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ARCHITECTS

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LIBRARY



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Calendar of Events



all month theatre

San Diego Shakespeare Festival, Old Globe Theatre. *Taming of the Shrew*, *Othello*, and *Henry IV, Part 2*. For information, schedules and tickets: BELmont 9-8122.

3 art

(Through August 26). Fantasy and Surrealism in American Art. An exhibition sponsored by the American Federation of Arts. A group of 27 paintings. The Art Center in La Jolla.

6 theatre

Opening of the political comedy *Critic's Choice* for a two-week run through August 18. La Jolla Playhouse (La Jolla High School Auditorium) 750 Nautilus. 1st week: Monday through Friday 8:30; Matinee first Wednesday at 2:30. 2nd week: Monday, 7:30; Tuesday through Friday 8:30. Each Saturday 6:00 p.m. and 9:00. Tickets: GLEncourt 9-2687.

7 music

San Diego Symphony Orchestra, Henry Mancini, Guest Conductor. Balboa Bowl, 8:30. Tickets: BELmont 9-8122.

8 film series

(Also, August 15, 22, 29). A series of selected film classics. Sherwood Hall, La Jolla. Information and tickets: GLEncourt 4-0183.

12 musical

Final performance (opened July 31). *Bells Are Ringing*, starring Janet Blair. Circle Arts Theatre. Tuesday through Friday, 8:30. Saturday, 7:30 and 10:45. Sunday, 3:30 and 8:00. Tickets: BROWning 8-6060 and BELmont 9-8122.

14 music

A Stereo Spectacular. The San Diego Symphony Orchestra, Earl Bernard Murray conducting. Balboa Bowl, 8:30. Tickets: BELmont 9-8122.

20 theatre

Opening of *Little Mary Sunshine* starring Peggy McCay, for a two-week run. La Jolla Playhouse. Mondays through Fridays: 8:30. 1st and 2nd Wednesdays: 2:30 Matinee. Each Saturday 6:00 and 9:00. Tickets: GLEncourt 9-2687.

21 music

The Battle of the Bands. The San Diego Symphony Orchestra, Earl Bernard Murray conducting, and Charlie Barnett and His Sparkling New Sound of the Sixties. Balboa Bowl, 8:30. Tickets: BELmont 9-8122.

22 art

Through September 23. One-man show of contemporary self-portraits by Jack Stuck. The Art Center in La Jolla.

28 music

Giorgio Tozzi, Baritone accompanied by The San Diego Symphony Orchestra, Earl Bernard Murray conducting. Also, The San Diego Symphonic Chorale, Dr. Robert Emile, Director. Balboa Bowl, 8:30. Tickets: BELmont 9-8122.

30 art

Final showing (opened July 6). *Collector's Choice*, Asiatic Arts from the collections of members of the sponsoring Asiatic Arts Committee. The Fine Arts Gallery of San Diego.

31 art

Final showing (opened July 20). Comparative two-man exhibit on *The American West*. Forty paintings and drawings by Olaf Wieghorst and Wolf Pogzeba. The Fine Arts Gallery of San Diego.



OMNIART

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PHOTO:

Julius Shulman, 1, 6 center and bottom
City of San Diego, 5 top
Gene Kazikowski, 5 center and bottom
Vincent Bonini, 6 top, 7, 23
Dick Snyder, 8, 9, 10, 11, 12, 16, 19
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George Lyons, 25
Rene Sheret, 26-27

MAPS:

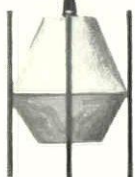
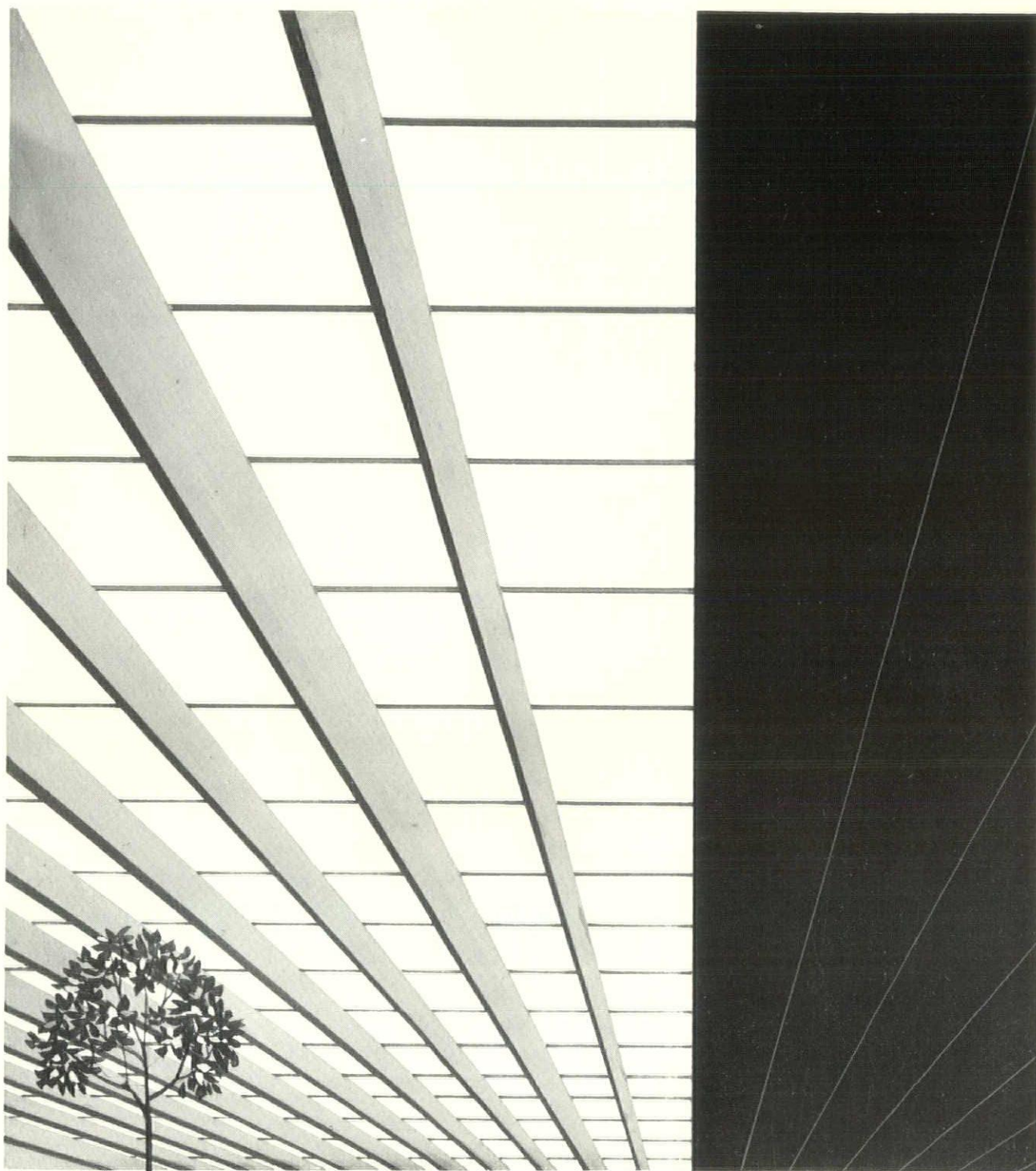
City of San Diego, 4
James Boynton, 21

ARCHITECTS:

Islandia Hotel and Restaurant
Joint venture group
Eugene Weston, Jr., FAIA
Liebhardt & Weston, Eugene Weston, III, AIA
Vincent Bonini, AIA
Mission Bay Aquatic Center
Sim Bruce Richards, AIA
OceanHouse
Martin Stern, Jr., AIA, Architect and Associates
Perez Cove Marina
Richard B. Nelson, AIA
Union Fish Company
Paderewski, Mitchell, Dean and Associates, AIA
Vacation Village
Spencer and Lee, AIA



MISSION BAY PARK ISSUE



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Now comes the clincher . . . "The Health Architect." This is, the brochure goes on to say, ". . . an authentic Finnish Sauna—the word Sauna (pronounced sow-nah) is a noun just as the word *bath* is a noun." This is ". . . a new and novel 'Status Symbol,' stimulates appetite, helps to establish normal weight, relieves morning-after hangovers, induces natural sleep, etc."

And don't overlook the Sanitary "Engineer" (janitor to you, friend!) or the Domestic "Engineer" as glorified forevermore by the famed and mythical maid "Hazel" of the Satevepost cartoon and television.

* * *

ARCHITECT SIM BRUCE RICHARDS tells of his cultured conversation with a beautiful Beatnik in a local (La Jolla) coffee house during which he was describing a particularly beautiful sculpture of a matador in rosewood. Without guile, and in all sublime dignity, she looked over her phony suds and inquired, "Is that anywhere near Pasadena?"

