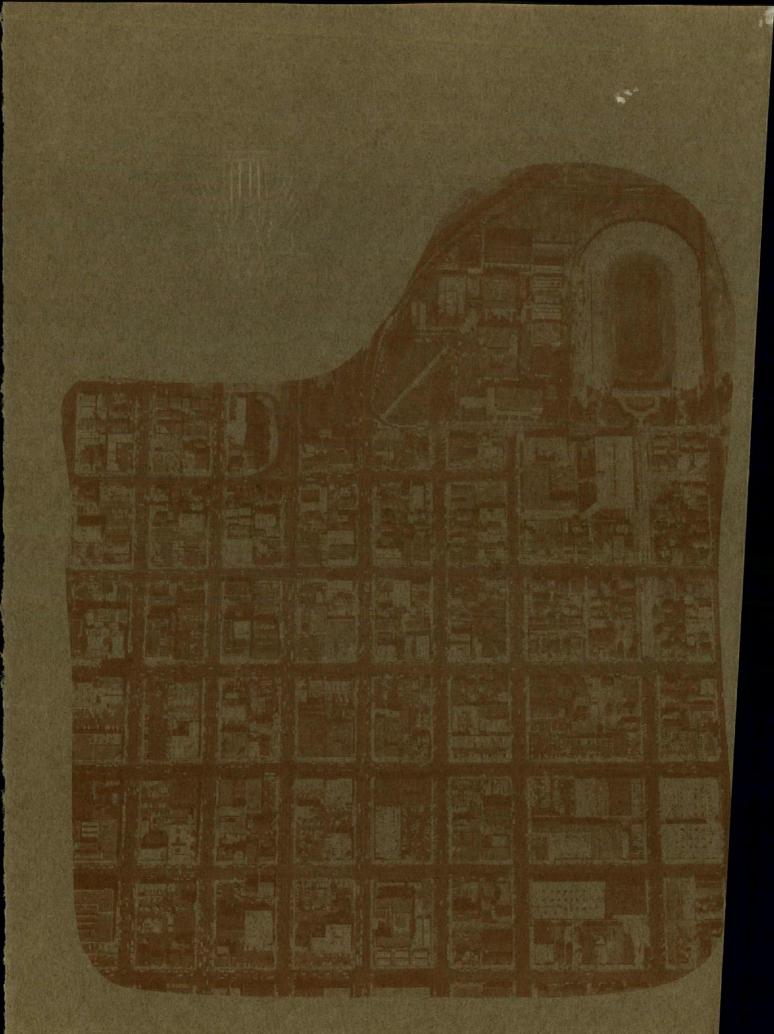
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Calendar of Events

31 SATURDAY

8:30 p.m. Tickets: BE 9-1231.

2	FRIDAY	Art – San Diego Art Guild's All Media Spring Exhibition. Juried Show. Opens 8:00 p.m. March 2, running daily through April 1. Fine Arts Gallery of San Diego. Balboa Park. Free.
4	SUNDAY	Music - Van Cliburn, pianist. Winner of the Tchaikowsky Competition in Moscow. Russ Auditorium. 8:30 p.m. Tickets: BE 9-8122.
5	MONDAY	Lecture – Dr. Frank Baxter. 'Shakespeare and People'. Presented by Grossmont College. Grossmont High School Auditorium. 8:30 p.m. Tickets: BE 9-8122. (See also March 26)
9	FRIDAY	Music – San Diego Community Concert Association presents Cesare Valetti, Tenor. Admittance by series membership. For information: BE 4-8551.
10	SATURDAY	Film – 'Germany'. World Wide Presentations. Victor Sickinger, Narrator. Russ Auditorium, 8:30 p.m. $Tickets$: BE 9-1231.
11	SUNDAY	Music – Chamber music concert. Piano and violin. Fine Arts Gallery of San Diego. 3:00 p.m. Free. Information: BE 9-1257.
13	TUESDAY	Art- Discussion Group: 'Members 10:30'. Fine Arts Gallery of San Diego. Membership only. 10:30 a.m. Reservation: BE 9-1257.
14	WEDNESDAY	Art - Final showing (started Feb. 8) Karel Appel paintings. The Art Center in La Jolla. Free.
14	WEDNESDAY	Theatre – 'Biography', comedy by S. N. Behrman. Coronado Community Theatre, Coronado. Through April 7th. Information: HE 5-4856.
15	THURSDAY	Theatre – 'Thieves Carnival', comedy by Jean Anouilh. Presented by The Old Globe Theatre. Group in co-sponsorship with the Art Center in La Jolla. Sherwood Hall, La Jolla. Information: GL 4-0183 or GL 4-0184. (Also presented on evenings of March 16, 17, 22, 23 and 24).
17	SATURDAY	Music – Andres Segovia, Prophet of the Spanish Guitar. Russ Auditorium, 8:30 p.m. Tickets: BE 9-8122
18	SUNDAY	Music – San Diego Symphony. Earl Bernard Murray conducting, Leonard Pennario, pianist, playing Bach, Bartok and Brahms. Russ Auditorium. 8:30 p.m. $Tickets$: BE 9-8122.
18	SUNDAY	Art – Final showing (started in Feb.) Art of Indonesia: sculpture, textiles, woolen objects, from Wolford Collection. Fine Arts Gallery.
18	SUNDAY	Theatre – Final performance (started Feb. 20). 'Who is that Lady I Saw You With?' Comedy by Norman Krassna. Starring San Diego Actor Carnell Kirkeeng in role of Professor Williams. Old Globe Theatre. Tickets: BE 9-8122.
18	SUNDAY	Film – 'Inca Craftsmen', two Screenings: 3:15 p.m. and 4:15 p.m. Fine Arts Gallery of San Diego. $Free$.
19	MONDAY	Lecture – Childrens Art, by Mrs. Agnes Hallam, Art Supervisor, San Diego County Department of Education. Fine Arts Gallery of San Diego. Luncheon, 12:30. \$1.25 per person. Reservations: BE 9-1257.
24	SATURDAY	Film – 'Italy', World Wide Presentations. Kenneth Richter, Narrator. Russ Auditorium. 8:30 p.m. $Tickets$: BE 9-1231.
25	SUNDAY	Music - Odetta, folk singer. Russ Auditorium. 8:30 p.m. Tickets: BE 9-8122.
26	MONDAY	Lecture - Dr. Frank Baxter, 'Shakespeare and People'. Russ Auditorium. Tickets: BE 9-8122.
27	TUESDAY	Art – Discussion Group: 'Members 10:30', Fine Arts Gallery of San Diego. Membership only. 10:30 a.m. Reservations: BE 9-1257.

