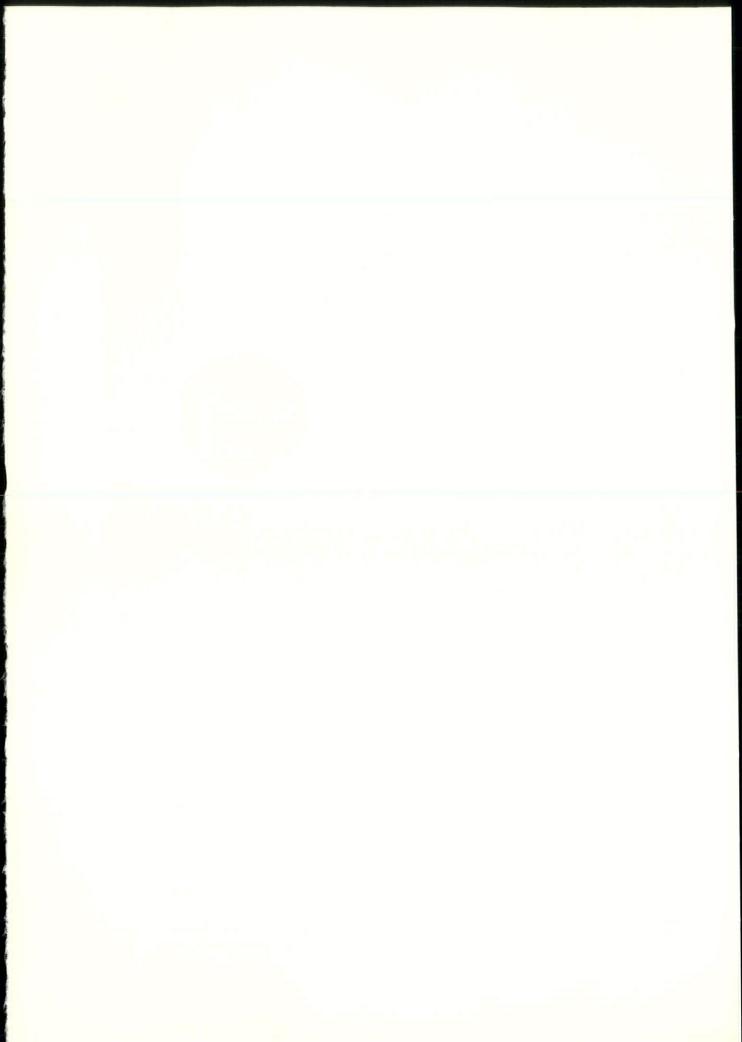
AMERICAN INSTITUTE
ARCHITECTS
MAY 3 1 1963
LIBRARY





OMNIART

Calendar of Events



Courtesy of the San Diego Chapter of the Producers Council, Inc.

National organization of manufacturers of building materials and equipment.

