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Sun	Mon	Tue	Wed	Thu	Fri	Sat
6		8		10		
13					18	
20		22		24		



## Calendar of Events

- 6 architecture** Opening of the San Diego Chapter, AIA, Exhibition of award winning works of San Diego architects. The Fine Arts Gallery of San Diego. 11:30 a.m. *Admission Free.* Thursday, June 3.
- 6 crafts** Opening of the Allied Craftsmen's Exhibition. The Fine Arts Gallery of San Diego. 11:30 a.m. *Admission Free.* Thursday, June 3.
- 6 music** Musical Arts Society Concert under the direction of Dr. Jan Popper, Sherwood Hall, La Jolla, 8:00 p.m. *Information: GLENCOURT 4-0183.*
- 8 drama** *Raisin in the Sun.* Old Globe Theatre. 8:30 p.m. Reservations: BELMONT 9-8122 or BELMONT 9-9139. Thursday, June 10.
- 10 drama** Opera—*Margherita.* Produced by Gerald Dell. Puppet Theatre, Balboa Park. 8:00 p.m. *Tickets: BELMONT 9-8122.* Through May 12.
- 13 art** Final showing (opened April 22) Cameron Booth retrospective. Ford Foundation series of 42 works. The Art Center in La Jolla. *Free.*
- 18 music** San Diego Composers. Songs by Robert Henninger, Constance Herreshoff, David Ward-Steinmann and others. Vocalists: Carolee Hahn, Soprano, and Eugene Bauer, Tenor. 7:30 p.m. Central Library. *Free.*
- 20 art** All City Schools Art Show. San Diego Unified School District annual exhibit. The Art Center in La Jolla. Through June 17. *Free.*
- 22 musical** *Oklahoma,* starring John Raitt. Circle Arts Theatre. 8:30 p.m. Tuesdays through Fridays. 7:30 and 10:30 Saturdays. Through June 3. *Tickets: BELMONT 9-8122.*
- 24 drama** *The American Dream* and *The Zoo Story.* Presented by The Old Globe Theatre Group in co-sponsorship with the Art Center in La Jolla. Sherwood Hall, La Jolla, 8:30 p.m. (also presented on evenings of May 25, 26, 31 and June 1 and 2). *Information: GLENCOURT 4-0183 or GLENCOURT 4-0184.*





## OMNIART

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

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TYPESETTING: Grant Dahlstrom

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 pub-  
lication staff or the San Diego Chapter  
of the American Institute of Architects

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RUSSELL FORESTER, grew up in San Diego—attended the Institute of Design (The Old Bauhaus) in Chicago. Besides architecture, has been active as a sculptor, with commissions in Sacramento, San Francisco, Los Angeles and San Diego. Is a regional chairman of the International Design Conference at Aspen, Colorado. Architecturally exhibited at the Museum of Modern Art at Sao Paulo, Brazil.

### Credits:

Posterized Colorseparation from a photo by JULIUS SHULMAN, 1

INGRID KAHILER, 5

LILLIAN FAYMAN, 6, 7, 8, 9 upper right and bottom

JULIUS SHULMAN, 10, 11, 12

RUSSELL FORESTER, 13, 14, 15

A PROJECT CRITIQUE  
See Article Page 10







## *From the Architect's Pen*



by WARD WYATT DEEMS, AIA

FOR MANY YEARS, the profession of architecture has labored under the burden of self-indulgence and apathy as to its real role in our community life and in its own appraisal of its professional development. The "art of arts" has been living in the shade of its own achievements which were founded through the individual architects of the earliest Egyptian and Etruscan civilizations.

During the Renaissance and after, the prestige and honor of the Master Builder—The Architect—was nurtured through the continuity of the apprentice systems which demanded a lifetime of dedicated effort as necessary to fulfill the goals required and expected by the community, sovereign and religious clients. No finer art and no surer honor could be sought than that of the architect.

The development of the greater United States, following on the heels of the Industrial Revolution, required less in the way of "book larnin" and more in the way of just plain "guts" to carve out the places which we now call cities. Nevertheless, even in those gatherings of culture which did become established and grew, the urgent need for the creative and imaginative architect was not finally realized until the recognition of the architect as a citizen of significance reaffirmed itself. However, it wasn't the same. As time passed, modern techniques, new materials, easy assembly, an infinite variety of philosophies, and people, people, people all combined to permit everyone to become an environment maker.

And here we are today . . . the contractor, the developer, the draftsman, the artist, the politician, the government and the school board . . . all believing in their profound knowledge or ability to practice within the realm of a profession which has been shaped through generations of development, philosophy and artistic effort. The profession is finding today an almost "Herodian interest" in the things that it is doing, not by the profession itself, sad to say, but by the politicians and unlicensed practitioners who, it would seem, whether blunderingly or with intent, desire to subvert the importance of the architect in the community.

What does all this mean? Today, in the State of California, which is unique because of its fantastic growth and its lack of understanding of the problem, there is in existence legislation known as the Architect's Act. This basic law, established in the early part

of the Twentieth Century, has remained unchanged for over fifty years. Its intent was to establish by law, the necessity of having a license sanctioned by the State, in order to practice the profession of architecture. At the time of its inception, it was deemed sufficient to merely state that, in order to call oneself an "architect" as a prefix to professional practice, one must have a license. This law served its purpose for many years. However, as the increase in population and development dictated the need for services of other kinds, so, in turn, did it dictate the need for better-trained, more highly qualified and certainly a greater number of architects.

In the late 1920's, there entered upon the scene a new piece of legislation known, in general terms, as the Civil Engineer's Act, which served to identify to the business and professional world the definition of the profession of civil engineering. This act was considerably more restrictive within itself and certainly more completely drafted, with the result that the civil engineering profession has been protected by the enactment of this law from encroachment by the unlicensed. However, in its very enactment, a segment of it permitted any person to actually engage in the practice of architecture under the jurisdiction of the engineer's act. This involved structures with spans less than twenty-five feet and any structures designed over twenty-five feet must have the signature of a licensed civil engineer. The word "architect" was never mentioned. This law was later augmented to include structural engineers as a part of its basic framework. Again, at that time, no additional restrictions were placed upon the criteria for practicing architecture other than the obtaining of the signature of a "licensed civil engineer." The effect has been disastrous not only to the architectural profession, but to the clear understanding of the public at large as to what does an architect provide in the way of professional services.

At the present time in the State of California, there exists, under the Architect's Act, a portion of the law requiring a written and oral examination, based upon educational and technical experience, by which standards of excellence are established in order to legally qualify an individual to assume the title of architect. These series of examinations were designed to test the basic and fundamental ability and knowledge of a person desirous of receiving his license. It is difficult but, with study, a fair examination. The question to be posed is, "If someone wants to practice architecture, why do they not take this examination?" If they cannot pass it then surely they are not qualified, for many have passed it and many, many more will in the fu-

*Continued on page 27*





### *Our Roman Statesman Returns*

SEEK YE NOT THE TRUTH? . . . Yea! What is truth? Does not thy conscience break the path through the thicket of apathy and ignorance?

Reflect ye all on the spirit and demeanor of thy client. . . . His fate doth rest but leisurely on the edge of your talent. His plea cryeth out for guidance, yet many leadeth him not! Your glass of sand rusheth out in the Shylockian efforts of fee cutting and weak ethics. The Visigoth sits at your gates . . . awaiting the exhaustion of professional pride . . . so as to swoop down upon the last redoubt of architecture.

Hark! Hear ye all the sounds of marching hordes . . . barbaric to the ends achieved . . . Unconcerned with the high levels established. Pay ye heed to the ears of Brute receiving the gold and plaintives of the unlicensed in the very Halls of the State Forum where the law of environment practice must hold true for the citizens!

Clients! Architects! Citizens! To the walls! Offer the velvet glove of opportunity to those who are creative and willing. Repulse those who subvert the truth of city-making. All are concerned for, alas, we share the ultimate end, if we fail . . .

—CATO

### *And Then There Were None! Ole!*

THOSE OF YOU who read William Caldwell's article, "Architect or Bureaucrat," last month should enjoy (accompanied by real tears!) this article describing the current "corrida" in Washington, entitled, "Capitol Garage Boondoggle Charged." One might inquire as to who is "el toro" and as to who is the "matador." It is for certain that the faithful "aficionado," John Q. Public, will be "gored."

"White-haired John George Stewart is a one-time, one-term congressman from Delaware who bears the impressive title, architect of the Capitol.

"*Architect Stewart is no architect but has somehow managed to hold on to his post for years.* He has in the last few years spent some \$100 million for favored Hill projects including a new east front for the Capitol, a second Senate Office Building and a third House Office building.

"Somewhere along the line, he managed to lose the Capitol cornerstone, but has nonetheless come up with new building proposals. Stewart wants to extend the west front of the Capitol a few feet at an estimated cost of \$18.2 million. And he would like funds for a four-level underground garage to accommodate approximately 1,900 automobiles.

*Continued on page 21*

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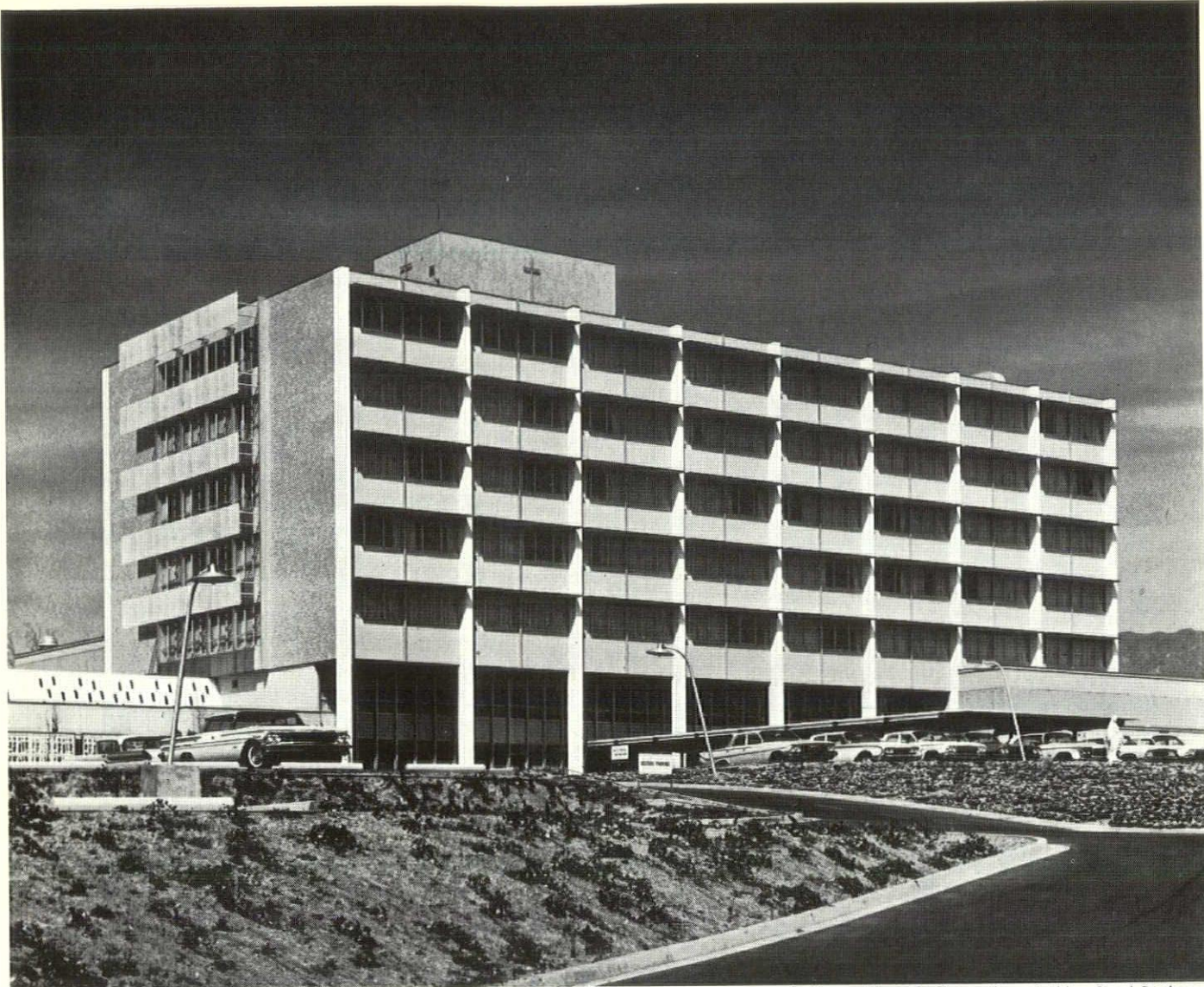
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## “OPERATION HOLY CROSS”

The prescription was a healthy one — bringing sunshine to patients at the new Holy Cross Hospital located in the San Fernando area. Being called in as consultant was a complement, since the plans specified only the most advanced and finest quality of equipment and materials. After expertly diagnosing this case, our technicians manufactured and installed 7 stories of aluminum curtainwalls, aluminum projected windows, steel projected windows . . . Druwhit's part of this “operation” was satisfactorily concluded. Need first aid in light rays? See Druwhit . . . foremost windowmakers of western America, specialists in quality treatments, wide-awake service and installation.

