



A

CALENDAR

sun *mon* *tue* *wed* *thurs* *fri* *sat*

7 9 10 13

14 16

22 23 27

28

OF EVENTS

7 *music*

The Sherwood Hall Orchestra. Lewis conducting. Vivaldi's *Seasons* (all four); Israel Baker, violin, and John Theobald reciting related sonnets translated by him. Elliott Carter's *Elegy*. Dvorak's *Serenade in E Major, Opus 22*. Sherwood Hall. 3:30 p.m. *Tickets*: GL 4-0183.

9 *theatre*

To February 4. Alec Coppel's *The Gazebo*. Mystery comedy. With Victor Buono and Lisa Clark. Old Globe Theatre. 8:30 p.m. *Tickets*: BE 9-1939.

10 *music*

Los Angeles Philharmonic. Hans Schmidt-Isserstedt conducting. Russ Auditorium. 8:30 p.m. *Tickets*: BE 9-1231.

13 *music*

Guitarist Celedonio Romero and three sons. Classical and flamenco. Russ Auditorium. 8:30 p.m. *Tickets*: BE 9-1231.

14 *forum*

Richard Neutra, famed architect, leads a discussion of 'Civic Theatre and Convention Hall... How Will They Serve Best?' With Lloyd Ruocco, AIA, and Bob Smith, Convention & Tourist Bureau. Temple Beth Israel. 8 p.m. Public. Donation.

16 *music*

San Diego Symphony and Symphonic Chorale. Murray conducting. Haydn's *Farewell Symphony*. Stravinsky's *Symphony of Psalms*. Schubert's *C Major Symphony*. Russ Auditorium. 8:30 p.m. *Tickets*: BE 9-8122.

22 *forum*

City Manager Thomas Fletcher and City Planner Philip Walling explain Centre City to Citizens Coordinate. Alice Birney School. 7:45 p.m. Public. Free.

23 *theatre*

To February 4. *Auntie Mame*. Musical comedy. With Gypsy Rose Lee. Circle Arts Theatre. 8:30 p.m. *Tickets*: BE 9-8122.

27 *film*

Vienna. Color, with narration by Earl Brink. Russ Auditorium. 8:30 p.m. *Tickets*: BE 9-1231.

28 *music*

Pianist Artur Rubinstein. Russ Auditorium 8:30 p.m. *Tickets*: BE 9-8122.



OMNIART

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WILLIS E. SHORT

The purpose of Omniart

THROUGHOUT AMERICA there are chapters of the American Institute of Architects publishing bulletins addressed to their members and to persons more or less directly involved with the profession. In publishing OMNIART the San Diego Chapter wishes to reach the growing public attached to all the arts. Especially we wish to demonstrate the cultural benefits of architecture, so often called the mother art.

Information, discussion, editorial critique, even philosophical deliberation will enter these pages. The plastic arts, the graphic arts, the performing arts, the arts of landscape and construction and urban design will be our concern. Architectural opinions and research on matters of import to the community will be featured.

We hope to generate a climate of better understanding about architecture so that developers and governing agencies responsible for architectural projects will be impressed with the urgency of better design solutions. We shall address ourselves to such questions as: *Why are cities not more beautiful? Why do not art and other cultural activities have greater acceptance? What is wrong with the compromises of 'po-*

litical' architecture? What is the responsibility of the architect as a leader to insure that overall plans, and each building as well, receive adequate design attention?

These questions and many like them continually face the professional architect, who is of necessity a primary force in the forming of community environment. He must constantly pursue enlightenment to fulfill his responsibility, just as the public must pursue awareness of architecture to fulfill its responsibility as client. OMNIART is the medium for this.

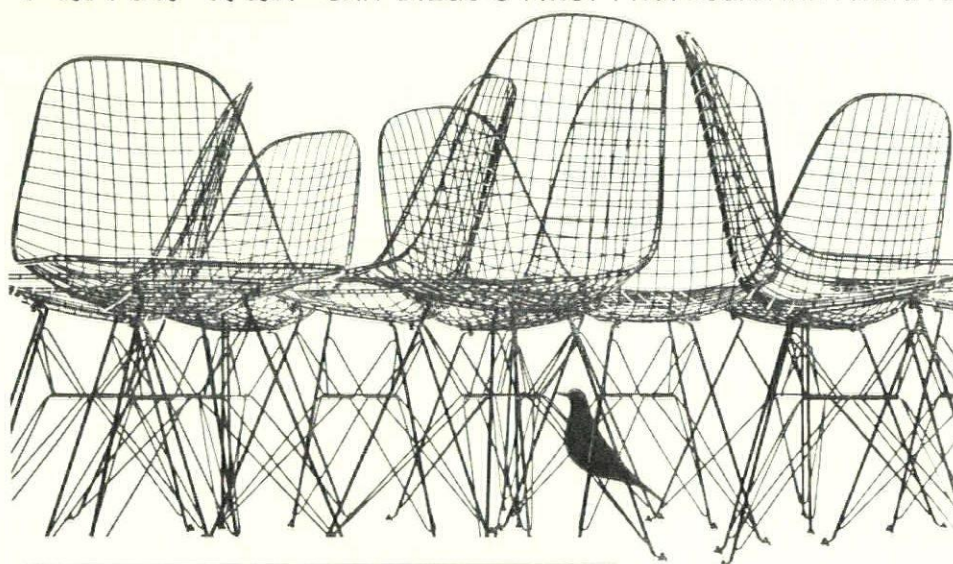
Here you... and we... will be exposed to both praise and criticism. Praise will be offered in sincere appreciation of creative expression in architectural or artistic projects large or small. Criticism shall be constructive and purposeful.

We are most fortunate to have James Britton accept the editorship of OMNIART for this first issue, and we hope he will find it possible to continue in that post. Mr. Britton's forceful journalistic approach is well known. The editorial objective will be to help all of us to better appreciate our profession and to interest all of you to come along with us toward the development of a better community.

We recognize that our San Diego environment is extraordinary in many ways. We propose to keep it that way, to enhance its virtues and display them to the world. We earnestly solicit you to join in the discussion to that good end.

WARD WYATT DEEMS, AIA

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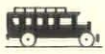
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Editor's Omnibus

A TALENTED ARCHITECT who saw the editor's treatment of Centre City (page 10) before publication had these comments:

'San Diegans Inc surely would promote the regeneration of real estate values!!!

'Freeways and freeway locators are the *real* planners of our community!

'I feel that a reference to the ugly consequences of turning the planning and architecture of Centre City (including the selection of architects) into a political circus would be wise. The best and most sensitive design is required. "Whom you know" should have no bearing. The current direction seems bad.

'Jim...I feel slightly whitewashed after reading this. Surely all is not so rosy...or am I negative? Your assumptions just won't be fulfilled without constant pressure from the "enlightened".'

These comments caused the editor to add three paragraphs at the end of his Centre City 'critique' (page 18).



WE KIDDED WILLIAM GERHARDT about the pretentious spelling of Centre City and got a surprising answer. Urban Renewal Coordinator for the City of San Diego and the City's liaison with San Diegans Inc, Gerhardt quarterbacked the team which produced the concept and the name. He said: 'We deliberately twisted the spelling so people would sputter and think about it. It worked'... Which is one answer to the Johnny Can't Read people... We notice that the orthodox spellers of the *Union-Tribune* refuse to go along with the Old French and change it to Center City every chance they get... Add spelldown: playful Bill Gerhardt has on his desk as paperweight a stone that is not a pebble and not yet a boulder. It is inscribed, 'I'm getting bolder.'



SAMUEL WOOD HAMILL, FAIA, supervising architect for Centre City, was asked by OMNIART to discuss selection of architects for municipal structures. He was unable to do that but he wrote us about an astonishing Mexican enterprise that might stretch our thinking. Excerpts: 'The Centro Medico (Medical Center) in Mexico City is the size of Mercy, Sharp, La Jolla, Grossmont, Palomar and Tri-City hospitals all rolled into one and then some. On a recent visit there I saw a conference center such as the United States does not possess. It was in use at the time by an international congress of pediatricians. This remarkable building contains a well night perfect conference auditorium seating some 2000. In conjunction are six smaller conference auditoriums each seating some

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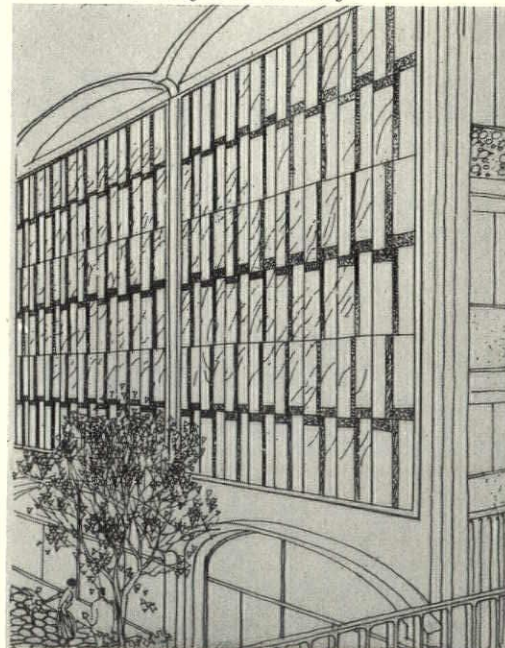
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Centre City

...heart or only center?

by LLOYD RUOCCO, AIA

AS THE YEARS go by and all the investments are made, and the bright new buildings rise shouldering each other into the sky, how will we all feel about Centre City? Or perhaps it is too much to ask that anybody have any feeling about anything as practical as their city. But a really important question is whether a city exists at all without its most important treasures being at its center. And to be treasures they must do a lot more than merely be practical. They must be surprisingly good and easily lovable. One should feel thankful for being a citizen of such a city.

In trying to imagine what might be a basic necessity in guaranteeing the lasting values of Centre City, the very first thing that comes to mind is the thought that the center itself needs a center. And such a simple and adamantly important requirement as the center of the center could easily be overlooked in the scuffle of collaboration, zoning, auto intoxication, financing, Public Relations and the general awkward anticipation of Utopia.

Anything which might aspire to be the heart of the Centre should be able to be seen easily in all directions, and upon being seen should arouse warm hearted admiration both for its appearance and for its function. So far we have only the Courthouse. Soon we will have several new tall commercial buildings including the 'City Hall', the state building (more horizontal) and the new convention hall, buttressed by some auto sandwiches called parking buildings. None of this seem likely to be both elegant and lovable. There is only one building left that could generate any warm and human values!