7	drama	Opening of 'Man in the Dog Suit' Old Globe Theater, 8:30 p.m. Sherwood Hall; Information: 454-0183.
9	lecture	James Baldwin, author, sponsored by Congress of Racial Equality, Roosevelt Jr. High auditorium, 8 p.m. <i>Information</i> : 583-4184.
10	drama	(also, 11, 15-18) Winner of San Diego State International Play Contest directed by Kjell Amble, Little Theater, 8:30 p.m. <i>Information</i> : 582-8383.
12	exhibit	(through 26) Julian Wildflower Show, flowers on display daily in Julian Community Hall.
12	lecture	San Diego Open Forum, First Unitarian Church, 4190 Front Street, 'Madness Around the World,' with speaker Dr. Edward Stainbrook, professor and psychiatrist, 7:45 p.m.; Information: 276-4566.
12	music	Sigurd Rascher, concert saxophonist, presented by San Diego State Lectures and Concerts Board at Crawford High School, 8:15 p.m.; Information: 582-8383.
15	drama	(also 16, 17 & 18) 'Ghosts' by Hendrik Ibsen presented by Grossmont College at El Cajon Valley High School Little Theater, 8:15 p.m. Information: 365-1700 ext. 10.
15	fair	(through 19) Escondido Citricado Days, carnival and fair for five days.
17	lecture	Citizen's Coordinate, Sherwood Hall, La Jolla, 8 p.m. 'Design of the City' with Prof. Samuel Hurst, Dean of the School of Architecture, U.S.C.
17	art	Chinese Furniture Exhibit, sponsored by Asiatic Arts Committee: Fine Arts Gallery, Balboa Park (through June 16).
17	opera	(also 18, 24 and 25) Opera Workshop: Donizetti's 'Don Pasquale' at San Diego State College music auditorium, directed by professors Cleve Genzlinger and Lyman Hurd, 8:15 p.m.
18	festival	(through 26) Mission Bay Aquafair; week-long festivity sponsored by Pacific Beach Town Council
19	music	Fine Arts Gallery String Quartet; presented by San Diego Symphony Orchestra Association; Russ auditorium, 8:30 p. m. Information: 239-8122.
19	music	'King David' by Honneger with 800-voice chorus, San Diego State Symphony Orchestra, narrator Lorne Greene of TV's 'Bonanza' and other soloists, 3:15 and 8:15 p.m. at Peterson Gymnasium; Information: 582-4411.
21	music	San Diego Symphonic Chorale at Sherwood Hall, La Jolla, 8:30 p.m. (also May 28 at Crawford High School).
25	dance	San Diego Ballet Company at House of Hospitality, Balboa Park, 8:30 p.m. Information: 239-8122.
29	festival	(through June 2) Oceanside Harbor Days including dedication of new small boat harbor.
29	music	Spring Concert of Grossmont College Orchestra and Chorus directed by Daniel Lewis at Grossmont High School auditorium, 8:00 p.m., no admission charge.