Music - Final Concert of the season. Los Angeles Philharmonic Orchestra, Paul Kletzki,

Guest conductor. Carol Smith, Metzo Soprano, Richard Lewis, Tenor. Russ Auditorium.



OMNIART

Published monthly by the San Diego chapter
of the
AMERICAN INSTITUTE OF ARCHITECTS

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TYPESETTING: Commercial Press
PRINTING: Crest Offset

Application to mail at second-class postage rates is pending at San Diego, California

Opinions expressed in OMNIART do not necessarily reflect opinions of the publication staff or the San Diego Chapter of the American Institute of Architects

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Architect or Bureaucrat

by WILLIAM H. CALDWELL, JR., AIA

A SEARCH, nationwide in scope, is currently underway to recruit a new State Architect, a post vacated by the retirement of Anson Boyd. The post, a civil-service position, administers the Division of Architecture, offspring of the Department of Public Works. The new State Architect will be in charge of approximately one thousand employees and will be responsible for one hundred million dollars of construction contracts annually. He will be the head of what is probably the largest architectural organization in the nation, and to the layman who may not fully comprehend its size, it is larger than the staffs of all the private architectural and associate engineering firms in San Diego County combined. He will be the king of an empire, which like the mighty oak ascended from an acorn.

If the quality of a firm's work were in direct proportion to the size of its staff, the architecture produced by the Division of Architecture would set the pace for the country. Of course this is not the case, nor is it meant to imply that private practice has a monopoly on quality within its members. The Division of Architecture can and does employ within its ranks the services of equally competent and dedicated individuals. Unfortunately, there is also a prevalent type of bureaucrat who measures his power and prestige by the number of subordinates working for him, by the size of his office, or by the number of memos he may initiate. Even more unfortunate is the fact that the truly talented individual is readily hemmed in a rut bounded by age and seniority on the one side and uniform efficiency ratings on the other side. However, it is the lethargy of security removed from the honing edge of competition coupled with the stag-

nation of standardization and du tape of bureaucracy that has preve of Architecture from producing any sign excellence. How sad it is that the ity of the Division of Architecture is

During the past year Senator O duced two bills that would have per partment of Public Works to solicit agreements to perform architectural a vices for any county, city, district, or the State and for any school district. had been heard and passed rather than left on the shelf, it is not inconceivable our Centre City might now be in the Division of Architecture. While the co larity of antitrust suits exists, it might the Government to analyze its own r tendencies. One can conclude the role of O today is no longer one of service but or competition with the very system of free that supports it.

A few years ago the Hoover Report, th of an investigation into inefficient use of the by federal bureaucrats, stated, More than 2 and offices of the Government are independ gaged in architectural and engineering funclating to construction,' and one of these alone had annual expenditures that 'exceed gregate annual expenditures of the six leading engineering-construction organizations of the The report went on to conclude that 'The cost Government of its design and construction act is abnormally high and out of line with the o similar work in private industry.' Can you th any reason why state bureaucrats are more effi than their federal counterpart?

Yet to challenge the expenditures of the Div of Architecture is to invite an avalanche of in clusive figures and opposition. The Division of A itecture is not only backed by its parent, the Department ment of Public Works, but also by a political ganization known as the California State Employe Association. The CSEA, whose raison d'état seems m tivated by self-preservation through safety-in-nun bers rather than public service, waged a flank attac on the competency and integrity of the entire archi tectural profession. A report by this organization which was widely reprinted in part through press releases, charged private architects with practically every sin found in the Good Book. Political influence, high overhead, low standards if any, too anxious to seek other fees than indulge in long-range planning and research, minimum efforts to gain maximum pro-

(Continued on page 10)

Editor's Omnibus

To an editor...The San Diego Chapter, American Institute of Architects, wishes to thank MR. JAMES BRITTON for donating his name and his wide range of talents and experience to the birth of OMNIART. Although he will not be able to continue with us as Editor, we hope that he will be able to contribute to OMNIART's editorials often in future issues.

THOUGHTS WHILE STALLED IN TRAFFIC

Noting a young citizen briskly wheeling his bicycle along the shoulder of the highway the other morning, while I remained locked in an endless line of early morning commuter traffic, my mind saw in its mind's eye a scene wherein all of the crawling, growling automobiles were transformed into bicycles, all bowling along at a merry clip. The highway, transformed into a twenty-foot wide ribbon of concrete, handled the traffic beautifully; and there was not a trace of smog in the air. Confirming the possibility of this vision, I noted that 99.6% of the cars within my range of vision contained only one person, while in the 0.4% remaining, the passengers consisted solely of bosses and their beautiful secretaries.

It suddenly dawned on me that if we San Diegans

all should turn our automobiles in for bicycles we could solve a number of our major downtown problems in one stroke. A series of quick calculations show that:

- 1. The amount of paving saved, if cut into sections, would be sufficient to provide a paved patio for every man, woman and child in southern California.
- 2. Every downtown parking lot could be converted into a sidewalk cafe.
- 3. 75% of downtown street widths could be planted to grass and trees.

Alas, I realized that this idea was too good to ever take root. Even President Kennedy's physical fitness program is insufficient cause for us Americans to give up our automobiles.