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## FINANCING and the Architectural Profession

OVER eighty members of the San Diego Chapter, American Institute of Architects, and their guests attended the regular April Chapter meeting to hear discussion of the all-important place of finance in architectural planning. Guest panelists represented the different sources of financing—commercial banking, savings and loan association, insurance company and a development organization. The meeting was held at The Islandia in Mission Bay, and was preceded by a social hour and dinner. Some twenty members joined the group after dinner.

Distinguished panelists were Mr. Ewart Goodwin, President of the Percy H. Goodwin Company, prominent San Diego mortgage and real estate company; Fred Stalder, Executive Vice President and Manager of Central Federal Savings & Loan Association; Alden Johnson, Senior Vice President of the First National Trust & Savings Bank of San Diego; and Carlos Tavares, Vice President of Sunset International Petroleum Corporation which has developed and built shopping centers and opened entirely new residential and commercial areas throughout California, in Long Beach, near Sacramento, Pomona and the San Diego area. The panel discussion was moderated by Robert Collins, Coordinator of the Sunset Petroleum organization, who presented questions from the architectural members on various facets of financing programs.

In his opening remarks, Mr. Goodwin briefly explained the increasing popularity of the insurance companies' newly developed program of sale and lease back, primarily in connection with shopping centers; he also explained the role of the Small Business Investment Company, which his firm is presently engaged in developing in San Diego, primarily in the real estate field.

Mr. Tavares deplored the lack of knowledge of most architects in planning an entire "package" program which includes the design and plans for the buildings, utilization of the land and complete program of financing to present to the client-developer. "The architect should know the cost of money and how to use it . . . interest can kill you if you are not careful—it runs 24 hours a day, seven days a week, 365 days a year!" He cited examples of poorly designed projects where the architect had been hampered in the design



*Pictured reviewing plans for panel discussion of "Financing and the Architectural Profession" at the April chapter meeting of the San Diego Chapter, AIA, are, from left to right: James W. Bird, AIA, president of the San Diego Chapter; Robert Collins, Alden Johnson, Fred Stalder, Carlos Tavares and Ewart Goodwin.*

by not having the financing arguments to persuade the developer-client to improve the quality of the entire program.

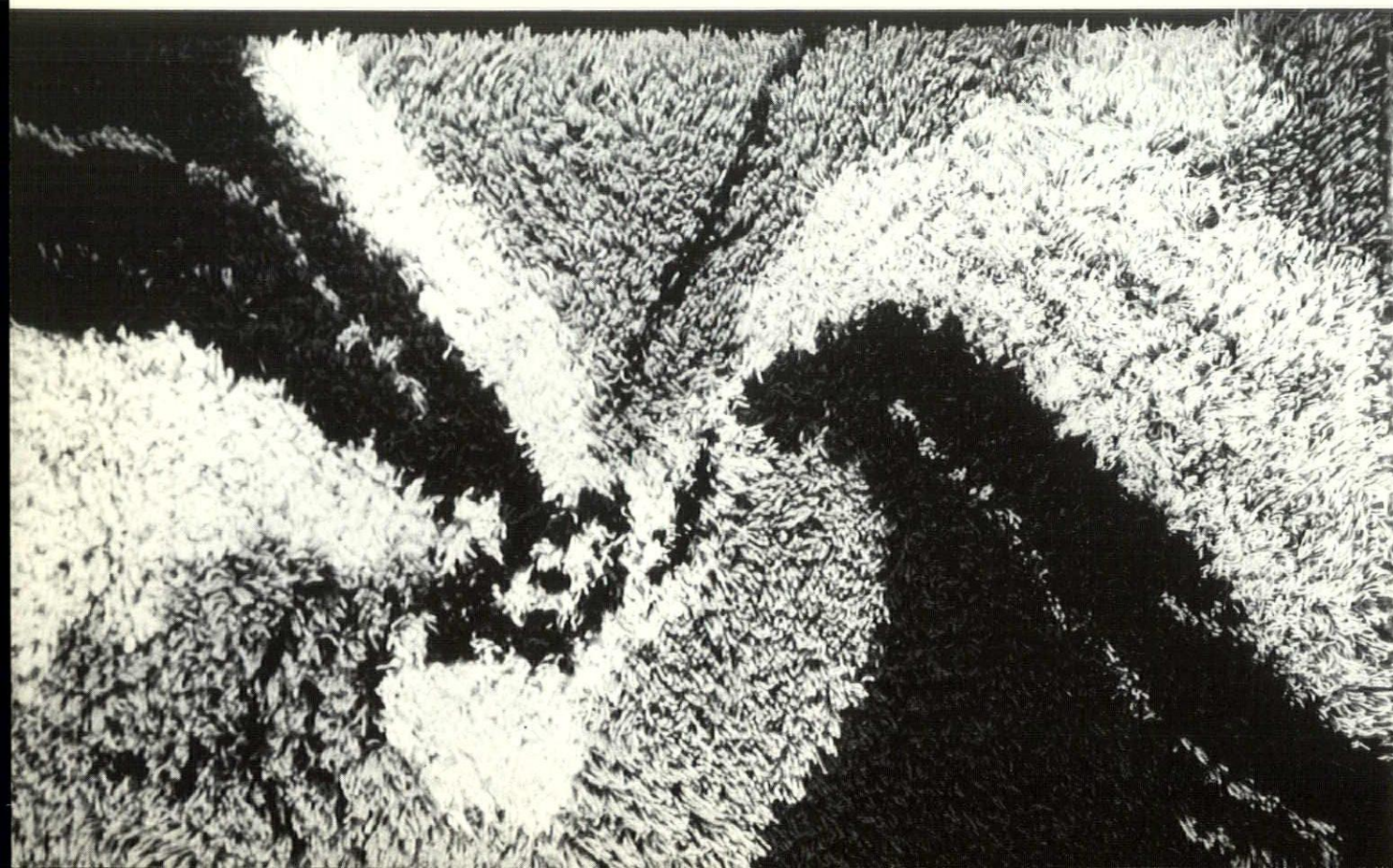
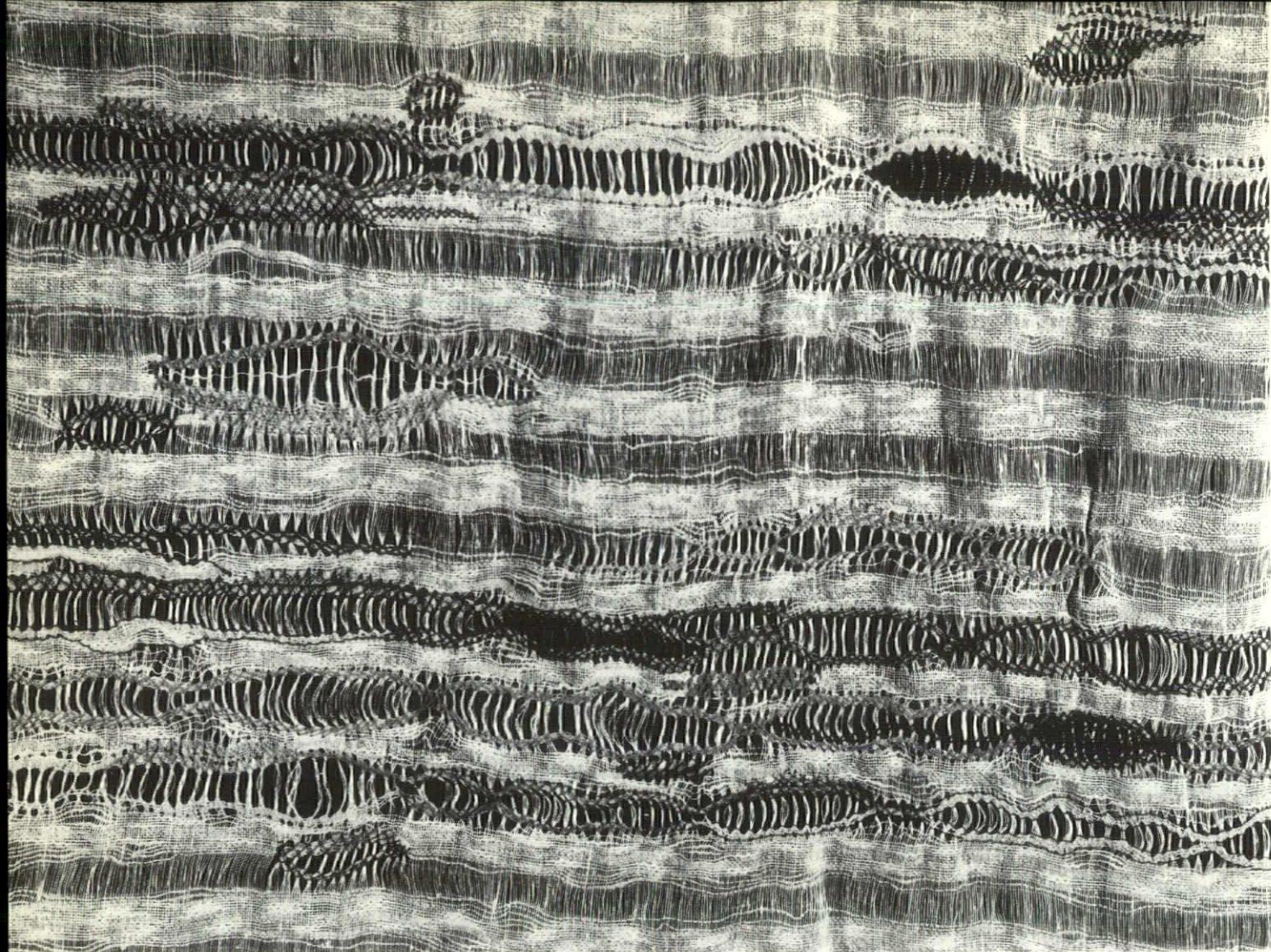
The representatives of the three sources of finance explained that mortgage rates are more or less consistent throughout the area, but that fees are competitive and definitely are not on a set basis of agreement among the various lending institutions. There was a spirited discussion among the panelists of the advantages of the presently-proposed 40-year mortgages now under consideration, and it was the general consensus of the financial lenders that they were impractical; as a developer, Mr. Tavares presented arguments for these long-term loans. It was generally agreed that the economic situation in the San Diego area is a matter of concern, but Mr. Tavares stated emphatically that his firm will continue building, and there was general agreement that there is a definite need for "senior citizen" apartments in the urban area, easily accessible to restaurants, urban activities of all types, and public transportation. The architects were urged to contact the lending institutions represented to ascertain policies of various loans available for this type of building.

The architects were cautioned that all lending organizations watch closely the location of development, which decides its financibility, and quality of construction and design were stressed as a strong factor of acceptability.

