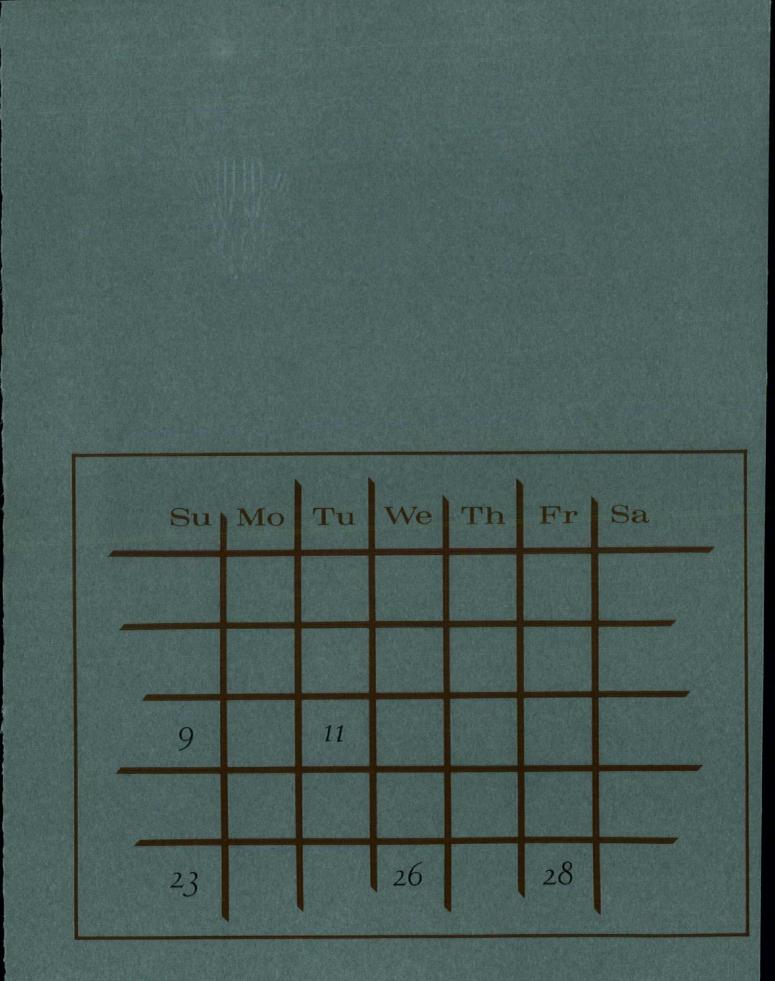
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Calendar of Events



September 1962

Courtesy of the San Diego Chapter of the Producers Council, Inc. National organization of manufacturers of building materials and equipment.

9	musical	(Opened August 28) Final performance of <i>South Pacific</i> starring Betty Hutton. Circle Arts Theatre. Tuesday through Friday, 8:30. Saturday 7:30 and 10:45. Sunday 8:00. <i>Tickets:</i> Belmont 9-8122.
11	musical	Through September 23. <i>Kiss Me Kate</i> starring Howard Keel, Circle Arts Theatre. Tuesday through Friday, 8:30. Saturday 7:30 and 10:45. Sun- day 8:00. <i>Tickets</i> : BElmont 9-8122.
23	theatre	Final performance of the San Diego Shakespeare Festival. <i>Henry IV</i> , <i>Part II</i> , 2:00 p.m. <i>Taming of the Shrew</i> , 8:30 p.m. Old Globe Theatre. <i>Tickets:</i> Belmont 9-8122 or Belmont 9-9139.
23	art	Final showing of contemporary self-portraits by Jack Stuck. The Art Center in La Jolla. (Opening August 22).
26	art	Final showing (Opened August 30) of paintings, graphics and panels by Herbert Bayer. The Art Center in La Jolla.
28	art	Opening of the San Diego Art Guild Fall Exhibition of all media by local artists. Through October 28. The Fine Arts Gallery of San Diego.

OMNIART

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OMNIART

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DONN SMITH—A veteran writer for Omniart. Contributed Fine Architecture in July issue.

THOR OLE SVENSON—New member on Omniart staff. See profile accompanying his article on page 5.

Credits:

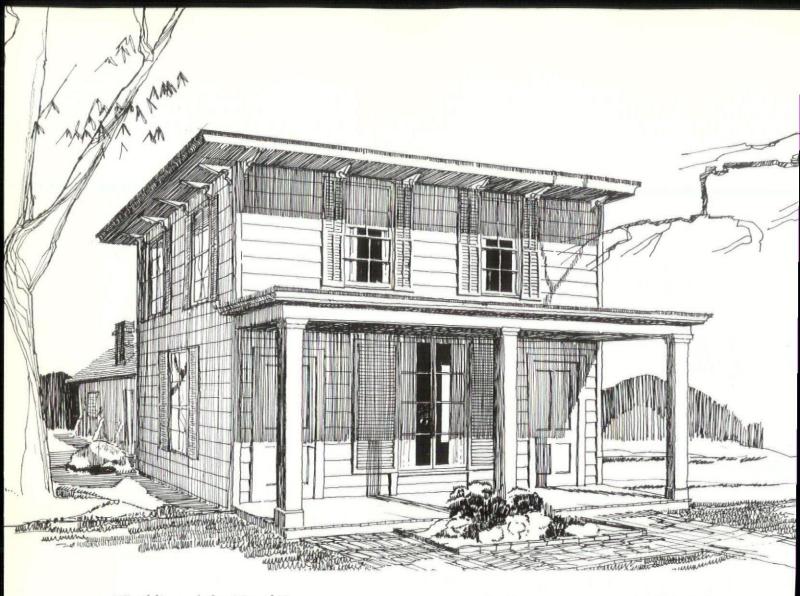
Bill Reid, 1, 4, 6, 7 bottom Ted Lau Photography, 5, 7 top Hyder Joseph Brown, 9, 10, 11 Ransier-Anderson, 13, 16 bottom George Lyons, 28

Drawings: Paul McKim, 2 Brad Powers, 18-19

THE OLD GLOBE

page 5





"Building of the Month"

PENDLETON HOUSE

by hyder Joseph Brown

DOLORES BANDINI, the lovely daughter of Juan Bandini, had little idea on her wedding day in January 1851 that the Old Town house which her father built for her and her groom, Captain Charles Johnson, would one day be counted among San Diego's historical treasures. Still further from her mind was the significance in the fact that its material was pre-cut before assembly.

This house at 3877 Harney Street is the earliest example of a pre-fabricated house in San Diego. Built in 1851-52, the "components" for the house were shipped around Cape Horn and assembled with wooden pegs.

Known as the "Pendleton House" after its purchase by George Allen Pendleton, San Diego's County Recorder from 1857 to 1871, this historical structure has a later adobe addition. The brick walk was laid circa 1855, the brick having been made at the Thomas Whaley brickyard near the site.

Today a new chapter in the life of the Pendleton House can be recorded. Facing a fate of destruction in the path of the freeway system, the house came to the attention of James E. Redding, former City Traffic Engineer, now retired. The cautious eyes of Mr. Redding, currently President of the San Diego Historical Shrine Foundation, and his wife June, Director of the Whaley House, foresaw the structure's fate and set about to save the Pendleton House.

Through their efforts the County of San Diego purchased the building and will remove and restore it for posterity. The Pendleton House will face new centuries of life at a location on Harney Street on the grounds of the already restored and preserved Whaley House.

Custody of the house will be assigned to the San Diego Historical Shrine Foundation and will be under the directorship of Mrs. Redding.

EDITOR'S OMNIBUS ...



RETIRING BOARD MEMBER John Woolson Brooks, FAIA, of the Iowa Board of Architectural Examiners, left this "thought legacy" in his retirement letter:

"An architect should be a man technically qualified to provide trouble-free shelter under any condition, at a cost commensurate with the ability of the client to pay for it, and the resulting structure should have a permanent beauty which will inspire generations yet unborn. The duties of the Board would be simple indeed if they could limit the registrants to individuals who fully fulfilled those requirements. What makes the job of board member sticky is the fact that ideal human beings are created at the frequency rate of miracles."