Hark! Doth thou hearest the rumblings of discontent with thy status quo? Oh hear ye great public . . . thy creators of environment are expressing grave doubts as to the validity of static, unexpressive concepts based upon small details and committee compromises. Doeth we not deserveth the absolute in refinement of concept... to expand our thinking to insure the very best solutions... to expend our gold in the right manner in overcoming obstacles of politics or narrow

(Continued on page 21)

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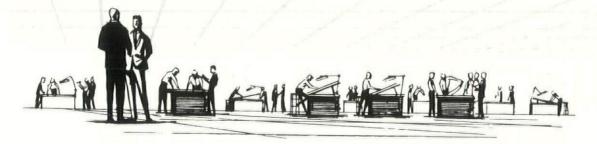
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Centre City

... in Search of a Concept

by ROBERT E. JONES, AIA

The centre city plan, shown here, is the officially accepted guide for the future complex of government buildings in the San Diego metropolitan area. This is disappointing, because it is less than even a compromise solution, for a compromise requires that it start with the best ideas before they are negotiated for changes. Under the approach followed and the time schedule imposed on design, the criteria for design has barely been uncovered nor has the best idea been revealed or established.

Let us not mislead ourselves into believing that something better than this is going to be the end result for Centre City. During intensive research, since the 'Schematic' plan for the governmental complex was presented to the City Council, it has become apparent to this writer that the contract architects for these buildings are not going to have the opportunity for re-evaluation of anything but the column spacings, partitioning and facade designing of their individual assignments.

Architects must evaluate the plans at this early stage because they compose one of the few groups of citizens who are educated and trained to understand drawings and to interpolate and visualize them as completed spaces and groups of buildings. It is also important that civic leaders and citizens hear the architects at this point in order that they may be better advised and not create new blights on the community. This is especially essential in the creation of great public spaces, central to, and a part of, the life of every individual in the city.

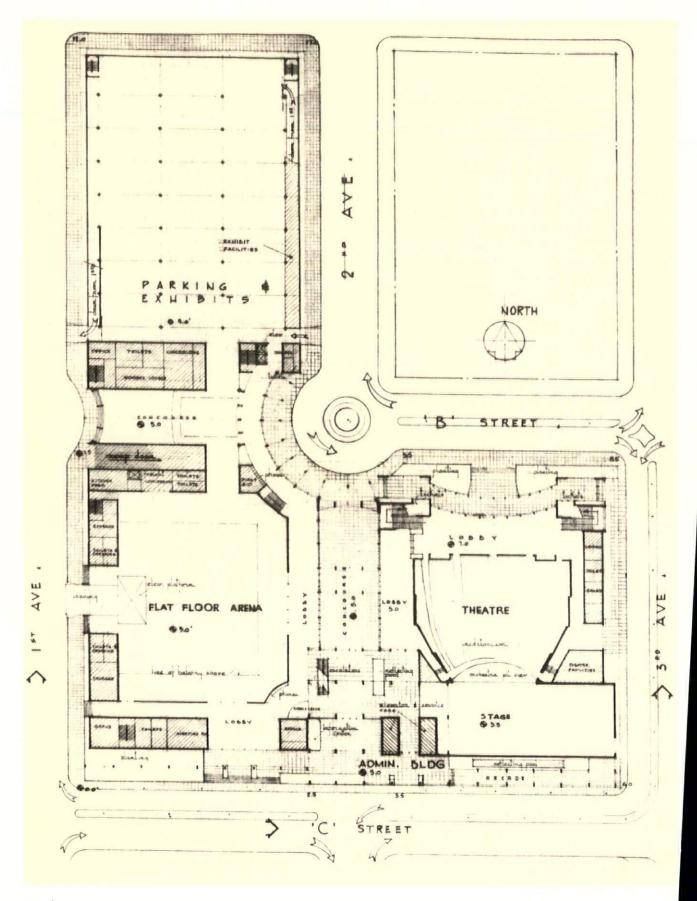
We should be delighted that our city is finally to have a self-controlled urban renewal and that work is under progress for the first units of sorely-needed cultural and functional buildings. The term 'Community Concourse' has been given to this complex and this is good. All that is connoted by the term is good...a great space...for the use of the community.

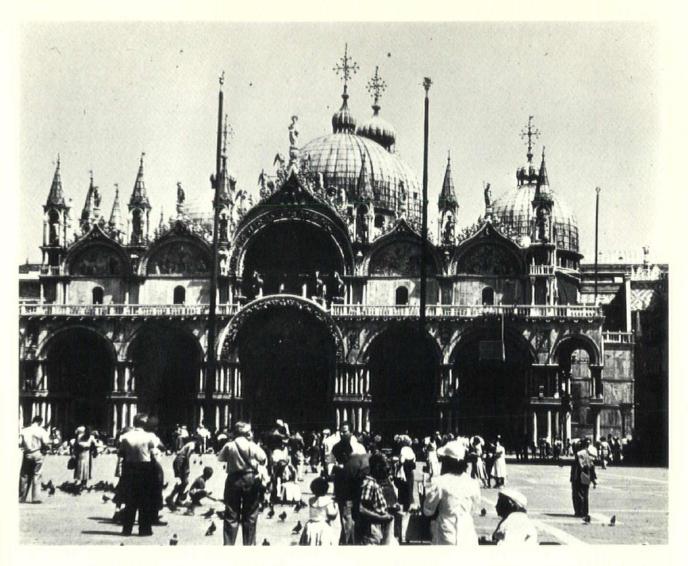
However, the rigid schematic plan which has been accepted and forms the basis for all design work from here on out does not reflect the concept of a 'Community Concourse.' It appears to reflect no 'Concept' whatsoever. A 'Concept' must have large-scale thinking behind it, carried out with broad strokes of the pencil, resulting in strong positive relationships tying all the ends to the middle. It must be apparent in drawings that one element is dominant as the main thread of thinking. Without such a strong, established statement, there can be neither a good space nor a good building.

Instead of a 'Concept,' the plan reflects the short time that was spent in its preparation. It also projects relatively small problems of planning into major decisions for building relationships. In essence, the thinking has been 'small' rather than 'large.' Such things as an existing drainage flume and the possibility of a blank wall facing one street have been major design 'excuses.' Instead of determining the best possible relationships between buildings and spaces, and then analyzing and balancing them against the problems that they create, it appears that the approach has been to amalgamate all the small problems into a program for proceeding.