Yes, you have guessed it. Our only chance for a warmly human heart to Centre City will be the civic concert hall with its fine adjacent plazas and long vistas. This will be the sole source of beauty for levels of living above business, the one building which because of its esthetic and its function can infuse all its surroundings with richness and pleasure. To convince yourself of the need of lavishing the greatest care and amenity on this, the only building dedicated to pleasurable and urbane living, you have only to imagine the solution of its architecture and entourage as being

no better, no richer, no more spacious than what will be considered fit for the more mundane components of the rest of Centre City. Then, to reinforce your chagrin, you think back swiftly to any and all really handsome and wonderful civic places you know both at home and abroad. You wouldn't want to have the whole thing fail for lack of real faith in our cultural future, would you?

Back in 1948 there existed a small tornado called The Allied Artists' Council. Then, as now, there were a great many people with a yearning for a really fine civic theatre. We even threw a masqued ball to popularize the idea that a nice new concert hall-theatre was just what San Diego needed. We became loquacious, logical, emotional, economic and energetic. We had a whopping time at the ball; but where is the theatre? Perhaps we wanted too good a theatre.

Read the following statement from 1948 and see if it is too far off for a City soon to reach the million mark. In 1948 we were saying:

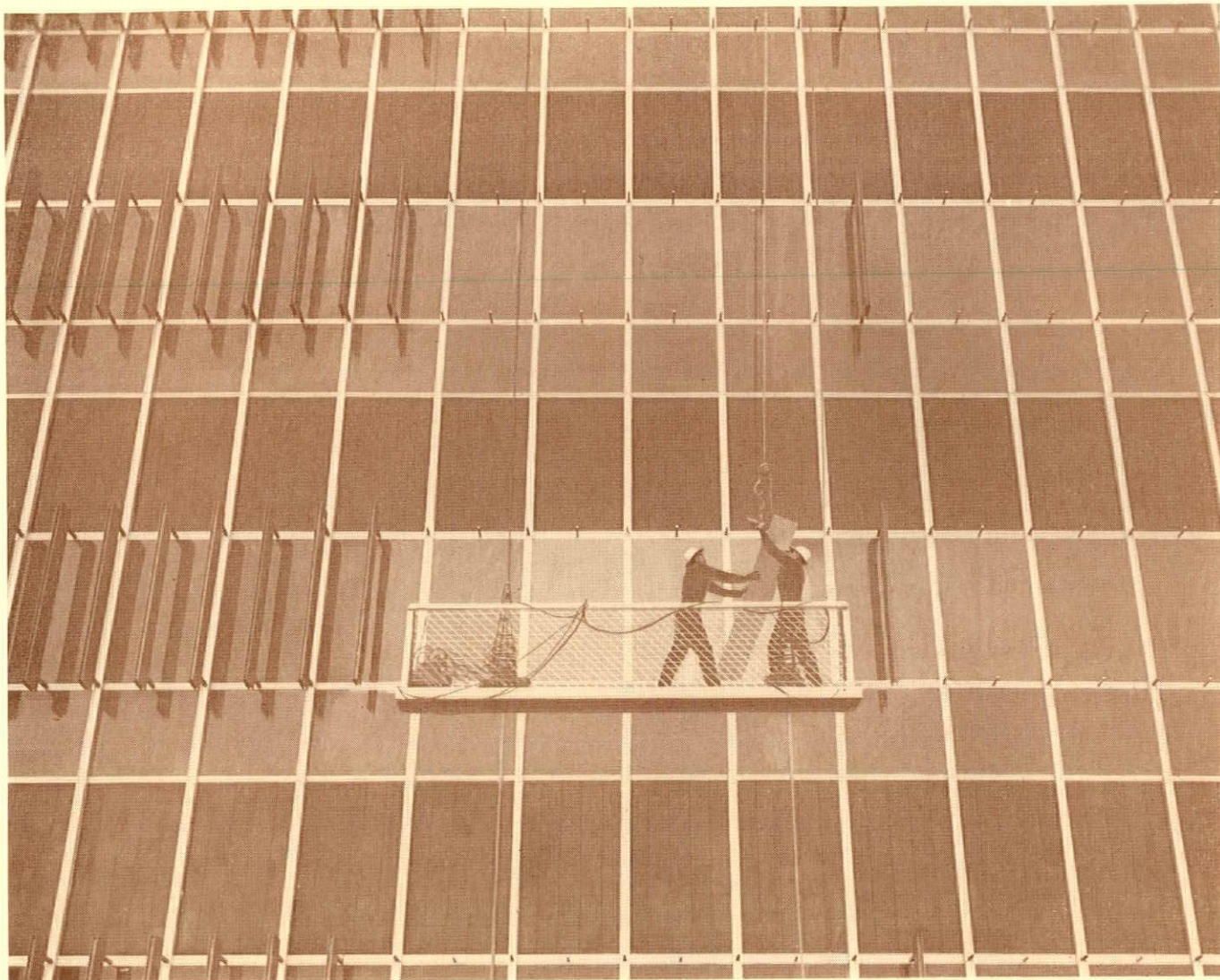
'We all know that San Diego needs a new Theatre.'

'But very few know just how fine a theatre-concert hall San Diego should have to be in step with those about to be built in other cities in the United States and with some already built in other parts of the world. For this reason, the Allied Artists' Council of San Diego has geared this season's program to the project of stirring up interest and participation on the part of the general public in this problem. Working with the A.A.C. are other groups in the fields of theatre, music, and art, and as our program progresses we hope to make the representation complete of all groups.'

'The idea of a beaux arts masqued ball in the spirit of the theatre has two purposes: one to aid the theatre-concert hall drive, and the other to provide San Diego with a gala annual event whose spirit is fun and beauty and whose purpose is the introduction of the artist to his fellow citizens. In introducing the artist, we feel sure that some of the vagueness that exists in the lay mind regarding him and his creations, can be dispelled by a closer look. This will be all to the all-around good in a century whose idols are more apt to be business men or engineers than artists. Many other civilizations have existed in which this was not the case. In many other places it is not now the case to the extent it is here. We have only to look around us to realize that we have more than our share of ugliness.'

'Should we examine the matter of a theatre-concert hall closely we would realize that there is no need for one at all except to the extent that art is needed in life. We might slyly hint here that on that ground, the need of art was evidently not deeply felt by the

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curtain raisers for records . . .

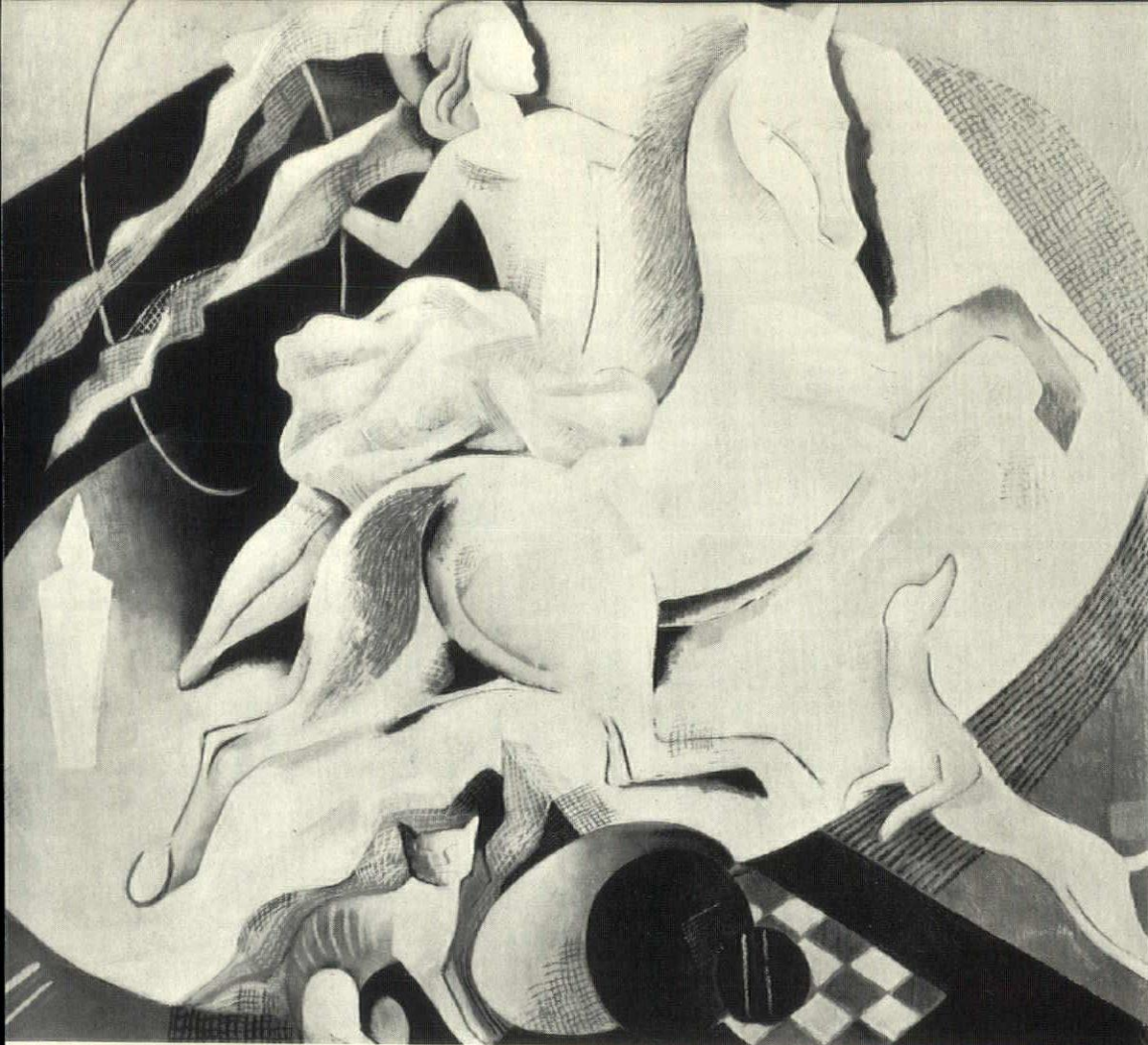
That's right. Curtain raisers . . . raising and installing a curtain wall of phenomenal proportions with sun shade louvers for the new Los Angeles County Hall of Records. These are men of accomplishment . . . record-makers in action. As employees of Druwhit Metal Products Co., they must be. Druwhit's phenomenal growth is bedrocked upon record-making performance. This impressive panorama of sparkle and sunlight was manufactured and installed by Druwhit to meet the rigid specifications of architect and general contractor. It includes 944 lift-in curtain wall units and 954 sun shade louvers, one on the mullion and one centered vertically on each wall unit. Only prime materials are utilized. Cost-bidding is favorable and competitive. WINDOW-SHOPPING? Consult now with Druwhit, most proficient of "curtain raisers."