OMNIART

Published monthly by the San Diego chapter of the

AMERICAN INSTITUTE OF ARCHITECTS

Editorial Board:
BULLETIN COMMITTEE

Art Director: HANS JORGENSEN

Public Relations: THOR OLE SVENSON

Executive Secretary:
ALICE DOWNS

Advertising Manager: DONALD GOERTZ

OFFICE

2510 Fifth Avenue, San Diego 3, California Telephone Belmont 4-2467

Letters and editorial ideas welcome at above address

Subscription \$5.00 per year single copies 50 cents

COMMITTEE

VINCENT BONINI, AIA Chairman

WILLIAM H. CALDWELL, JR., AIA Vice-Chairman

> DONN SMITH, Architect Secretary

WILLIAM E. STIMMEL, AIA
Past Chairman

HOMER DELAWIE, AIA

DONALD LYDY
Associate of the San Diego Chapter
American Institute of Architects

TYPESETTING: Grant Dahlstrom

PRINTING: Crest Offset

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

Table of Contents

V	DLUME 2 : NUMBER 5
CALENDAR OF EVENTS	1
The Honorable Kiyoshi Nakarai, Mayor of Yokoha	
The Honorable Charles C. Dail, Mayor of San Dies	
Perspective	
	Muriel Tolle 7
	8
OMNIART Presents a Point of View	8
Restrained Elegance the Essence of Japanese Are	01 11 10
	Clare and Loch Crane 9
Guardian of the Water	
Mutual Relations between Japanese Gardens and A	
	luneyoshi Kobayashi 17
Lumber Company moves to new plant	24
Contributors:	
MITCH HIMAKA native of San Diego; graduate of San San Diego State.	
MURIEL TOLLE native of Wisconsin; graduate of Bay Vie President of San Diego State College Alumni Association in cluded Actors Quarter, BBB, YWCA, PR Club, AAW, P-t-P P.	1955. Civic activities have in-
LOCH CRANE, AIA resident of San Diego since 1929. Studie 1941. While on Air Force duty in Japan in 1952, Loch and anese architecture. Graduated with honors from U.S.C. in 1stice in San Diego.	his wife did research on Ian
CLAIRE CRANE holds a Masters degree in history from U.C.L. Diego State College.	A. and teaches English at San
JOSUKE SAKAMOTO formerly secretary of the Japanese was born near Tokyo, Japan, where he studied calligraphy.	
HARRY CROSBY Chemistry instructor at La Jolla High So woodworker and leader of student exhibitions to the Mexica work is currently being exhibited at the Art Center in La Jol	in wilds. More of Mr. Crosby's
GASTON LOKVIG a veteran illustrator for OMNIART. The Imfrontispiece, March issue.	aportant House, January issue;
Credits:	
Clare and Loch Crane, frontispiece, 9, 10, 11, 12, 13, 17, 18, 1	9, 20, 21
Doug Jones, 2, 3, (drawings) Josuke Sakamoto, 4, 6, 14 (calligraphy)	Right:
Gaston Lokvig, 4, 5, (drawings)	The pond and garden as
Harry Crosby, 7 (photography)	viewed from the main
Lynn Fayman, 8	building of Katsura
George Lyons, 15	Detached Palace





OFFICE OF THE MAYOR

, I-chome, Mineto-cho, Neka-Yokohema, Japan

MESSAGE TO THE MAY, 1963, ISSUE OF "OMNIART"

On this commemorable occasion when the May, 1963, issue of the publication "OMNIART" of San Diego Chapter of the American Institute of Architects, is dedicated to San Diego's sister city Yokohama, I deem it a matter for gratification to have been afforded an opportunity to include in this publication my most cordial greeting in my capacity as the Mayor of the City of Yokohama.

It is now over 65 months since the sister city affiliation of San Diego and Yokohama came into existence, during which period many a diversified cultural, economical and social program, respectively based on initiative of individual citizens of both the cities, was implemented in such an active and comprehensive manner as to permit the highest evaluation of their accomplishments, for more mutual understanding has been developed and more friendship has been cultivated on every level and every echelon of the components of the two sister cities.

With those accomplishments taken into consideration, I have paid my tribute to this project, and convinced of a valuable contribution that this special issue will render to promote the friendly relations between our sister cities, I wish to voice my deepest appreciation to all the concerned for their worthwhile and remunerating endeavors.

Kiyoshi Wahavai KiYoshi Nakarai Mayor of the City of Yoxohama Japan





February 20, 1963

Greetings!

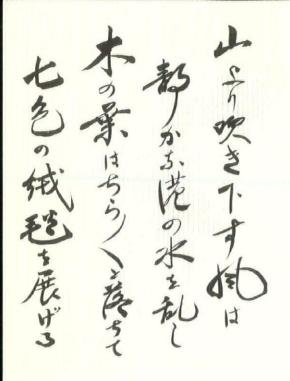
The City of San Diego has reason to be particularly proud of the success of its affiliation program with the City of Yokohama, Japan. Very early in the development of the then President Eisenhower's people-to-people concept of international good will, circumstances provided San Diego with the opportunity to pioneer in this very important field of international relationships.

The great City of Yokohama, Japan became our sister-City as a result of a very friendly relationship which sprang up between San Diego officials and Yokohama City officials, including myself and the late Mayor Ryozo Hiranuma. During the elapsed years these friendships have multiplied by tens of thousands of people, through the efforts of the San Diego-Yokohama Friendship Commission and the organizations which are active within the General Assembly of the Commission's expanding program.

There is something very basically sound in the concept of communications between citizens of cities with widely varying cultures and viewpoints, and the efforts of your fine publication OMNIART in recognizing this program is a great contribution.

Very sincerely yours,

OMNIART Magazine San Diego, California



The wind sweeps down from the mountains, Strokes the face of the quiet bay. From its branch a leaf drops slowly Onto a multicolored carpet.