The following comments are not to be construed as a suggested design solution, but are mentioned in the hope that all parties concerned will demand that a fair re-appraisal of building relationships and concept by the design architects be allowed before final designs are prepared or accepted. To be specific:

- There is no 'Community Concourse.' Nowhere
 is there a space that is large enough or with
 sufficient planned vista or environment to deserve this title. There are many such spaces in
 the world, both within buildings and between
 buildings, but very few in the United States.
 A space that can qualify for this title would be
 a world-renowned landmark.
- 2. The mass relationships of the buildings show little sense of proportion and less sense of identification. The fly loft of the theatre butts into the city hall like a billy-goat ramming a giraffe. One of the most prominent features to the passer-by will be the parking structure. This is truly a 'facility'... a functional thing ... and should be tucked away where no one can see it, but with entrances sufficiently identified for easy access.





† A true 'COMMUNITY CONCOURSE,' the Piazza San Marco in Venice serves governmental, recreational, and religious activities, besides being a haven for tourists.

← Schematic plan for Centre City, No. 8A, is the officially accepted plan for the governmental complex. Nearly all of the available area is covered with buildings. The 'COMMUNITY CONCOURSE' is located between the Theatre and Arena. It must be entered from 'C' Street through the lobby of the Administration Building.

3. The relative positions of the city hall and the convention center are going to cause nothing but confusion when the mass movement of people to and from each building occurs. Can you imagine rushing to an appointment to or from the city hall and fighting your way through several thousand conventioneers between the building and your car?

More minor items could be criticised also, but it would be unfair at such an early stage of the game.

However, it must be realized that the ones listed are of utmost importance in any plan.

It is the large relationships that must be considered at this time ... before any further designing is attempted. The concept must be forthcoming. Is it to be that of a 'Community Concourse'? If so, how large does it have to be to have significance? What should the relationships of buildings be to this space? Remembering a few of these spaces throughout the world might be helpful. There is the Champs Elysees in Paris, the Grand Place in Brussels, the new railroad terminal in Rome, the Piazza in front of St. Peters in Rome, the Grand Central or Pennsylvania Stations in New York, the Piazza Vecchio in Florence, the Piazza San Marco in Venice, etc. The list could go on. One thing is significant about each of the above. They are all large in size and surrounded by significant architecture, and they all become crowded when in use.

In comparison, the proposal we have is little more

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One of the most significant spaces in the world, the Champs Elysees in Paris, is at the same time a boulevard for through traffic, parking lot, shopping center, park, and hub of all community life in the city.

than a sidewalk and an entrance lobby. A space that is barely fifty-five feet wide and one hundred and forty feet long is being termed our 'Concourse.' The name is even printed in small letters on the plan. Many fine commercial buildings throughout the United States have larger areas than this as setbacks from the street to identify themselves from the canyons of building blocks around them. Other modern cities in the United States are striving towards their own 'Centre Cities' and not one has settled for such a cramped feeling between the buildings. The problems of these cities are not too different from those we face in San Diego.

Our site requires superlative architectural solutions, because of its restrictions. Nothing less than this should be accepted. This will require the utmost of creative thinking not only by the architects, but by the total team of civic leaders and officials who must implement the Concept. If it becomes necessary to build around a drainage flume, a way must be found to do it.

A lack of concept is a lack of vision. If the city is to be improved in its architectural environment, we must stop trying to 'catch up,' but look to the future and plan for it. As architects, are we going to complacently shrug our shoulders every time we stroll past Second and 'C' Streets?

What are we to do? All thinking citizens are for Centre City proceeding. Thus, they must take positive measures to assure that it proceeds in a good direction. The question we must ask ourselves...as architects, planners, businessmen, politicians, and citizens...is, after waiting as long as we have, must we accept and endorse a scheme that is poor? We have spent only four months planning the largest single ediface that this city has undertaken so far, and we and our families will be using it for at least a century or two.

The project that is rushing the schedule so fast is the convention center, which has been allotted six months for design. What is it going to mean to delay

(Continued on page 2)

Center of Roman Catholicism is the piazza in front of St. Peter's Cathedral in Rome. Restaurants are at the far end of the space, community activities vary from gatherings of hundreds of thousands of Catholics to hear Pope John XXIII, to giving the family car a wash in the huge fountain.





fits, and restrictive specifications were only a few of its indictments against the private practitioner.

No field of endeavor is entirely free of its charlatans, but such a blatant accusation leveled at a respected profession is ridiculous. The acute competition of the profession today does not lend itself to survival for the malpractitioner, and on behalf of private practice, architects proudly and confidently, yea eagerly and gleefully, invite comparison of their work with the work of the Division of Architecture. A notable, and alas typical, comparison may be made by looking at the bleak, crowded and tormented functionalism of San Jose State College, a cross the Division must bear, then by looking at well-planned and well-designed University of California at Santa Barbara, a product of the efforts of private architects.

The essence of architecture is that quality which transcends the purely functional. It is not enough to expedite. As any architect worth his salt knows, one of the greatest challenges to his design ability is a restrictive budget. Yet, the Division of Architecture is apparently diffident to good design simply because it may look expensive and extravagant and result in a constantly feared investigation by an irate legislator or public official. Consequently, 'Taxpaver Gothic,' the void and insipid structures of bureaucracy, are prevalent monuments which stand in contrast to the natural beauty of our state.

Robert Bradford, Director of the Department of Public Works, who is charged with the responsibility of selecting the new State Architect, has graciously asked for the assistance of the California Council of the American Institute of Architects with his task. This is an obligation the CCAIA must diligently pursue. Mr. Bradford has stated that the Department must have 'a choice of the best available talent in the country for this increasingly important job.' Every effortimust be made to see that the job, not one to be awarded for longevity or political patronage, will be filled by a leader who is independent of political pressures. It is, of course, a recognized fact that the State Architect must enforce any laws affecting the Division of Architecture, but it is just as obvious fact that he is in a position to influence the opinions of lawmakers on proposed legislation. He must stifle the abnormal expansion of his agency and endow Sacramento with a philosophy that demands good architecture, for as long as the Division of Architecture exists, it has no recourse but to serve the citizens of California, not with the blighted look of a rationalized economy, but with dignified public buildings worthy of the name architecture and a credit to the deserving people of our state. Space of the Month

by JOHN R. MOCK

Associate member of the San Diego Chapter of the American Institute of Architects

According to Union Title's Historical Collection:

'ALONZO HORTON, often called the 'Father' of New San Diego, was not the first who tried to establish the present city, but he was the first to succeed. In his plans, he left this bit of park directly opposite the fine hotel he built, the Horton House, between Third and Fourth Avenues on Broadway, in 1870. The city rapidly outgrew the old Horton House. It was torn down in 1905, and the U.S.Grant Hotel took its place.'