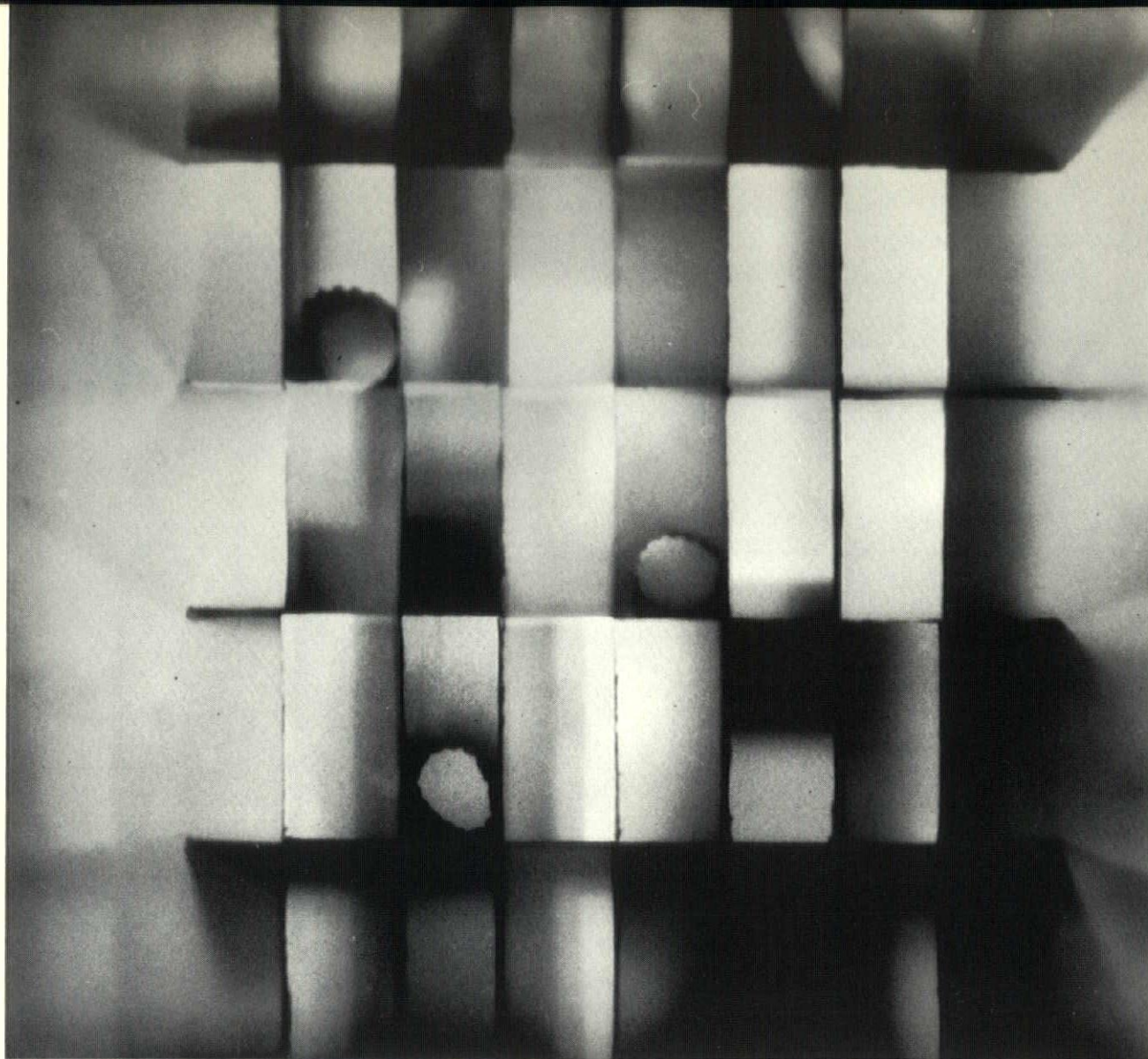
The major conclusion of this program was a feeling of both the guest panelists and the architects that there should be a greater understanding between the two prime components of any development—design and finance.

Program Architect was Edward C. Malone, AIA, staff architect for the Sunset International Petroleum Corporation.









ETTALIE WALLACE . . . Kaleidolight

## Allied Craftsmen...

JANE CHAPMAN . . . Room Divider (detail)  
*opposite top*

DOROTHY HICKS . . . Rug (weaving)  
*opposite bottom*

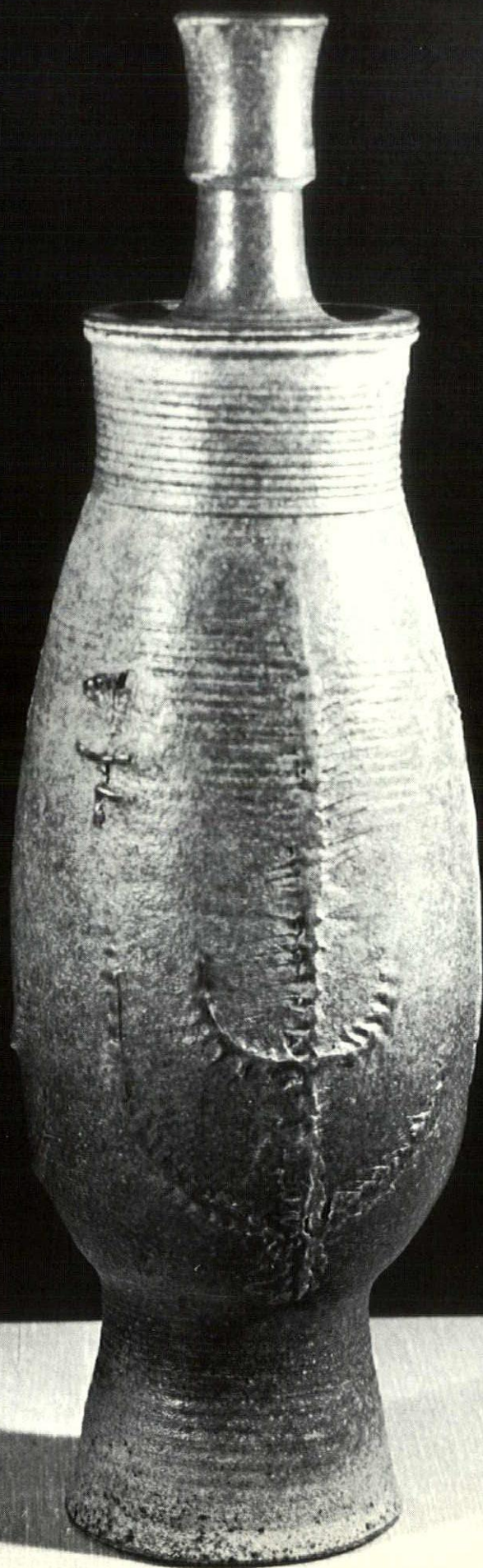
THE 16TH ANNUAL SPRING EXHIBITION of the Allied Craftsmen of San Diego opens at the Fine Arts Gallery, Balboa Park, on May 6, 1962 and runs through June 3, 1962.

Guest exhibitors for this year's show include Jean Ray Laury, designer of decorative wall hangings, and Ben Goo, sculptor and designer of wooden and cast metal bowls. Mrs. Laury is from Fresno and Mr. Goo is a member of the Art Department of Arizona State University at Tempe, Arizona.

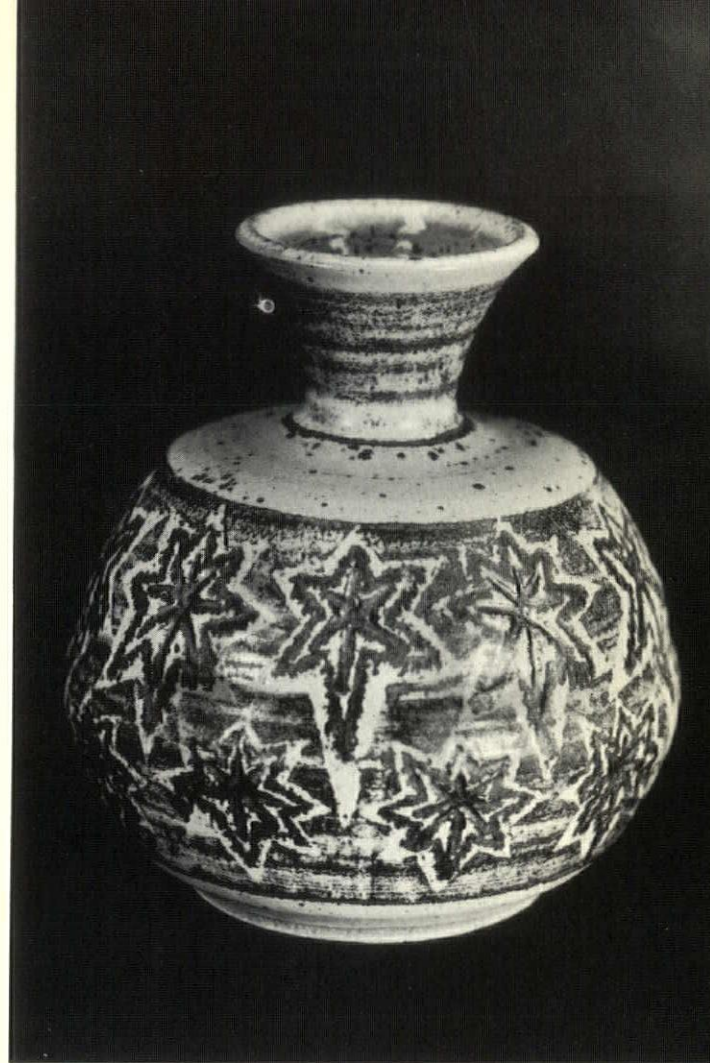
Russell Baldwin, sculptor, has designed this year's exhibition. The thirty members of the Allied Craftsmen will exhibit crafts in the areas of weaving, pottery, enamels, jewelry, stitchery, and sculpture.

The Allied Craftsmen is an independent, local organization, but is affiliated with the American Craftsmen's Council, a national organization with headquarters in New York City. (more)