CONGRATULATIONS to the newly chartered San Diego Chapter of the American Society of Architectural Hardware Consultants. This makes the San Diego Chapter the newest among approximately thirty-five chapters in the U.S. and Canada. The AHC is organized for the purpose of elevating the position of those engaged in the preparation of specifications, estimating, detailing, and servicing of architectural builders' hardware. This organization, bound by a strict code of ethics, offers its assistance to architects in these areas. Its members, numbering some 14 regulars, associates, and apprentices, welcome the opportunity to work with architects.

Officers of the local AHC are: *President*—Gene Coffee *Vice President*—Howard Sanford *Secretary-Treasurer*—Marion Gruidl (Weston) Welcome to the family of the allied arts.

APPOINTMENT of Don Curlee, San Francisco association executive, as executive assistant of the California Council, The American Institute of Architects, has been announced by the Council.

Executive Director Melton Ferris said the appointment was made to fill a new staff position at the San Francisco heaquarters of CCAIA created when the former executive assistant, James Bailey, became director of information for the AIA in Washington, D.C.

Ferris said the new executive assistant will be responsible for carrying out the Council's public relations program, coordinating printing and reproductive services, editing the monthly Counciletter and supervising exhibits and program of the annual convention.

Curlee is a former executive director of the Northern California Chapter of the AIA and previously served as public relations council for the San Joaquin Chapter. For the past two years he has been an account executive with a San Francisco firm managing trade and professional associations.

SEPTEMBER 1962

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Above: "all the other merrie com-pany . . ." Henry IV, Part II

Left: "The cold Queen of England bidding all attend . . . "

THE OLD GLOBE

. . . a polygonal achievement by thor ole svenson

On the walls of the Old Globe Theater in Balboa Park there is a parchment. Its inscription reads:

"THE SEVENTH ANNUAL SHAKESPEARE AWARD TO THE SAN DIEGO SHAKESPEARE FESTIVAL FOR CREATING A PERMANENT HOME FOR THE PRESENTATION OF SHAKESPEARE'S PLAYS; FOR SUCCESSFULLY COMBINING UNIVERSITY, COMMUNITY AND PROFESSIONAL THEATRICAL EFFORTS IN CONSISTENTLY SUPERIOR PRODUCTIONS; FOR PERPETUATING THE POPULARITY OF THE PLAYS FOR LIVE AUDIENCES ON THE WEST COAST OF AMERICA."

THIS IS the distinguished American Shakespeare Festival Award. It was presented this summer at Stratford, Connecticut to permanent director Craig Noel.

No doubt the resident ghosts of Sir John Falstaff, Lady Macbeth, Ariel, Portia and Juliet's Nurse, all the other merrie company, chortle as they pass it. This is a happy tribute to their friend, Master Will. To his and their endurance.

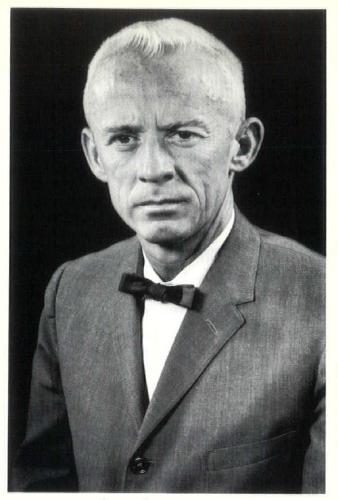
It is not to be expected. At least not here. Many miles and too many years from the first Stratford, the Old Globe of San Diego is something of a surprise.

This polygonal replica of the original, with a tavern named for Sir John. The cold Queen of England bidding all attend. Dancers, flags and tumblers on the green. And thirteen summers of plays by the greatest dramatist of our language.

This annual summer festival has become almost a rite. A rite incongruously companioned by Franciscan sundials, bull fighting and battleships.

This, the "permanent home" of the company of Shakespeare for thirteen summers.

If one reads the white spaces on the parchment he



PROFILE—Thor Ole Svenson

EDUCATOR, world traveler, writer, promotional director—all or any of these might give an inkling to the versatile background of Thor Ole Svenson . . . each is a career in itself which has been combined into dedication for the promotion of fine entertainment, culture and community stimulation.

As a child and as an adult, Thor has visited throughout the world and modestly admits to a command of several languages, the least of which is eight years study of the Classic Latin and Greek. He has taught in elementary, junior high and high schools in Los Angeles, and American Literature classes in Europe. His athletic interests have led him into the field of camp and sports director and swimming instructor with youth groups.

His activities with drama and theatre groups have formulated his present primary interest, which is promotion director for local as well as visiting attractions. His vital interest in the cultural and entertainment field in San Diego will bring to OMNIART a knowledgable critique of the performing arts. OMNI-ART welcomes such a distinctive addition to its staff.

"Enigmatic to the male mind . . ." Mrs. Julian Benedict and Adrienne Butler

learns of another tribute. One to those devotees responsible for the perpetuation of his plays and all worthwhile theater. To those who have worked, both on and off stage, since the theater's inception during the 1935-36 Exposition years.

As it was during Shakespeare's time, theater today is a business. To function well, whether it be in San Diego, Moscow or New York, it must play to paying audiences. No matter how it receives its backing box office, government subsidy or patronage—a theater must justify its existence by a good average of superior productions. This is "show business" with accent on both words.

Over the years there has been a happy combination of good plays, and a wise and cautious eye to box office.

This amalgam has given the Globe its strength. A strength which has kept it from a fate realized by many defunct theatrical groups. By many others, too, which, for the better, are now in the last gasping stages of finality.

Fortunately this artistic survival of the fittest has brought about an evolution. One which has resulted in a theater which is recognized internationally both for the merit of its productions and the solidity of its internal organization.





Evidence of the latter is the recent arrival of Robert Gustavson from Minnesota on a Ford Foundation program of internship. He will spend nine months studying the management of the Old Globe.

Completely self-sustaining, a rarity in the community theater world, the Old Globe gets its money from box office sales, memberships and contributions. Lowell Davies, president of the board of directors, displays almost a genius for balancing ledgers and scripts.

In San Diego many community activities depend largely upon the support, financial and otherwise, of civic organizations. Not the least of these are those exclusively feminine. Behind the day at the races, the teas and the interminable luncheons there are ticket sales. This indirect road to community betterment, enigmatic to the male mind, has kept many a local organization alive.

The Old Globe's women's groups are particularly strong and well organized. The Globe Guilders, a women's auxiliary, raises funds and socially promotes theater activities. Chairman, Mrs. Oliver Evans, is the ablest of organizers with a photographic memory for names.

The Shakespeare Festival committee, a promotional group for the two month festival, is under the leader-

"a marked increase in the quality of performance."

6 OMNIART

ship of Mrs. Julian Benedict, who during 1961-62 worked for over a year with 300 women for the success of this year's season.

This support, resulting in box office sell outs, has enabled the Globe to realize better productions, both in winter and summer.

In addition to the winter season in Balboa Park, the Old Globe co-sponsors with the Art Center of La Jolla, a series of five shows at Sherwood Hall. These latter, not typically roadway commercial type, are usually selected from the classics or contemporary experimental theater. Last spring saw the San Diego presentation of the works of Edward Albee.

Craig Noel, who casts well and is adept at inspiring non-professionals, is assisted by Peggy Kellner, art director, whose sets evidence economy of statement and whose costumes artfully combine taste and veracity. Business manager, Adrienne Butler, (herself the winner of two Atlas Awards for acting) is a decisive and intelligent asset.

Noel, 14 years with the Globe, is assisted in the summer by guest directors William Ball and Allen Fletcher.

In 1958 the Globe Festival went "equity." Since then there has been a marked increase in the quality of performances. Even the level of non-professional performers has been brought up by their association with equity people. This, of course, has resulted in recognition by such institutions as the London *Times*, *The Christian Science Monitor* and the *Saturday Review*.

The Globe has been a springboard for the talents of many, not the least known being Faye Emerson, Martha Scott and Randy Sparks.

In 1958 the actor who was to be Falstaff took ill. In four days Victor Buono stepped into the part, became equity and was discovered by Hollywood agents. Two years previous, just out of a local high school, he had made his debut in the leading role of *"Volpone."*

Ed Flanders, another capable comedian, began at the Globe. Both he and Buono returned this summer as part of the professional company.

The 1961 Festival reached a high in artistic excellence which this year's was wont to live up to. Perhaps it was that 1962 had no Philip Hanson, Morris Carnovsky and Douglas Watson.