The palm-fringed Horton Plaza, however, endures but the original character and integrity of its space is somehow missing. Certainly the fountain created by Irving Gill remains, although its spray is no longer so forceful. The Renaissance-like vases have vanished, being replaced by well-painted steel trash barrels. Now we may rest on concrete benches if we do not cover too many of their advertisements.

The character and integrity of the Plaza space is not merely defined by the Plaza itself, but also by the nature of the surrounding area. This nature, I am afraid, is not quite lending to the atmosphere of a Plaza but tends to be somewhat cut rate: neon lights, neon signs, credit this and credit that, open all night ... every night, smoking in the balcony, burlesque, trousers pressed while you wait...

Shall this condition remain to be known as the character and integrity of the Horton Plaza? Shall it remain in one of the most cherished of spaces man can create?



HORTON PLAZA... before and after



The Symphony looks up ... and out

by DAVID THOMPSON

IN HIS GREAT ESSAYS ON Education, Herbert Spencer wrote: 'Architecture, sculpture, painting, music and poetry may truly be called the efflorescence of civilized life.'

Webster defines efflorescence as the 'act of flowering, blooming, blossoming.'

Thus, the arts are the expressive essence of our civilized, or community, life.

Spencer goes on to say that 'Music must take rank as the highest of the fine arts...as the one which, more than any other, ministers to human welfare.'

Because of the pre-eminent role music plays in the unfolding of civilized life, a great responsibility falls upon a community concerned for the broad cultural welfare of its people. If they are to really know, to fully appreciate, and properly benefit from the music of the great and significant composers, there must be an orchestra that is capable of performing effectively ...not occasionally, not patronizingly, not incidentally, but as a part of the coursing life blood of the community that is alert to its cultural, as well as its economic and spiritual needs.

Unlike the architect, the sculptor, the painter and the poet, who require no other artist to perform their creativity for public and critical review, the composer must have 'middlemen' artists to bridge between the original score and the performed work. (True, the architect's conception is not for public consumption, though it may receive critical review. Nevertheless, its transition to public view is by way of confining drawings and specifications not associated with the arts.)

Thus, San Diego comes full face with the San Diego Symphony Orchestra, its own music 'middleman.' Over a period of 30 years filled with as many ups and downs as the community it serves, the orchestra recently has shown unquestionable and exciting signs of maturity. Critical as well as lay acclaim has given rise to an assured feeling that here, at long last, is a mirror of musicianship, tempered and true, capable of reflecting in a rich and rewarding manner the music the community needs to satisfy its cultural soul

Three reasons seem sufficient to explain the rebirth of the San Diego Symphony. First, the determination of a small group of people that San Diego's music appetite was not to be satisfied through a syphon from other music reservoirs; second, the overall growth of the city which has brought fine musicians ready, or potentially ready; and third, the bursting upon the scene of Earl Bernard Murray, young in years and looks but mature in musicianship and vision. The development of the third reason (i.e. Mr. Murray) was not happenstance, but relates directly to Reason First.

With this 'troica' harnessed to the community's symphony chariot, and according to all indications pulling together, what lies ahead? Murray has made clear he sees the winter season as the area of greatest growth potential. The summer concerts, the traditional 'Symphonies Under The Stars,' are limited to July and August, and by the use of the Balboa Park Bowl for Star-Light performances four nights a week, plus rehearsals.

The Symphony gave one winter concert in 1957, two years after it had merged with the San Diego Philharmonic group, and two concerts in 1958. This year there are five winter concerts, plus a sponsored appearance of the Philadelphia Orchestra. Murray sees the expansion of the winter series as necessary for the financial health of the association as well as the improvement of the quality of the orchestra. It is costly to rehearse for only one performance... multiple presentations would spread the cost, increase the revenue per basic set of rehearsals, permit more rehearsals, and more performances would bring greater quality to the orchestra and greater financial stability to the association.

Murray hopes, too, to increase the number of concerts played for children and young people. Taking the orchestra into northern San Diego County next season for three concerts is under consideration. Better financial stability would make possible more all-orchestral concerts which often do not have the box office appeal as those with guest soloists, but which do add to the stature, experience and confidence of the musicians.

Other ideas of Murray's are pre-season telecasts to stimulate interest in the winter concerts and permit scheduling which does not conflict with late autumn performances of other groups; touring of the orchestra to other cities in San Diego County, to Imperial Valley and Tijuana, thus spreading the sphere of influence and interest and, naturally, support; the presentation of significant new works; and major label recording by the orchestra.

Sir Herbert Read once wrote: "The only literature



... a sound of the symphony

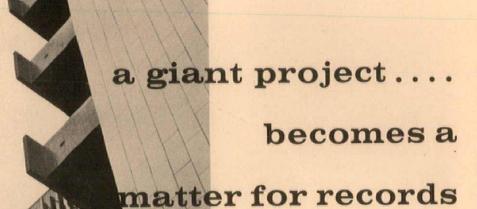
which is at the same time vital and popular is the literature of the music-hall.' This, too, has not escaped those who are plotting the future of the San Diego Symphony, for they have tied its wagon to the Civic Theatre that now looms brighter than ever on San Diego's cultural and entertainment horizon. The prospect of projecting their 'sound of a symphony city' from the stage of an honest-to-goodness music hall rather than the much-maligned and defenseless, yet acoustically atrocious Russ Auditorium has whetted both their music appetite and their will to work for the Symphony.