THOR OLE SVENSON

LEAVES...

by мітсн німака

AN ORANGE-BLUE GLOW lines the sky as the sun balances perilously on the horizon west of San Diego before sinking into the Pacific.

It prepares to rise again in another part of the world bringing a new day to an island nation, to which this edition of OMNIART is dedicated.

A cool evening breeze follows sweeping toward San Diego's new face, a skyscraper skyline. It climbs the cliffs of Point Loma and down into San Diego Bay.

It sweeps across Shelter Island caressing the Friendship Bell, a gift to the city from the citizens of Yokohama. At San Diego's Civic Center a few miles northwest of the bell, the breeze stirs a pool of water surrounding the Guardian of Water statue watching over the city-based Navy fleet, fishing fleet and pleasure boats. A replice of the statue guards similar ships and boats in Yokohama's harbor. The replica is a gift to Yokohama from the citizens of San Diego.

The breeze continues west toward the city's famous Balboa Park, a haven for hundreds of species of trees.

One of the trees is covered with thousands of leaves. The breeze snaps a single leaf loose from a tree limb, carries it a few feet and deposits it among thousands of other leaves.

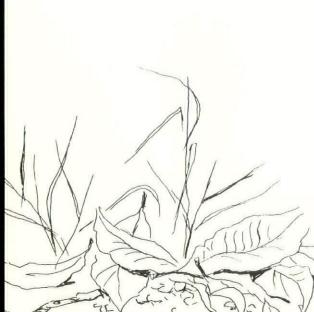
These leaves are from different types of trees, different parts of the park. There are big leaves. There are little leaves. There are green leaves, red leaves, brown leaves, yellow leaves. The single leaf fits in well with the other leaves.

Make the leaves San Diegans, and the single leaf the Japanese-American. The tree from which it was snapped, becomes something of the past, like the Japanese-American community of old.

There is no "community" as such today in San Diego. There is no great concentration of Japanese-Americans in one section of town. They congregate for certain events, true, but they come from all parts of the city. They meet for bowling, church, golf, movies and various celebrations but the difference is that they don't have to. They can mingle at civic functions and club meetings and still be at home among other San Diegans.

The Japanese-American no longer is a hyphen linking two nations with the culture of the old and heredity of the new. That little punctuation mark has become a dash leaning toward their American link. The dash will get longer but the link will remain.

Like the blossoming skyline of our city, this transition took years of perseverance on the part of the leaders. In the case of the Japanese-American community, it was the Issei.



The Issei, the first generation of Japanese-Americans, came to San Diego, with their clothes in hand and hope in their heart. Hope for a new start in a new land.

They were farmers, businessmen, fishermen and common laborers. Few were professional people. With the influx, it was almost natural that they would congregate as one, forming what some people called a "Nihonmachi," Japanese town or community. They had them in the farm lands throughout the county. They had one on lower Fifth Avenue where most of the businessmen had gathered. They had one at the Van Camp Seafood Cannery at the foot of Crosby Street where the cannery set up housing for them.

Some prospered, others did not. Still they struggled to make good their goal, to become Americans. They helped one another through hard times, the depression years. Through all this, they clung to their dreams using an old Japanese virtue, patience.

The Issei was a new western group with an eastern accent. They brought with them their customs of the old country, preparing themselves for the new.

They celebrated the holidays observed in the old country such as Boy's Day and Girl's Day. They celebrated the holidays observed in their new homeland such as Christmas and the Fourth of July. It was new to them, but then, everything was to the new settlers.

Uneducated in the new ways, they were determined that their children would not miss out. In order to keep up with their children and their education, many Issei became self-taught bi-linguists. Still others became trilinguists learning Spanish in keeping with San Diego's famous historical background.

Education was a thing of pride for the Issei. Many had been unable to attend schools in the old country. They were determined that their children would not be deprived.

The children were the Nisei, the second generation Japanese-Americans. They faced a different inner struggle. The Issei had established a precedence just by settling here.