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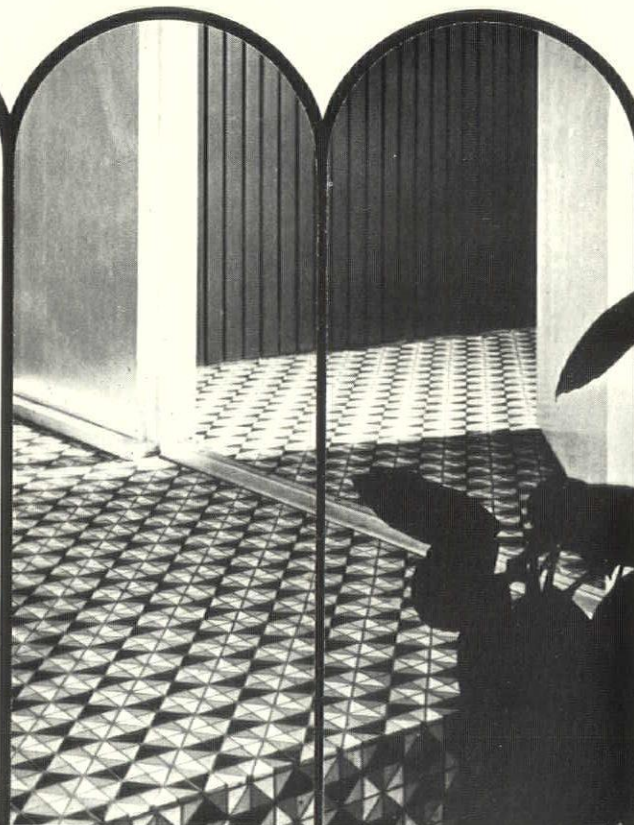
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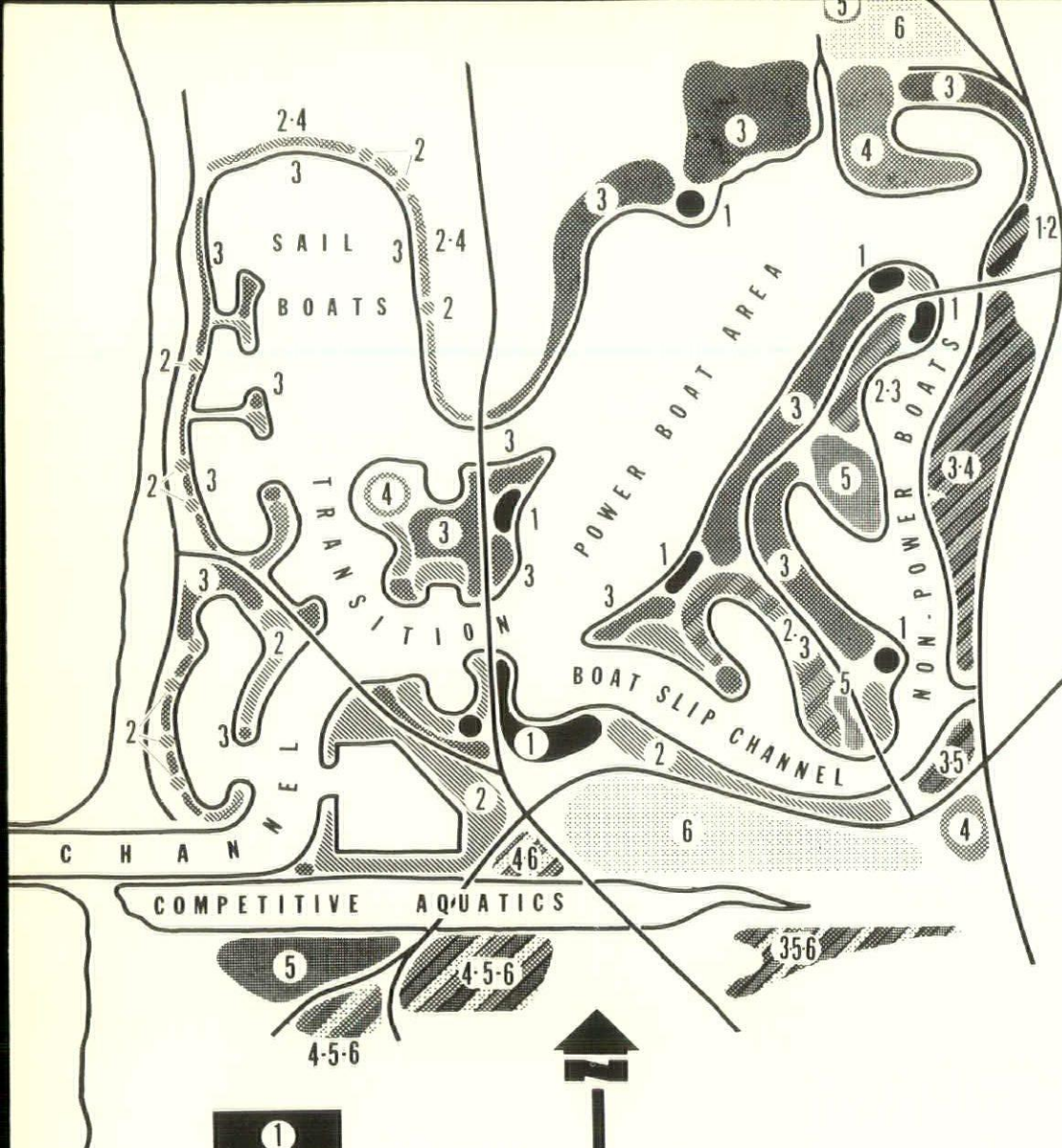
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Park and shoreline



Housing facility



Public activity area



Semi-public or public facility

MISSION BAY PARK:

Guided development of a unique natural resource,

or:

*mid-passage vicissitudes in transforming
a dream into reality*

by VINCENT ROBERT BONINI, AIA

Few cities have been as generously endowed as San Diego with the potential for such an outstanding aquatic park as Mission Bay; well-located and accessible to all with almost unlimited opportunity for enjoyment and relaxation. The Park offers a pleasant change of environment on a year-around basis and can be enjoyed in varying degrees and ways; from the low-level participation of those simply driving by or through, to those actively swimming, sailing, water-skiing or picnicking.

ALONG WITH SUCH OUTSTANDING OPPORTUNITY there exists the attendant responsibility for achieving a proper balance of facilities and an esthetically rewarding and financially sound park environment. It follows then, that, at periodic intervals an evaluation of the attainments and the apparent, or seeming setbacks may be in order. While this account does not profess to be a comprehensive survey or progress report, it will touch upon what seem to be the more significant areas of advancement to determine to what extent the physical accomplishments meet the requirements of the visions glowingly described in the basic research and recommendations entitled "What We See," the document now generally used as the guide for the park development.

To gain a broader understanding of our subject, a quick review of the recent history or background may be in order. The recent history of the area now known as Mission Bay Park may be said to have started in the year 1945, when the State Legislature transferred approximately 2900 acres of Mission Bay tidelands to the City of San Diego. This, along with later purchases in the southern and eastern areas of the Park, added up to a total of 4600 acres. In the same year, the City approved a \$2.0 million bond issue to start the present development. In 1949 the US Army Engineers commenced diking the floodway of the San Diego River and dredged the present channel entrance and two small side basins to a depth of 20 feet below zero tide. To date, about \$10.0 million has been expended on this work. Along with this, the State of California has spent \$3.5 million for public utilities, new bridges, etc., and the City of San Diego, by additional bond issues approved in 1950 and 1956, plus capital outlay funds, has expended a total of \$12.5 million, including the completion of the bay dredging in August of 1961. An estimated additional \$30.0 million is required to complete the project, including the high-use and perimeter areas and for Fiesta Island. These two areas would require \$7.4 and \$10.0 million respectively, as the island alone encompasses some 417 acres of land.

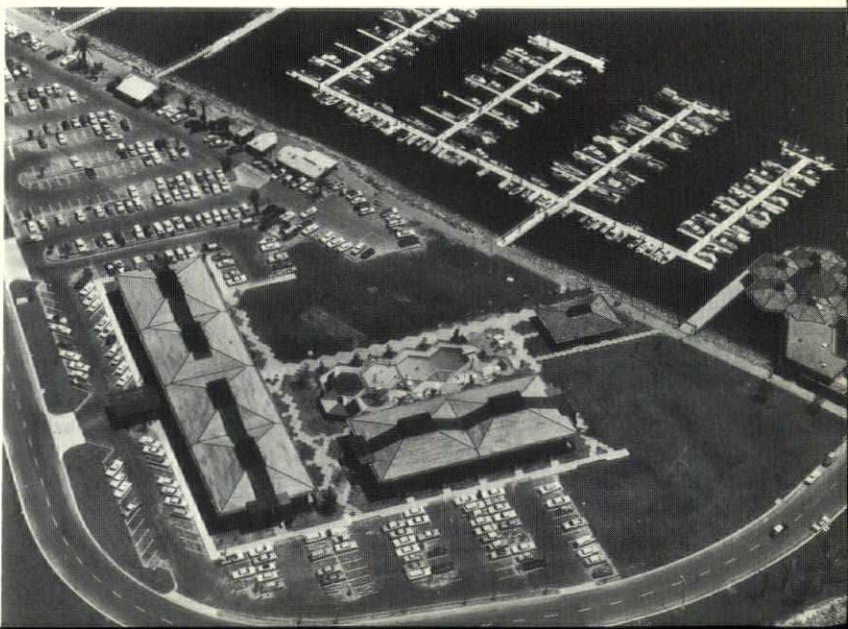
The \$12.6 million bond issue submitted to voter approval in the June election was to have been the next increment, and was designed to carry Park development forward another five years at an approximate rate of \$2.0 million per year. Because the bonded indebtedness of the City is being retired at a rate greater than \$2.0 million per year, these bonds would therefore cause no perceptible increase in the overall bonded indebtedness. Due to the failure of the bond issue approval in June, the City will find it necessary to divert funds from the capital outlay program originally intended for other projects for use in complet-

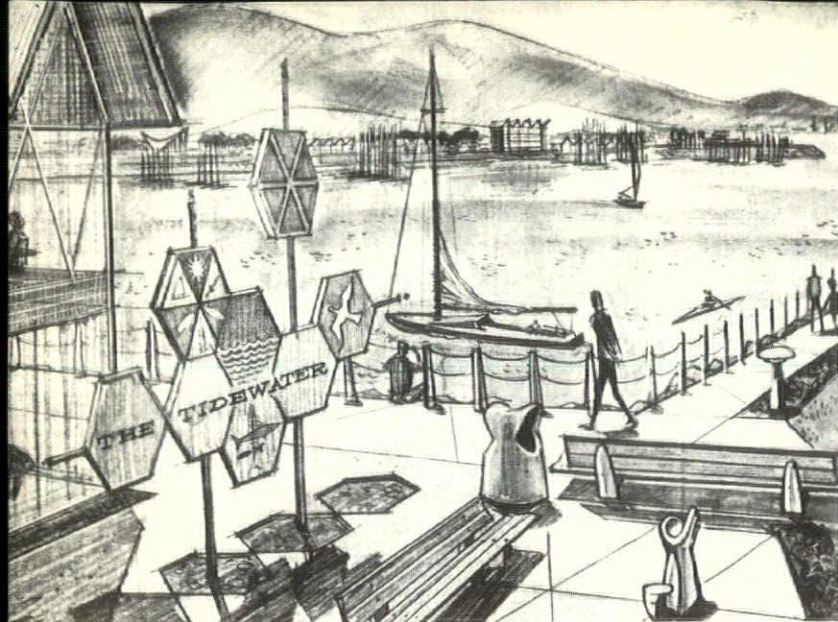


Above and below: Aerial views of Mission Bay Park, the unique natural resource.