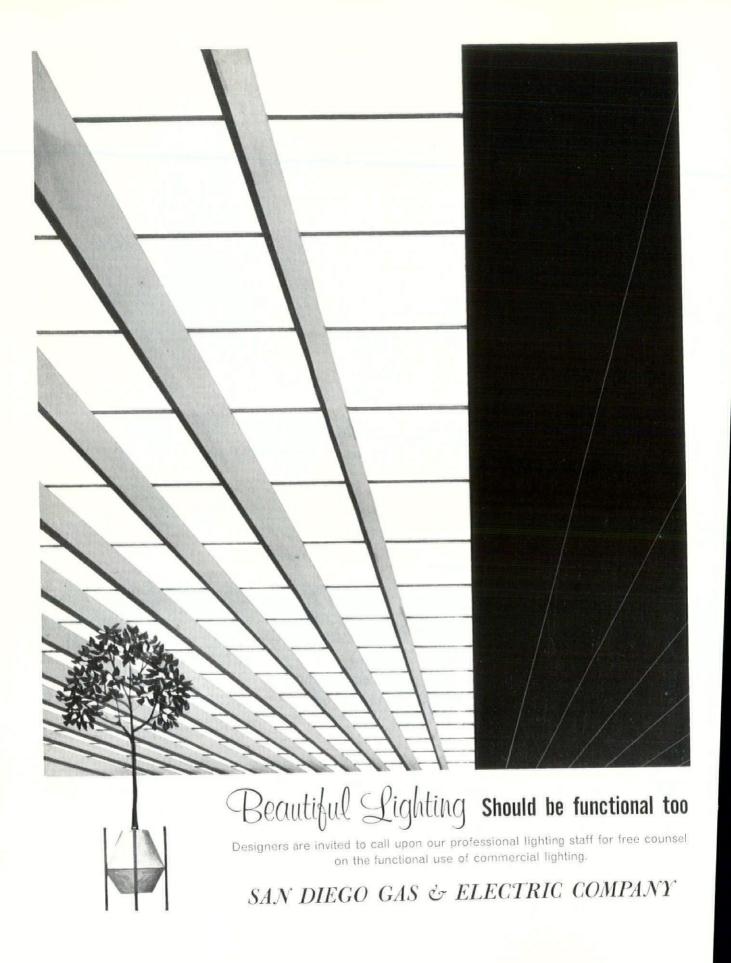
On October 9, the winter season opens with "The Fantasticks," a musical from off-Broadway. Also, there will be two dramas and two comedies. The ratio, including the summer festival, is five dramas, two comedies, one musical and, if that doesn't satisfy, a season of classical and experimental theater at Sherwood Hall. An adequate offering for community theater.



"Craig Noel . . . adept at inspiring non-professionals."



"Part of the professional company ..." Victor Buono and Ed Flanders as Sir John Falstaff and Robert Shallow in Henry IV, Part II



IN URBANISM

by sheldon gans

"One thing is clear. The cities have a magnificent opportunity. There are definite signs of a small but significant move back from suburbia. There is also evidence that many people who will be moving to suburbia would prefer to stay in the city—and it would not take too much more in amenities to make they stay." —THE EXPLODING METROPOLIS

ALTHOUGH this is heresy in an architectural magazine, I suggest the "back to the city" movement has little to do with the phyical environment. People are returning to the cities for other reasons—culture, excitement and stimulation of the mind, not the eye. A seemingly "attractive" physical environment lured them to the suburbs. They will not be fooled again. An aesthetically pleasing environment void of man's other values will not create a stampede back to the suburbs.

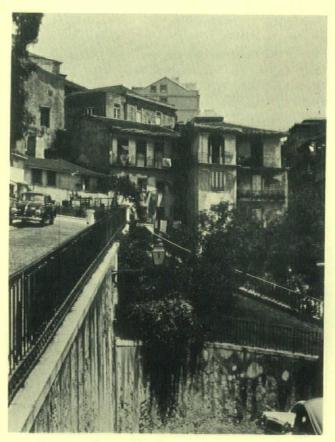
This is not to intimate that the physical environment can be discarded for naught. It means that man does not live by architecture alone. His culture must provide the framework. The forms that encompass them are important but they are subordinate.

Banished must be the designer who envisions the tree-lined streets, the areas of green, the excitement of mass form and the play of color. A central area can only succeed by developing a philosophy of the city first, and of the central area second. It must be a social philosophy; that is, a philosophy that recognizes not only man as an individual, but man as a member of society. From this philosophy the forms, the spaces, the color—the total environment will unfold.

Suburbia grew from man's individual desires reigning supreme. Within his castle on a 60x100 lot he has attempted to secure all within his walls that would satisfy his spiritual and physical needs. Those who are willing to spurn suburbia for the city have seen through some of the myths of suburbia, for the expatriots perhaps have realized as Eric Fromm states, "they slowly began to have cerebral, alienated thoughts, *instead* of authentic experiences."¹ The increasing diminution of those very things he expected from suburbia have probably driven many "back to the city." The desired privacy is lost in the compulsion to be neighborly with fellow homeowners. Leisure time is lost keeping the garden fit for leisure. The ¹ Eric Fromm—May Man Prevail p. 122.



"—city living . . . not suburbia brought in." (Central Area, reconstructed, Rotterdam)



"Great cities . . . designed by chance, or fact . . ." (Old residential quarter, Lisbon)



"... 7 foot side yards rejected for amenities of higher density living ..." (Central Area, reconstructed, Rotterdam)



"-culture, excitement and stimulation of the mind ..." (Central Area, reconstructed, Rotterdam)



From a social philosophy "... forms, spaces, color—the total environment" (Central Area, reconstructed, Rotterdam)

space for the children's play it outgrown at $3^{1/2}$ years or becomes boring at $2^{1/2}$. The move to keep the children out of the streets finds the street the only alternative to the non-existent vacant lot and the too distant playground.

For many, the drive to work has not yet reached the proportions of nerve-wracking, for it takes them into the world of business associates, luncheon dates, and diverse conversations over the water cooler. But Mama is left home to the stimulation of baby talk and the coffee clatches.

For many, suburbia is not all negative. But for many who have examined the myths and established for themselves a complete set of values find that suburbia rates a few zeros. They want an alternative to Pandora's Box.

Who are these (avant-guard) of the exodus? The *Exploding Metropolis* describes older couples, young childless couples and the footloose male and female comprising the main portion of the future central area dwellers. Surprisingly enough there are indications that couples with children are also moving into the "city." What is this "city" that is beginning to recapture the dweller? What does it offer that isn't found in the suburbs? What can the "city" offer not only to compete with the suburbs, but also to offer each man a taste of the "good Life." What are the values in America today? Are Western values different than those held in the Eastern States?

Scoff if you will at this philosophical approach to the sculpturing of an environment. But remember the great artists and architects in history. Each developed a philosophy, not only of his use of materials but of man *and* society. Wright's philosophical dialogues were not only of "The Nature of Materials," but of the nature of man—"When Democracy Builds." The explosion of the spirit in this society gave use, in Wright's mind, to the explosion of the walls in his designs. Wright rejected the compartmentalizing of space just as he rejected the restrictions of mind. But Wright's philosophy embodied the values of 19th century rural America. He rejected the cities. The 20th century cannot go back. We cannot return to the rural life anymore than we can return to the womb.

America today is an urban society. In 50 years we, as the rest of the world, will live in cities. We must learn to express our values in our cities.

Historically, although giving "lip service" to the premise that three dimensional form affects the patterns of hurried activity, only the great architects have attempted to fill the void between premise and form. Environmental determinism should be part and parcel of all development professions. No doubt, casual relationships are difficult to understand and experiment with. The city is not a laboratory in which control is possible, but it is a laboratory. Look, see, listen. Each of you must develop your own philosophy. A few general principles are obvious:

1. Great cities, whether designed by chance or fact endure, because of the *choice* of living experiences offered to human beings.

2. *Rhythm*, which is necessary to the human physiology, is necessary to the physical form of the city.

3. Activity centers spaced throughout an urban area are an inherent requirement for social interactivity.

While it may sound pedantic, at least coming from a city planner, perhaps the easiest way for an architect to rise above the pedestrian, to become more than a good technician, would be for him to look at the city as more than a mere collection of structures molded over time, but as macroscopic image of man's value system. Translate city form into human terminology, and concrete and steel become choice, vanity, love and hate.