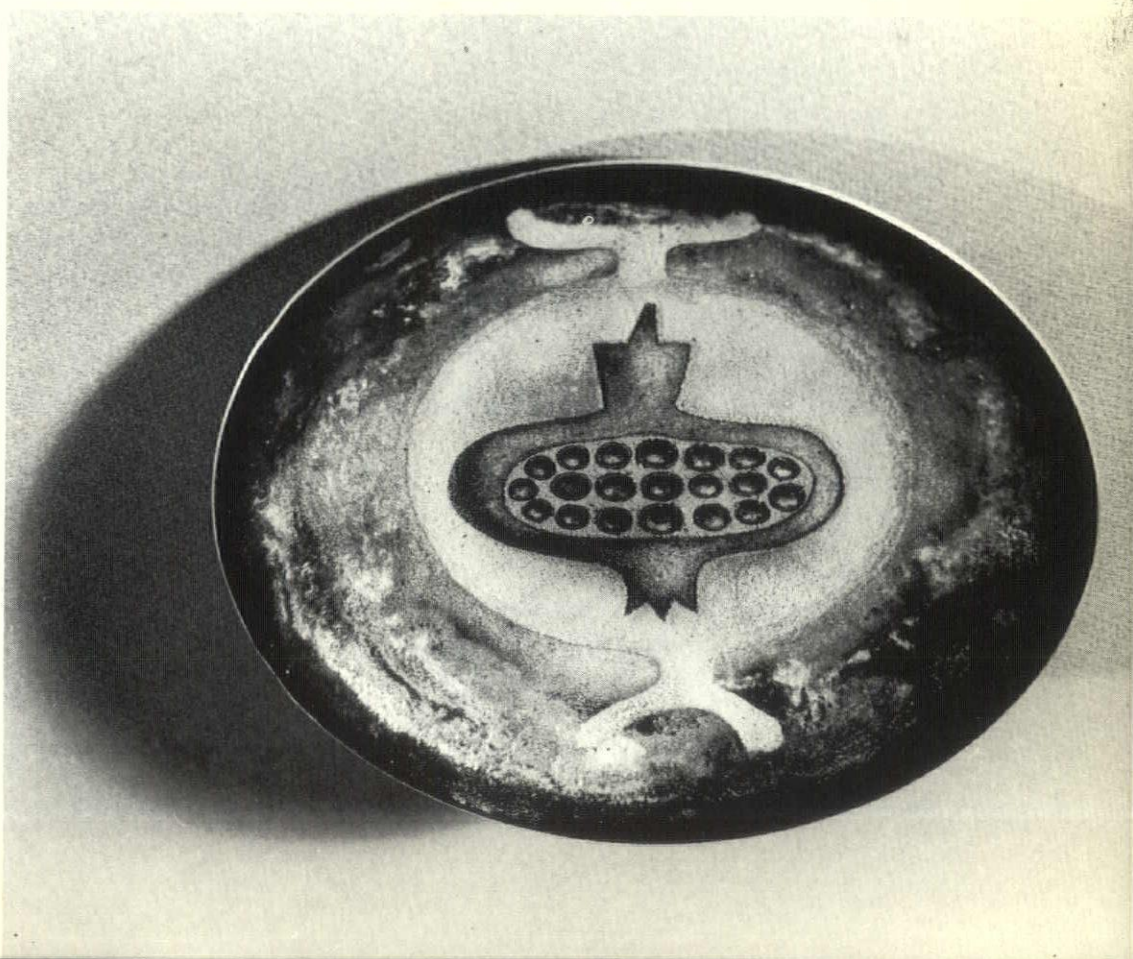


AMY DONALDSON . . . Plate with teapot  
*upper left*

MARG LORING . . . Jar (ceramic)  
*upper right*

MARGARET PRICE . . . Enamel  
*bottom*

RIHODA LOPEZ . . . Jar (ceramic)  
*opposite page*







A NEW SHADOW has been cast in that colloquial urban village known as La Jolla, but this shadow springs not from some unseen threat, but from a much seen new architectural effort—the La Jolla Federal Savings and Loan Building. This structure appears to represent somewhat of a departure from what has been the trademark of Architects Robert Mosher and Roy Drew—a long succession of fine “woody” buildings of a character unmistakable. It also serves to show the high degree of versatility in this firm.

The organized qualities of this project are clearly definable—a client with specific needs developed over a period of time; a community image (at least desired) of warmth and welcome, friendliness and informality but wrapped with a cloak of dignity and prestige; a flexible, highly efficient space-use to allow both growth and income; a willingness to depart from pronounced or preconceived traditional “bank” architecture yet demanding the expected “solidarity” of such an institution; and, not the least important, no absolute restrictions on budgets.

## *A Project Critique\**

Owner: La Jolla Federal Savings and Loan Association  
1100 Wall Street, La Jolla, California

Architects: Mosher and Drew, La Jolla, California

Contractor: R. E. Hazard, Jr., Inc.



However, there remains an element of confusion that is difficult to fathom or define. Perhaps the criminal shortage of land space, dictating the shoe-horn site placement, produces an uneasy scale, particularly when one attempts to relate the structure to nearby pedestrians and spaces. A cry for more space in which to live can fairly well be heard . . . the entire positioning of the structure seems somewhat temporary and uncertain. (Oh for a meadow!)

Research brings out that both the owner and the architect recognized this shortcoming, and, in fact, made attempts to obtain additional area. The owner of the property to the east, which is called “Scotty’s Market,” could well have done his town a great service by negotiating a sale with installed insistence on setbacks and parking to be provided by LJSFA . . . but alas.

The initial concepts presented by Mosher and Drew envisioned a *two-story* scheme which, despite the re-

\*Projects appearing under the word “Critique” in OMNIART are usually those which the Editor feels have some architectural significance to be considered. The opinions expressed are those of the Editor in an attempt, by free expression, to acquaint the public with the most worthy aspects of architecture.



stricted land area, related well with the immediate environs. But travel research, by the owner, revealed a critical shortage of expansion potential and a new approach was undertaken. It would appear that it was at this point that the critical decision concerning the proportion of mass to space was unreconciled.

All significant architecture must evolve around the excellence and refinement of its *detail*. Whether simple in style or ornate in arrangement, the thoroughness with which the detail is considered is of paramount importance. La Jolla Federal has been very carefully detailed. Its public presentation is elegant . . . Its private elegance in good taste. The combining of earthy, warm colors and textures, with light breaks of bright aluminum and crisp geometry, effectively combine the natural with the pristine.

The use of common brick (in size only—The colors were specially fired after considerable research.) is articulated with the dark glass and aluminum. A legerity is achieved by the use of delicate aluminum gratings around small balconies and as a frieze, the latter serving to control the verticality effected by the brick columns. This frieze, however, despite the continuity of the grading effect, seems out of character with the balance of the structure. Perhaps this is largely due to the effect of the distance from which it is seen. Only the street sides of the structure receive the benefit of the arrangements, however. The remaining property line sides are brutally—but simply—brick. Some natural relief from man's regimented sidewalks, streets and structures is gained by slim palms which border the site and are pleasant to see. (Even quaint La Jolla has not seen fit to exemplify the good-life by ordinated street and front yard plantings.)

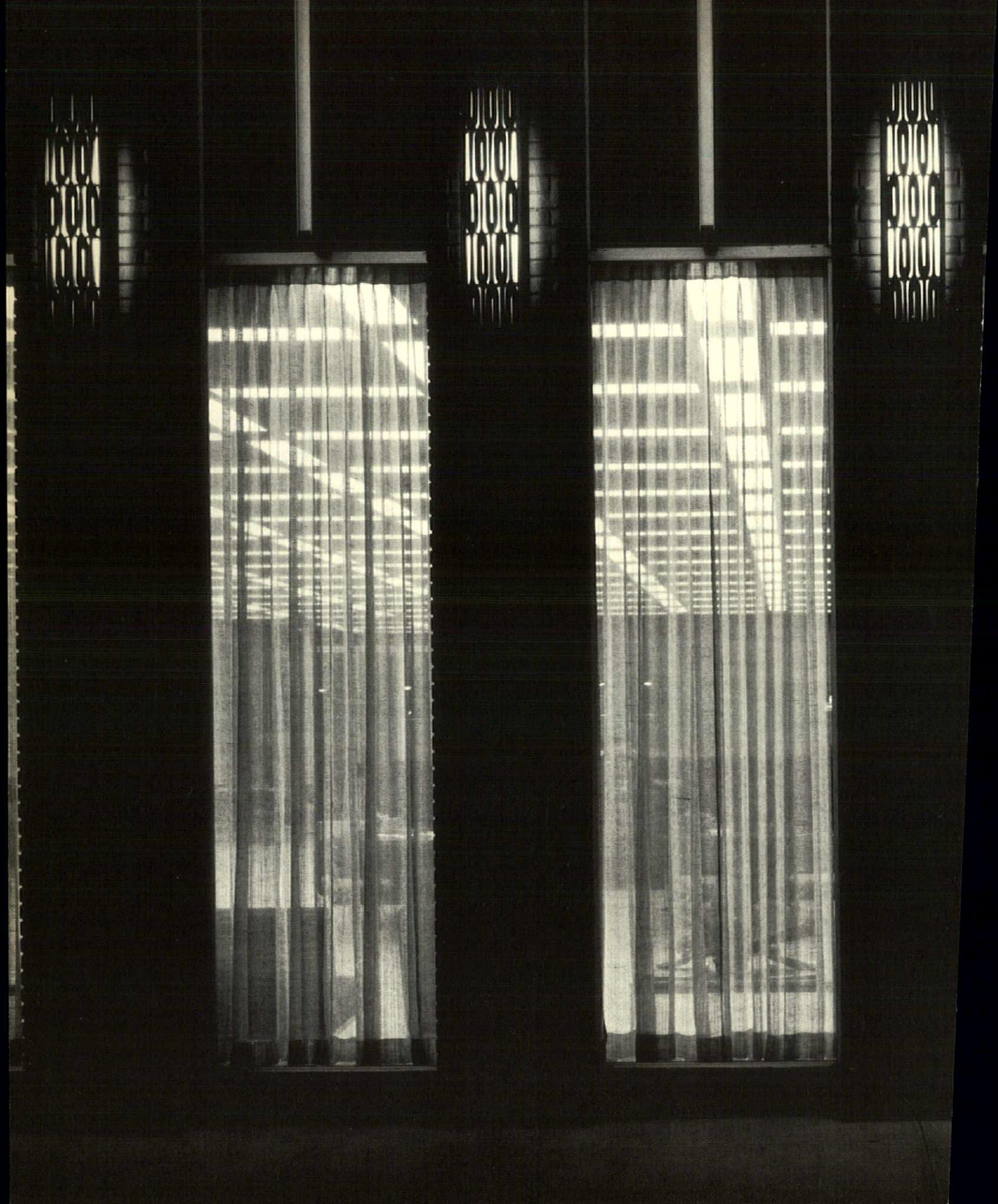
The interior spaces, particularly the principal public areas, are well planned and give an over-all impression of efficiency and organization, yet achieve the quiet friendliness which was desired. Suitable continuity of brick and aluminum materials prevail, but are reduced in effect largely by an abundance of rosewood paneling, desks, woodwork, partitions, handrails, doorknobs, etc. The over-supply of this rosewood which adds an exciting and most rich material does not combine well with the brick coloring in all cases and actually reduces the effect of these other materials. Both the proportion and scale of this space are excellent and have obviously been considered carefully as were the beautifully delineated refined detailing of materials and connections. The lighting arrangement of inter-laced fixtures forms infinite ceiling patterns which would be annoying to concentration in any other space of a lower ceiling height but is effective here.



*Summary:* It would appear that the overall massiveness of the structure would not, as indicated by the original concepts, indicate the direction which was to be taken. Its significance as an architectural work, however, is not a negative one. This is a worthy and interesting addition to the La Jolla scene and deserved of a better fate-of-site. A tribute must be made to the concentration of Bob and Roy in establishing a refreshing change of pace in financial institution architecture and interior effect. (Even though the rosewood sort of gets to you.) A splendid simplicity of order in brick structure keeps the balance between size and shape, and we still need more land. One does not hesitate, in concluding, upon entering this space, what its true function is nor is it a severe or uninteresting experience. Much unlike many similar structures, no attempt at phoney allure has been attempted by overdone and overworked decadent styles of architecture which seem to spring up around us like nut grass, but, more important than anything, both client and architect are very pleased. Go see this project!