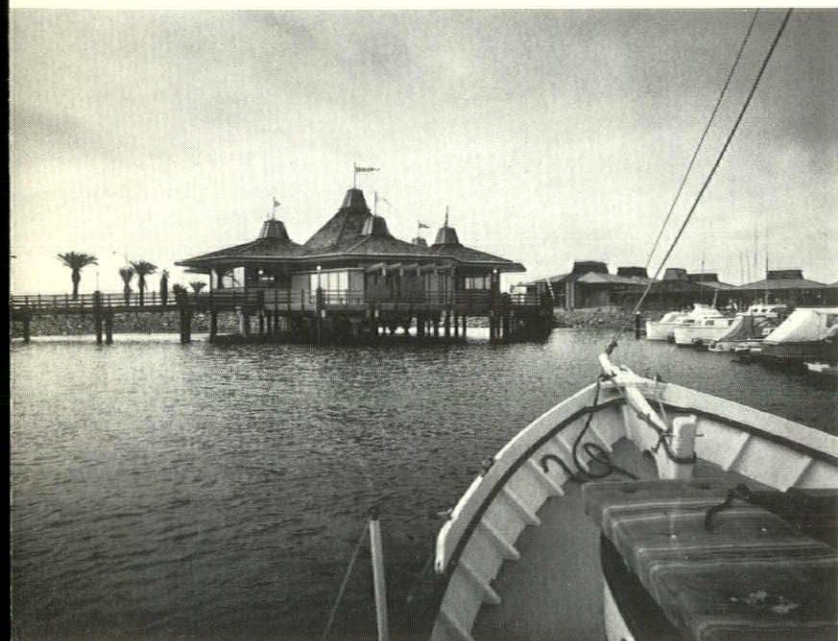


Below: Aerial view of the Islandia development





An early character-projection by the Park planners to illustrate some desired environmental directions



"... to provide pleasant vistas of water activities from the waterfront structures . . ."

Below: The "Busy Village" atmosphere pervades Quivira Basin



ing work already under way and for those projects which are deemed absolutely necessary.

Eventual total investment in the Park project will be about \$106.0 million, of which \$56.0 million will be public funds and \$50.0 million private funds. The public funds will be expended primarily in the 1600 acre area devoted to public use, and the private funds in the not more than 500 acre area to be leased for private development of public facilities. Of the 4600 acres total in the Park, (2500 of which are water and 2100 land) the Mission Bay Park Commission has established a policy directing that at least 75% of the total land area be retained for public parks and beaches, the remaining 25%, being approximately 500 acres, to be available for lease for facilities required to serve the users of the Park. As a comparison, the free land area available for strictly public use will be one and one-half times the size of Balboa Park. The foregoing allocations of area percentages assume a predetermined level of services to be provided the public at little or no cost. If this level proves inadequate in actual practice, or if more services are required, financing for such services would have to be effected by (a) leasing more land to private developments to increase income to cover these added costs, or (b) by increasing the general tax rate to provide the funds for these subsidized services. A third alternative would be to cut the level of services elsewhere to make more funds available for the Park.

The "Guided Development" entered its current phase in May of 1959 when Community Facilities Planners of Pasadena, a highly-regarded firm much experienced in recreational and community facilities design, was retained to (quoting from the contract between the City of San Diego and CFP): "develop a set of controlling design principles to control the development of Mission Bay for the purpose of projecting the ultimate physical character of Mission Bay, such as vegetation, construction, vehicular paving, signs, furniture, equipment, and special facilities, all consistent with the Statement of Objectives of the City of San Diego. Such principles shall be flexible enough to be adjusted with new developments and design forces, concepts and ideas in the years to come as the project is developed . . . Such guiding principles will include the study of aquatic imagery and symbolism . . . and the physical expression of such studies in structural systems, modular framing, and paneling, materials, finishes, colors, fenestration and door treatment, sign sizes, colors and lettering, paving materials and finishes, type and arrangement of permanent planting."

On November 27, 1959, CFP submitted a report of principles entitled "What We See," a 119-page document subsequently approved in principle by the Mis-

sion Bay Park Commission and the City Council. This, then, was to be the guide or basis for architectural control of the Park in the overall sense.

Now architectural control and/or appearance are difficult to legislate, and even assuming that they can work from the legal aspect, there is a great deal of controversy as to their value from the standpoint of esthetics. (Control over the private lessees, and not the City or public property is referred to here.) The architects and their clients who understand the design principles desired by the architectural control need very little policing, generally speaking, and those who do not understand or sympathize pose a difficulty when effective control is attempted. This may be quoted as a historical fact, from the experience of many similar efforts in this direction.

Added to this are the special problems raised by the highly seasonal character of many of the income-producing privately-owned enterprises. Because of the necessity to make the most of a limited heavy-activity season, the private developers feel an extreme and understandable need, for instance, to call public attention to their accommodations, services, and location. This need, unchecked or unguided, could result in a Mission Valley type competition between mammoth neon signs. Resolving differences of opinion on this score as well as exerting guidance over the more basic design considerations is the consulting function of CFP. In actual practice, CFP's services, when required, are requested by Mr. Les Earnest, Mission Bay Director, or by a staff member of the Planning Commission. The City Council retains the right of final approval of all construction, and has on occasion over-ridden the recommendations of CFP, the Planning Commission, and the Mission Bay Park Commission as regards type of use, change of use, and policy recommendations.

The following situation might be cited to illustrate one of the typical problems as it is related to the timing, or elapsed time interval in obtaining approvals from all jurisdictions involved. The (usual) lack of sufficient time to properly consider and to recommend mutually agreeable revisions in the proposed designs works to the detriment of the overall architectural character concepts in the Park. This predicament might be described as an inherent one, once the nature of the operations in the park become familiar.

First of all it must be understood that traditionally (if the term is warranted) the private developer is confronted with a completion deadline of about mid-June, if he is to be ready for the commencement of the peak-season activity. If he is likely to miss this target date by, say, six weeks, he may be better advised to postpone building for a full year in order to be properly timed for the next season, as the operating expenses go



"... to quietly enjoy the near-water atmosphere ..."

Below: "Land-water relationships in several translations ..."

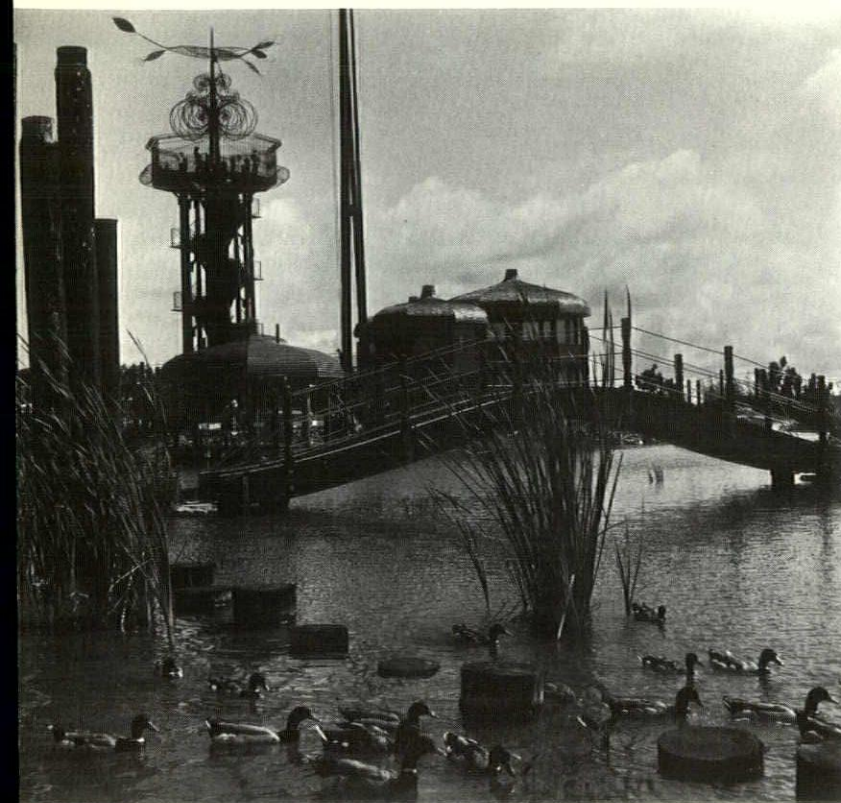


Below: "Sunday afternoon in the Park" underscores the necessity to get on with the solution of the traffic problems





"No limitation is to be placed on the architectural 'style' used by any tenant . . ."



"... water elements of all sorts—canals, basins, pools, lagoons . . ."

on throughout the year and the heavy income-producing season, short though it may be in relation to the total year, is counted upon to sustain a significant portion of the yearly operating expense. Knowing these facts of life, the developer tends to concentrate his attention upon the facets of the project he considers vital, and, needless to say, differences of opinion regarding signs, landscaping, color schemes, esthetic design, etc., pale into relative insignificance for him as compared to the realities. Furthermore, architectural control by its very nature requires a certain expenditure of time to properly weigh decisions and to make recommendations. Communication through the system that is required to obtain all the necessary approvals seems unreasonable to the developer when the pressures of a tight time schedule are the over-riding considerations.

