (wicker in Wagner's time) as portly bodies adjust themselves — and gazing up at the painted grey wood pilasters and the black proscenium arch and curtain (all rather like a high school auditorium), and hearing the silence as the lights are dimmed, and seeing the darkness interrupted not by the spark of an exit light but only by the volcanic glow against the curtain from the unseen orchestra pit, I sense the magic of a ghost about to turn space back to time, to music, to drama.

For the design of the theatre at Bayreuth is a direct result of Wagner's approach to what he named "music drama." The drama is primarily intellectual and is, of course, the realm of the singers. The music is primarily emotional and is dominated by the orchestra.

Thus, unlike the touching arias of Puccini and the rest, the great themes of Wagner (with a few notable exceptions in "Die Meistersinger", which is an indirect dissertation on the subject of arias) are

carried not by the singers but by the orchestra, a fact which can be disorienting to the uninitiated and is responsible for the criticism that Wagner's music is "heavy."

But the logic is simple and reasonable. Thoughts are to singers as emotions are to the orchestra.

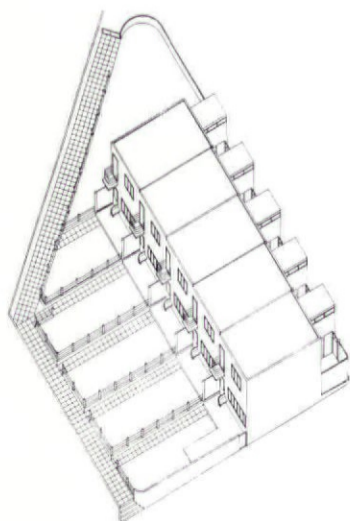
Thus Wagner wanted a theatre in which the music from the orchestra was muted and indirect so as not to compete with the singing, but instead to come mysteriously from all about us — almost being felt as emotions are felt rather than heard. On the other hand, he wanted the singing to be heard directly and at close range, for it is not an opera but a drama and the words are to be understood. One person sings at a time.

Thus the orchestra is placed under the stage and the music from the orchestra is deflected upwards to the canvas ceiling and wood pilasters by a curved screen called the *Schalldeckel*, and gently reverberates about us, and by the end of the four days of the Ring seems to be a part of us.

It is this double experience of emotional and intellectual stimulation which makes the enjoyment of Wagner so fulfilling as though he were a simultaneous reincarnation of Shakespeare and Beethoven.

The clarity of his attempt and the scope of his success are unique in the history of the performing arts and led Wagner on to a unique understanding of the purpose of architecture.

beautifully executed plans and axonometrics which must have been specially executed for this volume as no credit is given for them. Several of them are illustrated here.

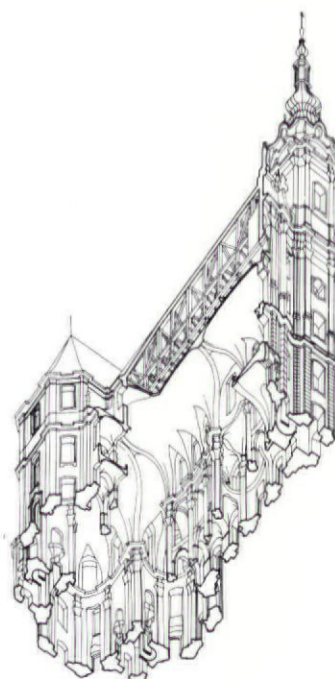


J.J.P. Oud: row of houses at the Weissenhofsiedlung, Stuttgart. Isometric drawing.

At the end of the book, the author has divided modern times into two phases. Of these two, the last chapter on *Pluralism* is undoubtedly the most questionable and least convincing. *Functionalism*, the chapter which precedes it, is a fairly solid presentation and analysis of the monuments of early modern architecture which are recognized classics (although the omission of Garches is hard to account for). The final chapter therefore attempts to sum up and explain the last twenty-five years of architecture — with such divergent trends as Mies' National Gallery in Berlin, Venturi's work and Archigram — in terms of an underlying tendency in modern architecture to diversity and 'visual chaos' which could no longer be contained in the earlier heroic mold of an international style. His admiration for Kahn is obvious and well deserved but his continuing espousal of Paolo Portoghesi's architecture is worrisome. However, few other attempts at interpreting the architecture of our own time have been successful either.