# Art "in" and "as" Architecture

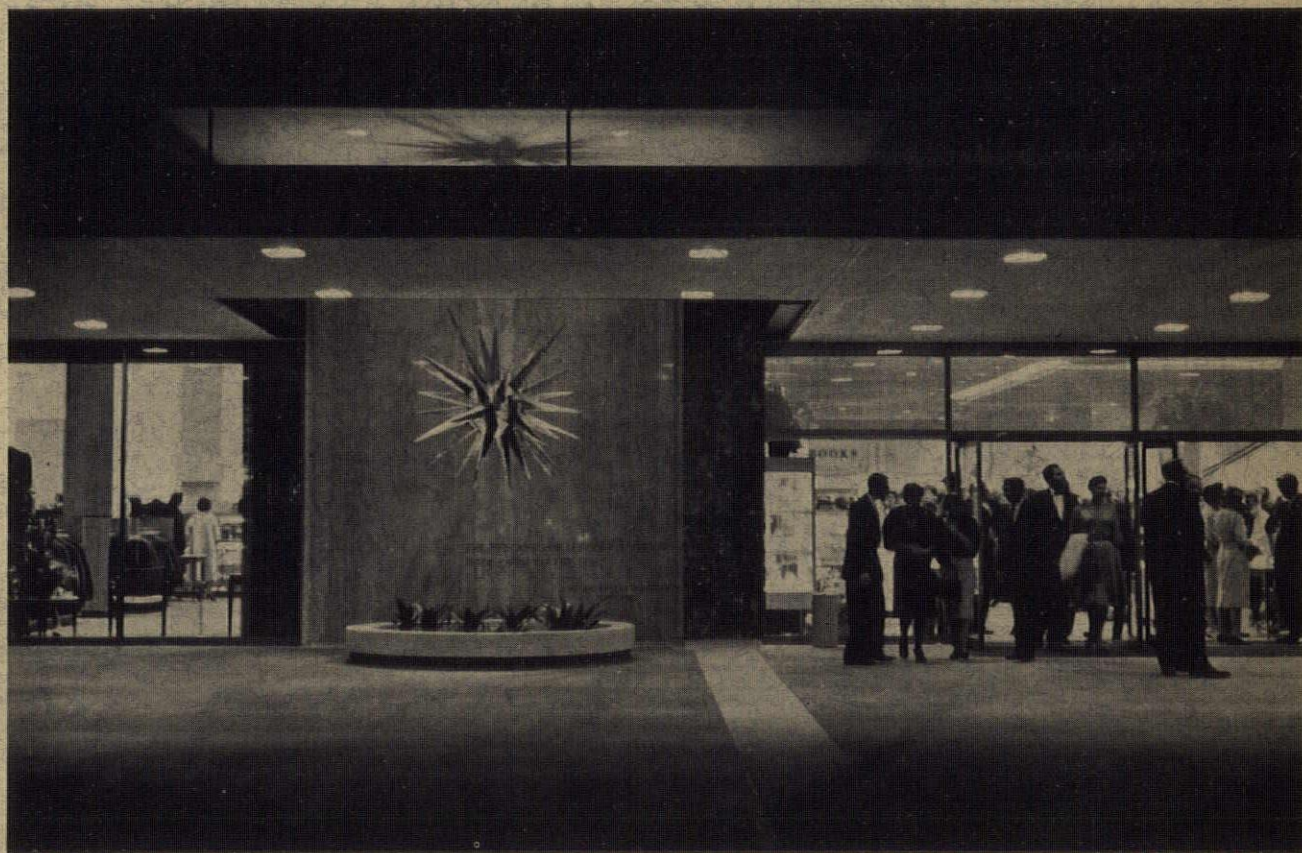
by RUSSELL FORESTER, AIA

HAVE WE, the architects, killed the fine arts of sculpture and painting?

No, but from time to time we have shot them full of holes. Not fatally, just enough to seriously impair their health. The arts have been close to death many times. Their sickness has almost always been caused by architects who thought art could survive on its own, forgetting that architecture is the mother of the arts.

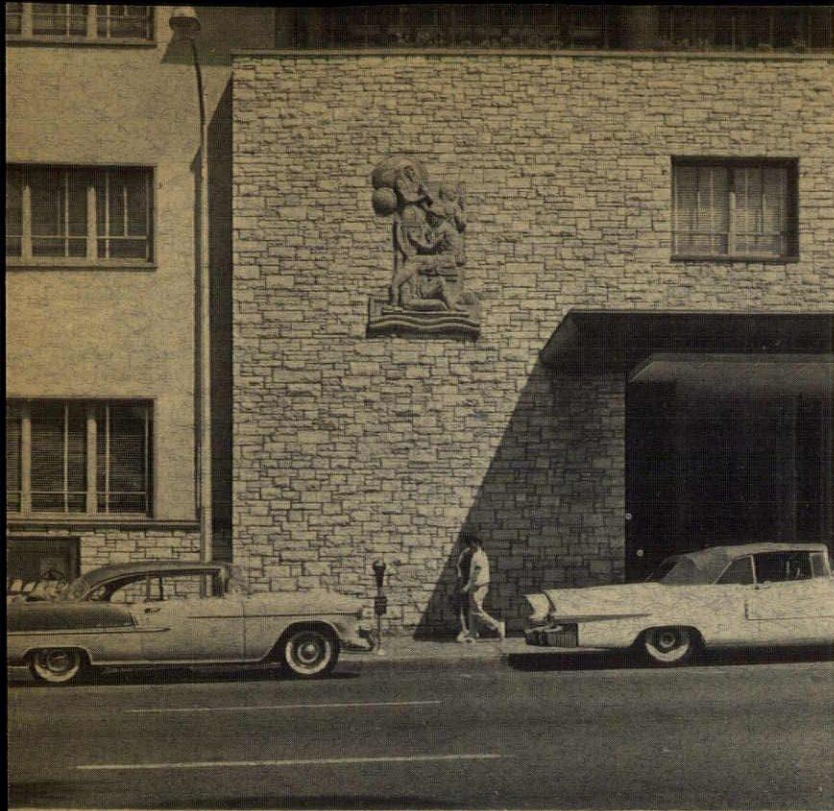
One reason is that today's architect has many problems in which art is only one small part. Architects are on the edge of science, on the edge of finance, on the edge of engineering, on the edge of art, on the edge of city planning, and on the edge of failure in all these fields.

My answer to this dilemma would be a burden on the architect, because it sets a goal that only a few can ever reach, and only a few of our contemporaries have even tried for. My plea is for a "total man" and requires a long look back to the renaissance man of the 13th century for inspiration. An architect by the very nature of his profession, has the potential of being an all inclusive person with the burden and responsibility for bringing all the people working on his projects to a point of sharing a common aesthetic.



*Building by Charles Luckman and Associates. Entrance of Broadway-Hale Department Store in Whittier, California. Sculptures by Russell Forester*





*Entrance of San Diego Public Library by Johnson, Hatch and Wulff.  
Sculpture by Donal Hord*

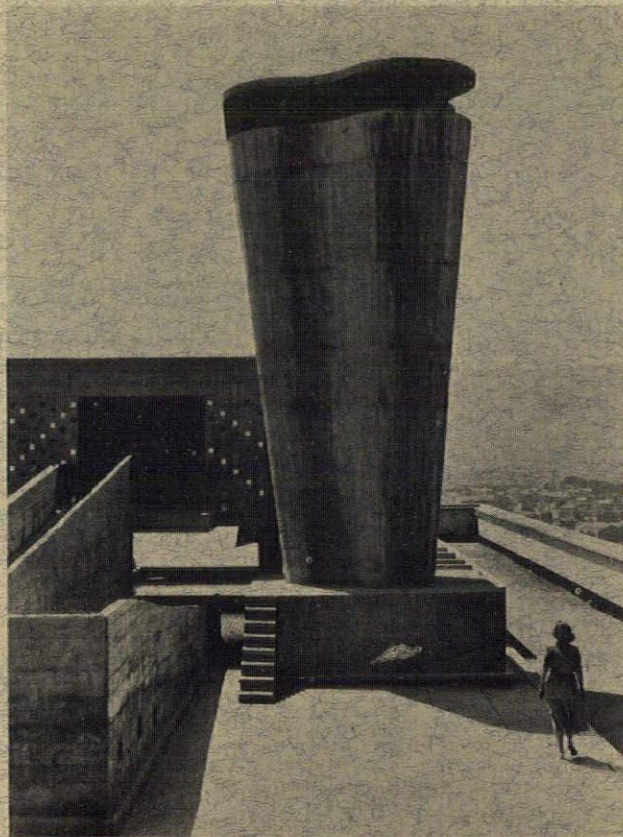
Will this give the architects legerity in the world of the arts? No, not entirely, as there seems to be a great misunderstanding regarding art "in" and "as" architecture. The two words are the villains in this confusion but, they are easily defined schools. One, art "in" architecture encompasses the decorative or fine arts (painting and sculpture) and are accessories to and complement a project. The other school, architecture "as" art is art unto itself, and more often than not, we think of the homogeneous whole as sculpture. To think one is easier than the other is naive, as they both require a great deal of skill in totally different ways.

An early example of art "in" architecture (at the beginning of the modern movement) is Mies Van der Rohe's German Pavilion at the Barcelona Exposition (1929) in which he carefully placed a sculpture by Georg Kolbe. Today, there are many notable examples, Marcel Brewer's department store in Rotterdam is a backdrop for a heroic sculpture by the constructionist Naumo Gabo. This huge abstract of bronze is 80 feet high and sits on the sidewalk. The UNESCO headquarters in Paris has ceramic murals by Joan Miro and sculpture by Moore, Calder and Noguchi. The height of this form of using art may well be the Chase Manhattan Bank by Skidmore, Owings and Merrill where there was a budget of approximately \$500,000 for works of art. Earlier S.O.M. did the Manufacturer's Trust Company at 43rd and 5th Avenue, New York, where the second floor is dominated by a huge sculptural wall by Harry Bertoia. S.O.M.

has had considerable success in selling art as an integral part of their projects. Most notable though is the extreme care with which they select the artists and their amazing ability to foresee what will be complementary to their uncluttered spaces.

Unfortunately, the using of art in this manner can be fatal for some architects because they can be fooled into believing that by providing a blank space for art, they have fulfilled their function of being an architect. In my opinion, had the architect of San Diego's Public Library been more familiar with the art of sculpture, he surely would not have surrounded the bas-reliefs with conflicting textures and materials, or placed them where you can't see them . . . except from across the street with a wall of traffic between the observer and the art. Or, had the designing architect of the new Court House been more interested in his total design he surely would not have provided a wall where it doesn't matter if there is a mural or not!

In architecture "as" art it would be hard to overlook the Spaniard Antonio Gaudi (1852-1926), with his fantasies and extraordinary use of stone to make plastic architecture in the form of a single expression. His Casa Mila (1905-1910) and other works were the

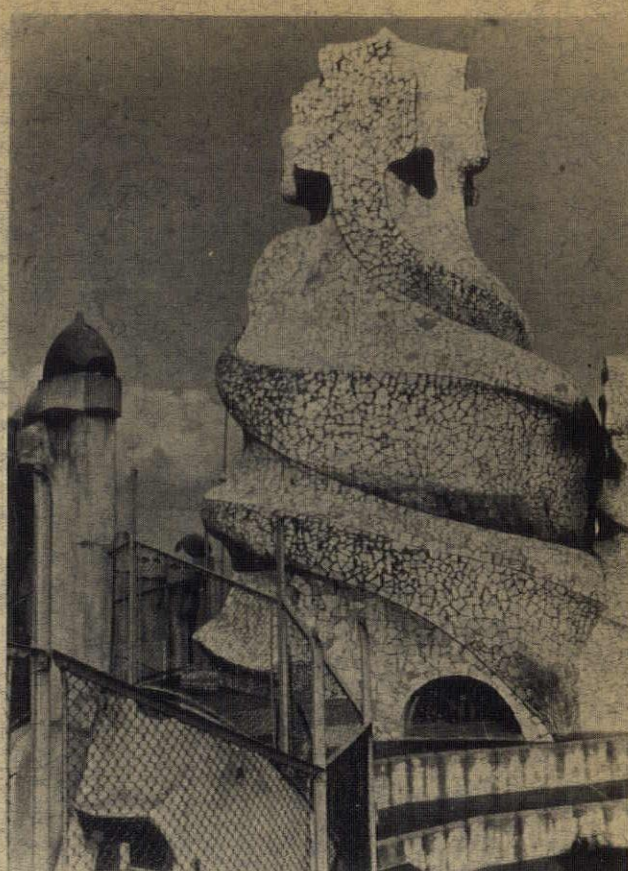


*Roof of Apartment House (1950) in Marseilles by Le Corbusier  
using sculptural forms*

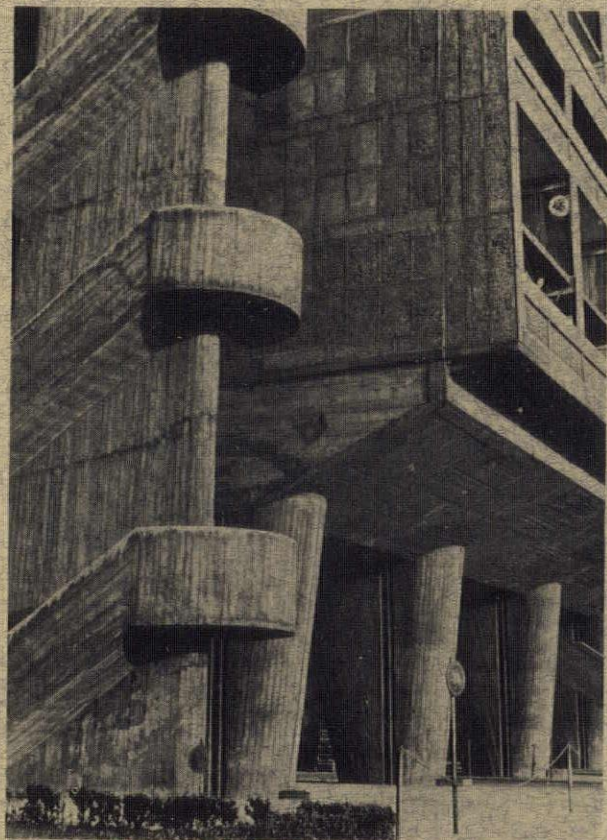


forerunners of vigorous shapes to come. Eric Mendelsohn followed with the Einstein tower at Potsdam. But perhaps the most significant building with a total plastic expression is the soaring roof and white curving walls of the chapel at Ronchamp by the French architect, Le Corbusier. The south wall with many and deep set windows along with the color, angles and planes makes it one of the best pieces of sculpture today. But it is an integral part of the whole, whose significance comes from the total concept.