Creating the Amenities

The image of many is that central living is slum living. Crowded conditions in sunless rooms is the city living of the last century. In the East, the winds of change are blowing across the slums in every city. In Europe, and in a few American cities, the 7 foot side yards were rejected for amenities of higher density living a la 20th century abundance. Here in the West where automobilization preceded urbanization, "closein" living gave way to the concrete and interchanges.

As John Dykman² points out, the forces of technology and a society of abundance are offering the possibilities for both centralization and decentralization. The important point we should realize is that each type of development offers its dwellers a different means of expressing their values—in both degree and kind. Just as the city must allocate its limited resources into the type of development it desires, so man must allocate his limited resources of *time* and money according to his values. In a free society, man may choose to spend 1/5 of his time awake traveling to and from his work.

Time spent thus is time away from his family, away from the expression of other values. As man gains more leisure time, he increases his area of choice. In a "rich" society he has then a wide variety of choice to expend both time and money. If, as the social critics of our time decry, each man chooses to expend both time and money on conspicuous consumption "of needless goods and services." What, then, is the future of our society? (Continued on page 22) ² Deadalus—The Future Metropolis.



"... not by architecture alone" (Esplanade, Avenida da Liberdade, Lisbon)



"Activity centers ... an inherent requirement for social interactivity." (Tivoli Gardens, Copenhagen)



"City form . . . choice, vanity, love and hate." (Piazza della Signoria, Florence)

Art in Architecture

. . . a personal comment

by martha moody



THE ARTICLE by Russell Forester (Omniart, May issue) "Art 'in' and 'as' Architecture" discusses the architect's dilemma in dealing with the many problems which beset him, and the need for a "total man" to cope with them. As prototypes there are Michelangelo, Leonardo, Bernini and other Renaissance geniuses who could do everything themselves, and today perhaps the best example is LeCorbusier, whose sculptural treatment of the chapel at Ronchamp is the epitome of architecture as art. Representing a current evolvement toward a "New Baroque" or "New Sensualism," (as the editors of 'Progressive Architecture' and 'Architectural Forum' calls it) this chapel is an emotionally sentimental piece of sculpture. The new Baroque evolvement in architecture was perhaps a natural reaction against functional purity and pristine classicism. The human eye wanted more. Some theatrics, perhaps, and the hedonistic pleasures of visual excitement.

The artist at work on a section of a mural (20' x 18') done in plastic. Children's Hospital, Ann Arbor, Michigan. Architect: Swanson, Assoc., Architects.



Mural depicting activities of the twelve months in the Dining Room of Woodrow Wilson Junior High School, Wyandotte, Michigan. Pipsan Saarinen Swanson, Interiors; Swanson, Assoc., Architects.

THE NEED for the romantic and the unexpected is not new. It has found expression in the work of Frank Lloyd Wright and Eliel Saarinen. At Cranbrook Academy we took delight in searching out the inconspicuous whimsical details that Mr. Saarinen employed. For example, an outdoor arcade which at the entrance appears deep, with a monumental sculpture of a boy on a dolphin by Carl Milles at the far exit. In reality, it is only a few feet deep, with a tall arch at the entrance and a small arch at the exit, the "monumental" sculpture about armful-sized. It is an optical effect of diminishing perspective employed by Bernini in Baroque Italy. Mr. Milles and Mr. Saarinen, working together in perfect harmony as architect and sculptor, obviously had splendid fun creating such whimsical episodes throughout Cranbrook; a sudden outcropping of geometric forms on an otherwise uneventful wall, or a small courtyard complete with spouting fountains-the interplay of intimate hidden courts, covered walkways, formal grandeur-all combined to provide delightful variation and a richly humanized event.

The antithesis of this warmly human effect is the unwaveringly cold machinistic feeling of modular curtain wall and steel frame structures, of which New York's face lifting is clear testimonial. Emery Roth in the interests of economy is creating monotony on Park Avenue; and in downtown Detroit the new white-marbled civic buildings in total are sterile.

Art pieces placed here and there amid all this uniformity do little to soften the chilling effect. Fortunately, there are many architects who champion the cause of beauty and return to human scale. The late Eero Saarinen loved the warmth that haphazarded growth of the old Italian piazzas produced. His dormitories at Yale are an attempt to reflect some of this Medieval informality.

The artist, approaching the problem of providing art in architecture may take two distinct directions. One is the creating of mood, emotional impact, or merely decorative effect. Abstract and non-objective art (i.e. without any apparent subject matter) is perfectly suited to this purpose. The other direction is story-telling or working with a theme.

Creating mood and emotional impact is non-objective art's loftiest purpose . . . its forte. In sculpture an excellent example is Henry Bertoia's shimmering metal piece in Eero Saarinen's chapel at M.I.T., which evokes a contemplative and magical mood like the shimmering of sunlight on water. How perfectly suited to the chapel's purpose. Or Constantino Nivola, whose rugged interlocking forms composed of common materials, brick, concrete, lime, plaster, and using the natural elements . . . sand, sunlight, and water, evoke nature's charm . . . in perfect complement to the architectural surroundings. Nivola said, "I learned from LeCorbusier to be conscious of the role every element must have in a plastic organization and its relation to architecture."

Non-objective painting has its decorative merits and impact, often because of sheer size, interesting conformations and textures. From a personal point of view, I think it refuses too often to communicate about something other than its own introverted existence. It's like someone constantly talking about himself. And as a result it doesn't hold one's interest for long. Down through the history of art, a legible message always has been the "raison d'etre" of art in architecture. In fumbling about for a reason for being, many non-objective artists have only successfully revealed their total confusion.

Story-telling art of course, is as old as Paleolithic man, and there has seldom been any doubt as to its purpose. Amid present-day pressures from the nonobjective avant-garde, however, it has suffered. Museum shows are unsympathetic—the bizarre and the shocking have taken precedence, like vain ladies outdoing one another with larger, fuzzier, crazier hats. However, story-telling art (or art with subject matter) has one big advantage; it can combine all the qualities of abstract art with a theme.

My own experience in doing murals and decorative design has been where the architect desired lighthearted themes relating to the building's purpose. For example, "The activities of the twelve months" in an elementary school. "The seven lively arts" in the creative office of an advertising agency; a commission

Wood Mural "The Seven Lively Arts." Creative department of an advertising agency, Detroit.

Wood mural in the snackbar—May Company, Cleveland, Ohio. Victor Gruen, Assoc., Architect.





for a dining room mural showed feast days of different religions; a wall in a restaurant shows a history of banqueting customs from the ancient Egyptians to the present; scenes of television production for a T.V. director's office; a ceiling panel of the constellations for a travel agency; "The four Seasons" for the central office of the Florist's Delivery Telegraph Association; some of these are pictured. I worked with materials such as plastics and wood veneers, and not wishing to be confined to work on a flat plane, began to use cut out wooden shapes and sculptural forms to satisfy my craving for three-dimensional effects.

Art in architecture, especially for budget-limited public buildings, is too often considered an unnecessary frill. It would be rewarding to all if American schools and public buildings were to be built with the individual's pleasure in mind. Yamasaki has said, "we have to care more for our environment than to rubber stamp it." In Switzerland and other parts of Europe the schools employ the fine arts as a matter of course. Our schools so often let economy rule that the children are denied stimulating and enriching environment. One can't help but suspect that such an attitude is partly responsible for public apathy, although it has been my happy experience that expected battles with committees over added frills' dissipated happily when they were shown a colorful presentation of a proposed mural.

How idyllic if committees and clients would defer to the architect's aesthetic desires, so that beauty can find its way unimpeded into our buildings! (I am reminded of a classic example of civic-minded density, when the Detroit "city fathers" saw fit to cover the nakedness of a Carl Milles sculpture in a public place. This attitude would be disastrous in almost any European city, where unmasked statuary is unabashedly ubiquitous.)

An example of the extremes of cold, machinistic school building is the Mills High School, San Francisco (discussed in *Architectural Forum*, Nov. '59,) which, was described as ". . . stripped to its barest essentials, like a warship readied for action," "oversombre," "strangely troubling," a "deliberate renunciation of gaiety on the part of the architects," who could have used color but chose "chastened gray and black, with an occasional dull touch of brown." ". . . not the slightest frill." A restricted budget need not mean deletion of "frills." Most people are enthusiastic and want the added frills anyway . . . and then some prefer to consider them esthetic necessities.