For those who haven't looked at their history books since architecture school, this book will prove a pure delight in rediscovering old friends, half-forgotten buildings of the past. For everyone who loves

architecture, it is an incredible bargain and a book you will long cherish and frequently consult.



Balthasar Neumann: Vierzeheiligen pilgrimage church (near Bamberg). Isometric drawing.

DESIGN

on 'Meaning in Western Architecture'

illustrate each age. The result is that a great deal is missing, and undoubtedly there will be disappointments. Favorite buildings will have been omitted. Where is Palladio's *La Malcontenta*, anything of Vanbrugh, Hawksmoor or Wren, H.H. Richardson, Mendelsohn or the Russian Constructivists? But in truth, this is niggling criticism. What is extraordinary is the scope, the sweep, that he has given to each age in turn; how much he has included; how satisfying are his choices. They are choices of the heart. One has the feeling that each building was personally selected and visited by the author.

The illustrations, photographs and drawings alone are worth the price of the book. Christian Norberg-Schulz has truly redeemed himself in this book. He seems to have gained immeasurably from observing how others illustrate their books (most notably Venturi in *Complexity and Contradiction in Architecture*), by careful selection and juxtaposition of sharp, clear line cuts with strongly contrasted photos. The illustrations in *Intentions* were abysmal and so removed from the text as to be useless. *Existence, Space and Architecture* was somewhat better illustrated but still partial and incomplete. *Meaning* contains some

CHAPTER NEWS AND NOTES

The 2,111th meeting of the **SCC/AIA Board of Directors** was held on September 9th, 1975. Officers, directors and guests — including CCAIA President **Ward Deems**, President-Elect **William Hawley**, and Executive Vice President **Mel Ferris** — heard reports by Chapter President **Morris Verger**; Urban Graphics Committee Chairman **Bob Barnett**; W.A.L. member **Anni Szanto**; **Robert Kennard's** committee on proposed L.A. County architectural contracts; the Employer-Employee Relations Committee (see page one for a summary of the EERC report); **Howard Singer** of the Associates; and the visiting CCAIA officers.

A note from the **Board of Architectural Examiners** reminds architects that licenses for architects and building designers should have been renewed for the 1975-77 period prior to September 1, 1975. Approximately 600 architects have not renewed their licenses and are now delinquent. **Howard W. Elfinger**, executive secretary of the Board of Architectural Examiners, urges all architects holding delinquent licenses to renew them immediately.

The Associates of the SCC/AIA have scheduled two programs at the Department of Water and Power Auditorium in November. On November 5, at 7:00 p.m., the nature of the December professional licensing examination will be discussed by **Richard Cylin-ski, AIA**. Cylin-ski, a member of the Pasadena-Foothill Chapter/AIA, is chairman of the School of Architecture at Pomona and has served as a grader and proctor on past exams. On November 12, the **Asphalt Institute** will give a presentation on its products. **Douglas C. Campbell**, District Engineer, will be the featured speaker. The cost of the November 5th program will be \$2.50 for non-Associates, \$1.00 for Associates; the November 12th program will cost \$2.50 for all.

The Institute has announced the reorganization of its **Institute Honors program**, which recognizes the highest standard of achievement in architecture and related fields. In previous years, the program awarded medals and citations to individuals and groups in several specific categories. The 1976 program will award identical AIA medals in five broad cate-

gories. Accompanying citations will specify the recipients' achievements and identify the person in whose memory the medal is being given. The AIA Medal will be given to individuals and groups in the following categories: (1) Artists and craftsmen whose work is related to architecture; this category would include candidates for the former Fine Arts Medal and Craftsmanship Medal; (2) Illustrators and recorders of architectural accomplishments: candidates for the former Architectural Photography Medal, as well as from the fields of film and television; (3) Individuals or organizations who have inspired and influenced the architectural profession: former Allied Professions Medal, Industrial Arts Medal, Architecture Critics' Medal, AIA Medal for Research, Whitney M. Young, Jr., Citation; (4) Individuals or organizations responsible for a specific project related to architecture (a private or government building program, public works project, a single book, etc.); former Citation of an Organization, Henry Bacon Medal, Architecture Critics' Citation, and (5) Individuals or groups responsible for specific accomplishments demonstrating the integration of several disciplines related to architecture: former Collaborative Achievement in Architecture Medal. In addition to the Architectural Film Award (which is unchanged) no more than ten awards will be given each year, and no more than three will be given in any one of the five categories.