Looking back over the early works of Le Corbusier you can feel this concept taking place. There is the Swiss dormitory in Paris (1932), and later the apartments in Marseilles (1947-1952), where the roof structures are pure sculpture. Eero Saarinen's work can be followed in the same way ending with the TWA building in New York, and the Dulles airport near Washington, D.C. These buildings were the end of a long search for a plastic form in his architecture and had he lived one wonders in what direction he would have turned. Of course, these two men are not alone in this development: a number of years back there was Oscar Niemeyer's chapel in Pampulha, Brazil; the mosaic covered library building at the Univer-



*Roof of an Apartment House (1910) by Antonio Gaudi, Barcelona*



*Ground floor of an Apartment House by Le Corbusier.  
Unfinished concrete*

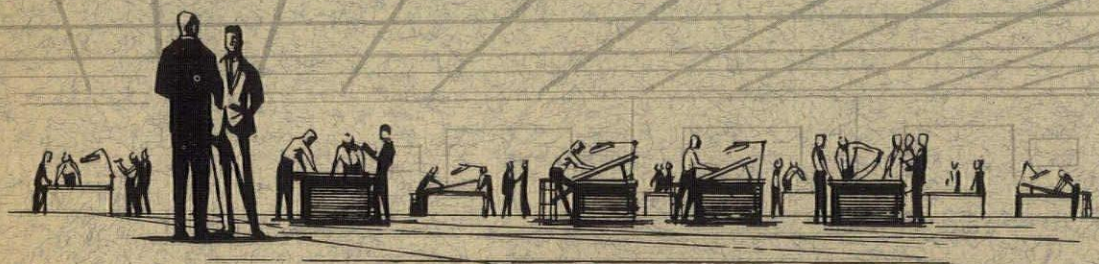
sity of Mexico by Juan O'Gorman; Jörn Utzon's design for the opera house in Sidney (1956) with its great white sails for a roof; even Mies Van der Rohe did it with the Farnsworth house, a marvelous piece of cubistic sculpture sitting in a meadow.

Sculptural forms have also sprung from the drawing boards of creative engineers all over the world. Maillart's bridges lead the way with such notable masters as Eduardo Torroja of Spain, Pier Luigi Nervi of Italy and Felix Candela of Mexico following. With the new materials and techniques the barrier between architect and engineer is breaking down and from this freedom of operation comes new forms. None of this is making the architect's job easier, as he must broaden his thinking still further and come closer to being a "total man."

Interests that go beyond the normal function of being an architect have excited such men as Le Corbusier, Wright, Saarinen, Johnson, Bunshaft, and Van der Rohe, and their work indicates the broad scope of their thinking. We, the more common architects, must heed their example. They should not be elevated to an isolated plane because of their totality, rather we must attempt to join them.



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# The Registration Boom in Architecture

by C. J. PADEREWSKI, FAIA

THE WESTWARD MOVEMENT with the resulting explosive increase in population during the past twenty years has had a terrific impact on every facet of governmental, business and professional life in California. The architectural profession is no exception.

To meet the demands of this gargantuan flood of new residents, the construction industry was required to rise to unprecedented heights to build residences, apartment houses, shopping centers, churches, commercial buildings and governmental facilities.

Federal assistance for GI's, who wished to complete their college education, brought about a condition which found the universities unprepared and incapable of handling all those who applied for entrance. The schools of architecture in California universities were forced to use surplus barracks buildings and temporary facilities to meet the demand. Enrollment increased ten to twenty times normal. One can imagine what problems were faced by the California State Board of Architectural Examiners when these graduates clamored for registration to practice architecture in California.

And this was not the only problem. Graduate architectural students from out of state universities heard of fabulous opportunities in California and began migrating west to work in architects' offices here.

In addition, architects in other states began looking with envy at what California could offer in the freedom of architecture, the excellent climate and apparently unlimited building programs requiring architects.

How did this affect registrations?

The Board of Examiners found that the number of candidates for registration increased steadily until the peak year of 1957 when 930% more candidates were registered than in a normal pre-war year. This high level held through 1961.

The number of candidates taking the written examination every six months has averaged approximately 700.

California conducts a two-stage examination permitting those who have matriculated from an accredited school of architecture, or an equivalent five years experience in an architect's office, to take the first stage if they choose to do so. The second and final stage is taken by those who have complied with the state law requiring a minimum of seven years total school and practical experience under an architect's supervision.

In analyzing the ratio of those taking the first stage to those qualified to take the entire examination, we find that of the 700 examinees, approximately 28% are in the former group and 72% in the latter.

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Seven sections make up the examination. These sections are:

1. History and Theory of Architecture
2. Site Planning
3. Architectural Design
4. Building Construction and Mechanics of Materials
5. Structural Design
6. Professional Administration Building Equipment, Specifications
7. Supervision of Construction

The total time involved in taking these sections is 36 hours, plus countless study hours.

The total number of sections of the examination taken by the examinees range from 3600 to 4000 sections per year.

Many questions have been raised concerning California's position with respect to registration of applicants who are registered to practice architecture in other states. California recognizes and accepts those architects who are certified by the National Council of Architectural Registration Boards (NCARB).

It is the policy of the California Board that out-of-state architects must necessarily comply with the California law regulating the practice of architecture and to that end, whatever is required of those who live in California must also be required of out-of-state applicants.

Therefore, any architect who holds a Certificate from the NCARB and has passed an examination in another state, equal in the judgment of the Board to that required in California, may at the discretion of the Board be required in lieu of a complete written examination to:

Submit a treatise or treatises on such subject or subjects as the Board may prescribe, including but not limited to the effect of seismic forces (earthquakes) on buildings, and solve a structural problem, or;

Comply with above, and in addition take such portions of the written examination as the Board may prescribe.

Because of the efforts of the NCARB, written examinations are becoming more nearly uniform in all states. Only a treatise and problem are required in most cases to satisfy the requirements that every applicant has a knowledge of the effect of seismic forces on buildings. The additional requirement is necessary because of the fact that, with the exception of two states, none of the other states include examination in this area of study.

For those out-of-state applicants who wish to establish permanent residence in California and who do not plan to ask for registration in any other state, Califor-

nia will accept a direct application with the same requirements listed above.

In any case, the out-of-state architect must apply directly to the California Board and appear before the Board for an oral interview before a determination is made as to eligibility for registration in California and the extent of additional requirements.

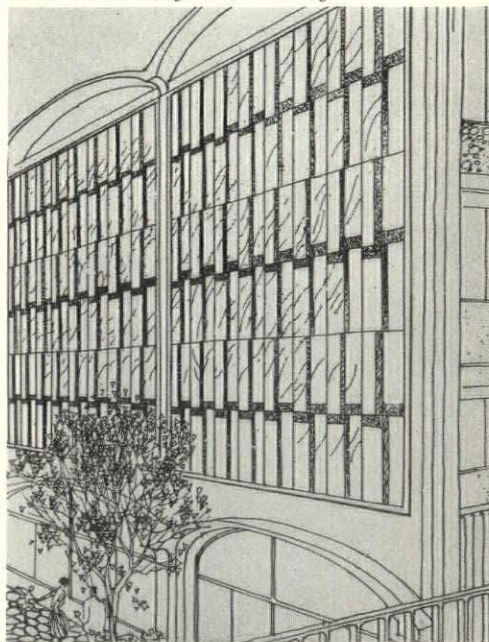
In the past year, eighty-seven out-of-state architects were registered to practice architecture in California.

Therefore, it is evident that the California Board is not attempting to "Keep out-of-state architects out of California," as the misinformed seem to believe.

The California Board has been quite concerned with the degree of qualification of applicants to practice architecture. The California law requires experience in the actual practice of architecture. Therefore, we insist on diversification of experience which must be verified by all employees.

Insistence on over-all experience in the many facets of the practice of architecture is producing gratifying results. Because the written examination should be, and is, based largely on the practical application of the applicant's knowledge, we find that diversification of experience prepares him better for the examination, and more important, to meet the responsibilities of the profession after he is registered.

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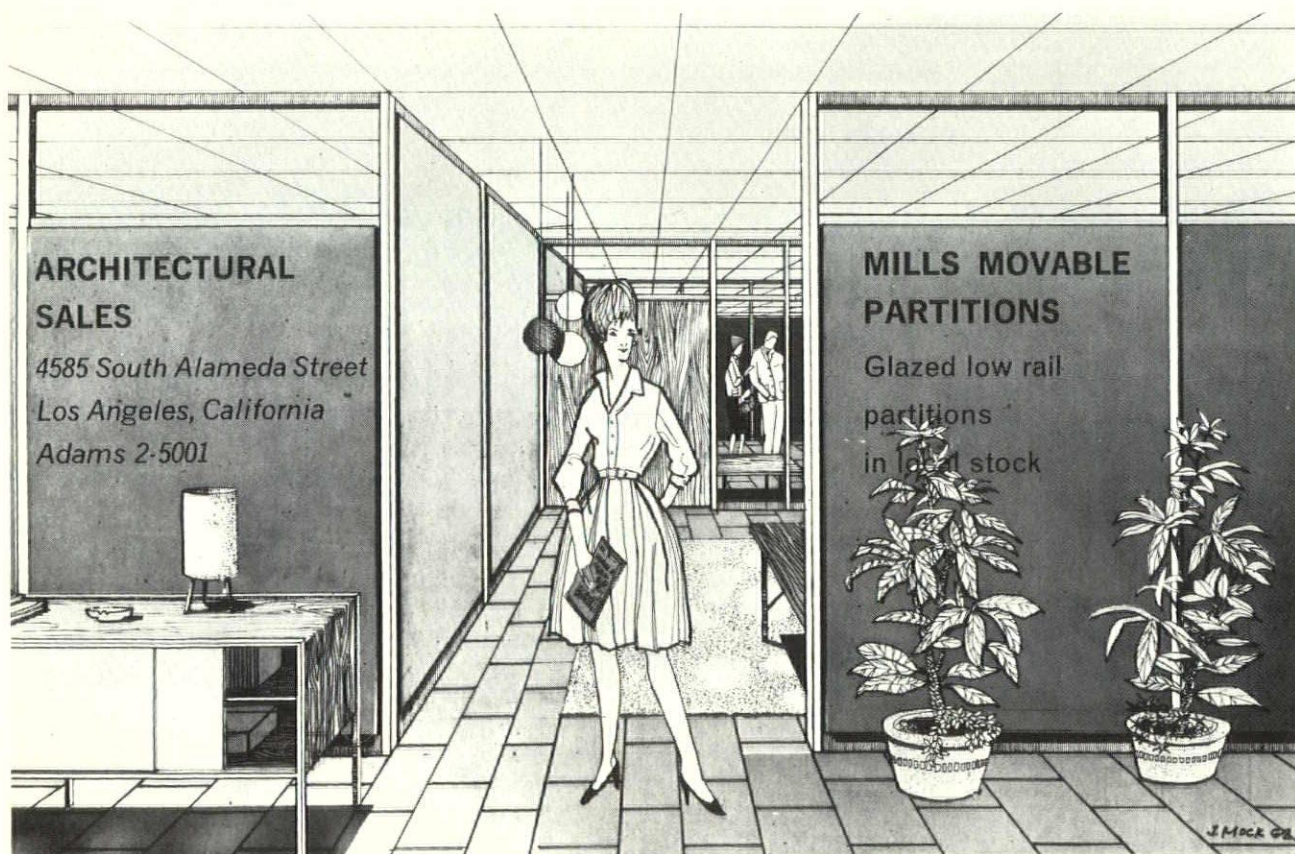


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OMNIBUS . . . Continued from page 3

"The estimated cost in 1957, when the garage proposal was first made, was \$41.9 million, but increases in construction costs should bring that sum to about \$50 million. That breaks down to \$26,315 per car.