All this would appear to be a small enough price to pay in the overall or long-range view, however, if the final result approaches, thereby, the outlines of the planners' vision. In fact, it is probably the only way it can be achieved, and these minor inconveniences must be an acceptable hurdle to be successfully surmounted on the road to the achievement of the ultimate dream.

Knowing what we know now, and using the document "What We See" as a yardstick, some of the results of two and one-half years of this method of administration of architectural control may perhaps be evaluated.

With regard to architectural control as it concerns City, or public property, on items such as roads, rest rooms, public landscaping, signs, etc., the following may be stated.

One point must first be stressed here, and that is the necessity to assign priority to the expenditure of available funds in a way deemed most suitable to the uniform and logical development of the Park toward its goal. If all the funds required for the Park were available as needed, and paying as you go not a prime consideration, the completion of the Park might be accomplished more rapidly or more methodically. That is, installations of all utilities and road systems including grade separations, etc., might be completed for the entire Park, before more refined improvements such as landscaping, lighting, rest rooms, etc. were installed. This method would, however, preclude full use of many of the Park areas until the whole enterprise was complete, and this certainly does not seem logical. Completing it in a manner such as has been necessary thus far, (piecemeal, one might say) inevitably involves the advancement of some areas, time-wise, in preference to, or the partial disregard of, others. It simply cannot all be done at once.

The issue faced by the City thus far has been one

of attempting to bring as much area and facility into public use as possible within the most reasonable time period and within the scope of the funds allotted, and this has understandably resulted in the postponement of much-needed major improvements in the category of roads, grade separations, bridges, etc. Vacation Island, for instance, is, unfortunately, completely bisected by Ingraham Street, and will remain so for some time to come, even though the future CFP-recommended "reunification" of the island is planned for by the use of connecting roads and walkways underneath each end of the future bridges at both ends of the Island. Priority for rebuilding these two bridges must wait at least until two new bridges and roadways connecting Fiesta Island to Mission Bay Drive and Highway 101 are completed. In other words, Vacation Island is, after all, usable as it now stands, and it seems logical to divert funds to at least provide access (plus utilities and rest rooms, etc.) to Fiesta Island so that its vast (some 417 acres) area can be opened to public use.

Other needed improvements also must be postponed, such as the rebuilding of the Ventura Boulevard bridge (again, with through access provided for vehicular and pedestrian park traffic under each end).

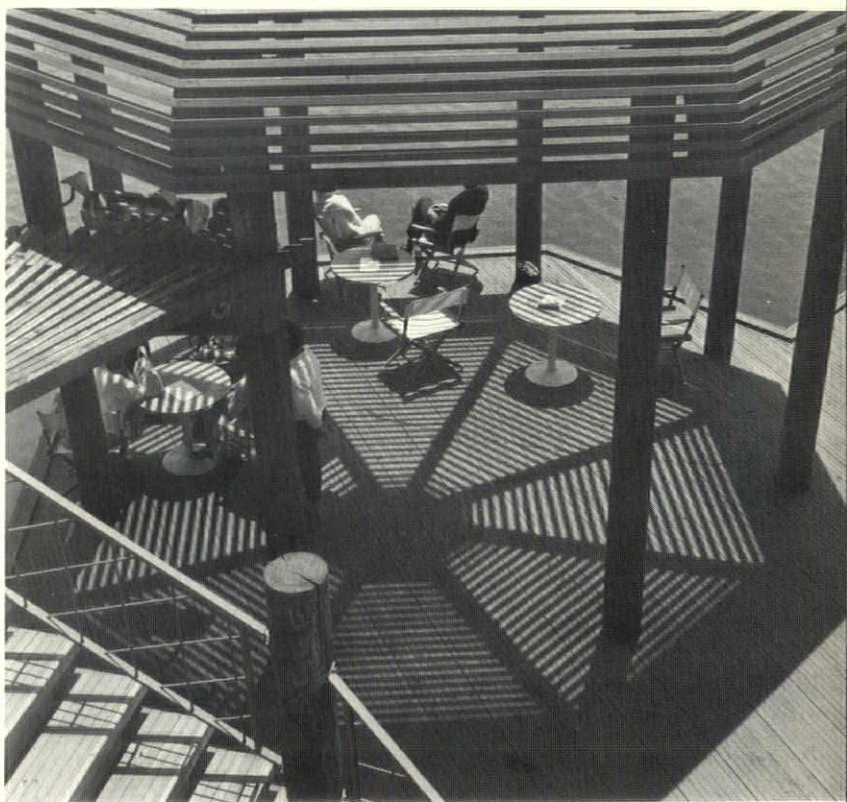
The foregoing may be offered in the way of an explanation for the apparent lack of advancement of any overall traffic circulation pattern to date. CFP recommendations envisioned either the elimination of through-traffic expressways bisecting the Park, or elevation of these arteries to separate them from the Park circulation. Complete elimination of the through-traffic arteries does not seem feasible because of the disruption of normal traffic flow likely to result; however, the elevation of many portions of the expressways would provide exciting vistas of the whole bay area, much in the same way that the newly-completed portions of the Crosstown Freeway now do. A preview of this sort of elevated view of the bay can even now be experienced by a drive down the now-completed portions of Mission Bay Drive. Compare this with the somewhat thwarted feeling one senses driving along Highway 101, unable to enjoy fully the view of the setting sun over the bay—to mention one loss. An elevated system of roadways, unfortunately, costs a great deal more than surface-type circulation, and this fact may have the final word on this topic.

With regard to the public rest rooms, the design is now pretty well standardized after at least six re-designs to satisfy the recommendations of both the CFP and the City, and it must be judged as a highly successful result. The recommendations of the CFP have been met in this area, and it may be said that their direction has been influential in achieving this result.

Landscaping design implemented to date (presum-



"... Fanciful forms—to extend the three-dimensional character of the Park..."



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ably) follows CFP recommendations, although it is perhaps too early to judge the effectiveness of the program in any comprehensive way. It appears certain, however, that the CFP proposals, followed perserveringly in this area, will result in a visual effect that will unify the park from the standpoint of the foliage types and color, plant structure, and color as it applies to flowering types. This overall "regulation" of planting is expected to provide somewhat the same results that the natural landscaping does in our large public parks. Indeed, this landscaping is expected to provide the major difference between a honky-tonk type of beach atmosphere and the one envisioned in the CFP sketches as originally proposed. While there is little danger that the Park areas will degenerate into parallels of some of our less-attractive beach areas, there is the ever-present possibility that they may never be as pleasant as they might have been.

CFP has had some success with the sign program in the past, and considerably more progress seems certain in the near future as the City implements the overall sign program this month. Some delays have occurred due to the necessity to settle on new area names through public hearings, and, since these decisions have now been made, this program will be advanced toward completion. Two CFP-recommended type signs were put up as tests, or prototypes, a year or more ago (directional guides to Quivira Basin and Dana Landing) and little else has been done until recently. Now, however, they will be appearing in various Park areas, providing another evidence of unity to the environment.

Regarding private signs, "What We See" recommendations would indicate that individual logotypes could be used, providing that one of the four approved type-faces be used in addition to that symbol. Changeable letters and various type-faces other than the approved four have appeared, however, and the evidence suggests a possible loss of control in this extremely important area. Investigation reveals that the non-conforming signs were installed prior to the adoption of the sign ordinance (the ordinance was non-retroactive) and that only one non-conforming sign has been installed in this period and that it is being replaced. Chalk one up, then, for a sign ordinance with teeth. The probability that these signs could ever approach the rugged individualism of the outlandish neon creations evident in many other areas in San Diego does not appear to be a real one here, but continual vigilance will be required to protect and nurture the atmosphere of quietude and calm repose envisioned by the CFP.

Another aside might be mentioned here with reference to the practical application of control in this



"... spaces for circulation and relaxation ..."



"... the width and character of the promenade zone should vary ..."

*"... a variety of
walking levels
over both land
and water ..."*



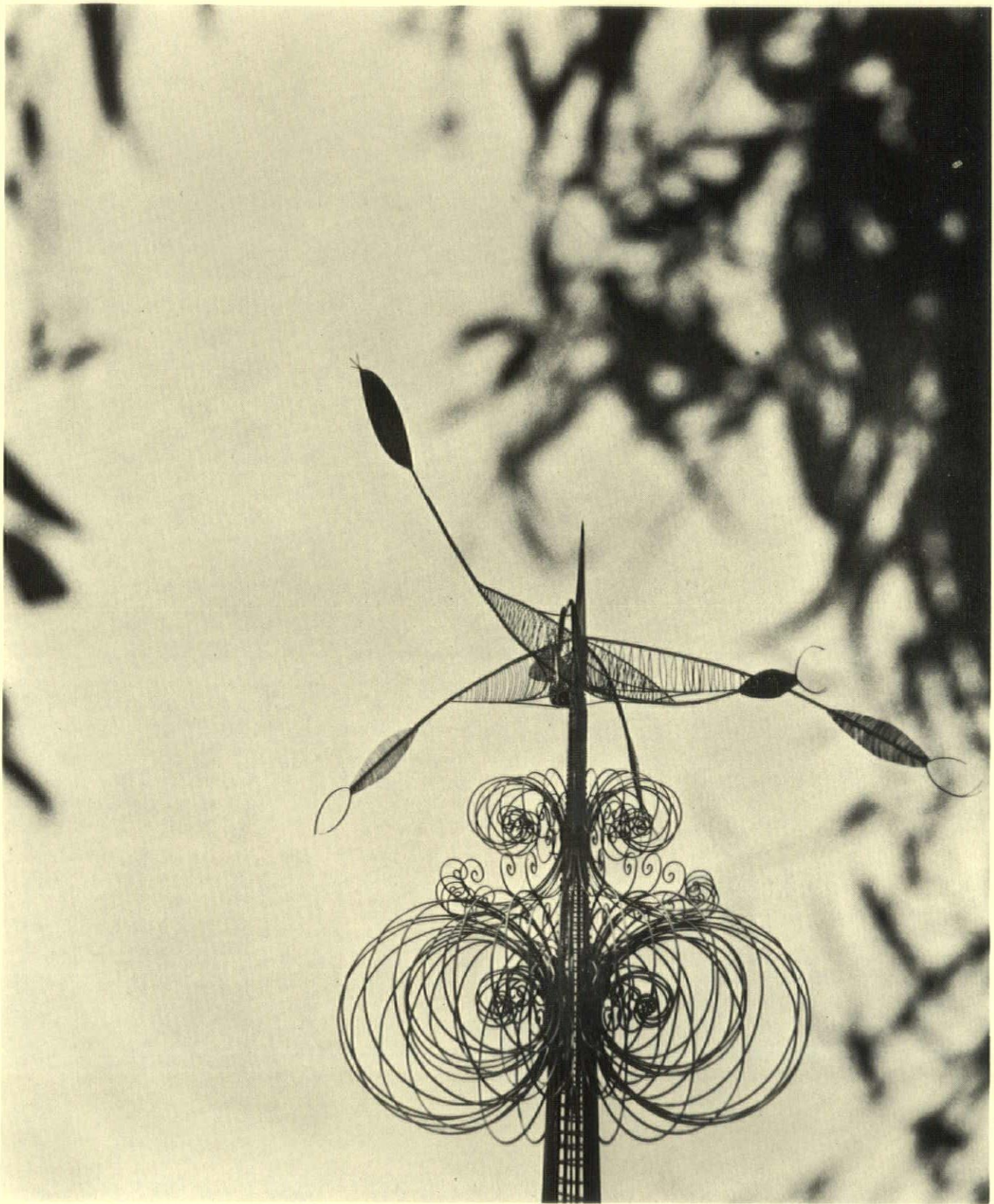
category as it concerns the use of plastic letters now coming into more general use due to their weathering qualities, etc. These plastic letters are made from molds controlled by one or two companies, from which all sign manufacturers purchase. Where an already-existent, or standard, plastic letter or type-face is available which is similar to the approved type-face, its use has been allowed rather than to require the exact duplication of a recommended style. Such duplication, requiring new molds, etc., has been deemed an unjustifiable added expense and presumably puts the sign cost in a prohibitive category.