Photo by Ernest Elwood

Many Chapter members have already met **Rosalie Wallace**, who is the new "co-office manager" with **Phyllis Arnold** at the Chapter office in the Bradbury Building. Ms. Wallace, who joined the SCC/AIA as a part of the reorganization of the Chapter office, formerly managed the architectural practice of Robert E. Alexander, FAIA, and served as administrative assistant to the director of the California Museum of Science and Industry. A former art director and advertising designer, Ms. Wallace attended the Pratt Institute in New York. "When I'm not here in the Bradbury Building," comments Ms. Wallace, who is dedicated backpaker, "I'm usually in the great outdoors."

The Pasadena and Foothill Chapter/AIA is sponsoring a program of Wednesday evening "Mini-Seminars" on November 12 (**Warren Corre** on "Project Coordinator: Responsibilities of a Job Captain"); December 10 (Tentative program: **Lawrence Harvey** on "Architectural Research"); January 14 (**H. Steinberg** on "The Preparation of Environmental Impact Reports"); February 11 (**Trane Company** presentation of "Life Cycle Analysis"); and March 10 (**Martin Nixt** on "New Local Ordinances and Codes Affecting Design and Cost"). Contact the Pasadena-Foothill Chapter/AIA for reservations and further information.

A Performing Arts Center will be the subject of the December Professional Examination according to a recent announcement by the Board of Architectural Examiners. **Architectural License Seminars** will hold several intensive one-day seminars concentrating on every aspect of this subject. The programs will be held in Chicago, New York, Atlanta, and here in Los Angeles on Saturday, November 15 at the International Hotel. Further information may be obtained by calling the ALS office at 477-0112.

The Trinidad and Tobago Society of Architects (T.T.S.A.) faces many of the same challenges as the SCC/AIA, according to an article from the **Trinidad Guardian**. **Charles E. Fry, FAIA**, ran across the article during a recent trip to the Caribbean, and he shared the clipping with L.A. ARCHITECT. "Few careers could have the same positive effect and the same moulding influence on human thought and behavior as architecture," says the *Guardian*. "Unfortunately, architecture is still in its infancy in Trinidad and Tobago where it is frequently felt that architects are for big buildings and rich projects."

Current information on compliance-checking by the **Handicapped Law Compliance Unit [HLCU]** is available from **Richard Spalding**, Architect, HLCU, at (213) 620-5848. The HLCU, located in the Structural Safety Section Office at 107 South Broadway, Room 3029, Los Angeles 90012, will provide the same compliance-checking services that were previously available only in the Sacramento office. Preliminary plan checking, involving special compliance problems, will be done on request (prior to submittal of application and fee). Certificates of compliance will still be issued by the State Architect's Office in Sacramento following approval by a staff member in the Los Angeles office.

Thirteen members of the **Architectural Society of China** were guests of the AIA on a three-week tour of American cities last month. The Los Angeles portion of the tour was coordinated by **Sam Hurst, FAIA**, who was one of 16 American architects who visited China in 1974. While in Los Angeles, the Chinese architects visited Disneyland, the harbor, the seismology lab at Cal-Tech, the Xerox building, and took part in a housing seminar led by **Dean Quincy Jones, FAIA**, at USC. At a banquet hosted by the **SCC/AIA**, several Chapter members took advantage of the opportunity to speak with **Ho Kuang-tsi**, Acting President of the Architectural Society of China and head of the delegation. Other cities on the tour included Washington, D.C., New York, Williamsburg, Boston, Chicago, Columbus (Ohio), Columbus (Indiana), San Francisco, and the M.I.T. campus.

Robert C. Lesser, AIA, president of Robert Charles Lesser & Co., Beverly Hills, addressed two important national real estate conferences in October at the Century Plaza Hotel. On October 20, he analysed "Diversification Opportunities for the Homebuilder" at the fall meeting of the **Urban Land Institute**. On October 22, he discussed "Opportunity of the Future — Recycling Land for Industry" before the **American Industrial Real Estate Association**.