"Opposing the proposal as a monumental boondoggle is Illinois' crusty Paul Douglas, who tells colleagues that economy must begin at home. He points to the fact that adequate parking now exists at the Capitol. On the Senate side, there are facilities for 1,882 cars, and on the House side, for another 1,701, for a total of 3,583 parking spaces.

"Pencil in hand, Sen. Douglas notes that there are only 538 members of both Houses. There are already enough spaces for representatives, senators, and an average of six employees in each office. There will soon be completed a three-level garage in the third House Office Building, which will provide space for another 500 autos. This would provide space for eight cars per office.

"Sen. Douglas has carefully researched the garage question, and finds that John Q. Public will be stuck with an abnormally high bill. He cites the Grant Park Garage in Chicago, built on the lake front, which provides space for 2,359 cars, or 459 more than would be provided in the Capitol project. *The Chicago garage was completed in 1954 for \$7.9 million, at a cost of \$3,349 per car as opposed to \$26,315 per car in Washington.*

"Sen. Douglas says the garage millions could be better spent elsewhere. He notes that Alexandria, Va., has recently completed one of the most modern hospitals in the country at a cost of \$3.75 million. The Virginia hospital provides beds and equipment for 258 people. Douglas notes that more than 13 such hospitals could be built for \$50 millions and asks:

"Would it not be of greater public benefit to erect hospitals for sick people at a cost of \$1,458 per bed than to construct a garage at a cost of \$26,315 per car?" *Article courtesy of JEROME & FRANK HOPE*

#### *Centre City . . . and Furthermore*

ALL THOSE MANY, many people who have expressed interest in the development of the Centre City program, but have not, to this date, been actively connected with it, should take heed. More is happening. The architects received the brunt of indignant and wrathful criticism of their criticism of the Community Concourse masterplan. Upon reflection, all who were concerned honestly admit that the wording and phraseology of the resolution passed by the San Diego Chapter was not only poor but an outright mystery. However, the philosophy and intent of this resolution should not have been a mystery as it concerned itself only with professional concern over the type of



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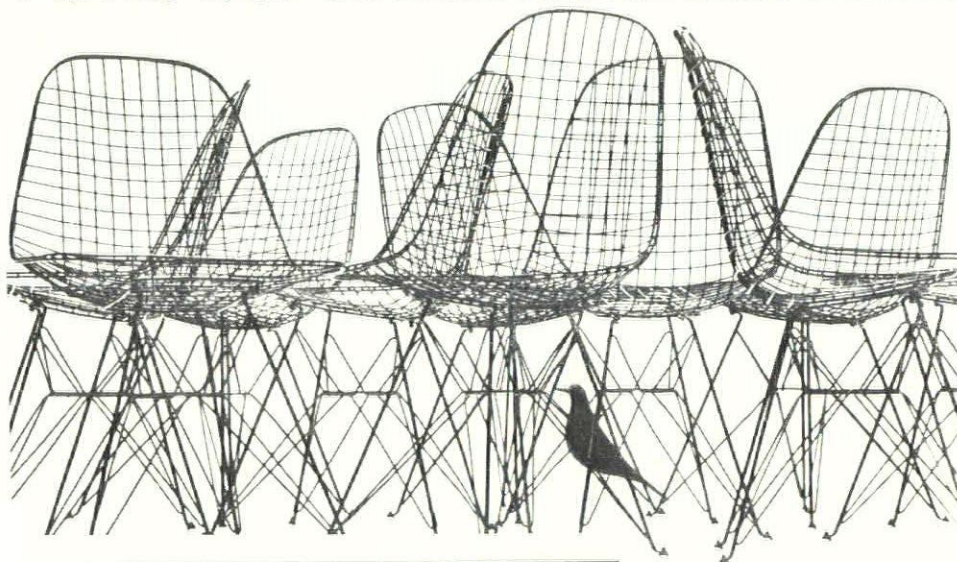


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planned spaces that were resulting. No individual criticism was intended nor any attempt being made to thwart the idea of the Community Concourse and Centre City. Much of this has passed and we are looking forward to new things. The criticism that was brought upon the AIA, though in many cases unwarranted, nevertheless pointed up a significant fact. This was that the professional architects, in any community, have a responsibility to be continuously aware of what is happening and, if in direct opposition to the directions being pursued, should express themselves early, earnestly and with dedication. So now is the hour, as one might say, to review what more is taking place.

Currently underway is a comprehensive study sponsored jointly by the Harbor Department, the City of San Diego and San Diegans, Inc. which encompasses a thorough study of the South of Broadway area, combined with an investigation of the future close-in housing requirements for our San Diego Community. This is an area that will have as much effect upon the future of our city as do any of the current projects now under way. On March 22, 1962, a special meeting of the Executive Committee of San Diegans, Inc. was held at which Mr. Richard Nelson, President of Western Real Estate Research Corp., made a preliminary survey report concerning these investigations. Although the facts concerning his investigation are still inconclusive. Enough was said to indicate that so close cooperation between the design professions, City Planning, and the business groups is required. Many statistics will be available concerning the feasibility of apartment rental locations for varied types of apartment design, etc. Perhaps the most significant observations being undertaken concern our great harbor. Architects come alive to the point of our harbor. They must become informed as to what is taking place in its development. There are much contradiction and need for considerable discussion on this subject. . . . "How should our harbor be used?" . . . "Where should the public spaces be?" . . . and . . . "What should they encompass?" . . . "Do we want tuna boats or parks or both?" It would appear that no one has made up his mind firmly on this subject and all are open for constructive suggestion. As Architect Hamill has so often said, "Be at the station when the train leaves." (That's probably a paraphrasing, Sam). Now is the hour. Don't be afraid to stick your neck out now while it's not too late for we'll find that not nearly as many of our community leaders will be taking a swack at it as they would later, when it is too late.

Another item that requires concentrated discussion and thought concerns the proposed bridging of our San Diego streets by *occupied* building structures. An



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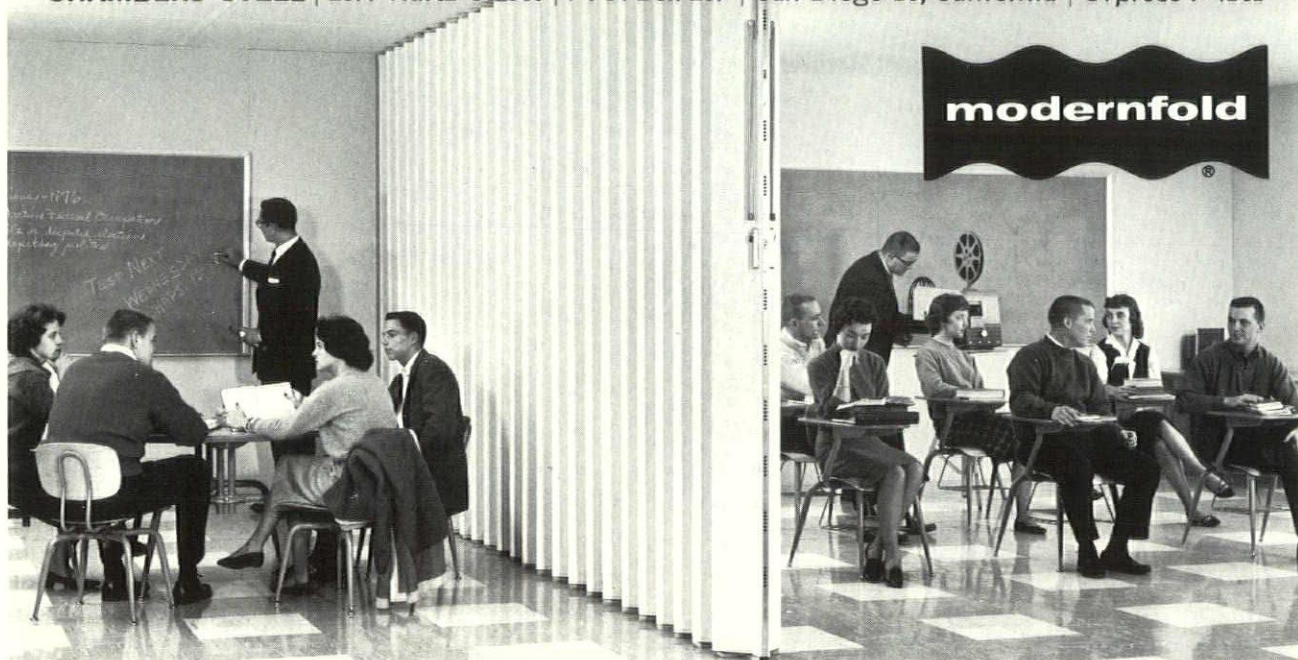
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editorial will be written concerning this and other similar subjects in the very near future. Suffice it to say that these things are liable to be real actualities before you know it. If it happens and you don't like it, it's only your fault for not having taken part in making it different.

*Hey Now!* Anyone have available a good photographic collection of plant life, animal life and the like, particularly abstracts of same. A future edition will attempt to illustrate the connection between architecture and nature through this medium. If you have anything, please contact the AIA office.

#### *Omni-scrabble*

THIS has been charging around here for some time. For those of you who delight in brain games, this should convince you that someone else is crazy too. (If you solve the meaning, write and tell us!)

"Our magazine's prefix, OMNI, has great and useful purpose in giving emphasis or completeness to our philosophy. If we were to write without it, however, perhaps the challenge of understanding would be sharpened.

"The profession of architecture is most certainly an *-um-Gatherum*. This medley of creative talent and astute business arts should result in an *-potence* for excellence or, hopefully, even an *-science*. Such, however, by the very essence of human nature, cannot be the case and the role of the *-fic* must remain, rightfully a spiritual role.

"Even so, as a creative group, the *-furiousness* of intra compatibility should generate the willingness to exclude those who cannot play the game with the rules. It would seem that the *-vorousness* of the profession, might give way to the *-cultures* developed. To quote, '*a mutantur nos et mutamur in illis.*' But it is not to be, hence the role of *-art.*" ANONYMOUS

#### *Gratitudes and Platitudes*

THE ENTIRE MAGAZINE COMMITTEE of the San Diego Chapter, AIA, wishes to take this opportunity to extend our appreciation and gratitude to the firms and individuals who contribute monthly to the success of this publication, including Mr. Grant Dahlstrom, The Castle Press, Mr. Doyle Blackwood, Crest Offset, and Mr. Albert Simmons, San Diego Bindery.

It is our sincere hope that the continuity of this magazine will see their continued and successful work.

Another note of thanks to Architect Robert Mosher who so energetically and considerably worked long midnight hours to prepare a most elegant explanation of the architect's position in the recent Centre City criticism. This article was presented to us for publication, but was never printed. Unfortunately . . .