Would San Diegans accept the Nisei into the social groups and in professional work? The struggle was unfounded.

San Diegans were a breed apart. The Nisei became just "another San Diegan," joining the mass of people who had migrated from the 50 states and other nations of the world.

Parents urged their children on through school. Most completed high school and then joined the ranks of the laborers to help support the family. Others continued on to college increasing the professional group.

Through grade school and high school, the Nisei fought, played and studied alongside other American children. They competed with and against them in sports, in studies. Sometimes they won, sometimes they lost.

While some continued their education, others took over their parents' businesses and farms. In either case, they were laying the groundwork for their offspring, the Sansei, the third generation.

They prospered more than their parents could have imagined. With prosperity, the Japanese community as such, diminished. The Nisei took their family and parents and moved to other sections of town. They were swept up in the move to suburbia.

The third, fourth and even fifth generations today will continue to be picked up by a breeze like leaves. The leaves will cover a wider span of land but there will always be room for another. And it will fit in well.

As the leaves settle, another new day will be born. The sun will rise above the mountains east of San Diego. The cycle will continue.



るのではない。



THOR SVENSON

What do you see below?

TWO CITIES...

Upturned like storm-swamped boats;

by Muriel Tolle

IN A WORLD where brotherly love too often is the victim of hot war, cold war, and the varied temperatures on conflict in between, it is encouraging to note that sisterhood—between cities—continues to grow and strengthen. American cities, and their "sisters" in the Orient, in Europe, and in South and Central America, are pursuing programs of friendship and understanding with quiet enthusiasm—and in growing numbers.

Among the more successful of these sister-city programs is that of San Diego and Yokohama.

It had its beginning in 1955, when the late Ryozo Hiranuma, Mayor of Yokohama, presented a stone Snow Lantern to the City of San Diego as a gift from the citizens of his city. With appropriate ceremonies, it was given a place of honor in the world-famous Zoo in Balboa Park, and became the first of many gifts exchanged by the two cities. Meanwhile, Mayor Charles Dail had headed the American delegation to the Japanese-American Conference in Yokohama and a personal friendship developed between the two mayors.

In 1957, under President Eisenhower's People-to-People Program, a San Diego Yokohama Friendship Committee was formed, with Edmund Nuttall, San Diego State College professor, as temporary chairman. The City of Yokohama soon set up a parallel group—named it the Yokohama San Diego Friendship Committee.

The San Diego committee planned a "Salute" to Yokohama in the fall of 1957, and when word of this activity reached Yokohama, Mayor Hiranuma and his Friendship Committee reported to San Diego that the Port of Yokohama planned to celebrate its centennial in May of 1958, and asked whether San Diego's salute could be postponed until that date. San Diego agreed.

Shortly thereafter, Mayor Hiranuma invited San Diego to send an official delegation to Yokohama in May, and the Commission Chairman and Vice Mayor Ross Tharp headed a group of 18 San Diego civic leaders who flew to Japan for the combined Sister-City Affiliation and Port Centennial celebration. While there, they accepted the enormous "Bell of Friendship" now displayed in its own bellhouse on Shelter Island—a favored tourist attraction.

As a return gift to its sister city, San Diego presented a replica of its own Civic Center Fountain statue "Guardian of Water." Placed in famed Yamashita Park, this sister statue in her own beautiful fountain faces Yokohama Bay and the Pacific Ocean—toward her counterpart on the bay front in San Diego.

Of greater significance than these two beautiful official gifts, however, have been countless more personal exchanges between San Diego and Yokohama Boy Scouts, Girl Scouts, philatelists, art societies, photography enthusiasts, musical groups, school children, and business and professional organizations. In 1959 the San Diego Summer Symphony, under the direction of John Barnett, presented a special "Salute to Yokohama" program in Balboa Bowl featuring Japa-



AMBASSADORS OF FRIENDSHIP

POTTERY AND STONEWARE like these will open another avenue of communication when the Allied Craftsmen of San Diego exchange a show of pottery and enamels with their colleagues in our sister city, Yokohama.