Victor Gruen's approach to the use of art in architecture has given artists a real boost. His shopping centers with their informal courts and malls, accented by sculpture, fountains, and murals, and mobiles create pleasurable surroundings for the shopper's strolling and relaxation, an air of fun prevailing.

The programming of such projects is a giant task, but an exciting one; artists and sculptors scurrying to complete their work, while construction men hammer and stock girls arrange merchandise. While working on a decorative mural at Eastland Center, I was perched high on a precarious scaffold wielding brushes, masking tape and paint. My presence occasioned the usual disconcerting comments from workers, who at lunch hour would station themselves at convenient points to observe my struggle. The most frequent question was "What's that supposed to be?" or "Are you a painter?" but my favorite was when one enterprising fellow came up and seriously asked me if I would join the painter's union.

I had several interesting encounters with the various construction people, the most unforgettable of which was when, after having painstakingly worked three days scaling to size and drawing in the guide sketch for a mural on the proscenium walls of a high school theater, I was casually informed by the painter that his contract called for another coat of paint, guess where. I begged and pleaded and finally went away satisfied they wouldn't really do it. When I returned the following day, however, disaster had struck! My efforts were forever obscured by a relentless coat of white paint! Then I examined the wall closely and found that the painter had delicately pencilled in every line I had drawn, and it must have taken him hours.

How should artists and architects work together? There is general agreement that since architecture is the mother of the arts, it also has the responsibilities of parenthood, and should embrace its subordinates, the decorative and fine arts.



Sculptured wood mural; The Four Seasons. Florist's Delivery Telegraph Association, Detroit Stichel Association, Architect.



Ceiling Mural: Birmingham Travel Agency. Jaroscewicz and Moody, Architects.

There is some conflict of opinion on approach, however, Thomas Creighton, editor of Progressive Architecture, deplores the results of collaborative effort in the UNESCO headquarters in Paris, whose list of collaborators reads like a "Who's Who" of the Arts . . . One would assume that if any committee effort could be successful, this one would. The trouble apparently was that there were so many great minds none could assume authority. Mr. Creighton speaks, in the August '60 issue, of "unrelated buildings," "unrelated art work," a "Calder mobile stuck in . . . a court," "Picasso's incomprehensible jibe," "lack of coordination of very fine works of art. It has no theme as a group; it makes no statement, as we like to say these daysit does not insist what it wants to be." "It is the nearmiss . . . that one has come to expect from committee design . . . (in) any collaborative effort."

Constantino Nivola places on the architect this responsibility: "It is up to the architect to see in the artist's work something which may be fitted into a given environment," and, the artist "should not be asked to design a picture of a sculpture to specification like a piece of furniture."

In the absence of such "total men" as LeCorbusier, who can design the building, sculpture, and related arts to produce a homogenous result, it appears to me that the only other solution is teamwork, the architect integrating and overseeing, so that the art helps to clarify and reinforce the architectural purpose.

Horton Plaza

. . . Renaissance or Limbo

by DONN SMITH

This will be a controversial article.

It is not intended thus; but, it is inevitable that it shall be, due to its content.

It is a report on the results of a five-man study of a subject which, by nature, must be approved by around half of the 500,000 citizens of San Diego to achieve fruition.

It is, furthermore, the committee reports on the first such project parading under the auspices of the San Diego Chapter, American Institute of Architects, membership upwards of one-hundred-fifty designoriented gentlemen of indeterminate ages and varied artistic backgrounds and capacities.

Therefore, I am pleased to testify at the outset that the aforementioned study, to date, has been favorably accepted by: The Downtown Association, with whom the whole project originated; San Diegans, Inc.; Mr. Les Ernest, Park and Recreation Director; The Chapter Affairs Committee of the AIA; and the Board of Directors of the AIA.

Further acceptance is anticipated from the City Council, following which the AIA will cause to be prepared a set of working drawings from which Mr. Storrs Case, Executive Director of the Downtown Association can enlist aid and materials, and, it stands to reason, donations from interested parties, in order to achieve the final product.

With that brief introduction and resorting to what Hollywood calls a flashback technique, may I now review the development of the schematic design as depicted in the accompanying sketch presentation?

Some months ago, the Unit Masonry Association of San Diego suggested to the Downtown Association

that if a design were prepared for the refurbishing of Horton Plaza, the Unit Masonry organizations would donate appropriate materials for its construction.

Mr. C. J. Paderewski, FAIA, is a member of the Downtown Association and the project subsequently fell to his responsibility.

Due to the project's nature, Mr. Paderewski felt that it would best be handled through the AIA and, eventually, a committee was formed headed by Denis Kutch, and consisting of Gerald Brewer, Paul McKim, Donn Smith and the Landscape Architect's office of Roy Seifert and his Associate, John Sage.

Following an organizational and discussion meeting, this committee divided for research in five major areas which we felt would contribute to the final design partí. The areas were: Historical background; present usages; traffic flow, both pedestrian and vehicular; utility services and accompanying impediments; and photography of the immediate area.

It is impossible to relate all the findings of these studies but suffice it to say, they contributed many factors to what, on the surface, had appeared to be a "pure design" problem, if such exists.

After absorbing the results of this research, each man was urged to submit his own personal solution for review and critique.

To say the solutions were diversified is to resort to understatement. The range was comparable to that between Disneyland and the entrance courtyard to St. Peters. However, one point was subsequently determined, and this point is, somewhat surprisingly, the one which has met with the *least* amount of resistance so far . . . the fountain was to be removed.

Along about here, Denis Kutch withdrew for greener pastures as an instructor at Arizona State University and the remaining committee went ahead toward still undetermined ends.

It was obvious from the diversified solutions that much discussion was necessary within the committee itself as to what the Plaza should be and in which direction we should aim.

How much space was there really?

What kind of space should it be?

What function should it serve?

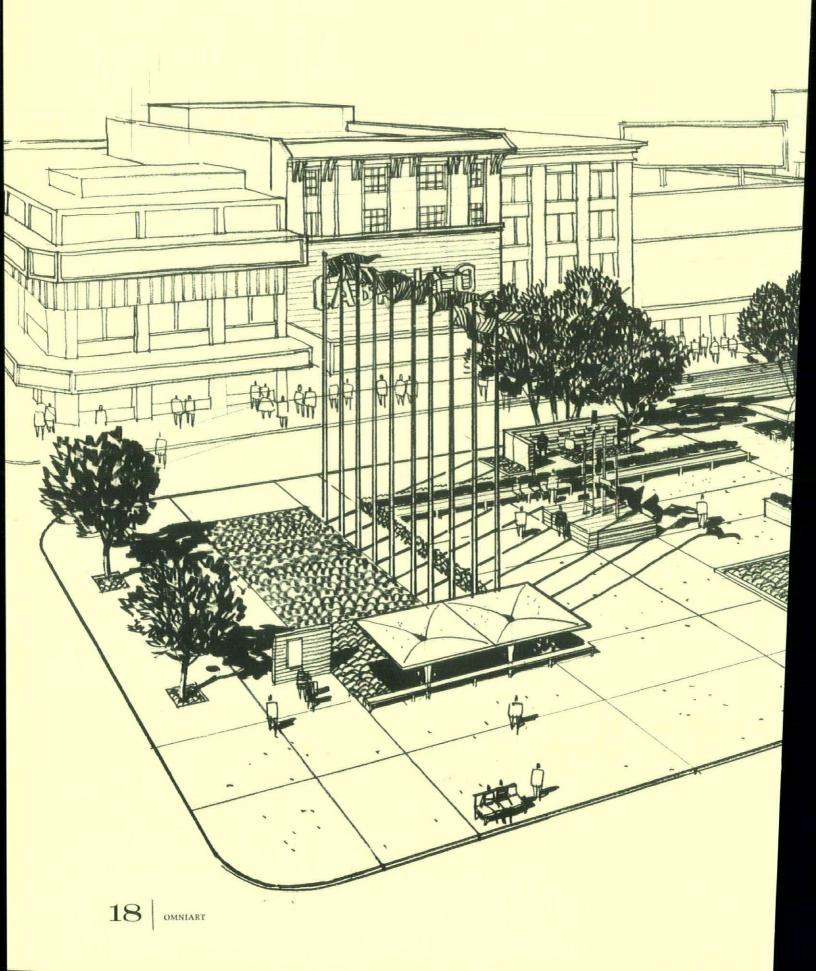
Was it to be a historical space or a space indicative of dynamic new San Diego?