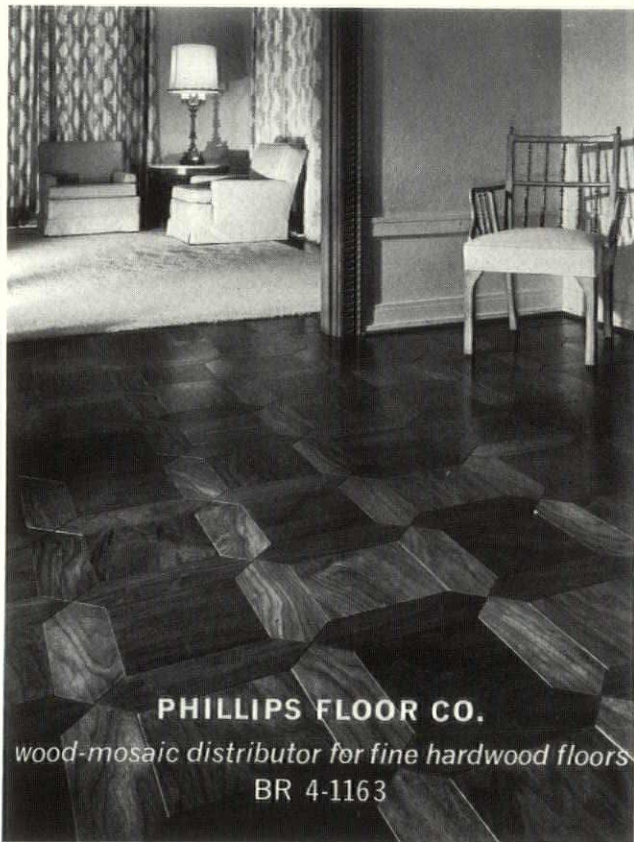
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ture. If there needs to be improvement in the definition of the word "architecture" or in the word "architect" it should take place within the complete jurisdiction of an *established* profession, not within the jurisdiction of a new one. History and tradition are on the side of architecture. The threat lies in the hundreds, even thousands, of unlicensed practitioners who, with ever-increasing frequency, are attempting to encroach into an established professional environment without first being willing, under existing conditions, not special ones made just for them, to establish their right, their ability, and their training to become architects. Legislative pressure is being applied to set up their own rules of the game.

Those of you who read this and who, perhaps, were not aware of this problem existing before the community, please recall a very important and significant factor. The architects, of all people, who, by their daily activities, do more to affect your way of life over the long span of time than perhaps any other single profession, are being threatened from without. The result will not only be a dilution of a profession, but, much more seriously, a dilution of the true values and established minimums of professional service and qualification which you, the public, have a right to expect. There cannot be a double standard. There is no need for a double standard . . . for present law permits anyone, qualified, to become an architect. The key is the word "qualified."

One can hear the retort now, "You cannot legislate an existing profession out of business." I, for one, feel that an attempt should always be made to recognize or understand the other fellow's position. In this case, there are many people engaged in the designing of structures who are not licensed to do so and who could not be licensed. There are many others, in similar positions, who could achieve this minimal amount of recognition by law. The architectural profession is not attempting to legislate anyone out of business. You cannot legislate out of existence a profession which has not a legal right to exist by merely equating their existence to a new law. The architectural profession is striving not merely to develop security for its own profession, but more importantly, to reaffirm and to strengthen the role of architecture in the eyes of the community in order that the end product of its effort can result only in better cities, better buildings, and better service. In this effort for a stronger practice act, we are not saying to the unlicensed practitioner, "Go, never to return!" Rather, we are saying, "Come and join us. We have qualified ourselves, why not you? If the standards are too low, then, together, let's improve them. Surely they cannot be too high."

Let us not pass this discussion off with the thought that all architects can be whitewashed as being the only ones doing excellent work. Within the profession itself there is weakness. Only through a concentrated effort, spearheaded primarily by the efforts by the American Institute of Architects, may a solidarity be achieved and incompetence eliminated. One cannot be a second-class citizen and succeed. There cannot be secondary legislation for doctors. These standards cannot be subjugated for the benefit of a new few. The profession of law, through its Bar Association, rightfully, has a most stringent regulatory procedure for licensing its members, and, we are hopeful to find in the very Halls of the Law, the State Legislature, recognition of the need to strengthen the profession of architecture which, in equal measure, has a great and far reaching effect upon each of us each day.

Readers, we ask your support, if only in understanding that there is a threat. We offer the promise that, through the continuing efforts of the architects and through the continuing understanding of the lay public, a more definite and beneficial conclusion will be arrived at in the form of an Architectural Practice Act which will permit *all* who are qualified and who are competent and who are ethically balanced to enter into the creative effort of shaping our cities and our towns.

# DAY-BRITE

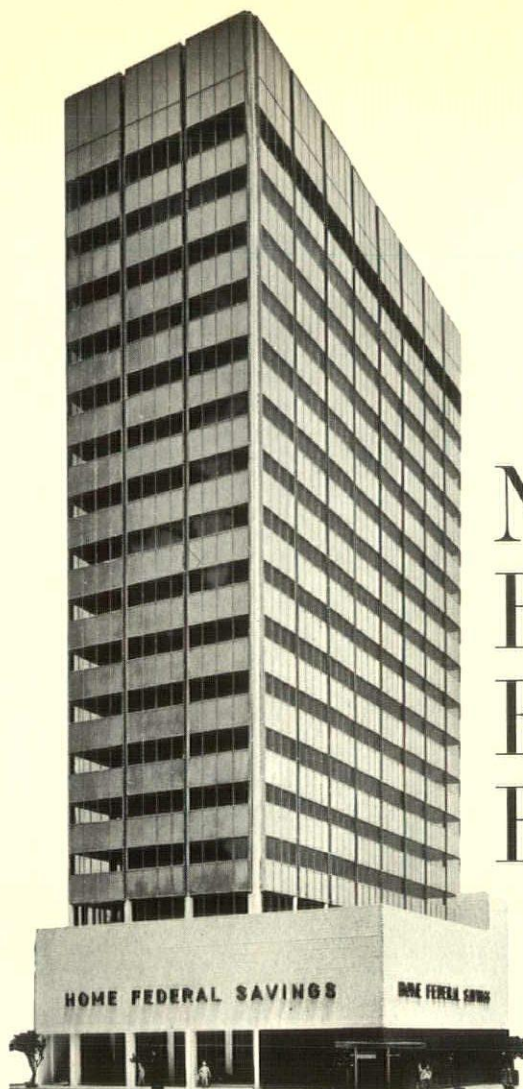
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# Chapter Notes

AMERICAN INSTITUTE OF ARCHITECTS / SAN DIEGO CHAPTER



## ON THE STATE OF THE NATION

This reporter had the good fortune to be invited to the Soroptimist luncheon April 12th, at which Ronald Reagan was the speaker on "Our American Heritage," and it was an experience long to be remembered.

It wasn't just his professional delivery—which is excellent—or his warm and pleasant personality—which he certainly has—that held everyone spellbound. It was what he had to say. And he said it with sincerity and conviction. He said it with knowledge, as an American who had watched and studied and observed radicalism and extremism in action. The audience was comprised of business and professional women—and a generous sprinkling of men obviously of the same category. This group agreed with his objections to extremism, to government spending, to Federal infringement on the rights of private enterprise. But more than this, any group of Americans should agree with his warning about the subtle inroads of Socialism, the obvious "cold war" tactics of Communism. And we might all well heed his suggestion to watch the legislation—local, state and national—and find out what the candidates stand for . . . and express our views to our legislators. Tell them where *you*, the individual, stand on taxation and spending.

It was great. I wish everyone could have heard it. And, in hearing it, that everyone could have taken away with them the fierce pride in our free enterprise system, and a deep determination to help preserve it for our children. Perhaps this first blush of determination may fade into apathy. I know some will remain with me.

## AT HOME . . .

CONGRATULATIONS! to Jeanne and Dick Lareau on the arrival of Lance Richard, born March 31st and weighing 8 lb. 1 oz., who joins sister Vikki Lynn, now 21 months old. And it's a boy for Mary Ann and Don Schoell in Del Mar. New son Mark was born April 9th, weighing in at a husky 8 lb. 2 oz. Sisters Kathy and Ann are now 4½ and 3.

## AT THE OFFICE . . .

THE PARTNERSHIP of Hester & Davis has dissolved, and two new architectural firms have been announced:

Hester, Jones & Associates—Henry H. Hester, AIA, and Robert E. Jones, AIA—will headquarter in the new building at 7863 Herschel Ave., La Jolla. Davis & Moises—Ronald K. Davis, AIA and William G. Moises, Associate—has opened offices at 127 E. University, San Diego—telephone 298-5582. All best wishes for the success of the new firms!

## ON THE ROSTER . . .

SINCE January 1, 1962, the San Diego Chapter, AIA, is proud to announce nine new members: Corporate members:

Arthur D. Allard—Del Mar  
Joseph F. Cline—San Diego  
Philip W. Faulconer—La Jolla

Associate members:

Ronald Curry  
Lloyd R. Koenig  
Eugene R. Kresenski  
Gonzalo Zayas Lalanne  
Paul W. McKim  
Frederick Preiss  
Per Stiko

There are a number of applications, both Corporate and Associate, in process.

## IN THE COMMITTEE ROOM . . .

INTEREST has been sparked by the suggestion of the distinguished Clinton H. Cowgill, FAIA, educator and author, to conduct Office Practice seminars for the San Diego Chapter members. Certainly this would be a rare privilege, as Mr. Cowgill is, literally, "the man who wrote the book."

The Code Committee, under the able and enthusiastic direction of Architect Jack Stevenson, has made a comprehensive survey of the codes now in use by all the corporated and unincorporated communities in the area for the assistance of the architects, and has suggested to those cities using outmoded codes the updating of their procedure and has offered the assistance of his committee in their deliberations on the subject.

Entries in the 1962 Honor Awards Program are very gratifying, and the Awards Committee anticipates a highly successful program and exhibit of the winners. The winning entries will be shown from May 8 to 27 at the Fine Arts Gallery in conjunction with the Allied Craftsmen's exhibit following the Awards Banquet May 5th at the House of Hospitality.



## 1962 NATIONAL AIA CONVENTION

FIVE MEMBERS of the San Diego Chapter, American Institute of Architects, plan to attend the 1962 National AIA Convention May 7 to 11, 1962, in Dallas. Two of the delegates will receive special honors at the convention. C. J. "Pat" Paderewski of the San Diego firm of Paderewski, Dean & Associates will receive a Fellowship Award for Service to the Institute. The Fellowship Honors are announced annually preceding the convention and conferred at the convention.

Architect Henry H. Hester, AIA, of the La Jolla architectural firm of Hester, Jones & Associates, will receive a First Honor Award conferred by the Homes For Better Living Jury of the AIA, for the design of the Gerald Jerome residence.

Other delegates attending from San Diego are James W. Bird, AIA, President of the local Chapter; Herbert P. Fifield, AIA, San Diego; and Fred Livingstone, AIA, of La Jolla.

The theme of the 1962 convention will be "New Dimensions of Architectural Practice," and several of the sessions will be devoted to urban planning and architecture. The Statler Hilton will be convention headquarters hotel, with many of the activities and meetings being held at the Dallas Memorial Auditorium. "An Afternoon at the Theater Center" will give the delegates an opportunity to visit the Dallas Theater Center, one of the late Frank Lloyd Wright's last works, an event planned by the Dallas host chapter.

## WOMEN'S ARCHITECTURAL LEAGUE

INFORMALITY was the theme of the regular April Chapter meeting of the Women's Architectural League in San Diego. The meeting was held at the home of Mrs. James F. Bernard, 4375 Alamo Drive, on April 18th, and the pot-luck luncheon was preceded by a Board meeting.

An interesting and unusual program was presented by the Program Chairman, Mrs. Robert A. Bradt. In observance of National Library Week, the Program Chairman presented for discussion and viewing numerous books on architecture throughout the centuries, but primarily the recent and brilliantly illustrated books now available on world architecture. It was a pleasant surprise to the guests to learn of the fascinating publications available in the public libraries throughout the San Diego area on this subject of such close interest to the members.

Mrs. Harvey Barton Smith also reported on the progress of her committee in interesting the schools in the architectural 1962 Honor Awards display to be held at the Fine Arts Gallery, Balboa Park, starting May 8th and continuing during the month in conjunction with the Allied Craftsmen exhibit.

## DRAFTING BOOMERS

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