Where topography is concerned, "What We See" presented considerable material on the need for three-dimensional land sculpture in the basically flat "park-scape"; recommending, for instance, that parts of Fiesta Island be filled to a height of 40 to 80 feet above the water level instead of the 20 to 44 feet proposed prior to CFP's study. Crown Point, by way of comparison, rises to a maximum of about 35 feet. Whether this sculpture on such a grand scale is achieved or not will certainly mark a vital difference in the eventual total development. The rather minor quantities of limited land sculpture visible in the work to date is a welcome improvement over the dead-flat natural terrain, but hardly to be compared with the exciting visions of contoured geography outlined in the guiding principles. We are informed that much of this sculpture will be built into the land during landscaping, partially through the use of kelp piles, etc. Some beginnings in this direction are now in evidence in the Crown Point area. Any relief from the horizontality of the bay that is injected seems all out of proportion to the

actual effort expended, apparently; witness the improvement brought about by the sculptured tower topping the Vacation Village project and the high hexagonal domes of the Islandia Restaurant. More of this sort of vertical extension will liven the Park landscape and provide fixes for orienting direction.

In summation; it is apparent that while satisfactory progress has been, and is being made, in most categories of architectural control, there are indications that this control is continually vulnerable to dilution or weakening and that future planning requires constant review and vigilance for adherence to guiding principles, both by the Park Commission and the CFP, and by a dedicated interest from the public at large; an interest, it might be underlined, that provides continuing support to all these developments through the approval of bond issues as they are presented.

Acknowledgment must also be made of the fact that the guiding design principles here cannot always be followed to the letter regardless of cost, etc., because public money is involved, and determinations as to where emphasis should be placed, or where values lie, are not as simple as they are in dealing with an individual, or private, client. The degree and direction of flexibility allowable in following the spirit of these guiding principles is the hazardous zone of decision requiring mature esthetic selectivity and discrimination. Criticism or evaluation, then, must be tempered with the awareness that a lack of funds may well be an essential factor contributing to a seeming failure to live up to expectations in all regards. This is a situation most architects should have little difficulty comprehending. □



Abstract sculpture becomes a Mission Bay landmark



Toza Radakovich

Above:
Hanging sculpture
in bronze
20 inches long

Left:
Window, wood-magnesite,
leaded glass and
cast bronze

Right:
Door, teak wood,
carved on both sides,
sculptured bronze hinges,
32" x 78" x 2"



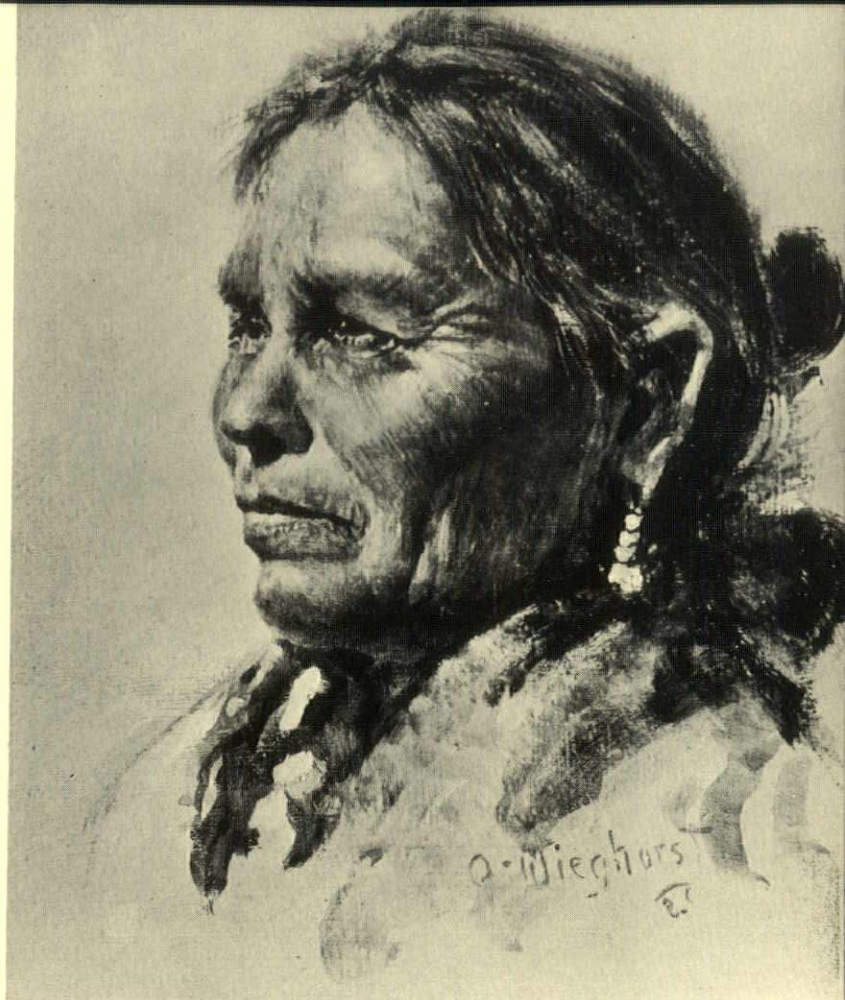
PAST AND PRESENT

at the Fine Arts Gallery

TWENTY-THREE PAINTINGS by El Cajon artist Olaf Wieghorst will be on view at the Fine Arts Gallery in Balboa Park July 20 through August 31st.

The American West as the artist knew it, provides the theme for the works in the current exhibition; the American Indian, the horse, life on the western frontier.

The paintings in this exhibition are from private collections: Mr. & Mrs. Roy Wieghorst; Mr. & Mrs. Charles A. Winsby; Mr. Simone Maniscalco; Mrs. George Daley; Mrs. H. G. Fenton; Mr. & Mrs. Thomas Wigton; Mr. William Casper; and the artist.



Olaf Wieghorst ——— Navajo portrait

Packing in





"Beauty where beauty never stood..."

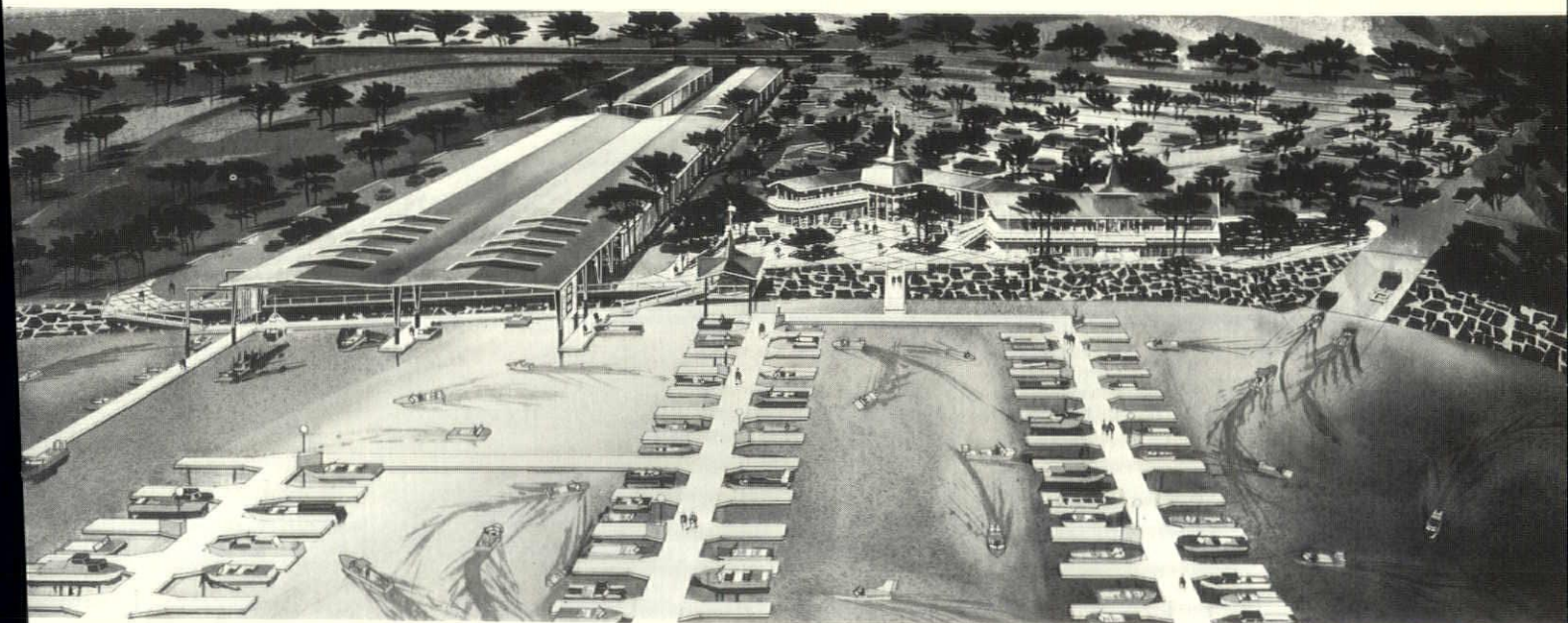
Val Agnoli's reinforcing-steel sculpture crowns the tower at Vacation Village