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Bela Kadar

STEPHEN DE'AK of Corona del Mar remembers Bela Kadar in the act of painting. Budapest, 1928. 'It was like a gymnastic feat . . . from one corner to the other, bounding up and down to and from chairs, working on the whole space seemingly at once. And yet it all went on as a separate activity, completely detached from the subject of our conversation. He seemed driven by an inner force.'

Kadar lived in 'a specially designed building, one of a colony of such built by the city government of Budapest for the housing of artists. It was on the fringe of the city, out near the race tracks. Sculptors and other painters lived there in a kind of communal austerity. It was a unique sort of village, with north light for all . . . not too much else. Rents were mercifully low.'

An entertaining if somewhat slight painter, seen in an extensive showing at the Fine Arts Gallery through January 28.





San Diego County's new Courthouse was dedicated in December. Costing nearly twelve million dollars, and massively built, it will be with us for a long time as a central fact of our existence. In order to evaluate its architecture Omniart invites all readers to visit the courthouse, weigh it judiciously if not judicially, and send us a letter of opinion. A selection of letters will be published next month along with comments by one or more of the four architects whose firms were involved: Samuel Wood Hamill, Frank L. Hope, George Lykos and Richard George Wheeler. Dick Snyder harvested this photogenic detail.



Not a hard case for the courts, nor a portrait of the critic, this is a mask from the Indian culture of the Northwest Coast of America. Such masks often tried to express animal and human traits in one image. Potent symbols. Potent sculpture. At the Art Center in La Jolla.

CENTRE CITY is intended to be the true and lasting 'downtown'

of a great American metropolis that grew faster than any other in the last decade. The plan produced under direction of the City Council of San Diego in cooperation with a group of leading businessmen, San Diegans Inc, is *not* merely an attempt to regenerate real estate values in an area that was threatened with swift decay.

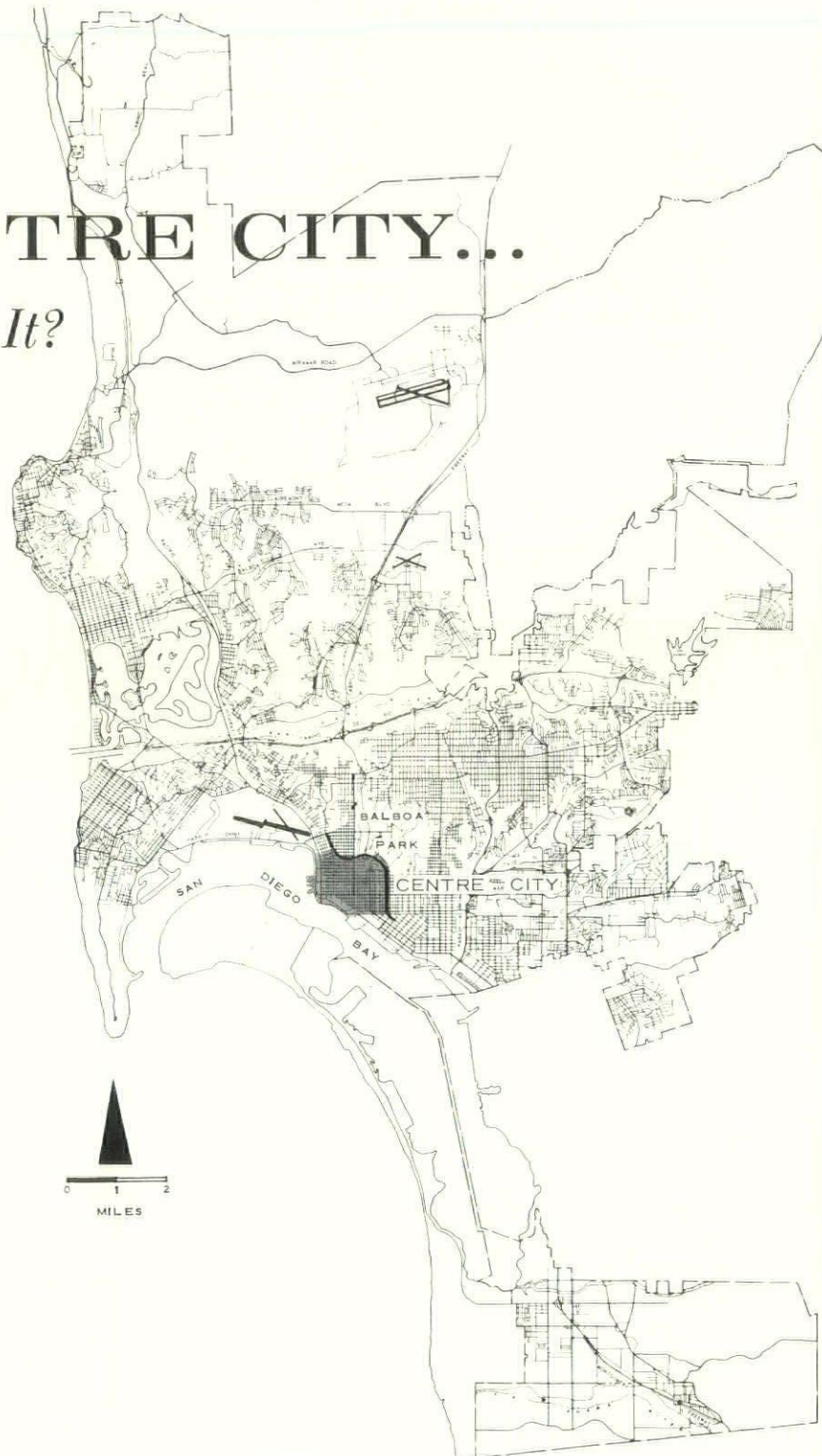
When the Council took up the pressing question of new space for municipal offices two years ago the County of San Diego was in the throes of building a new courthouse at Broadway and Front Street. Courthouses are traditionally the gravity center of the American scene. Our courthouse also happens to be quite close to the longtime business and shopping center of the city and county. The City decided to cluster many of its own facilities between the courthouse and the business center as a matter of general convenience. Let's see what these facilities are and how they will fit together.

First, please look at the map on this page. It shows only the territory within city boundaries as of a year ago. But it's already out-dated! Already enlarged by about 7%! In late 1961 seventeen square miles of countryside came up for annexation, pushing the city northeast as far as Lake Hodges.

You might say that the grey blob covering San Diego's old downtown and new Centre City on the map is not really in the middle of all this. True, true. Even less is it in the middle of San Diego County, which stretches many miles north and east... but not south and west of the big city. To justify this location as a 'center' you have to account for many things that our history and geography have left us with, above all the harbor, the airport, Balboa Park. And don't forget our intimate association with Mexico to the south.

CENTRE CITY...

What Is It?



Toward a true downtown

For a while the set-up of freeways did not favor old downtown as a center, but the freeway system's role of city-twister will reverse itself this year with the opening of the 'crosstown' freeway and the fanciest of all the interchanges in

San Diego, the one taking up the southwest corner of Balboa Park. Visualize, if you will, Balboa Park and downtown as the wings of a giant bow-tie flaring out from the knot which is not a knot but a free-flowing interchange (we hope and trust).

So the knot is not a knot and the not-center is a center. Let's take it from there.

Centre City has a logical future like the lower end of Manhattan . . . a heavy concentration of office buildings in which the main business of the metropolis is put through the paper work. Bankers, lawyers, government officials of city, county, state and nation like such concentrations because they can not live by telephone alone, and the same applies to the general miscellany of businessmen. As human beings, and as effective workers, they need a great deal of person-to-person conference. For this elemental reason Centre City's future seems a sound investment . . . as sound as anything about our turbulent 20th Century life.

In February of 1961 the San Diego City Planning Department produced a report entitled 'Centre City-Governmental Facilities.' It described the need for nine different structures, and we'll get to these in a moment. What are the concepts on which the report is based? The starting point is the clearly evident fact that in coming years the bulk of shopping activity will take place not downtown but in outlying spots where enterprising merchandisers have set up super shops that appeal to the car-borne.

Four basic design ideas were settled on by City researchers, and they capitalized the key words. 1) The cluster of buildings forming the core of the new downtown should be COMPACT, scaled to the pedestrian. 2) PARKING RESERVOIRS should surround the core. 3) Conflicting streams of traffic should be SEPARATED for smooth flow. 4) An effective BALANCE should be struck between land used for circulation and land used for buildings.

A further and most basic consideration is that government building should spur appropriate private building, a process already set in motion by the new courthouse. Above all, the government facilities should achieve convenient relation to each other. And they should stand out with distinction befitting govern-

ment. An important part of their function will be to set a tone of civic beauty.

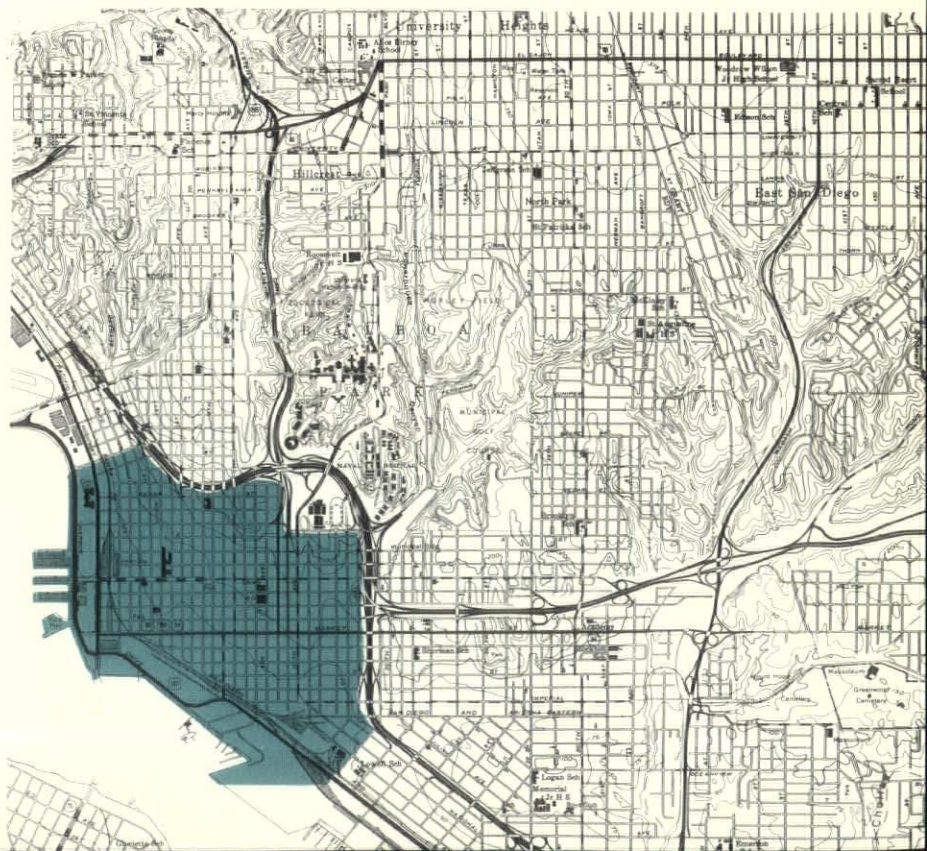
Not all the City government's space needs can be met properly in Centre City. Many branch offices of government are springing up in outlying spots, following the same logic of convenience as the retail stores, the schools and the parks.