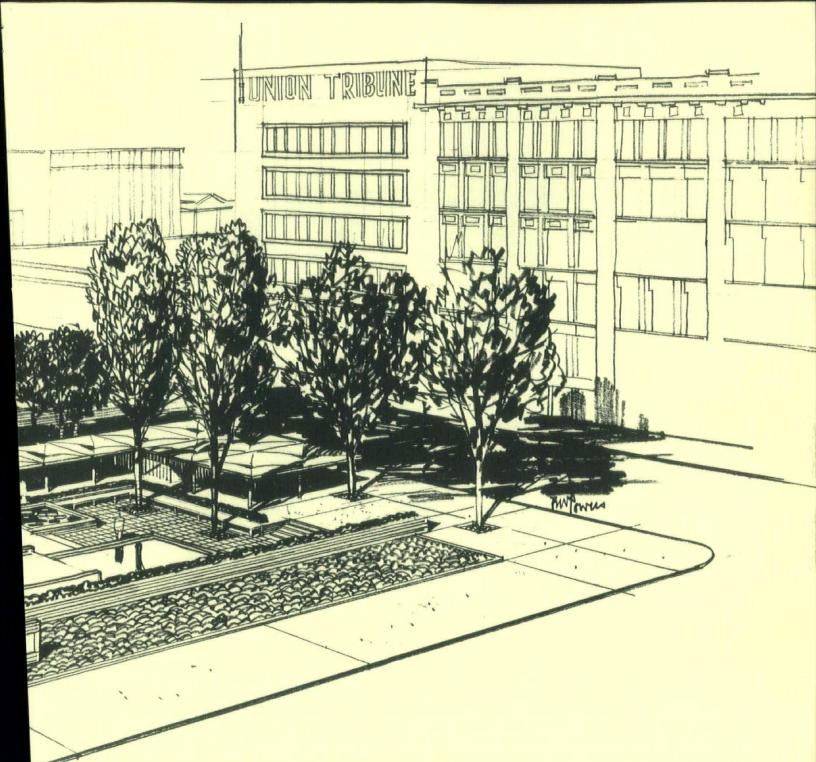
Could the space allotted, indeed function as anything except an open bus-waiting area?

And on and on. With each new question there were arguments and I have no doubt there will continue to be arguments even after the final solution is in place.

The committee finally developed two completely diverse solutions and, with Mr. Paderewski's approval, both were presented to the sub-committee of

SEPTEMBER 1962 17





HORTON PLAZA

designed jointly by the American Institute of Architects and the American Society of Landscape Architects

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the Downtown Association designated for this purpose.

One was a more formally oriented symmetrical scheme utilizing a system of crosswalks shaded by rows of spreading trees and featuring a pool adjacent to the north sidewalk. The effect was a quiet serenity and orderliness at the possible expense of delight and uniqueness.

The second was as you see here. An informal, asymmetrical solution combining a flow pattern with isolated areas of quiet and activity.

Neither solution was bad. Both were the result of much effort and thought within the committee as to what could and should be done with the space available.

The Downtown Association selected the informal scheme.

To aid in understanding and evaluating the sketch may I present those points which we feel were goals toward which we worked?

1. *Traffic:* Pedestrian flow is almost totally from the northeast to the southwest with little, if any along the opposite diagonal although such diagonal is not completely obstructed.

Pedestrians are "invited" to enter the Plaza by the sculpture group within, by the sight and sound of

water cascading from an upper pool to a lower pool, and by the recessed quiet "sitting area" paved in brick and surrounded by benches shaded by foliage and shielded by low planting strips.

Widened sidewalks are provided at the two areas of maximum bus-loading activity with ample seating and "sculptured" shelters consisting of fifteen feet square concrete hyperbolic paraboloid umbrellas supported on one column through which drainage occurs. The information booth is enlarged in size, designed in compatible style and oriented so as not to disrupt the more quiet functions of the Plaza.

2. *Foliage*: The tree and plant forms are determined and placed so as to contribute shape, color, line and mass to the total composition rather than to contribute to the disorderliness as is now the case in the use of inadequate palm fronds. Lower planting serves to shield, define, and accent the various areas delineated on the plan. The various heights of the planting boxes serve to create delight and interest within the Plaza.

3. *Water*: Although the fountain is to be removed, three pools have been introduced at various heights. One, a quiet reflecting pool at the corner of the recessed sitting area and the other two constituting a waterfall and low spray to create the mood of motion and sound.

4. *The Flags:* Color, motion, and height have been introduced by a line of nine flagpoles at the focal point of the Plaza. The flags could be indicative of a theme or could be non-objective without changing the overall design thought. Responsibility for raising and lowering of the flags could be designated to any of all of the more "permanent" residents of the sitting areas. Flags should be a part of the Plaza design regardless of what future steps may be taken.

5. *Materials:* present thinking calls for earth-colored paving of the sidewalk areas, extensive use of brick masonry for planters, walls, the recessed sitting area, the information booth and deliberately located pylons or display backdrops for commemorative plaques rather than allowing these plaques to be indiscriminately placed throughout the area. The brick will contribute color, texture and warmth and if used repetitively and discreetly will provide the contrast so necessary within the Plaza. Benches are concrete for maintenance and the Hyperbolic Paraboloids would be white concrete for contrast and emphasis.

Recommendations and Conclusion:

There are other points which were researched but will not be discussed here. The closing of Plaza Street for example, the remodel of surrounding buildings, the proposed location of the Federal Office Building

(Continued on page 24)

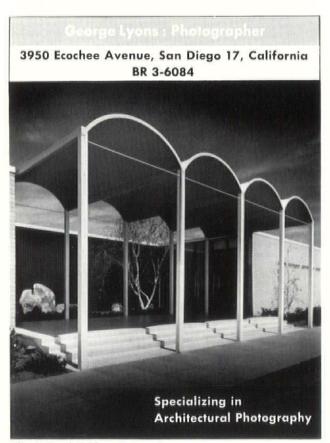
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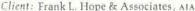
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FRANK HOPE CITED FOR SERVICE

SAN DIEGO architect Frank Hope is one of three Californians chosen to receive the distinguished service citation of the California Council, The American Institute of Architects.

The state organization credits Hope, its president in 1961, with "dignity, ability and dedication in his representation of the profession of architecture." He has also been president of the San Diego Chapter of ATA and a member of the planning commission for the City of San Diego.

He will receive the citation at the 17th Annual Convention of the California Council, AIA in Monterey, October 3-7.

The other two picked for the honor are San Francisco association executive John Hirten for his leadership of a citizens planning and urban renewal association and Los Angeles architect Charles Luckman, a member of the board of trustees for California state colleges.

The award was established in 1956 and this year's presentation will bring the number who have received it to 30.

Mr. Hope has also been appointed to a six-man committee by Governor Brown to select a new State architect. Others are Alf E. Brandin, Stanford University vice president; Architects Welton Becket of Los Angeles and William S. Allen, Wayne Hertzka and Mario Campi, all of San Francisco.

Under 1961 legislation the governor selects the architect for the \$20,000 a year post subject to Senate confirmation.