Potters, who can speak together across centuries or over oceans merely by seeing and touching one another's work, need no words. Because the nature of their work is that it is used and handled by people this communication is extended to all who behold it. Since Japan has an ancient and glorious tradition wherein pottery is intimately a part of their way of life this is a particularly significant medium in which to search for understanding of the people of our sister city.

The San Diego-Yokohama Friendship Commission has invited the Allied Craftsmen to organize this exchange show and help the Yokohama artists arrange theirs. The two will be shown, together, at the San Diego Fine Arts Gallery, probably in the fall, and later in Japan.

photograph by LYNN FAYMAN

stoneware pots by MARG LORING, RHODA LOPEZ, AMY DONALDSON

nese composer Ikuma Dan's Symphonic Suite "The Silk Road," and the taped program was sent to Yokohama and broadcast on Japan's Radio Kanto.

Newspapers in both cities have published a number of sister-city pictures and features; groups of school children have exchanged student art, and hundreds of others have entered into enthusiastic Pen Pal correspondence; friendship bookshelves were presented to Yokohama's municipal library, and additional books sent each year; official and non-official visitors from both cities have been welcomed in growing numbers.

In the past two years, the General Assembly of the San Diego Yokohama Friendship Commission—made up of representatives of dozens of organizations . . . service clubs, women's groups, cultural groups, educational organizations, industrial and professional associations—has initiated a continuing program of exchanges.

This, perhaps, is the underlying reason for the success of the affiliation—that the enthusiasm of both citizens and civic officials has not waned, and that both cities have *continued* in their efforts to bring about greater friendship and understanding between their people.

San Diego and Yokohama appear headed for a long and successful sisterhood.

Omniart Presents a Point of View

Every Sunday at 5:30 p.m. over klro-fm and stereo (94.9 mc)

Host: thor ole svenson

- May 5 The Redevelopment Program of Tijuana with Hal Sadler, AIA, San Diego Chapter Oskar Beckman, architect in Tijuana, Baja Cali-
- May 12 The Contributions of the Japanese-American
 Community with Masaaki Hironaka, chairman
 of the Pacific Southwest District Council of the
 Japanese American Citizens' League
 Moto Asakawa, Past President of the San Diego
 Chapter of the Japanese American Citizen's
 League
- May 19 Does the audience really want live theater? with
 Lyle Dye, Coordinator for the Theater Group of
 University Extension, University of California
 Robert Darnell, technical director for the Theater Group of University Extension, University
 of California
- May 26 The Centre City Project with William Gerhardt, Community Development Director for San Diego.

Hal Sadler, AIA, San Diego Chapter

Presented by: The American Institute of Architects,
San Diego Chapter

Sponsored by: The Portland Cement Association



Katsura Detached Palace . . . a well-weathered, rambling, unpretentious structure; belonging to nature

"Shibui" . . . the restrained elegance of traditional Japanese architecture (Shokintei, the Winter Teahouse in the garden at Katsura)

RESTRAINED ELEGANCE...

the Essence of Japanese Architecture

by CLARE AND LOCH CRANE

SOUTH OF KYOTO, the cultural center of Japan, Katsura Detached Palace lies quietly tucked away in the country. Designed almost four centuries ago for an Imperial Prince, this group of buildings, in its beautiful garden setting, is the epitome of traditional Japanese residential architecture. It is simple and unpretentious, yet refined in execution. The main structure is a naturally-weathered one-story rambling building which seems to have aged as an organic part of its wooded setting. Here the Japanese have achieved informality with dignity, freedom with restraint, intrinsic meaning and peaceful serenity.