Joining **Charles W. Moore, FAIA**, as a newly-appointed member of the **L.A. ARCHITECT Editorial Board** is **Thomas S. Hines, S.A.H.**, a distinguished architectural historian and a member of the UCLA faculty in the Department of History and the School of Architecture and Urban Planning. Hines, who completed his Ph.D. at the University of Wisconsin, is the author of *Burnham of Chicago: Architect and Planner* (Oxford University Press, 1974) and is now working on a book on *Richard Neutra and the Search for Modern Architecture: A Biography and History*. *Burnham of Chicago* won the Pacific Coast Prize for 1975 from the American Historical Association. Hines has published articles and essays on architectural history and urban planning in the *Journal of the Society of Architectural Historians*, *American Historical Review*, *American Quarterly*, *Pacific Historical Review*, and *Prairie School Review*.

Here are two important dates for L.A. ARCHITECT. The 10th of each month is the deadline for contributions to the following month's issue of L.A. ARCHITECT; thus, all items and information for the December issue should be submitted to L.A. ARCHITECT by **November 10th**. Also, Editor **Jonathan Kirsch** will hold office hours in the Bradbury Building on the first Thursday of each month; the November office hours will be from 1:00 to 2:00 p.m. on Thursday, November 6th at the Chapter Office. Kirsch will be available for consultation about submitting ideas, information and articles for publication in L.A. ARCHITECT.

"Architecture with a memory" was the theme of an address by **Charles W. Moore, FAIA**, at the **October Chapter meeting** in the UCLA Faculty Center. One hundred guests attended the reception and dinner, and more than 350 Chapter members, students and allied professionals gathered afterward to hear the distinguished speaker.

After remarks by Chapter President **Morris Verger**, the speaker was introduced by Program Chairman **Bernard Zimmerman**. Moore, who illustrated his remarks with a slide presentation, spoke of "the immaculate collision" between old and new buildings. "What we need for the next half-century," Moore said, "is an architecture with a memory."

The elements of Moore's "architecture with a memory" are fourfold: "A building must show consideration for buildings in the immediate environment, show confidence in its own worth so that it doesn't commit the sin of losing itself, display the quality of connection so that it doesn't detach itself, and it should have the excitement of collision." Moore concluded: "Buildings must be given freedom of speech. Buildings must have dialogue with each other."

The Environmental Planning Committee of the SCC/AIA is preparing two urban design studies of the San Vicente commercial strip in Brentwood and the Ventura Boulevard commercial strip in Encino. The studies are being prepared on a voluntary basis by AIA members, with work to be completed early in 1975 and published in L.A. ARCHITECT. Interested architects, planners, traffic engineers, and renderers are urged to call **Kemper Nomland** (474-5583) regarding the San Vicente study or **Gordon Forrest** (783-5176) regarding the Ventura Boulevard study.

At a time when large companies are portrayed as non-humanistic, it is gratifying that a company like Lockheed took some time off from business to bring some pleasure to a few human beings. On Saturday, September 13th, the **Lockheed California Company**, a division of Lockheed Aircraft, made special arrangements to open its Palmdale facility to members and families of the SCC/AIA. This one-time-only event was sponsored by the **Associates**. The tour included: the Simulator where pilots are trained, the Main Assembly Building which can house ten aircraft at one time, the Paint Shop where an entire plane can be painted in 45 minutes, and the Flight Line. The Main Assembly Building, which along with several other buildings was designed by the firm of W.L. Pereira and Associates, encloses over 600,000 square feet of floor area. There were as many family members on the tour, especially children, as there were AIA members. In fact, most members remarked that this was one of the few (if not the only) AIA events where the entire family was invited. Many expressed the hope that some future events would also be family-oriented.

Question: How many registered architects are there in the United States? What? You have no idea? Well, don't be embarrassed — nobody else seems to know, either. Care to guess? 30,000? 40,000? 50,000? You're all wrong. There are exactly **59,484** individual registered architects in this country, according to the first national architects roster in history that was recently compiled by the NCARB. And don't confuse this figure with the total number of registrations. Counting multiple registrations held by individual architects, the grand total is 83,124! What does all this say about the total AIA membership of 25,000 or so? We leave you to draw your own conclusions. But think of it — nearly 60,000 architects! That's Design Power!

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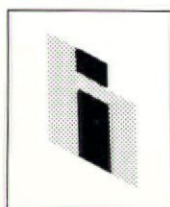
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