A multi-pronged approach for financial support of the Symphony is underway now. One hundred businessmen are calling on three hundred other businessmen asking for \$100 contributions. Another 2,000 businesses will be contacted by mail. From the two projects General Chairman Fielder Lutes and Business and Industry Chairman George A. Scott hope more than \$30,000 will be raised. In March Mrs. Fred

Goss, membership chairman, will head a most extensive county-wide one-month drive to enroll individuals and families in the Symphony Association. This phase, too, is expected to raise more than \$30,000. Later in the Spring the Symphony Women's Committee under Mrs. Harry C. Haelsig will present the colorful Viennese Ball which, it is hoped, will raise another \$15,000 for the Symphony.

These amounts, coupled with grants from the City and County of San Diego totaling \$25,000, leave about \$150,000 to come from box office receipts from all concerts. This is a lot of money, but those who recently have heard the sound of the San Diego Symphony agree that it is well worth the price of admission.

Music is one of the pillars of art without which a community's cultural ediface can not stand. At long last San Diego's symphonic column seems to be rising to assume its rightful place as well as its appropriate responsibility.



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Civic Center El Cajon

by GEORGE HATCH, AIA

ABOUT the middle of 1951 the city of El Cajon engaged our firm to design a group of civic buildings on property already owned by the city, close to the business district. This property was a complete block located across the street from the building then used as the city hall. There was ample room for expansion, is was thought, and for parking.

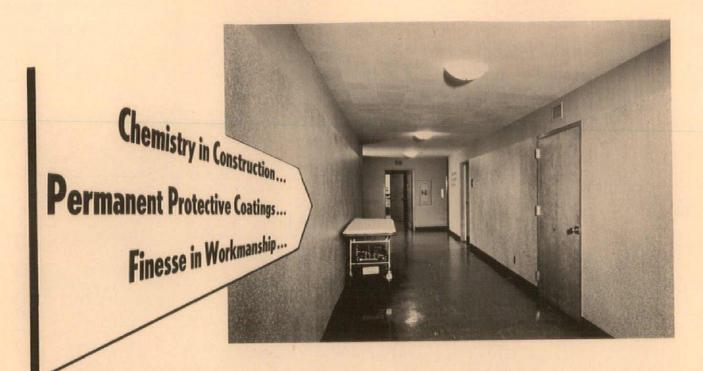
Before planning started City Manager Bernard J. Noden informed us of several general requirements. Size was dictated by two factors, the expected city growth to ten thousand population in the foreseeable future and the financial limitation that the buildings must be built with current funds only. This latter limitation also made it necessary to build the group in two parts because the budget in one year could not be stretched to include the entire project.

The completely different functions of the Police Department, the Fire Department and the Administration led to the conclusion that three separate structures should be built. However, because they were all on the same block they were to be designed to be structurally similar and to have a unified appearance.

In addition to the criteria established by the city several other factors were considered in the design.

Historically El Cajon was a town with arcades over the sidewalks. Some of them remain to this day. They were intended to protect pedestrians from the blazing sun in summer. This they did, but they had the additional advantage of giving visual unity to the streets. Using the historical reasoning and expecting a similarly pleasing result an early decision in the designing was that some sort of covered walk would be used to tie the three buildings together. This element of the planning draws together three structures entirely unrelated in size and shape. The covered passage made it possible to place the police building in the center, where by all rules it should not be because it is the smallest of the volumes, thus dwarfed by its neighbors. Because it was subordinated to the passage, it became a secondary element of the composition and enhanced the sense of volume of the buildings on both sides of it.

Structural brick walls with wood frame and composition-surfaced roof were selected as most fitting for this project. The decision meant economy because the exterior surface of the walls need no further treatment and the interior surfaces can remain unfinished. The color and scale of brick are proper for a group of structures of this size, especially in a city such as El Cajon with its warm and intimate residential scale. Low maintenance costs are assured, especially where stains are used on exposed wood surfaces and



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integrally colored stucco is used on walls not of brick. It developed that a number of wall surfaces would be made up chiefly of windows. To make the structural mullions of brick is both cumbersome and expensive; therefore, a post and beam system with wood dado below the openings was picked for these places. An harmonious relation between the brick and wood surfaces was sought. Any feeling of decorated front and plain rear was eliminated.

First to be built were the Fire and Police stations. The Fire station was required to have headquarters facilities as well as station facilities. This made it necessary to provide a practice tower, shop and chiefs quarters, in addition to the usual garage, recreation room, kitchen, etc. This building was placed on the corner to provide a most advantageous relationship to streets. The large mass of the garage room and shop are flanked by the recreation room, the kitchen and the tower on one side and by the office, dormitory and locker room on the other. With this plan it was possible to provide entrance to the business office directly from the interconnecting passage. Police Chief O'Connor assisted in the development of the plan for his headquarters building.

In designing Police Headquarters, the business office, into which the public comes, was placed on the front of the building with the entrance directly from the passage. The remainder of the rooms were distributed on both sides of a corridor leading to the parking space in the rear. Because none of the spaces was to be particularly large, it was possible to keep the roof at the same low level as the covered way. We took advantage of the shade provided by the passage roof to completely open the front wall of the business office to the view of those in the street. At the time of the construction of these buildings there was no need for a lockup, but space on the site was provided for the construction of such a facility if it became necessary to build one.

Construction of the administration building followed the other two buildings in about a year. The structure was to house the three city functions most frequently found in one building because of their rather close relationship and interdependence. These are the policy making and administrative functions, the record keeping and finance functions and the planning, engineering and building inspection functions. Access to each department, size of staff, relative importance of personnel, storage facilities and growth potential had to be considered for each department. Early in the design, it became evident that the three departments could be separated by corridors because each was somewhat independent of the others. The administrative and policy area

were all interconnected with the Council Chamber at the south end of the building with a separate vestibule which could be locked off from the remainder of the building at night when the chamber would be most used. The manager's office was placed close to the center of the building because his is the administrative responsibility, and he should have easy access to all other departments. Engineering, Planning and Building Inspection were grouped as a separate wing with a single public space because it is often necessary for a person to see representatives of all three of these departments at one visit. In this area the public space was kept to a rather small area because it is rare for more than two or three people to be waiting to be seen by departmental representatives. This is not the case for the records and finance departments which will have people queuing up to pay license fees, etc. It seemed wasteful to provide a public space within the department area with a low frequency need for large numbers of people. The problem was answered by providing for double use for the corridor. Most of the time it is a passage, but it also serves as the public space for the City Clerk and the Finance Office. The provision of counters with a glass wall above through which wickers were designed made the dual use not only practical, but also made the corridor a much pleasanter space.