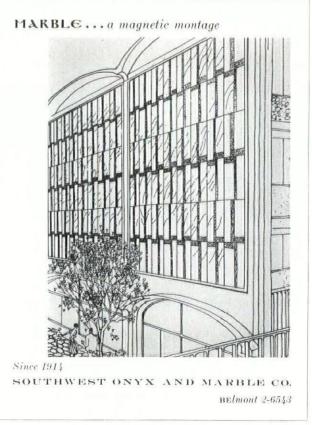
THOUGHTS ON URBANISM . . . continued from page 11

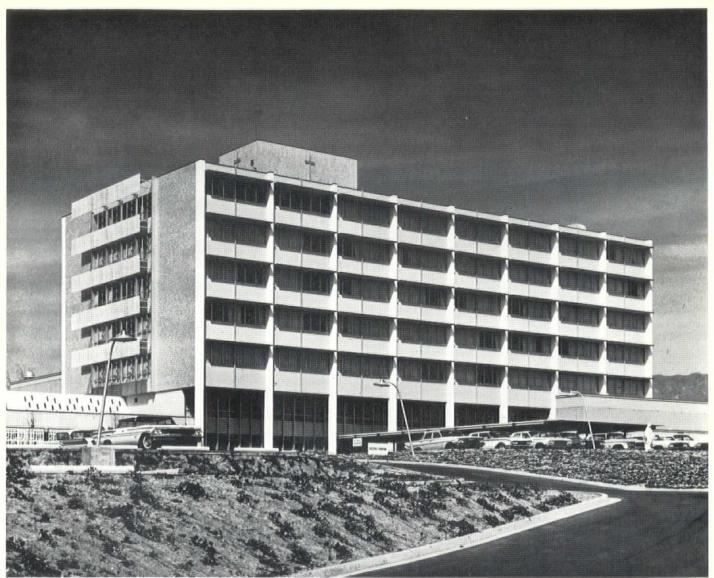
Let us be sure of one thing—city living will not be the suburbia brought in. Implicit in the word "central" is a dominance; a concentration of characteristics which will distinguish this area from all other areas of the city. The activities that the city can and should furnish for its people can and should be a part of this centre. Theatres, museums, large libraries, art stores, book shops, posh restaurants are manifestations of man's intellectual desires that will never be found in the suburbs. To be within the environment that furnishes these amenities embodies them in the daily patterns of living.

The physical environment molds and is molded by people and their values. In communities, Percival and Paul Goodman analyze present and early city forms to those ideas that the designer expressed in his creation.

In the center that San Diego will create, the values that will be expressed include both the total environment and the individual buildings.

Perhaps it is opportune to suggest at this point that the planner, the architect and the psychiatrist join forces in order to better understand the relationship between the human needs and the physical envelope within which the individual lives, works and plays.





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HORTON PLAZA . . . continued from page 20

south of the Plaza, the relationship of this Plaza to the new Community Concourse down Broadway to the west, etc., etc., etc.

This solution will still work if the Federal Building does happen to be located as proposed. In fact, it would serve as an attractive front yard which could be expanded across Plaza Street to incorporate a desired setback of the front facade of such a building. Better, perhaps, than a formal rigid frontal solution.

The committee recommends the expansion of the scheme across the streets in all directions to reappear in the surrounding sidewalks as colored paving, planting, benches, etc., so as to incorporate as much of the open area as possible into this desperately needed island in an ever-increasing sea of concrete.

The committee further recommends the salvage and relocation of the existing Plaza fountain perhaps to a spot in Old Town. Historically, it remains of interest but not of such nature as to be the center piece of an entire city.

End of report. Comments are not necessarily solicited but will nevertheless be welcome and be given due consideration in further developments. So far, all negative comments about any phase of the proposed project are equally offset by positive compliments about the *very same points*. This never ceases to amaze me.



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Up Fast! Spandrels Of New Panelized Ceramic Veneer

A new, faster type of spandrel construction, by Gladding, McBean & Co., was employed by architects J. N. MacCammon & Theodore H. Damm, A.I.A., for Seattle's recently completed Municipal Office Building. By using the new technique, both construction time and weight were substantially reduced, while obtaining the advantages of GMcB Ceramic Veneer facing: freedom from staining and efflorescence, minimum maintenance, wide choice of colors and many available textures.

Lightweight Panels, CV-Faced Spandrel panels were formed off the job. Gray-blue triple spot GMcB Ceramic Veneer, with a pronounced vertically ribbed design, was laid face down in special molds, then backed with reinforced concrete in which were



cast angle irons and stud bolts for attaching panels to bearing surfaces.

Panels were designed to provide adequate strength while minimizing weight. (The depressed areas seen in the picture were filled with expanded polystyrene.) This in turn permitted a reduction in the size of bearing wall members, Also seen

in the picture are the angle irons (near panel center) to which stud bolts in the sill's upper side were fastened. **Quickly Bolted In Place** Installation required merely hoisting a panel into position and bolting it in place. The angle irons previously mentioned secured panel centers to sill tops. With other angle



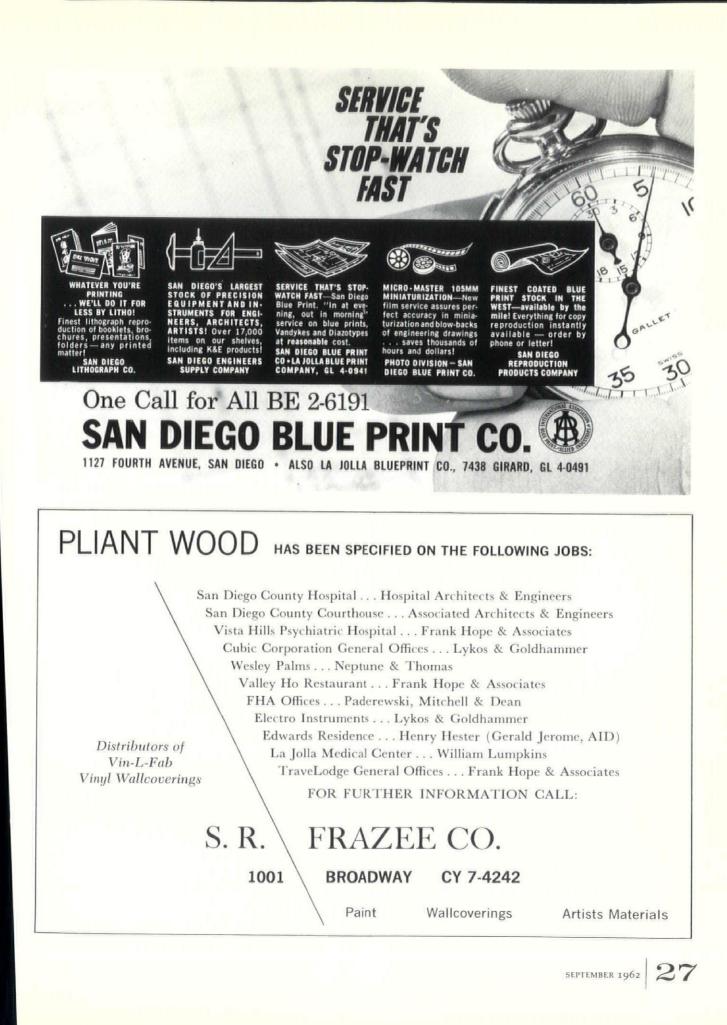
irons—here pictured—stud bolts near the bottom of the panels were secured to stud bolts in sill bottoms. Installation thus was fast, firm, and effective.

Facing Finished Faster Over 28,000 sq. ft. of facing was installed in record time with a minimum crew. Mr. R. B. Miles, superintendent for general contractors Patti-MacDonald-Mybur, Inc., reports that "this 'panel construction' was an important factor in enabling us to close in the building much faster than normally is possible."



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Left to right: Maurice Martine, Henry Hester, Adele Faulkner, Ward Deems, Gerald Jerome.

ARCHITECT AND INTERIOR DESIGNER

was a subject discussed expertly and often wittily by a panel composed of three distinguished interior designers and two architectural members of the San Diego Chapter, American Institute of Architects, at the latter's August Chapter meeting, August 8th, at the new Vacation Village Hotel in San Diego. One hundred members of the San Diego Chapters of the AIA and American Institute of Interior Designers and guests attended the meeting.

The distinguished guest panelists were Miss Adele Faulkner, FAID, of Los Angeles, who has made great contributions to the decorator and interior design fields in both commercial and residential work; Mr. Maurice Martine of South Laguna, recognized for his industrial design work for national firms and in the field of furniture design; and Mr. Gerald Jerome, AID, of San Diego, consultant designer to Barker Furniture Company and the world's largest hand-weaver firm, Webb Textiles, and recipient of the Outstanding Interior Award in 1961 in a competition sponsored by one of the foremost fabric firms in the world, S. M. Heckster Company of New York. Representing the architects were Henry H. Hester, AIA, of La Jolla, whose designs have received several national awards in the field of architecture, and Ward Wyatt Deems, AIA, of San Diego, whose firm was given the Award of Honor for one of its projects in the 1962 Honor Awards competition sponsored by the San Diego Chapter, AIA. Program Moderator was Architect Edward C. Malone, AIA.