OceanHouse . . . Formal informality, verging on the playful, though somewhat reserved

Observations on, or comparisons between, some of the current projects now being completed in the Park

by VINCENT ROBERT BONINI, AIA



The Perez Cove Marina development now under construction

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"Structures overhanging the water..."

THE CURRENT SEASON'S building activity now about concluded gives the Park a healthy boost in the direction of eventual completion, including as it does the addition of the Ocean House and Vacation Village projects, plus additions to the Dana Landing area and the now-under-construction facilities at Marina Cove.

Among these developments, Vacation Village, in its initial phase of growth appears to embody many of the most important principles envisioned for the park environment. While precise comparisons are not possible nor desirable between the various projects because of the differing services, locations, accommoda-

tions, etc. that are to be offered, a diagnosis might be attempted to ascertain what makes this so, and to determine the degree to which these contributions as physical entities build the hoped-for Park "image."

It should also be understood that the Vacation Island area probably offers more of an opportunity for varied design-delights because of the very nature of the role assigned it by the planners, namely that of the Family Recreation "Pleasant Fantasy" character. To quote the guide book: "This entire island should be planned as a great play park for mixed age groups at an economy level. There should be free and creative



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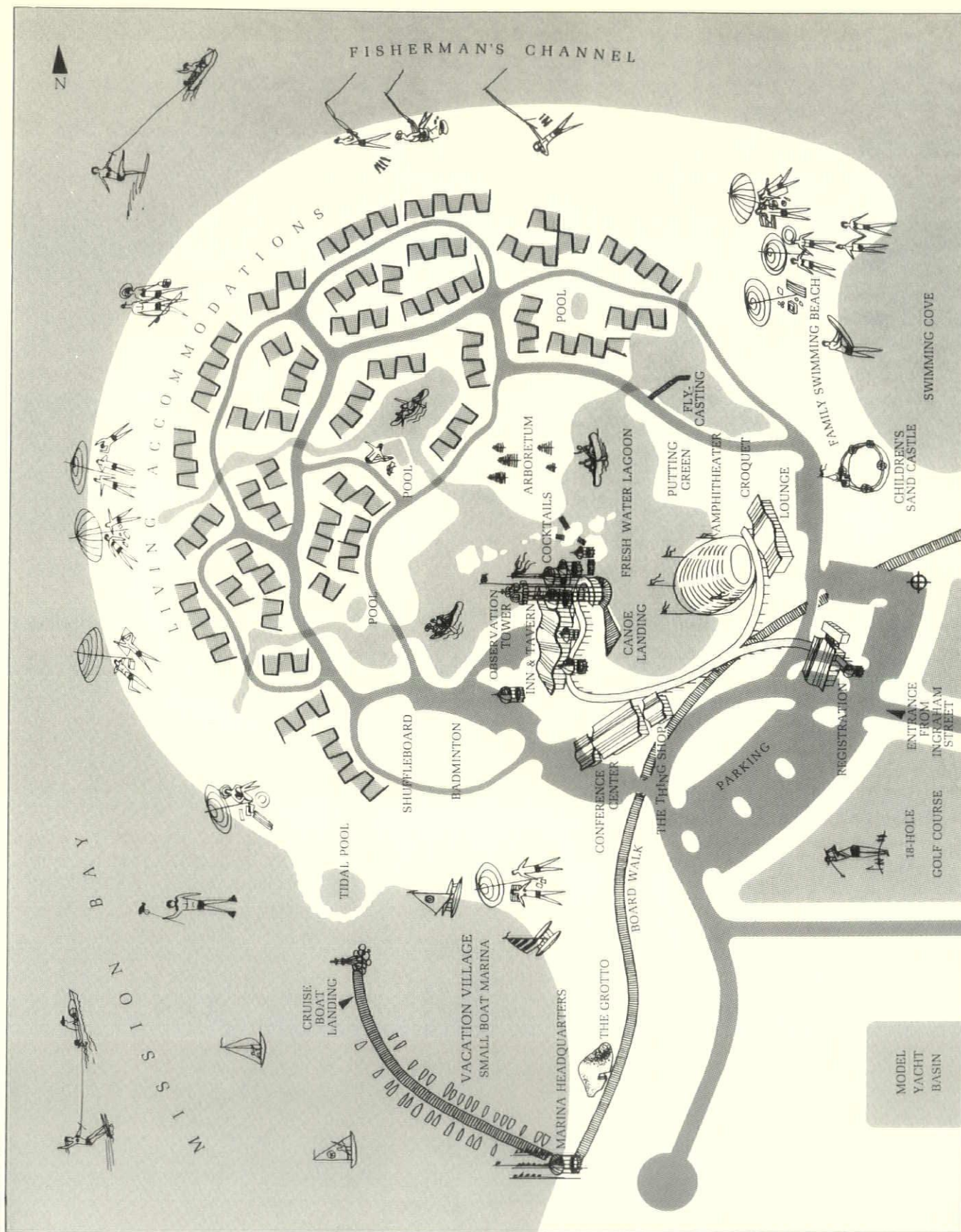
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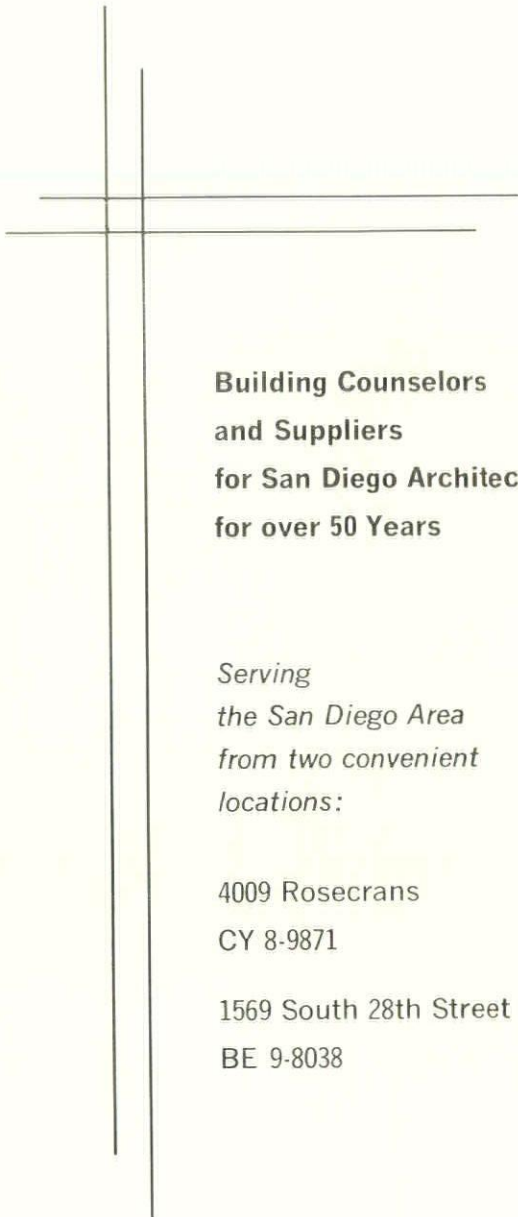
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Site plan of Vacation Village

Informality and non-rectilinear patterns expressed in the plan



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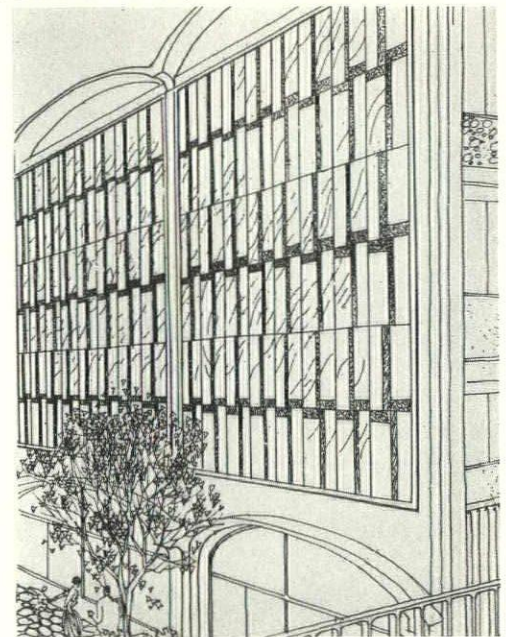
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play facilities for all age groups. The Island is perhaps the most likely area in the Park to explore the possibilities of developing meaningful recreation of aquatic nature on land."