These buildings are now six and more years old, and they have already been entirely outgrown. No one could have predicted the remarkably rapid growth that El Cajon has experienced. I do believe, though, that the group as planned has given very satisfactory service. The Police building is vastly overcrowded. but still functions; the Fire station will be comfortable for a long time to come when a small addition, previously provided for, is constructed; and the Administration building is working well, in spite of the fact that the Engineering department has been required to find other quarters.

While I believe our design solutions are reasonable in terms of the design program established, there is no question but that here is one of many instances where rapidly expanding California cities are victimized by rapid obsolescence of their public facilities. In this case there simply is not enough land available around the present civic center for necessary expansion. An entirely new site, and an entirely new program of building, will be required. Most likely the Police Facility will be the first to seek new ground. If it does, Administration can expand on the present site and be comfortable... for a few years. Typically, the Fire Department is a minimum expansion problem because it naturally grows in separate dispersed units.

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opinion? Where lyeth the great concepts being accomplished elsewhere . . . great architecture being sought everywhere? Shall we not agree that more should be spent, if found necessary, to conceive the optimum of space, mass and function?

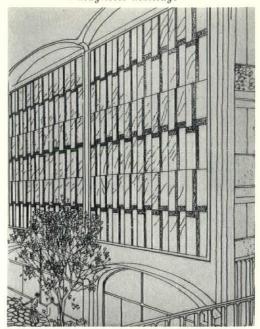
Verily, we state unto thee . . . Do not be pushed into permanent decisions because of momentary needs. Dig thee deep O' Contract Architects, into your lexicon of architecture and *insist* on 'thinking big.' Help insure the pride we must have in our City . . . unblemished because of fixed schemes. Accept unto thyselves the spirit of great civic design one hears of but seldom defends. Oh la dolce vita, wherest art thou?

PRESS RELEASE FROM WASHINGTON D.C. advises that the American Institute of Architects has awarded Gold Medals to painter Stuart Davis of New York; industrial designers Sundberg-Ferar, Inc., of Southfield, Michigan; photographer Ernest Haas of Australia and New York; and consulting engineers Ammann and Whitney of New York; and Citation of Honor to author-critic Lewis Mumford.

An interesting note, industrial designers Sundberg-Ferar, Inc., received the AIA Industrial Arts Gold Medal for 'superiority in developing outstanding elegance and commodity for a large variety of designs to be executed by the machine, from the RCA Whirlpool Miracle Kitchen through a variety of electronic computers to the impeccable IBM Executive Typewriter.' The Allied Professions Gold Medal awarded to Ammann and Whitney was for 'brilliant achievement in bridge engineering, notably the George Washington and Bronx-Whitestone Bridge in New York and the Golden Gate in San Francisco ... 'Lewis Mumford has come to be recognized as one of the world's greatest living social philosophers, and received the AIA Citation of Honor for his monumental book 'The City in History.'

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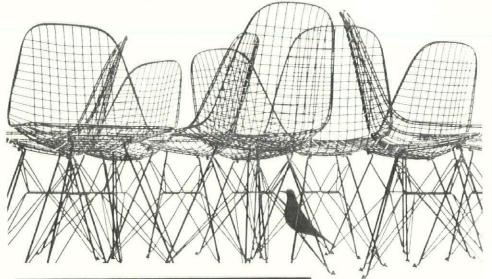


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CENTRE CITY...in Search of a Concept (Continued from page 8)

it for a few months? Many people feel any re-consideration at this time would be deadly to the whole project.

It seems that if it's worth doing, it's worth doing right! Why not give the time, immediately, to the selected architects to re-evaluate this plan, if we are to truly call ourselves responsible citizens and architects? If necessary, we should demand that consultation from reliable architectural genius, elsewhere, be obtained. We have a responsibility to ourselves to be interested in this project because it represents us: as individuals living in a free society and using its public facilities, as citizens who have the right to vote, as public servants who represent the people and must work in this complex, as architects whose profession will be represented by this complex, as Americans who are engaged in a struggle, to prove to the rest of the world that a free way of life can produce better and more meaningful contributions than those of an opposite way of life. Towards this end, every act of mediocrity that we permit, through disinterest and complacency toward culture, places us a rung lower on the ladder. With these facts in mind, it is inconceivable that we allow Centre City to become a memorial to our apathy!

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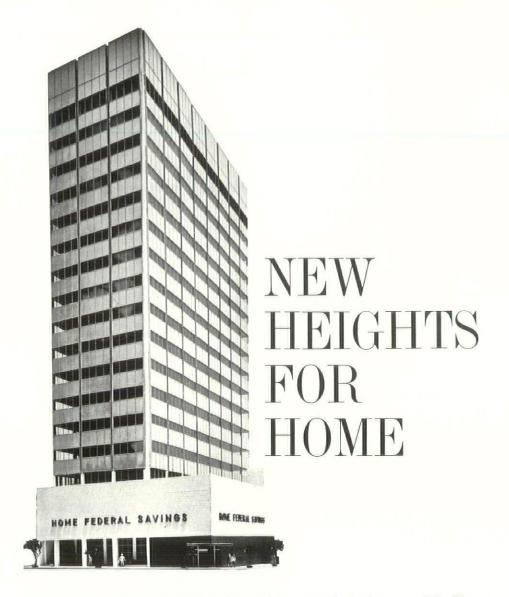
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Chapter Notes

SAN DIEGO CHAPTER / AMERICAN INSTITUTE OF ARCHITECTS

March Chapter Meeting

Wednesday, March 14, 1962...DORIC HOTEL
1021 Scott Street

Cocktails, 6:00 pm - Dinner, 7:00 pm (\$3.50)

Program: 8:00 pm.