Still, there is enough foreseeable demand for central facilities to require seven city government buildings and two federal buildings. To figure the proper size of their buildings the City people thought in terms of the unknown year in which the metropolitan area will have reached a population of three million. The year (called Horizon Year) may be unknown but it is sure to come before the end of the century. It may come by 1975.

City office space is now scattered in a number of locations and overcrowding is common. Right now there is a shortage of 29,000 square feet. Or, rather, that was the case in 1960 when a study was made. In 1962, of course, the shortage is even more troublesome. Also as of 1960 the Police Department needed 40,000 square feet more than it had, and the Fire Department needed 2,600 square feet.

Jumping off into the future, the expectation is that the Police Department will need 450,000 square feet of central floor space plus 345,000 square feet of specialized off-street parking space. The Fire Department, on the other hand, is expected to need only 12,000 square feet of central space because so much of the department's growth will be in scattered fire protection units.

(Continued next page)



The office activities flowering under the leadership of the Mayor, the City Council and the City Manager will need 960,000 square feet by Horizon Year, if public demand for government service continues present trends. You might expect all these activities to be contained in one 'city hall', but the City's researchers found that three buildings were more desirable. These three would be for: 1) legislature and top management plus a certain number of personnel closest to the top; 2) the main population of office workers related to 1; 3) specialized city employees engaged in what might be called light industry (data processing, printing and so on).

Study was given to housing groups 1 and 2 in a single many-story building but the problem of vertical circulation was considered too great. This factor along with others indicated two buildings within easy walking distance...five minutes. Building 3 would be located south of Broadway and east of Front Street in an area that looks likely to emerge as a graphic arts zone and would be so encouraged by a City building of related character. The location is within ten minutes' walk of buildings 1 and 2.

Consulting the location map (page 14), you will see that the three buildings (A-1, A-2, A-3 on the map) push east and south from the courthouse (B-1) in such a manner as to define a public building zone that reaches four blocks east-to-west and six blocks north-to-south. The huge rectangle so described will continue to include pertinent private buildings. Somewhat over half of the block space will go to public building.

Site A-1 on the map is the key of keys. It is nearest to the old commercial heart of downtown which still has some of the city's top hotels. The site is thus a good one for convention facilities. Conventions often require a flat-floor hall which can seat 5000 or so and a sloping-floor hall seating about half that number.

So, while the expensive site A-1 is a good place for 'city hall', it was decided that convention hall and concert hall belong there too. The unique combination could result in a distinctive work of architecture symbolizing in a memorable way the dynamics as well as the dignity of democratic government.

Also, of course, a convention hall and a concert hall are long overdue in the metropolitan scheme of things here. While no site would satisfy everyone, a site having the same central convenience as 'city hall' is deemed appropriate, especially when there is a chance for state and county help on the financing, as here.

The terms *convention hall*, *concert hall* and *city hall* are used here for journalistic convenience. City officials prefer *public assembly-exhibition hall*, *concert hall-theatre* and *legislative-top management staff support*

building, respectively, stressing especially that the first named is intended not only for conventions but for many civic uses as well. As officially conceived, the three buildings comprise a 'community concourse'.

We have touched briefly now on the key structures whereby the City of San Diego expects to lead our historic business center into a new era of functional prosperity. For further information you are urged to consult the City's report, 'Centre City - Government Facilities.'

Police Department Headquarters can not be fitted into the business center because much of the traffic it generates is inconsistent with the atmosphere being sought. Besides, it should be very close to the freeway. Site A-6 on the map is deemed appropriate. Again, a benefit will be the upgrading of a neighborhood.

Fire Department Headquarters *can* be fitted into a corner of the business center (A-4 on the map). Notice that this is the 'light industry' corner of the business center. Notice also that 'Fire' is one end of the long parade of public buildings stretching north to Ash Street.

This row will be continuously governmental if the Federal Government decides to locate its office building on the block (D-1) proposed by the City. This is recommended especially because it brings Federal and County courts close together.

The final facility taken into account by the City in its effort to prime the logical rebuilding of the whole area between freeway and harbor is the new Federal Post Office. This will be mainly a distributing facility operating like a wholesale business, gathering goods or mail from afar and distributing same throughout the city as required. It should be near rails and freeway. The Federal Government has settled tentatively on site D-3 in the lower right corner of the map. Upgrading of *that* neighborhood will be an important bonus too.

A watchful taxpayer might wonder if some of the buildings discussed here couldn't be put up on the present sites of structures they are going to replace... as the courthouse and the public library were. It was decided not, especially because most such sites (Post Office, Civic Center, Police Headquarters) are badly located in terms of convenience for public or workers. Besides, encouraging the *healthy* rebirth of downtown is a paramount concern in the interest of all the citizens.

In the new downtown, circulation of pedestrians and vehicles will have to be much better managed than present conditions permit. The map on page 15 shows the City's thinking to date on this inescapable challenge. To be quite sure what you are looking at,

please take the trouble to color in on this map the public buildings as shown on the page 14 map. After doing so you will see that the magic green rectangle within which no ground-level parking should be permitted stretches eastward from the zone of public buildings.

Notice that the convention hall-concert hall-city hall penetrates the car-free rectangle. Notice that it also penetrates the light green center of the rectangle. This light green center of centers is an area of eight blocks in which no parking should be allowed either at ground level or *above* ground level. Underground parking is a possibility in this pedestrian haven.

The map picks out the really important streets downtown. Because the crosstown freeway will draw off most through traffic it becomes possible to think of many streets as unnecessary for through traffic. Fourth and Fifth Streets are the only ones that might have to cross the green core, and it may turn out that even they will not be needed for through traffic.

This is only a preliminary study of possible new

traffic relationships. The city is in no way committed to the changes indicated. At the same time it should be understood that some such re-thinking is required to provide a framework within which the developments outlined here will make sense.

The City Council has committed itself to site acquisition for the buildings described. The titanic project is going to be pushed ahead as fast as resources will permit. Some of the financing methods being explored are: 1) joint City-County-State; 2) special State and Federal funds; 3) general obligation bonds; 4) special assessment bonds; 5) revenue bonds; 6) earmarked income; 7) grants and gifts; 8) mortgage bonds; 9) lease-purchase agreements.

The City Planning Department's text ends with these words: 'Historically, government centers have been designed as entities with little relationship to the communities they serve. It is necessary to stress the relationships. Through physical integration of public buildings with private buildings a pattern can emerge which is a civic design.' □

The forming of San Diegans Inc

by EWART GOODWIN

SAN DIEGANS INC was formed primarily because we felt all cities in the United States in general, but San Diego in particular faced possible failure as a city, socially, financially, physically and esthetically.

We wanted to study the problem with a view to a treatment or cure that would help a 'sick patient'. Because of certain trends of modern civilization, because of new freeway systems, because of the auto age, the 'heart' of San Diego was weakened and out of date. Our basic interest, as San Diegans, is the entire community. However, we recognized that the entire community was in jeopardy if the 'heart' failed to perform its proper functions. We therefore felt our first efforts should be directed in helping the 'heart'.

We wanted to study some of the important new tools that have been forged in recent years for re-shaping a city into what it ought to be, working for a program that would change the trend and make San Diego into an efficient, livable and beautiful community.

It seemed to us, as we were awakening, that perhaps the timing was right for an even more widespread awakening as to the wretchedness of the American City.

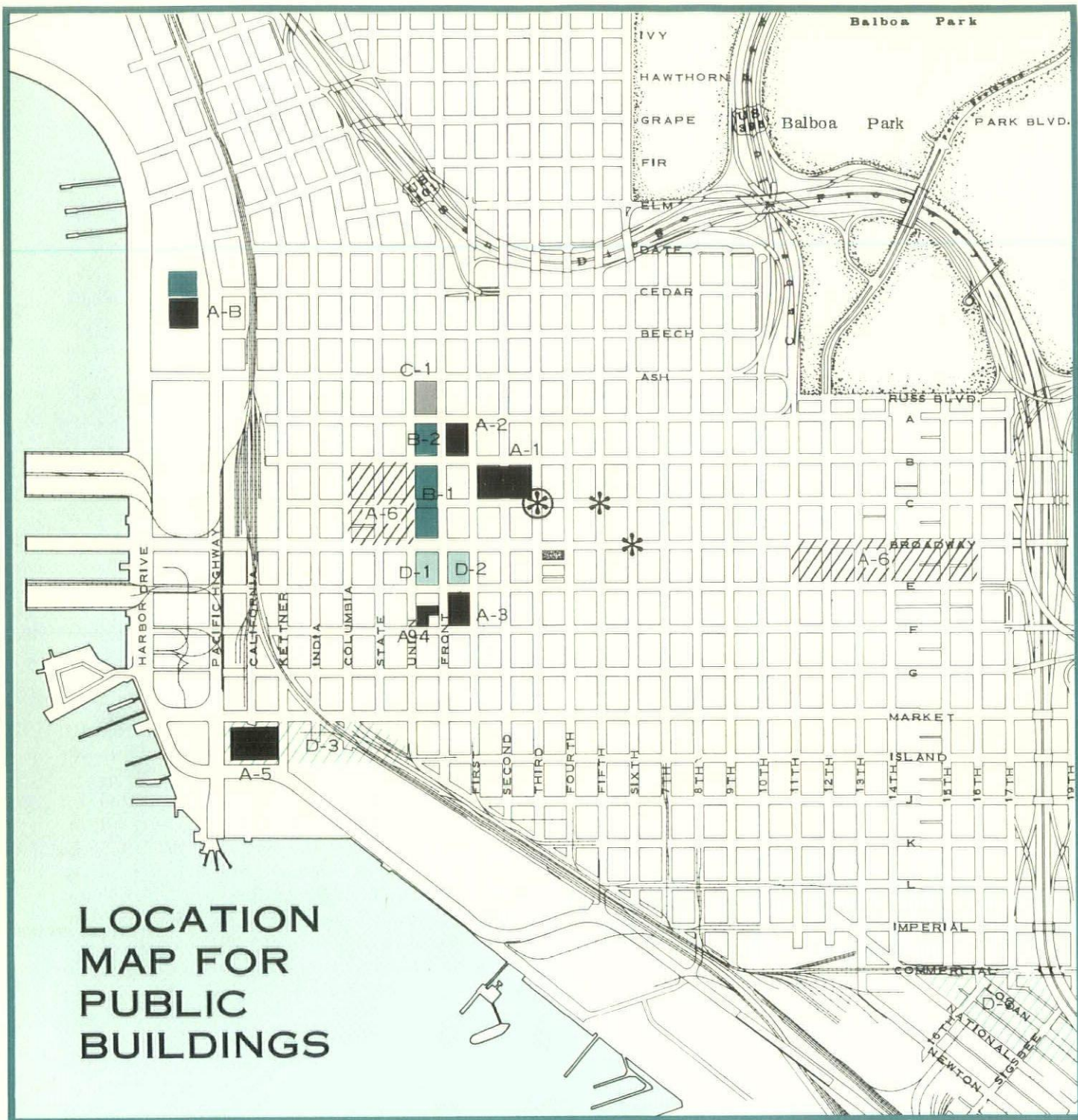
In a trade association of my business we recently conducted a Trial of the American City: after it had been indicted we endeavored to place the blame.