The program subject might well imply an "arena of combat" between the two groups, and it was so approached by the panelists in a professional, knowledgable and often humorous vein. Miss Faulkner opened the discussion with a brief explanation of the qualifications of education and experience for one to attain admittance to the AID group, and further commented on the importance of the Interior Designer collaborating with the architect from the inception of a design to implement the entire program. Mr. Martine sharply rapped the architects for not seeking this interior design counsel to ascertain who and what the interior designer is, what he does and how to work with him. The landscape architect too might well be introduced into the design picture at its inception. The obvious question was immediately introduced-who would be the leader? The general agreement was that necessarily it must be the architect, as client visualization is important and the architect often does not make it plain to the client what the interior designer is or what he can do. Architect Deems expressed the suggestion that it might well be the interior designers' responsibility to impress upon the educators the importance of making architectural students aware of all the services of the interior designer and his place in the total design organization. Mr. Jerome observed that most architects would not care to cope with the minute problems of emotional decision and indecision encountered by the interior designer and/or decorator and would therefore knowingly welcome the collaboration of this as a separate but complementing portion of a complete project.

The program concluded with general agreement that lack of communication and understanding between the groups could provide the only "competitor" factor. The colorful display of several of her completed projects thoughtfully provided by Miss Faulkner was of great interest to the guests.

A brief business meeting preceded the program, at which the membership voted to accept the slate of 1963 officers of the San Diego Chapter, AIA, as announced by Nominating Committee Chairman Des Lauriers for membership vote. Archtiect Roy Drew also announced the forthcoming Orientation Program on August 21st for new AIA members during 1962, which is also open to any of the members interested.

There was a "holiday" atmosphere, possibly engendered by the presence of many lovely ladies, the whimsical and gay decor of the surroundings and the dulcet summer evening, that brought out the comic in everyone approaching the microphone!

Chapter Notes



SIX INTERNATIONALLY prominent architects have been chosen as speakers for the 17th Annual Convention of the California Council, The American Institute of Architects to be held at Monterey October 3-7.

They are Felix Candela, Mexico City; Sir Hugh Casson, London; Oscar Niemeyer, Brasilia; Dr. Frei Otto, Berlin; Dr. Mario Salvadori, Rome; and Joseph Allen Stein, New Delhi.

"World Search" is the theme announced for the professional sessions by Program Director George Hasslein.

The professional program sessions featuring the worldwide line-up of architects will begin Thursday afternoon, October 4, after the convention is officially opened by CCAIA President Wm. Stephen Allen of San Francisco.

Each speaker will develop the theme by discussing his own experience of search in architecture. Hasslein, architectural dean of California State Polytechnic College in San Luis Obispo, explained that selection of the theme was inspired by LeCorbusier's statement, "Creation is a patient search."

Four American architects yet to be announced will comprise the program of the 4th Regional Conference of the CCAIA, held in conjunction with the annual convention. They will conduct a panel discussion on comprehensive services in architecture.

The Monterey County Fairgrounds is the location of the professional sessions, the products exhibits, registration and luncheon events. Headquarters will be the Mark Thomas Inn.

The student program is being built around the convention speakers who will be asked to take part in evening seminars for the students. Students may register without cost and attend all convention meetings.

The international atmosphere of the convention will be heightened by numerous reminders that the ccata's convention in 1963 will be held in Mexico City as the Second Pacific Rim Conference, ccata Executive Director Melton Ferris points out.

Some exhibit space remains after the original booth allotment was increased in response to exhibitors' demands. The products will be exhibited both indoors and outdoors in the closed, tree-shaded courtyard of the fairgrounds.

Architect pre-registrations are running ahead of previous years. Ferris said AIA members who have not received a registration form may get one by writing the CCAIA office in San Francisco.

ANNOUNCING ...

ARCHITECT RODNEY L. B. SMITH, a newly elected member of the San Diego Chapter, American Institute of Architects, has announced the opening of his architectural office at 312 Center Street, Chula Vista. A native and still a resident of National City, Rod received his degree from the University of Michigan in 1942 and for the past seven years has been employed by architectural firms in the San Diego area, principally with Robert A. Bradt, AIA, and Clyde Hufbauer, AIA. The San Diego Chapter extends its congratulations and good wishes to Architect Smith, and Chapter members are requested to note the address and phone number, 422-6422, in their rosters.

LA JOLLA has gained another architectural office, recently opened at 7644 Girard Avenue, Suite 7, by Architect Stanley Ring, AIA. Architect Ring formerly practiced in Palm Desert, California, transferring his AIA membership to the San Diego Chapter in 1959. Until recently, he was associated with the architectural firm of Wulff & Fifield. Architect Ring received his Bachelor of Architecture degree at Yale University School of Architecture, and is registered in the states of California and Connecticut. The August 5th issue of the *Los Angeles Times* Home Magazine featured a residence in the Mountain Country above Palm Desert designed by Stan when he was still practicing in that area.

Again, congratulations and good wishes from the San Diego Chapter. For the membership roster, please note the address and telephone—454-6350.

THE OFFICERS of Deems-Martin, Associates, Planning, Architecture & Engineering, 666 Ash Street in San Diego, have announced the recent appointment of Architect John C. Stevenson, Jr., AIA, to the status of Associate of the firm.

A graduate of Carnegie Institute of Technology in 1953, Jack spent the next three years on active duty as a commissioned officer with the U.S. Navy, and since that time has been associated with architectural firms in San Diego, primarily the firm of Richard G. Wheeler, AIA, and Associates and his present affiliation with Deems-Martin. Jack has been extremely active in the professional affairs of the San Diego Chapter since he became a member in 1961, as Chairman of the Code and Ethics Committees and currently as Chairman of the Architectural Practices Division. On a State level, he has been active in the California Council, AIA, as a member of the Code Committee since 1961 and the Professional Practices Committee during 1962.

CHAPTER NOTES...

SUMMER GOLF TOURNAMENT & SMOKER

FUN AND GAMES set the theme for the annual Summer Golf Tournament & Smoker of the San Diego Chapter, AIA, on July 20th at the Singing Hills Country Club outside San Diego. Over sixty architects and their guests from the Producers Council and allied construction industry swept over the emerald-green course like a herd of locusts, with competition ranging from the greenest novice to the most rabid devotee the results should give Arnold Palmer no qualms.

Awards, which were presented at the dinner to the exhausted participants by low-grade comics Architect Ron Davis, AIA, and Bob Ekstrom from Hackett Acoustics, ranged in scope from:

On the front 9 (for persistence), Architect Jim Bernard who, on his first fling at this All-American sport, logged an 85 on the first 9, 63 on the second.

Most Work of the Day—Producer's Council President Charlie Jantho of American Air Filter—another beginner with 152 strokes on the full eighteen holes.

Second prize, low net-Architect Rich Albrecht.

First prize, low net—Engineer Troy Castleberry (nosing out two ties with a low gross one point under.)

Second prize, low gross—Ted Rydin of Owens-Corning-Fibreglas.

First prize, low gross—Contractor Dan Larsen with a 77.

Joining in the festivities at the dinner were members of the Executive Committee of the California Council, AIA, CCAIA President William Stephen Allen, FAIA, of San Francisco; Albert Dreyfuss of Sacramento, CCAIA Vice President; Treasurer Fred Hummel of Ventura; C. Day Woodford, CCAIA Member-At-Large of Los Angeles; and CCAIA Executive Director Melton E. Ferris of San Francisco. President Allen made a brief announcement of the forthcoming CCAIA Convention at Monterey in October, and the aims of the California Council in strengthening the stature of the architectural and allied professions.

Following the dinner, and continuing the sports theme of this program, San Diego Chargers Linebacker Maury Schleicher presented a film of highlights of the Chargers' games during the past season, and a brief outline of the plans of this professional football team for the 1962-63 season. Schleicher spoke with the authority of a veteran of three all-star games and entering his fourth season of pro ball. A native of Allentown, Pennsylvania, he attended Penn State University, attaining in his college football career the honors of All-American, All-State and All-East.

The meeting adjourned with great camaraderie and praise for Program Chairman John Sigurdson and his hard-working committee. DRAFTING ROOMERS Amonthly newsletter from RODNEY STOKES C?

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