Much of this statement has reference to the public areas, of course, but it does set the theme for the island, and the new development appears to fulfill its role to a very pleasant degree. It is playful in feeling, well-scaled and oriented to the activities and the cargo it houses. The observation tower and its spiralling stairways present a challenge with a first-rate reward at the top, a sweeping view of the entire bay area as well as the immediate lagoons, bridges, swimming cove, etc. The elevated and ground-level boardwalks, the arched bridges and the day-dreaming pavilions hovering over the fresh-water lagoon provide a pleasant land-water relationship. The gently curving float at the marina facility shelters a colorful fleet of small boats with its attendant activity, all greatly enjoyed by the leisurely sightseers of all ages as well as the participating yachtsmen.

This addition to the Mission Bay Park scene presents many of the desired characteristics specifically outlined in the guide, such as (quoting the directive): "Land-water relationships in several translations; promenades along the water, and otherwise, and including spaces for circulation and relaxation; Water-elements of all sorts—canals, basins, fountains, pools, lagoons within the land portions of the leased areas;

*Typical scene on
the Vacation Village tower.
The "scramble" to the top
for a bird's eye view
of the Bay*



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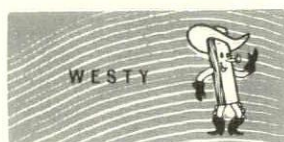
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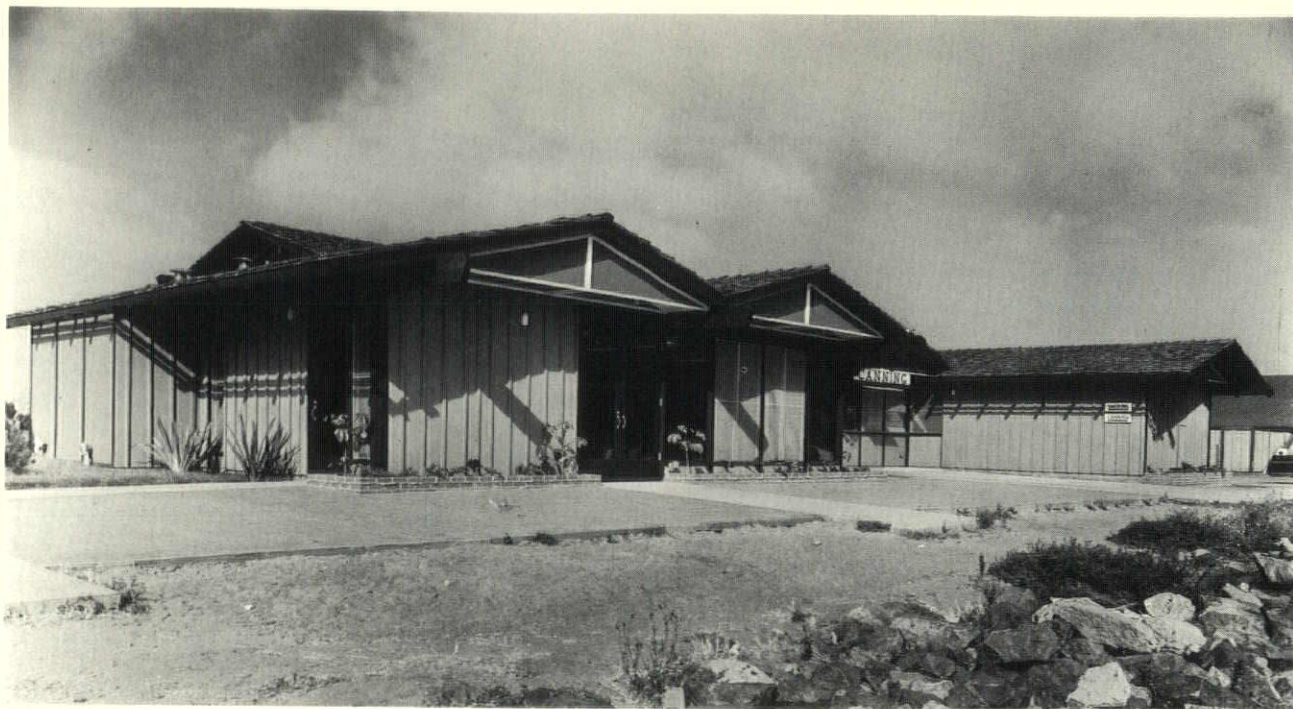
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Marine symbols such as pilings, piers, boardwalks; A variety of walking levels over land and water."

Whether all this environment or atmosphere has been achieved at an economy level is a question yet awaiting an answer, assuming that that level can be defined or agreed upon. Providing the desired and recommended quality in the area of design and services and balancing this with reasonable economic return, etc., are the continuing problems dealt with between the private developers and the Park Commission, and this facet of the Park is the primary concern of Mr. Ben Hagar, the business manager. The rental scale for the Vacation Island area was established in advance by the Commission by a formula stating that 50% of the units would be pegged at 80% of the weighted average of the other two tenants in the Bay (the Bahia and the Islandia). However, a hurried telephone check reveals little if any difference in the base rate as regards single and double accommodations. A greater range in costs exists in arrangements and accommodations for family units (with and without kitchen facilities, etc.), although few of the accommodations are likely to be readily within the range of the family of medium to moderate income. (Minimum accommodations for a family of two adults and three children would be well above the thirty-dollar-per-day level, not including meals, of course). The basic problem in this area is the one chronic with beach rentals generally, and the Park area could scarcely hope to escape its impact, and that is (again) the sea-

sonal character of the movement-to-the-beach in the summer—and a relative lack of activity for most of the remainder of the year.

Finally, and counter to, the above problem exists another; that is, that if, by the use of public funds some motel accommodations in the Park could be priced at this economy level, serious repercussions might result with reference to the low-priced Mission Beach privately-owned rental units. If, for instance, a ten-dollar-a-day room were readily available in any quantity within the Park, it could presumably pose a serious threat to these rentals.

In contrast with Vacation Village, the Ocean House development, while all in all a pleasant addition, seems to lack some of the intimate scale and warmth one might expect from a park project, although at this writing it is still incomplete and cannot be fairly assessed. The general layout of the master plan seems to preclude many of the surprises looked for in the land-water relationship and apparently makes little provision for the contemplative type—the day-dreaming type of relaxation often associated with vacationing. (From an operational viewpoint, however, this might be construed as an advantage; that is, that spenders, and not dreamers, are the real support for such enterprises.) The depressed area containing the swimming and wading pools, etc., is rather large, massive almost, in scale, and may not offer enough "places to hide," or intimate areas for small-group security. The furnishing of this area with small cabañas will

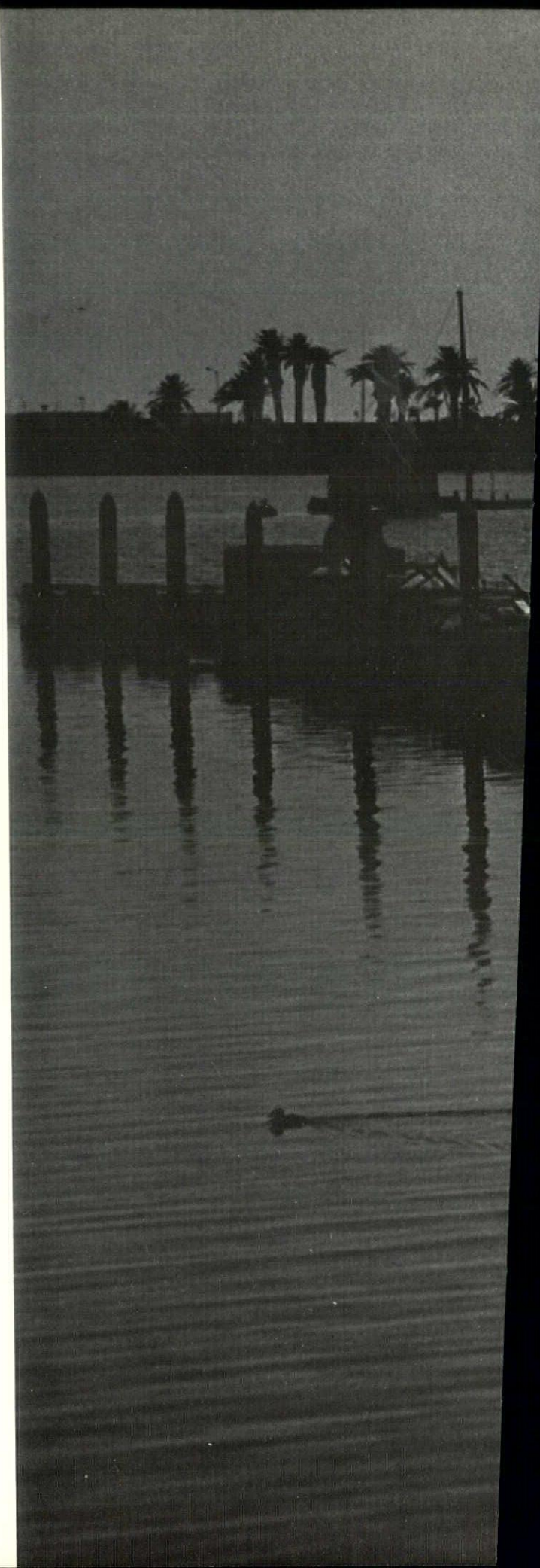
probably enhance the feeling of scale in this regard as it is completed. The curving promenade fringing the broad beach area will afford pleasant opportunity for people—and water-activity watching, and this is a good beginning for the promenade or boardwalk for this side of the bay.

As for the colors and the exterior materials used on the buildings, considerable latitude seems to have been granted to this project (and to Vacation Village as well) as compared with earlier ones such as the Islandia, which were more closely governed by the official colors and materials prescribed for the park. According to the rules, the roofs of both these projects would have been wood shingles (they are of crushed rock, with wood markers used on Ocean House) the exterior walls would have been of redwood board and batten or 1 x 4 tongue and groove vertically (they are of scored pressed-wood panels with rough 2 x 4 redwood battens, or concrete slump-block in the case of Vacation Village) and the exterior siding or wall color would have been a sage-brush gray or gray-green (they are a sand or creamy-beige color).