The indictment of the American City pointed out that it is inefficient, uneconomic and, above all, inhuman. It strengthens and reinforces the influences which degrade human personality, and it tends to suffocate the conditions and atmosphere which would dignify the individual, make him important and foster his growth in personality and character.

It seemed to us that the legitimate test of a civilization is whether it fosters the growth of the human individual; improves his capacity for joyous living and his love of God and neighbor. The American City, by this test, is a colossal failure... and yet the American City is becoming our civilization. All of our growth is in our major cities, and it is estimated that by 1980 80% of our population will live in cities. It is not too much to say that the future of our civilization depends upon the future of our cities. If you judge that future by the past, or even by the present, it would be discouraging indeed.

We worked up this indictment and I repeat it here because it seems imperative that the people of the country see our cities in as black and desperate con-

(Continued on page 23)

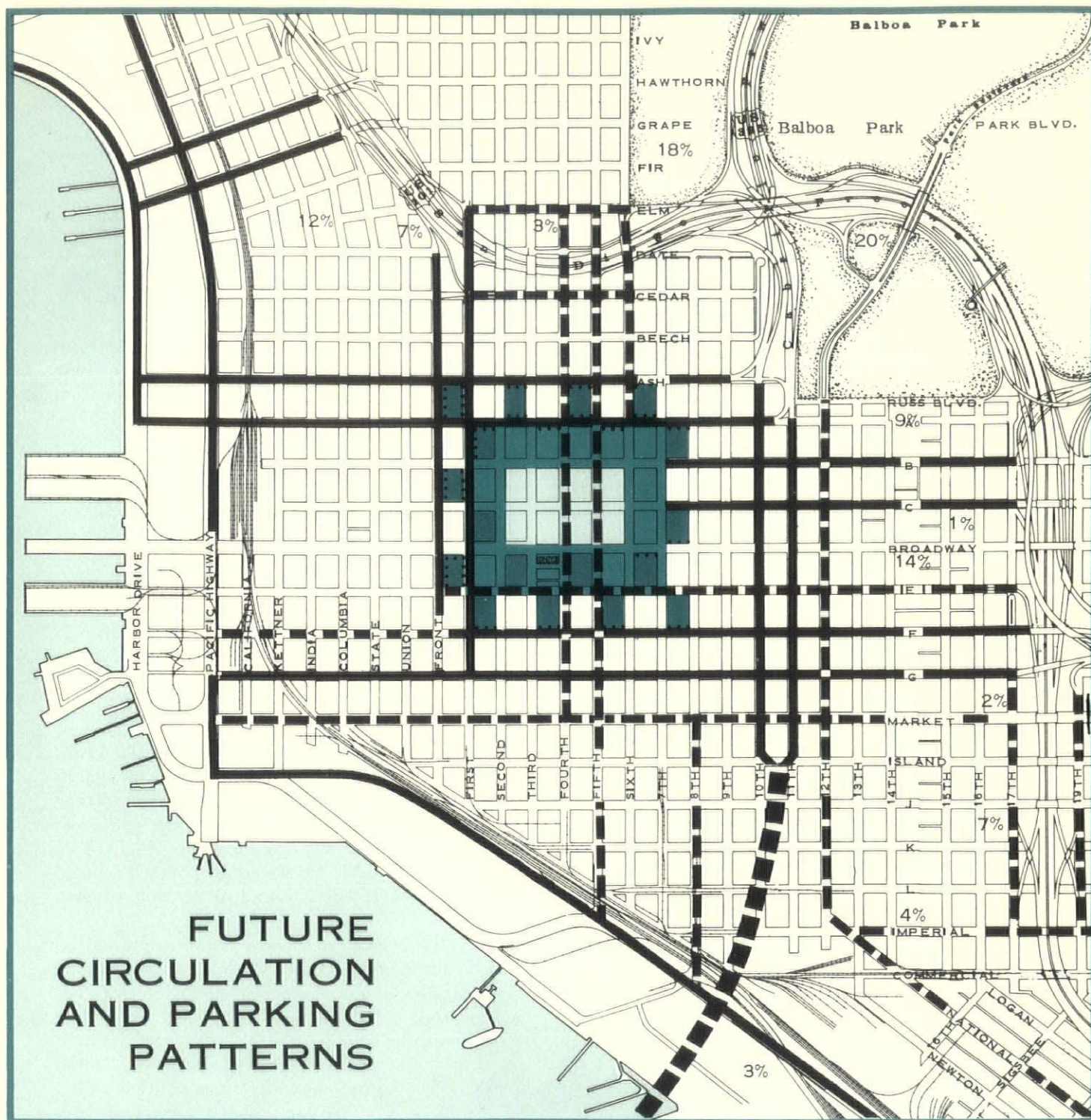


LOCATION MAP FOR PUBLIC BUILDINGS

- CITY BUILDINGS
 - A-1 PROPOSED LEGISLATIVE MGMT. BLDG., PUBLIC ASSEMBLY, EXHIBITION AND CONCERT- THEATRE
 - A-2 PROPOSED OPERATIONS
 - A-3 PROPOSED SERVICES
 - A-4 PROPOSED FIRE HDQTS.
 - A-5 EXISTING POLICE HDQTS.
 - A-6 RECOMMENDED AREAS FOR POLICE HDQTS.

- CITY-COUNTY BUILDING
 - A-B EXISTING CIVIC CENTER
- COUNTY BUILDINGS
 - B-1 COURT HOUSE AND JAIL
 - B-2 PROPOSED NEW COUNTY BUILDING
- STATE BUILDINGS
 - C-1 STATE OFFICE BUILDING UNDER CONSTRUCTION

- FEDERAL BUILDINGS
 - D-1 RECOMMENDED SITE FOR FED. BLDG.
 - D-2 RECOMMENDED LOCATION FOR FED. BLDG. PARKING
 - D-3 RECOMMENDED AREAS FOR POST OFFICE TERMINAL
- * GEOGRAPHIC CENTERS OR COMMERCIAL BUSINESS
- * FUTURE GEOGRAPHIC CENTER OR COMMERCIAL BUSINESS



- PRIMARY MAJOR STREET
- - - SECONDARY MAJOR
- ■ PROPOSED TUNNEL
- NO GROUND LEVEL PARKING
- NO SURFACE OR ABOVE SURFACE PARKING
- PREFERRED PARKING
- RESTRICTED ACCESS

NOTE TO READER: Take a red pencil and color in on this page the public building locations shown on the opposite page. You will then be able to see at a glance the relation of public buildings to the pedestrian core of tomorrow's downtown San Diego.

Centre City

... what it might mean to San Diego

by JAMES BRITTON

AFTER plowing my way carefully through the City's report on Centre City I came away with a great deal more respect for the concept than I had before. My tendency to distrust government planning of public buildings was all the stronger because of the courthouse and the public library, both of which I consider badly programmed. Let me hasten to add that the courthouse *location* has turned out to be pretty good.

In coming to grips with the immense problem of regenerating its entire downtown the City government shows a high level of responsibility to the future. This is what government should do, but to see it actually function in this way is the more amazing because the great mass of people in this city is a reluctant banker and exerts a great pressure to keep its representatives from acting on the necessary scale.

Perhaps the public can't be expected to react to a calamity *before* it happens. Most citizens would probably be quite displeased if our downtown got to looking as sad as Market Street in San Francisco or Broadway in Los Angeles, jungles of low-grade merchandising both. San Diego's plan will prevent that, to say the least.

Do you realize that the pith of this plan is a modern version of the village green, beloved of early Americans? I refer to the rectangle... two blocks wide and four blocks long... for pedestrians only, shown on the map, page 15. It is true that there will be no church on this 'green' and it will be packed with many commercial buildings, but the intention is to keep as much park-like openness as possible. Grass will grow in the streets... to good purpose. Trees will be plentiful. Sculpture and fountains are bound to appear. The architecture of all the buildings will be self-consciously upgraded as time goes on.

In this situation new buildings will afford incentive for architects to do

their very best. The opportunity to start things off in the right spirit already exists in the northwest corner of the coming 'green', the double block bounded by First, Third, C and B Streets. This is the point at which the cluster of public buildings can make intimate contact with the walking throng.

As I prefer to see it, on this site will be a superbly designed concert hall, and just west of it will be a convention hall. Residents and visitors drawn by these will naturally filter eastward through the 'green' to reap the satisfactions of the urban adventure. A gay and teeming spirit should prevail.

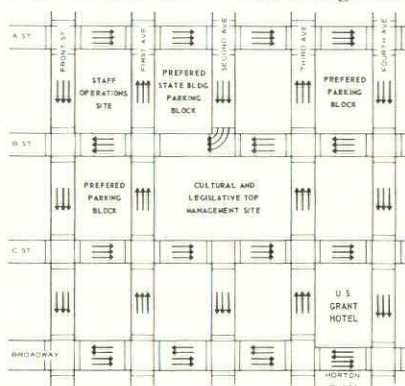
Without the competition of cars, people themselves in all their variety will be the richest decoration of the scene, and that will comprise a telling transformation even if much of the present architectural jumble remains. But property owners will be happy and should be able to invest amply in architectural wonders. I expect them to 'show' the critics.

Rising high in the sky out of the convention hall-concert hall complex will be 'city hall' with windows all around for Mayor, Councilmen and City Manager to watch out upon their city like the lifeguards they are. Fittingly enough, they... and the conventioners below them... will be installed on a site formerly occupied by a bustling bunch called Pep Boys. There will be new pep in the town.

The City has not announced plans to keep all cars out of the 'green'. In fact the small diagram reproduced here shows contemplated auto flow. But I confidently assume that circumstances will inevitably dictate a ban of all cars within the eight blocks. There will be no cars in sight. Six roads that now cross through the 'green' will not do so any more. Two others, Fourth and Fifth Streets, are likely to tunnel under the 'green' if it is found inadvisable to chop them off.