METHODS AND PROBLEMS OF FINANCING

(Speakers to be announced later)

Panel will consist of experts in various aspects of this basic essential of any building or development program.

Public is invited.

Reservations by March 12th: Chapter Office, BE 4-2467

It is refreshing to have the adage, '... originality is merely undetected plagarism,' blasted but such is the case with the birth announcement of President Jim and Mrs. Bird of the arrival of their new daughter, Tammie Geraldine, on February 5th. It was no surprise that the family was depicted in 'Bird' fashion hovering around the nest with the new fledgling, but 'Papa Bird' even has horn-rims and a crew-cut! Tiny Tammie is announced as 'Project '62', Built in California by Californians,' in true architectural phraseology.

REGRETFULLY, the San Diego Chapter bids adieu to one of its most active associate members and supporters, Denis Kutch. Denis left San Diego at the end of January to take a position as a teacher at the School of Architecture, Arizona State University at Tempe, Arizona. We feel sure he will return during summer vacation to the incomparable climate of San Diego. We wish him the best of success in this new assignment.

THE NEW FIRM of 'Livingstone-Brown' has opened at 2158 Avenida de La Playa, La Jolla... Fred R. Livingstone, AIA, Architect and Hyder Joseph Brown, Associate. Both members of the San Diego Chapter, AIA, are active in committee work... Fred as Chairman of the Awards & Scholarship Committee in 1962, and Joe as a member of the Bulletin (OMNIART) Committee. Good luck in this new venture!

The organizational meeting of the 1962 Committee Chairmen was held January 30th, with the Board of Directors and 1962 Officers of the Chapter and the Chapter Affairs Committee Chairman, Frank L. Hope, Jr. President Bird expressed the wishes of the Board of Directors to the Committees for acceleration of activities in public as well as internal programs and projects. Chairman Hope outlined briefly suggested goals to refine the Chapter activities for the year. Chairmen announced:

1962 COMMITTEE CHAIRMEN

Chapter Affairs Committee FRANK L. HOPE, JR.

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John Sigurdson Bill Stimmel Bob Jones Ward Deems Bob Platt Ron Davis Ralph Redhead

FEBRUARY CHAPTER MEETING

SCANDINAVIAN BUILDING CODES relating to acoustical engineering was the main topic of the program presented to the San Diego Chapter, American Institute of Architects, at their February 14 meeting at the Doric Hotel.

Guest speaker Dr. Ove Brandt, Professor at the Royal Institute of Technology at Stockholm, Sweden, was in San Diego en route back to Stockholm after a conference with the Federal Housing Committee in Washington, and a tour of the United States including Boston, New York, Chicago and Los Angeles. 'Although Sweden's population is only seven million people, there ... as elsewhere ... they are moving from country life to cities, and want as much privacy as they had in the country. There are not as many private homes in the cities as here, and most of them live in apartments.' Dr. Brandt described the necessity for the stringent Swedish building codes on sound insulation to eliminate sounds in space (sounds in the air ... voices, music, etc.) and impact sounds (footsteps), and demonstrated with slides the corrections attained by use of 6 to 7 inch concrete floors and walls required by the codes. Since 90% financing for apartment is provided by the Swedish government, it is possible for the State to enforce these stringent codes and, if violated on completion of a project, it must be brought up to standard. Similar codes are being adopted throughout Europe, and Dr. Brandt further explained that the codes for public, commercial and office buildings were commensurate with the occupancy requirements.

Forty-four members and guests attended, and the membership was reminded of the forthcoming exhibit being presented by the San Diego Chapter, AIA, at the Engineers Week display February 24 and 25. They were also reminded to prepare their entries for the Chapter's 1962 Honor Awards competition May 4 to 27, 1962. Attendance at the 1962 AIA national convention at Dallas, Texas, May 7 to 11 was urged by 'Pat' Paderewski.

W.A.L. AND PUBLIC RELATIONS

GUEST SPEAKER for the February Meeting of the Women's Architectural League on February 21 was CLINTON H. COWGILL, FAIA, recently retired member of the staff of the American Institute of Architects in Washington, D.C. The program originally scheduled was 'Legislation Affecting Buildings in California' by Assemblyman James R. Mills of the 79th District, who was unable to appear. The main topic of Mr. Cowgill's speech was the importance of public relations affecting the profession of architecture.

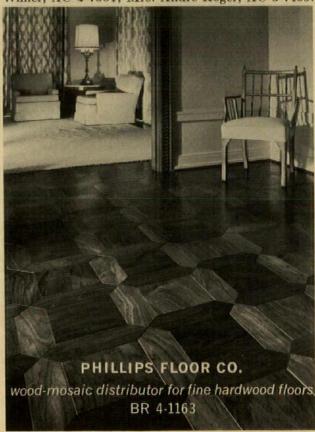
A member of the American Institute of Architects

since 1936, and appointed Member Emeritus of the Institute since his recent retirement, Mr. Cowgill has a long and distinguished career in the profession. He was head of the Department of Architecture, Virginia Polytechnic Institute, from 1928 to 1956; member, officer and president of the National Council of Architectural Registration Boards from 1942 to 1951; editor of the Handbook of Architectural Practice and author of several books on the profession. The Cowgills moved to La Jolla last fall, and Mr. Cowgill transferred his AIA membership to the San Diego Chapter January 1, 1962.

The luncheon meeting was held in the Paracel Island Room of The Islandia. It was preceded by a Board meeting and a social hour.

The all-important subject of legislation as it pertains to the profession will be the program at a later meeting of the W.A.L.

The Women's Architectural League also announces that they are sponsoring a no-host night at the Globe Theatre on Thursday, April 5, preceded by dinner and cocktails at the House of Hospitality in Balboa Park. The Globe Theatre play will be 'The pleasure of His Company.' This popular annual event is of interest to all the architects and their friends, so plan now to assure availability of reservations. For reservations: Mrs. F. R. White, BR 7-4676; Mrs. W. G. Wimer, AC 2-7304; Mrs. Andre Roger, AC 3-7435.



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