A receptive concentration is required of those who wish to know the character of Japanese architecture; although it appears to be simple and spontaneous, it is the refined and controlled expression of a highly sensitive people. Beauty preoccupies the Japanese, and as a result they have cultivated an aesthetic judgment which is deep and penetrating. This aspect of the Japanese has been best described by Jiro Harada in The Lesson of Japanese Architecture. In speaking of his countrymen, Harada says: "Their innate taste may be summed up in the word 'shibui,' which is difficult to translate, but whose meaning may be suggested by saying that it stands for quiet, delicate and refined taste, the beauty that does not show on the surface, austerity in art without severity; and that it is opposed to anything which is gaudy, crude or ostentatious. Without shibui (literally, astringency) no art

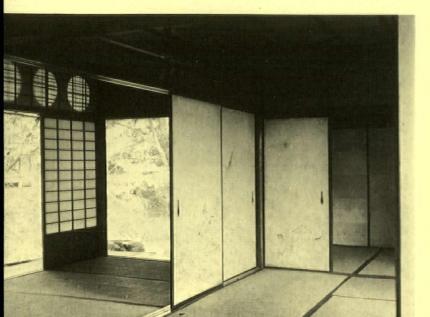


Covered walkway, stepping stones and gate . . . an inviting transition between outdoors and indoors (Katsura)

can be worth while, no person worth knowing, and no house worth inhabiting."

Japanese artists typically present only suggestive impressions to be subsequently made manifest by a sensitive observer. Thus Japanese art is the product and pleasure of both the creator and the participating observer. Thus Japanese art is the product and pleasure of both the creator and the participating observer; the artist invites the observer to take part and help to complete the picture or poem as an integral, essential part of the creative process. Japanese artists thus persuade the beholder to share and to extend his insight into the character of the subject. In architecture as well, shibui design appears effortless and yet sophisticated in its creation; the result is sensitive refinement and quiet good taste, which is free of the superfluous, and possesses of great aesthetic awareness. This is the art that lies beneath the surface, to be discovered by degrees.

Japanese architectural design is a controlled expression of both aesthetic awareness and functional need.



In Japanese philosophy the mind and emotions of man are harmoniously integrated with the natural environment. There is a resulting reflective quality wherein the Japanese seek fulfillment through compatibility with Nature. In stark contrast, the Westerner's concept of man's relation to his environment is exemplified by the old Greek adage, "Man is the measure of all things." The Oriental approach to Nature stresses man's calm adaptation to it; the Occidental stresses its control. Japanese architecture is founded upon faith and feeling; Western architecture is influenced more by the dictates of rationality, science, economy, and physiological comfort.

Respectful compatibility with natural surroundings is the first principle of design in Japan; the influences stem from the religious beliefs of the Japanese. The ancient, indigenous Shinto religion was essentially a simple nature-worship, in which all believers were regarded as in contact with the vital force which manifested itself in the paritcularity and individuality of everything on earth. The result was an intimate, rewarding relationship betwen man and nature.

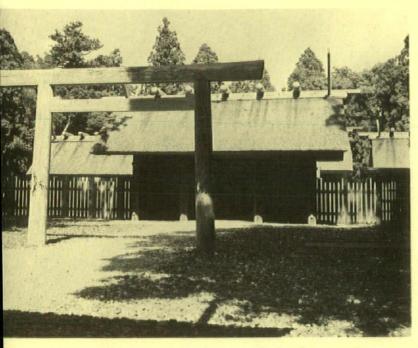
Subsequently, the Buddhist religion was brought to Japan as a result of Chinese influences. Zen Buddhism in particular was a mystical stressing of self-discipline and the controlled recognition of things as they are. It accepts with complacency the transience of life and the impermanence of all things. Thus, the two main religious beliefs of Japan emphasize simplicity, reverence for nature, inner control, and harmony with the natural environment. Nature is felt to be omnipotent, but generally benign; man must accommodate himself to it.