Until the crosstown freeway was blueprinted no sane councilman would have dreamed of chopping off streets in the middle of downtown. The freeway not only permits it but seems to say plainly that it is a wise thing to do. Tomorrow's thick streams of through-traffic can not possibly be tolerated there as pedestrians multiply.

Surrounding the 'green' will be a plenty of parking garages many stories in the air. There is some talk of at least one layer of parking under much of the eight-block 'green,' particularly to serve the Grant Hotel's needs. However, that is thought to be discouragingly expensive, especially because it will run afoul of complicated utility lines.



My feeling is that parking under the pedestrian preserve is a 'must.' But . . . instead of digging below ground for this it seems far better to raise the entire pedestrian preserve to second-story level. Convert all the present streets and the first floors of buildings for parking. Raise the shops and the entrances of buildings to the second story. Roof over all the streets with concrete and earth to fallout-shelter specifications . . . and you will be quite ready for the brave new world.

An advantage of the procedure sketched above is that it will not be necessary for utility repair crews to constantly interrupt the pedestrian pageant with their messy operations. Another advantage is that fewer layers of parking will be needed above sidewalk level if there is a good deal of parking below.

Sidewalks at second-story level appeal to me for another important reason. Once they are put into operation in this central 'green' I can see the demand for them growing until much of the broad sweep from freeway to harbor is so treated. Under such a process we should be able to rediscover San Diego Bay as the gorgeous esthetic asset it is. Some elevated promenades could stretch all the way to the waterfront from the new city hall, and many of the low-lying warehouses serving the harbor could be roofed over with grass-bearing and tree-bearing earth to form a bayside park that otherwise could never be. Imagine the ugliness of Tenth Avenue Pier so concealed. Gas storage tanks could be cut down and concealed too.

An extensive bayside park atop the warehouses would invite the emergence of high rising apartment houses there, a living location most convenient for downtown workers. This would not happen next year or next decade even, but it is a reasonable expectation for our jam-packed future.

If you think I am far-fetching, you may wish to reflect that man-made plateaus for pedestrians, with cars beneath, are beginning to figure in the designs of highly respected architects. Wurster, Bernardi and Emmons proceeded so in their plans for the Golden Gateway renewal project on the waterfront in San Francisco. In New York Victor Gruen has made studies for an investment group that proposes to buy a whole island in the East River; his idea is to cover the entire island with several layers of 'basement' in which auto traffic, parking, warehousing and other untender uses will be deployed; rising above all this will be apartment houses and all the desired accoutrements of the less nervous life, car-free if not care-free.

In San Diego we actually have an excellent example of this principle already functioning. I refer to the Mission Valley Center, where the pedestrian mall



Separation of pedestrians and cars is effectively handled here: Shops and mall above, parking below.

is above a layer of parking and is easily reached by moving ramp. Architects responsible were A. C. Martin & Associates and Frank L. Hope & Associates.

'Plateauing' would be a good long-range objective in any case. And, to get a big start in the right direction, if vast sums are really going to be spent on fallout shelters some of the money might go into a program that also looks forward to a *healthy* life for millions.

Meanwhile, back at Fifth and C, the 'green' will be ripening. By modern construction standards the entire pedestrian platform can be built on piers so widely spaced that wheeled traffic can flow freely throughout the ground floor. Delivery trucks will then move easily into the basements of buildings they serve. Autoists will find parking slots close below their points of destination. When rapid transit comes, as it must, the lines for it can be laid out with relative ease.

Above the platform, new buildings need not follow the rigid gridiron lines of the old city. Especially within the eight-block 'green', buildings and open space can be studied in relation to each other. Equal measures of public and private land could be traded for optimum use. The result could well be one of the wonders of the modern world architecturally.

I suspect careful studies would show that the kind of drastic public works program implied here would not cost more over a long period than a less imaginative, less convenient program, if one counted in the dollar value of all the advantages riding in the train of the better schedule.

As for the private property involved in adjusting to a pedestrian plateau, most of the bigger buildings have frames that would withstand the alterations. Lesser buildings are likely to be replaced soon. In

many cases it will be desirable to leave buildings, blocks, even groups of blocks, as is for some time.

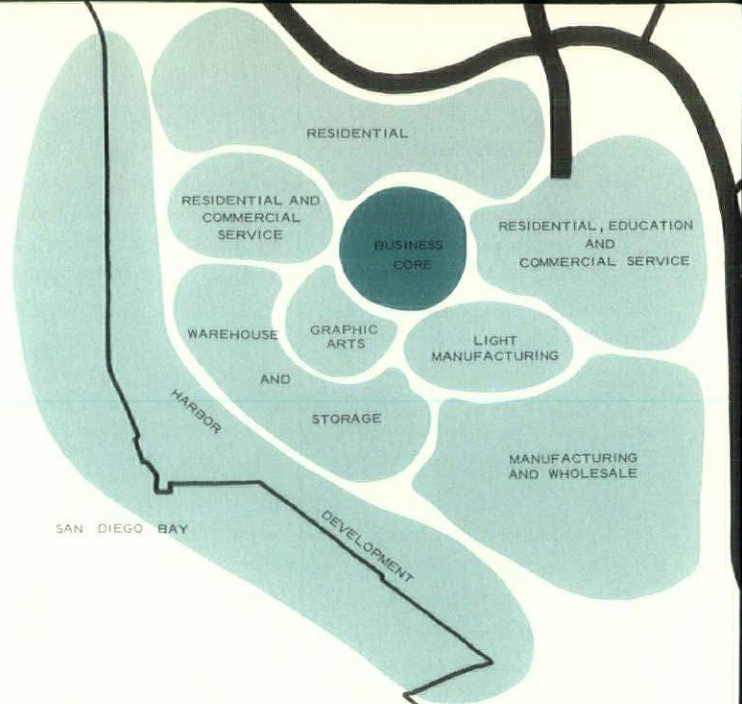
A program of such scope must be gradual in the extreme, but the time is now for a master plan and a set of rules to assure compatibility in all new structures. At the very least the City should require that new buildings of major consequence in the heart of downtown have their second stories at a specified elevation for ready conversion. Similarly, warehouses and other structures near the waterfront should be limited to a specified height.

You will notice that what started out as a critique of the City's plan for a grouping of government facilities promptly wandered off the edge of the group to talk about a 'green' that is only hinted at in the City's report and a harbor that is barely mentioned. In coming months OMNIART will discuss public building design extensively. A succulent foretaste is Lloyd Ruocco's theatre analysis on page 5 of this issue.

To me the first consideration is that the 'green' and the harbor must be linked in any sufficient plan for a downtown worthy of the bulging year 2000. By that talismanic date I fully expect the public to be intolerant of any but the highest grade of urban design.

I don't want to leave the impression that the City's own experts in urban design are not capable of discovering the ideal. We happen to have an exceptional roster of talents engaged in city management and city planning. Also, our business leaders are rapidly reaching new levels of design awareness. The full scope of their thinking could hardly be revealed in a report intended to stress only the most urgent downtown issues. We may look forward to further reports dealing fully with the 'green,' the harbor and other subjects such as those suggested by the zone sketch.

It should be remembered that San Diego has a rich heritage of urban designs since the Nolan Plan of 1908. Some of them have been carried out nobly, as Balboa Park and Mission Bay, but even in these degeneration has to be fought constantly. Other designs have collapsed ignobly. In particular downtown



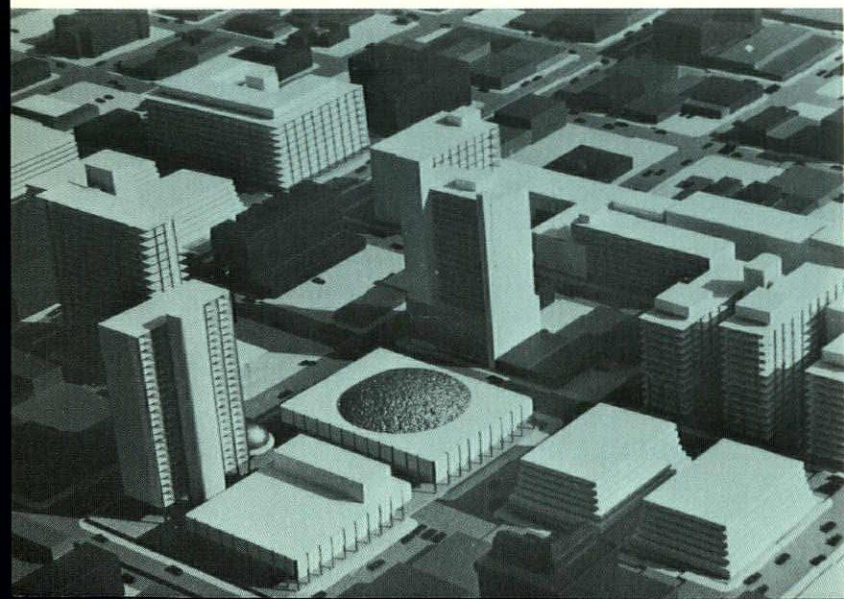
looked likely to become an unsavory asphalt jungle in the late 50's. Now our business and political leaders have found a path out of the confusion and onward to civilization.

Warning: there is danger that the leaders seeing light at the edge of the jungle will run too fast and fall into the trap of crude design. But they feel that it is urgent to get up a momentum of action. To push the financing, business gifts of 1.5 to 2 million dollars have been promised for the Community Concourse and there is hope of bringing it to completion (three buildings) for about \$11,000,000. That is not much money for what is involved.

Architects for the various buildings may have been chosen by the time this sees print. There was talk of a competition to get the best but this excellent method was abandoned because of the time factor.

Will the promise of Centre City hold up? Will there be sufficient master planning of the site? Will the separation of pedestrians and cars be effective? Will pointless streets be closed? Will the *art* of architecture flourish? These are questions to which every well-intentioned citizen should apply his powers of mind and his powers of persuasion. In the next few months there will still be a chance to influence the quality. After that we will be committed to living with the concrete proof of our civic ability. □

←An elaborate model of downtown San Diego is being shown currently at various locations. This photo of the model gives a rough idea of possible appearance of convention hall (saucer dome), council chamber (half grapefruit) with high-rise 'city hall'. Nestling below latter is the concert hall-civic theatre.



Centre City

... a non-Utopian approach

by JAMES T. YAMAMOTO

[City Planner James Yamamoto was head of the team that developed the Centre City prospectus. This year he is employed by Denver on a similar assignment. When asked to comment on Centre City he replied by writing for OMNIART as follows. The editor chose to put emphasis on the word *plan* each time it appeared because it represents a value we should face up to even if it is part of the abhorred socialist ideology.]