Some of these apparent deviations are explained in part by a decision to allow flexibility (color-wise) in portions of the bay where the buildings would not be as tightly grouped as they are in the Quivira Basin area. There, because of their proximity, the buildings were to be colored and treated on the exterior as though they were all part of one large project. Where more space was available, as in the Playa Pacifica area (where Ocean House is located), more latitude was intended to be allowed in the use of exterior wall colors. In any case, the prescribed trim colors will remain uniform throughout the Park, regardless of location. Similar decisions were made for the roof appearance in the same area. Instead of requiring a dark, or black wood shingle roof, it was decided that a light-colored gravel would be more suitable to allow the buildings to blend with the surrounding landscape. Flexibility in allowable roof finishes will also promote the use of varied roof-configurations, etc., not possible if all roofs were to be wood shingles.

Flexibility, then, must have its rewards to be justifiable. □

*Sundown . . . with the Mission Bay
Aquatic Center Building
in silhouette*

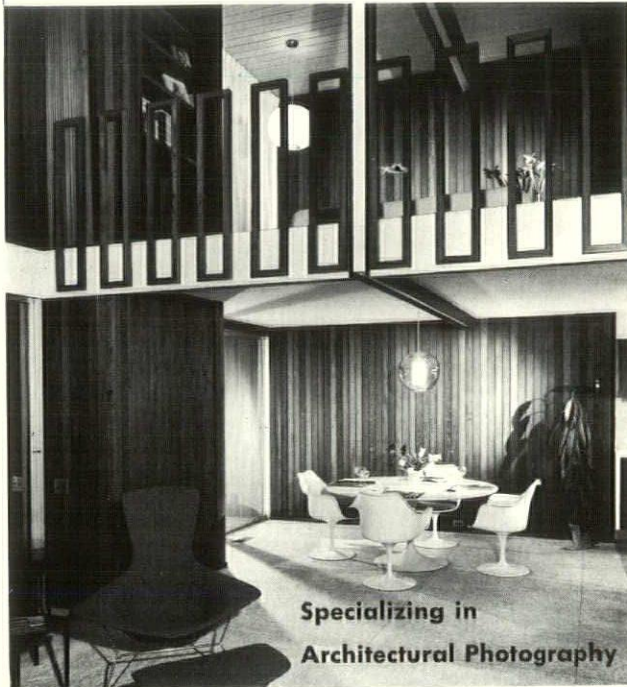




George Lyons : Photographer

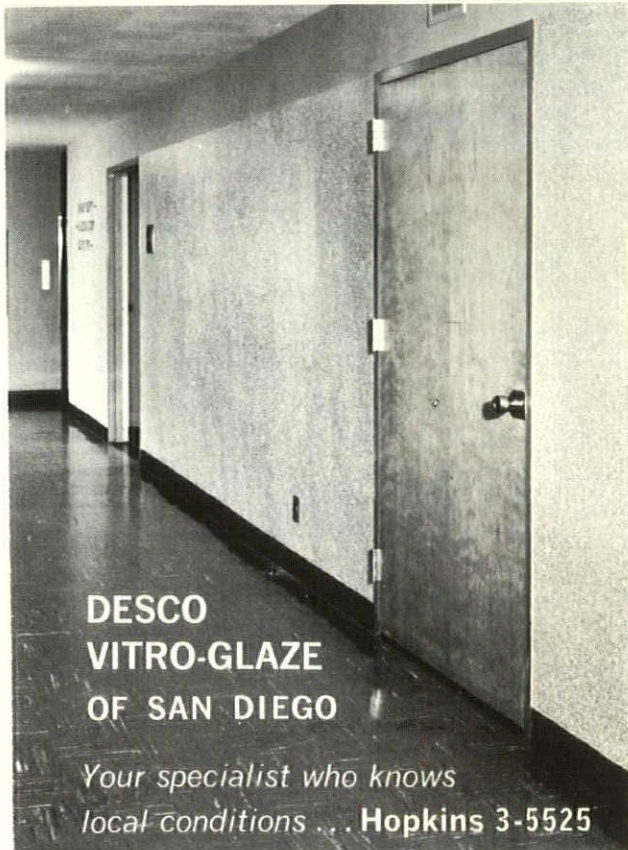
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Chapter Notes

AMERICAN INSTITUTE OF ARCHITECTS / SAN DIEGO CHAPTER



PRESIDENT'S REPORT

THE MID-YEAR MEETING of the California Council, American Institute of Architects, convened June 28 and 29, 1962, at the Santa Barbara Biltmore. The San Diego Chapter, which is entitled to 3 delegates, was represented by James W. Bird, Homer Delawie, Ward Deems, and our Executive Secretary, Alice Downs. As you undoubtedly are aware, the CCAIA is composed of 11 Chapters throughout the State of California with each Chapter entitled to delegates, commonly referred to as Directors, in proportion to the size of the respective Chapter. Because of its size and the number of registered architects, California is a region in itself. The purpose of a regional organization is to provide for efficient administration and operation of the Institute. The CCAIA is the disseminator of intra Chapter business within the region and the common link between your Chapter and the Institute headquarters in Washington. To avoid severing the theoretical line of communication, a condensed version of the more interesting business conducted at the mid-year meeting is presented herewith.

President's Report

By action of the Board of Directors at the January meeting, regional committee activity has been increased. This increase is due in a large measure to the fact that funds are available for specific projects approved by the Executive Board.

1962 Convention

Plans for the regional convention to be held in Monterey are not firm at this time, but an impressive program is scheduled. The following guests have been invited to address the convention:

Frei Otto—"Imagination in Architecture"

Mario Salvadori, and possibly Felix Candela and/or Oscar Niemeyer—"Creative Structures"

Joe Stein—"Primitive Architecture"

Hospital and Health

Chairman Don Neptune had two requests of AIA members:

- 1) Architects engaged in hospital work should complete questionnaires soon to be circulated by the national committee.

- 2) Chapters should make an effort through their respective committees to publicize the problem of architectural barriers for the handicapped, i.e., to make architects and the public more aware of the necessity of ramps, hand rails, elevators, etc.

With respect to Hospital and Health, the Board of Directors passed three resolutions:

- 1) Cooperate with the Department of Mental Hygiene and other hospital associations in conducting seminars dealing with psychiatric care and facilities.
- 2) Chapters be directed to publicize the problem of architectural barriers.
- 3) The CCAIA shall support the regional planning concept for hospitals.

Professional Licensing

An outstanding and comprehensive report was presented by Floyd Rible, Chairman. This committee is developing a method of strengthening the Practice Act. A full report containing the complete historical background and recommended action will be available to the Chapters at a later date.

Political Action

Great emphasis was placed on the fact that architects, if they wish to be leaders in their community, must support candidates of their choice. This is worth repeating over and over again, particularly in an election year. If we as a profession do not assist in electing the best representatives, then we are not meeting our obligations as leaders of the community.

Transportation

The Transportation Committee, chaired by Nat Owings, reported on the activities of the committee to date and the scope of work they intend to follow. Of particular interest was the problem of adequately defining and promoting scenic highways on a regional basis.

The complete transcript of the proceedings of this meeting will be reviewed by your Chapter Affairs Committee.

James W. Bird

PORTRAIT OF A MUSIC LADY

IN THE ANNOUNCEMENT of the Starlight Theatre opening of Meredith Willson's *The Music Man* is the unembellished note, "... appearing as Marian Paroo, the Iowa charmer who captures his heart will be Ann Rosser." Such a simple statement, but it means many things to many people.

To followers of the splendid Starlight Theatre productions, it is a welcome back to the lovely leading lady of *Rosalinda*, who first appeared for Starlight in their production of the operetta six years ago. Since then, Ann has appeared twice in *The King and I*, first as one of the King's wives, and later as understudy to Anna, appearing once in this demanding role on four hours notice. She also appeared last year in the Starlight production of *Flower Drum Song*. (At which time blonde Ann startled her friends and family by suddenly appearing with raven-black hair which she liked so much for a change, she left it that way for months.)

Ann's background includes singing opera in New York City, where she also appeared in light opera, musicals, concerts, radio and television, one engagement being the *Arthur Godfrey Talent Scouts* radio show. She has sung in various churches for years, sometimes two at a time, and presently at the Church of Religious Science in San Diego. While in New York, she won the *Live Like a Millionaire* radio show competition two years in a row.

She has passed on to her four children her talent and love of the theatre—No. 1 daughter Carlyn is married to a dancer, and is a dancer herself. Last year she toured with the Kovach & Rabowski Ballet group, the "group" consisting of only four dancers, their repertoire all solo parts. Son Barry, a student at San Diego State College, is flutist with the Charles Ketchum Chamber Orchestra, well known to San Diego audiences. (His mother advises he also plays "a real cool jazz sax"). Eighteen-year old Roberta has concluded one year of study in the Opera Department of U.C.L.A., and this year carried the lead in the college production of *Brigadoon*. She is now rehearsing for a national tour of some seventeen artists comprising the acts for the Nat King Cole Show.

Last but not least is Kathy, now in junior high school, a composer in her own right and presently studying voice. When she was only nine, hers was one of four compositions selected by the San Diego Symphony Orchestra for its annual Children's Concert.

And to the Architects and members of the Women's Architectural League, Ann is the wife of Architect William F. Rosser, AIA. As a WAL member of many years standing, she has given generously of her time and talent to create interesting programs for their

meetings and to serve in various offices of the organization. To Ann fell the challenging job of creating an outstanding program for the annual luncheon of the Women's Architectural League for the State of California at its convention last fall at the Hotel del Coronado, held in conjunction with the annual convention of the California Council, American Institute of Architects. Hailed as one of the most entertaining programs ever presented for the ladies, Ann assembled several of her fellow-performers from the Starlight Theatre "regulars," who sang excerpts from various of the popular and delightful musicals presented by the Theatre group.

Perhaps gracious Ann Rosser might well be described by the song so fitting to her personality, charm and soprano voice ... "she's lovely to look at, delightful to know ..."

WELCOME to new members of the San Diego Chapter, AIA, officially admitted to membership,

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