TODAY Centre City is not a *plan*; it is an approach to a *plan*. An approach which as yet has not developed into a workable scheme.

Centre City, to date, can be described as an opportunistic venture in the redevelopment of the central San Diego area. It is a foothold into a joint venture of community development ... a necessary foothold in a venture which is essentially pragmatic.

The approach does not have the overtones of Utopian planners whose mincemeats are concocted with illusory romanticism. This is not to demean the necessary role of Utopianism in civic improvement, but rather to emphasize and underscore the practicality of the Centre City approach ... the fundamentals of which can lead to a directed change of our central area, hospitable to artistic innovations of today and tomorrow tailored by the sound judgments of financial responsibility.

The two points that I would like to dwell upon are the necessity of a Centre City *plan* and the pragmatic character of the four basic design concepts.

The Centre City approach to date has been almost wholly within the framework of the City's role in the central area ... a role which explicitly involved the choices of civic building sites predetermined on the basis of function and acceptance of responsibility for community development.

Existing conditions at that time provided the context from which opportunistic decisions were made regarding the locational choices of civic buildings. These locational decisions and commitments alone do not constitute a *plan*. They were based upon a framework of a *plan*. This framework must be fully developed in a *plan* which incorporates an agreed upon course of action towards a predetermined goal...

in order to have both substance and effect. Centre City is not a *plan*; it can be, it must be.

A Centre City *plan* is necessary as a device to elicit political responsibility and community support. The development of Centre City is not the responsibility of a small segment of the community. It is a community responsibility as illustrated by the leading role of the City buttressed by community support. This *plan* should serve as a unifying agent while reducing conflicts and disjointed activities.

The problems of community development are becoming increasingly complex. Consequently, it pays to *plan*. The *plan* attempts to minimize the fortuitous, thus reducing the diseconomies of uncoordinated expenditures of private and public funds within the environment of a slow-reacting land market. The *plan* should not purport to eliminate these diseconomies, it should attempt to minimize them. Can you afford not to *plan*?

The four basic design concepts ... compactness, separation of traffic, parking reservoirs and a balance system of transport ... are the framework of a *plan* when effectively and ingeniously applied. Each of these concepts alone cannot bear the weight of an effective *plan*. Each must be thought of as parts of a whole, together constituting a sturdy framework upon which rests the Centre City *plan*.

These four design concepts are essentially pragmatic. When properly applied within the changing physical environment of Centre City their manifestations will provide economy, harmony and a challenge for esthetic maturation. These concepts should yield the following effects: 1) a more productive utilization of land by promoting accessibility to Centre City ... accessibility being a prime determinant of land use; 2) a financial windfall to Centre City property owners by providing for an efficient utilization of non-productive land (streets) and the provision of consolidated parking units (reservoirs) off-site, permitting fuller utilization of space for higher income producing enterprises; 3) a pedestrian-oriented core based upon the assumption that not all activities can be transacted from within a stationary vehicle; and 4) a challenging physical environment within which a variety of esthetic pleasures can be experienced.

These are not Utopian dreams on which ephemeral ideas fade. These are sound economic ideas on which practical schemes can flourish within a delightful milieu. You must take advantage of the foothold you have achieved in this joint venture. The diversity of our culture bears witness as an indictment against those of us who would attenuate the ameliorative powers of change, of innovation, of beauty and of balance. Can you afford not to *plan*? □

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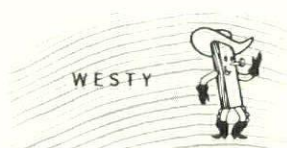
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Editor's Omnibus

(Continued from page 3)

400 people. Adjacent to this, is another building, are four conference auditoriums located with reference to laboratories and subsidiary spaces.

'The future will most certainly prove that this lay-out is not too vast in terms of the need in the Western Hemisphere. The imagination is challenged and one cannot view a facility of this scale without experiencing a profound spirit of admiration for the foresight, humanitarian ideals and political wisdom of those who have made it a reality'.



THE SAN DIEGO SYMPHONY was on the verge of collapse a year ago. This season it is selling better, playing better. Its November concert was thoroughly prepared. Musical Director Earl Bernard Murray is a determined young man who knows that a conductor's career is always in peril... Many Symphony musicians also play in the Sherwood Hall Orchestra conducted by Daniel Lewis, who is at the intense top of his form after a year of rich study abroad. Up and coming are new waves of serious musicmakers being trained in two Civic Youth orchestras under direction of Lawrence Christianson who therefore no longer has time to play French horn in the Symphony.

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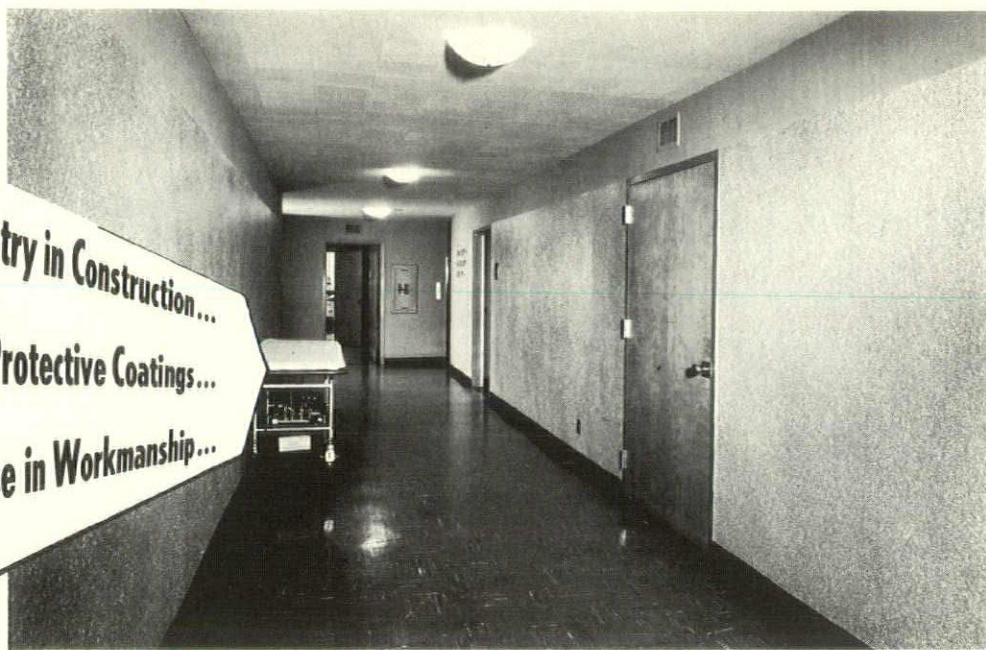
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dition as they actually are, in order that there can be an acceptance of the extensive action that must be taken to remake them into what they ought to be. However, at the same time that our people are brought to an understanding of the frightful conditions of our cities, they must also be made to see the enormous hopes which have emerged in the form of powerful new tools for replanning, renewing, and reorganizing our metropolitan areas.

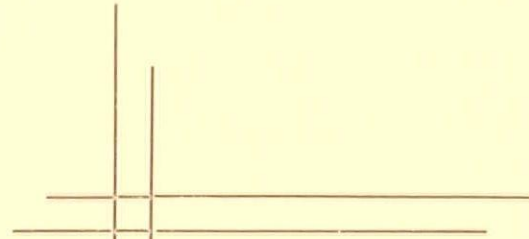
The hope lies in what citizens, elected officials and their staffs could do in working together.

After analyzing the entire problem and placing the blame at one time or another on elected officials and staff workers, and blaming business groups, we finally ended up by indicting ourselves and our own trade associations; and it was in this same frame of mind, and because of this same type of indictment, that San Diegans Inc was formed, so that the participating citizens could try and work their way out from under the onerous indictment and the sentence that could well be imposed upon our children to live in the wretched cities that our present metropolitan areas could become.

It is now the objective of San Diegans Inc, with the elected officials of the City of San Diego, the City Manager and the staff of persons working with the City, that we develop a comprehensive plan and program from knowledge and experience we are working to achieve; that we work on an overall project for the metropolitan San Diego area; that we maintain the program based on the conviction that San Diego can be re-shaped into a slumless, blightless, efficient community of humanized neighborhoods where people are more important than automobiles, and where the City is our servant for good living rather than our oppressive, sullen, soulless master.

Since man's beginning, he has been occupied by a great desire to see into the future. Through the ages, he has consulted fortune tellers and oracles... prompted not only by idle curiosity, but because he realized that a person knowing the future could make plans, take precautions, make investments which would enable him to capitalize on a myriad of opportunities.

Modern man is no different. He still yearns to see what lies ahead. But modern man, at least, is discovering reliable oracles... prophets who, instead of consulting stars, turn to electronic computers, scientific surveys, statistical formulas and growth indexes, and sound city planning departments as a means of measuring the future. By doing so, men of foresight and daring can shape their own destiny and the path of things to come. □



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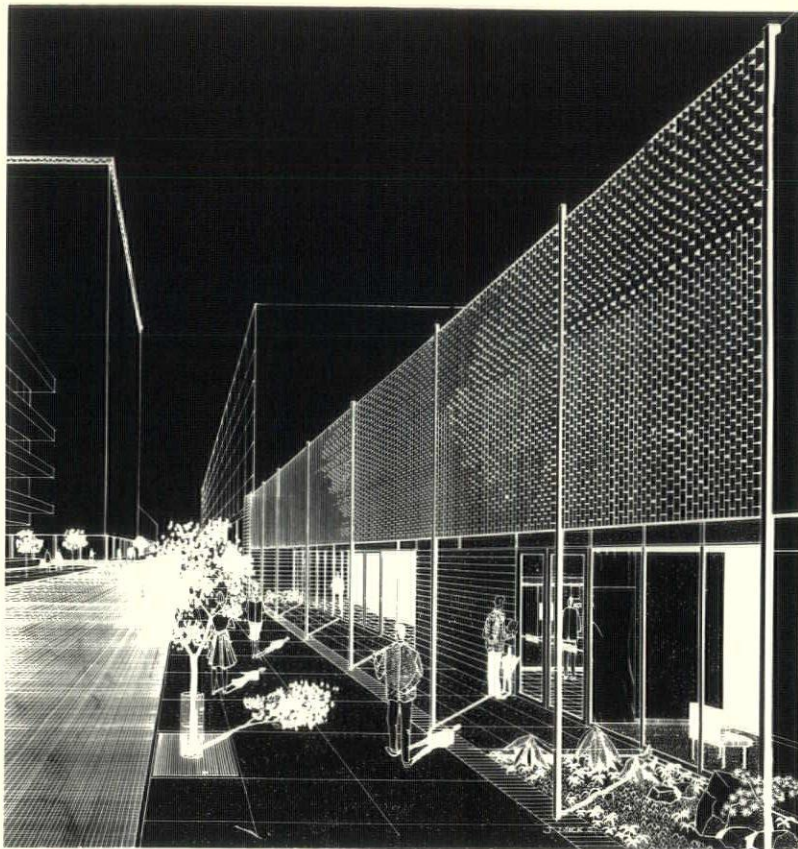
LLOYD RUOCCO : *CENTRE CITY...* Continued from page 5

people of San Diego for a great many years. Witness our apathy in the face of our civic theatre facilities. Our city has grown tremendously in the war years (and will continue to do so as part of Southern California), yet many San Diegans continue to think of San Diego as though it were still a small town.

'One of the reasons for this is that most people do not have an acute perception of the trend of change; do not realize the increasing tempo of things in general, of change in art, in manners, in means of living, values attainable and goals to be sought.

'All this is reflected in the problem of the modern theatre-concert hall. We must extend our horizons, not only in the problems of the auditorium, where comfortable seating, good acoustics, and scientific lighting are needed, but equally so in the matter of adequate backstage facilities; the realization of the need for an experimental theatre, an orchestral practice hall, a rehearsal theatre (with stage facilities exactly similar to the main auditorium), and last but far from least, a fine foyer. If the back stage facilities are on the proportion of taking twice as much space as the main auditorium in order to function properly, so must the entrance foyer and the conversation salon (for intermissions) be greatly increased in size over our present usage, if an air of pleasure and graciousness are to be attained. There should be an excellent restaurant, with indoor and outdoor dining, a cafe for entre-act refreshments, a subdued but elegant cocktail lounge for those of the jaded spirit (or the bon vivant), a pavilion for viewing all that is the latest in the plastic arts, an up-to-date art library, county wide in function, a record library for music lovers, a painting and sculpture circulating gallery (so that these necessities of perceptive living can be readily available to all). There should also be studios for work and study, a school of the theatre (it has been said that there is more talent here in San Diego than any other city of its size), and a general headquarters for the association of all art interests in the county.

'All these things are a must for a community that really loves art. They are expensive, but they are also indispensable, since they enliven and enrich the results of all our other enterprises and activities. They open the eyes, show us order and purpose and beauty for which to strive; and paradoxically spotlight the ugliness, indecision and selfishness to be fought against. They sharpen self-appraisal and destroy provincialism. In short, the arts are one of the most important roads upon which a unified, urbane, social viewpoint can be reached. I will go a step further: those goals, that enriched community spirit, the full scope of altruism, can only be achieved through the arts.' □



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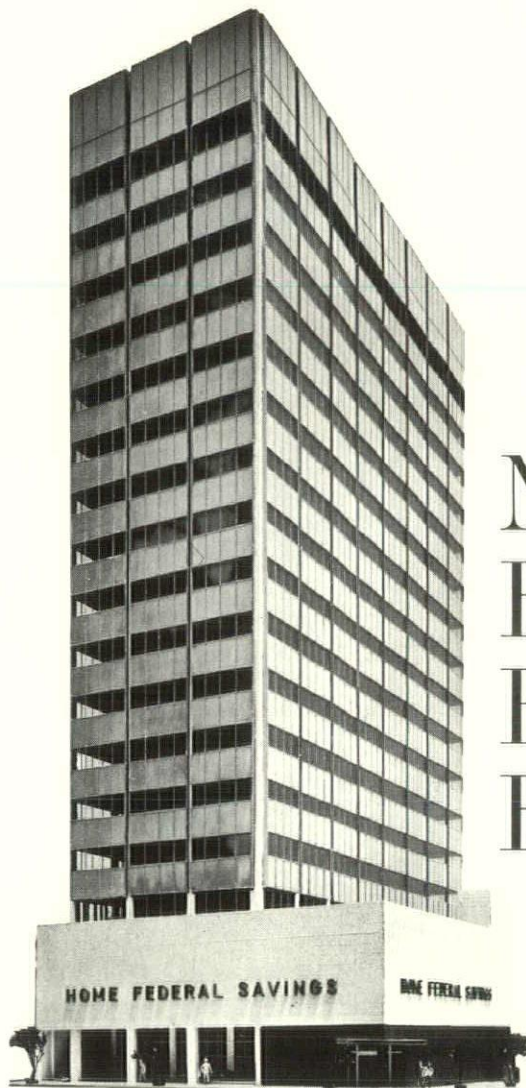
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CALE

Gold Trowel The six San Diego Architects above were winners in the Seventh Annual Gold Trowel Award competition, sponsored by the Plastering & Lathing Institute of San Diego. The annual contest is held to honor those who have made major contributions to the beauty of San Diego architecture through their affective and imaginative use of lath and plaster in design. Julian Cale, field service director of the institute, made the award presentations December 13th at the annual meeting of the San Diego Chapter of the American Institute of Architects at the La Jolla Beach and Tennis Club.

Eugene Weston III, AIA, partner in the firm of Liebhardt and Weston, won first place in the Interior Division of the competition for his use of plaster in the Islandia Restaurant, 1441 Quivira Road, Mission Bay Park. Weston said, regarding his award-winning job, 'Many-faceted, non-rectangular ceilings suggested use of a plastic material for ease of installation. Acoustic quality, cost, fire insurance, and uniform textural character were additional factors which influenced our selection of lath and plaster.'

Second place honors in the interior division went to Richard John Lareau for his design of the entrance lobby in the new library building at California Western University. Deems-Martin, Associates took third place honors for use of plaster in the Crabtree Office Building, 313 A Street, San Diego.

William Krisel, of Palmer & Krisel, AIA, won the first place award in the Exterior Division for his use of stucco on the Beth Israel School of Religion, at Third and Maple Streets, San Diego. 'Due to its plasticity, plaster was chosen for this project as it was the only material that could be used in this shape within allowable loads for a frame building and still give a feeling of solidity and quality of material,' Krisel commented. 'The cost of achieving this form was most reasonable in stucco.'

Second place honors in the exterior division of the contest went to Donald Schoell, AIA, and Eugene Geritz for their use of plaster on the Rees Office Building Number 2, at 3230 Fifth Ave., San Diego. The award-winning architects said that the whiteness and uniformly coarse textured planes of the integral color plaster were contrasted with the terra-cotta color, and provided permanence of design and ease of maintenance.

Homer T. Delawie, AIA, won third place honors for his use of plaster on the recently completed walrus enclosure in the San Diego Zoo.

Criticism Since the medical profession has disproved the validity of 'an apple a day keeps the doctor away', so should the design professions set aside the time-worn adage that if you can't say anything nice, don't say anything at all. Criticism as we choose to define it should not be the word assassination of personalities, but a detailed, documented analysis or evaluation of the design subject. Whether we in the profession agree with a critique is of lesser importance than the intellectual stimulant that it provokes to ask our own questions and seek our own answers with respect to not only the physical requirements of our work but the esthetic and spiritual values as well.

The not-so-humorous cliché that 'doctors bury their mistakes while architects build theirs' carries a very sobering truth, for, in the design professions, and particularly in architecture, the end result is a permanent addition to, or detraction from, the community's total environment. The permanence of our work is in itself a challenge to the arts, skills and wisdom of the design professions to achieve and maintain leadership in shaping San Diego's physical and esthetic environment.

With the first issue of OMNIART, may we recognize and accept the value of public criticism, as well as praise, for the positive benefits that will accrue to the professions.

JAMES W. BIRD, AIA

BIOGRAPHIES

1962 Officers

JAMES W. BIRD, President: Born in San Diego and now living in National City, Jim received his Bachelor of Architecture degree at the University of Southern California in 1953 and became a partner in the firm of Freeland & Bird, Engineers & Architects, 642 Spreckels Building, San Diego, in 1955. He also became a member of the San Diego Chapter in 1955, and has served as Treasurer during 1960 and 1961. As Treasurer, he has also been the Chairman of the Budget Committee, and of the 1961 By-Laws Committee, which drafts the just-approved new By-Laws for the San Diego Chapter. Married, two children.

WARD W. DEEMS, Vice-President: A native Californian, Ward received his Bachelor of Architecture degree at the University of Southern California in 1953 and was associated with Albert C. Martin & Associates in Los Angeles until coming to San Diego in 1959; his firm - Deems-Martin & Associates, 666 Ash Street. He transferred from the Pasadena Chapter to the San Diego Chapter at that time, and has participated very actively in three of the prime committees during 1961 - Vice Chairman of the Reorganization Committee, Chairman of the CCAIA Convention Committee, and Chairman of the Bulletin Committee. Married, two children.

RALPH B. REDHEAD, Secretary: Ralph deserted his birthplace at Spokane, Washington, to attend California Polytechnic State College and the University of California for his architectural training. In San Diego, he is the staff architect for the San Diego Unified School District, which post he accepted in 1959 and became a member of the San Diego Chapter in that year. He was previously a member of the East Bay Chapter. During 1961 he served as Chairman of the Public Information Committee under Public Relations Division and also on the CCAIA Convention Committee. Married, one son.

ROBERT J. PLATT, Treasurer: After receiving his Bachelor of Architecture degree at the University of Minnesota in 1946, Bob practiced architecture in Minneapolis until 1953 when he came to San Diego and he also joined the San Diego Chapter that year. He opened his own office at 2638 Byron Street in 1956, Robert J. Platt & Associates. He served as a member of the Board of Directors of the San Diego Chapter in 1960 and 1961 and various committee activities. Married, five children.



CHAPTER NOTES

January Meeting

It is anticipated that the program will be on development and finance correlation, with experts in these fields as guest speakers. Members will be notified well in advance of the January 10th regular meeting date.

The Unsung Heroes

To the adage 'It is better to give than to receive' might well be added, '... and more generously if properly approached!' When that most necessary and humane project 'The United Fund' was presented to the Chapter, with a request for leadership, careful consideration was given to the selection of such a leader, and he accepted this project willingly, executed it quietly and without fanfare. United Fund Chairman Victor L. Wulff of the firm of Wulff & Fifield now reports that his goal of \$2613 has been exceeded by some \$400 and all the returns are not yet in. Eight fellow AIA members assisted Victor, and more than fulfilled his expectations.

The Architect Answers

The radio program presented by the San Diego Chapter, AIA, under the sponsorship of Hazard Bric & Bloc, appears every Sunday afternoon at 2:00 pm on KPRI-FM. The scope of this program extends beyond presentation of architecture alone into the related fields of construction, codes, affiliated arts, client relationship, etc. It was created to bring to the public a greater understanding of the profession of architecture and its place in their personal lives and their community.

CHAPTER DATES

- 9 Board of Directors meeting
- 10 Regular Chapter meeting
- 16 Chapter Affairs Committee meeting
- 23 Board of Directors
- 25 Construction Specification Institute

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