Respect for natural materials is a second principle of Japanese architecture. Here the Japanese find perfection in imperfection. There is no desire to arrive at a completely "finished" state, for this would mean stagnation and death. The most typical natural materials used in Japanese architecture include: the cold and durable strength of stone foundations; the modular unity and discipline of the reed tatami mat; the proudly exposed timber and bamboo structure; the soft, muted rice-paper shoji panels; the sand-colored plaster walls; and the characteristic thatch or tile roof. These materials are selected for their functional purpose and subtle natural character. Materials should have a sheen, but not a shine; they should have the patina which comes with loving and understanding use. (more)

Left: Modular unity and inner discipline provided by tatami mats and shoji panels of the same size (Katsura)

Right: Shinto simplicity, love of natural materials and straightforward expression of post and beam structure (Ise)

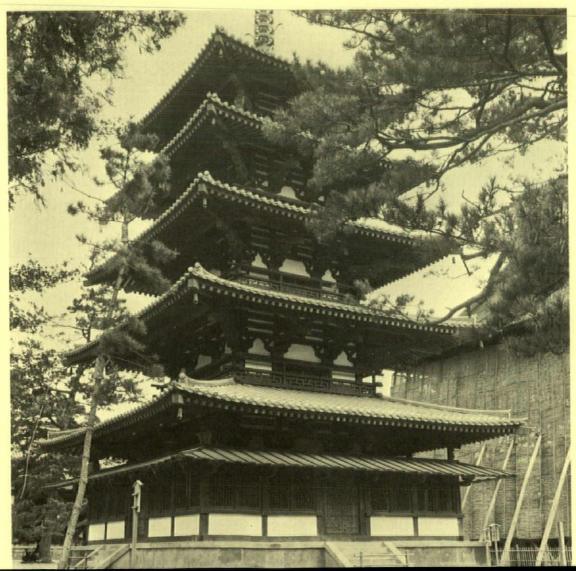




The Torii . . . an introduction to Shinto refinement at Ise

Inviting the observer's participation through the use of anticipation and suggestion is a third principle of Japanese architecture. The garden and the house are inter-related examples of pleasing anticipation, new and changing vistas, and unfolding experiences. Japanese architecture exercises restraint and control which lets the design speak quietly and firmly for itself without the unnecessary and trivial clutter of decoration. The observer is given suggestions and opportunities; it becomes his responsibility to find fulfillment. The Japanese living environment, indoors and out, thus remains intrinsically interesting and unfolding.

Spatial flexibility is our fourth consideration. Japanese architecture is primarily post and beam, with curtain walls that define and create space. Exposed structure is an integral component of design: the very selection of species, grain, color, and cut of wood gives proper character to the structure. Unity and modular standardization is the result of planning with the 3'x6' tatami mat, which gives inner discipline and definition to the whole of the structure; floors, walls and roof are combined in organic unity by dimension and scale. Room sizes can be changed with the use of



Rhythmic beauty and dignity of the first pure Buddhist architecture in Japan (Horuji)



Man's structure . . . belonging to nature by its material and form

sliding panels to create specific moods, extended and spacious or intimate and comforting. As long ago as 500 BC, Lao Tze interpreted the essence of architecture as being the space enclosed within the structure.

Not all Japanese architecture is so harmonious; these artistic principles have, on occasion, been sadly distorted; the Nikko shrine buildings are a prime exhibition of the flamboyant elegance and lack of true proportion and refinement to be seen in the rococo style of a selfish aristocratic age.

At Katsura Palace, however, there is perfect interaction between exterior and interior space. The color

and texture of natural materials becomes a recurrent theme within the building, and the controlled simplicity of the structure is a product of complex rhythms and relationships.

Shibui design is so subtle that there appears to have been no real problem at hand and no formula required for solution. Only with patient and intuitive examination is the inherent deep beauty of shibui unfolded, as a quiet, mellow warmth, an intrinsic deep quality that is both sober and rich. This refined form of Japanese art is an understatement without elaboration, a positive artistic achievement which is a product of the whole rather than the sum of the parts, an interplay of facets enhancing each other. There is nothing superfluous, and yet nothing wanting.

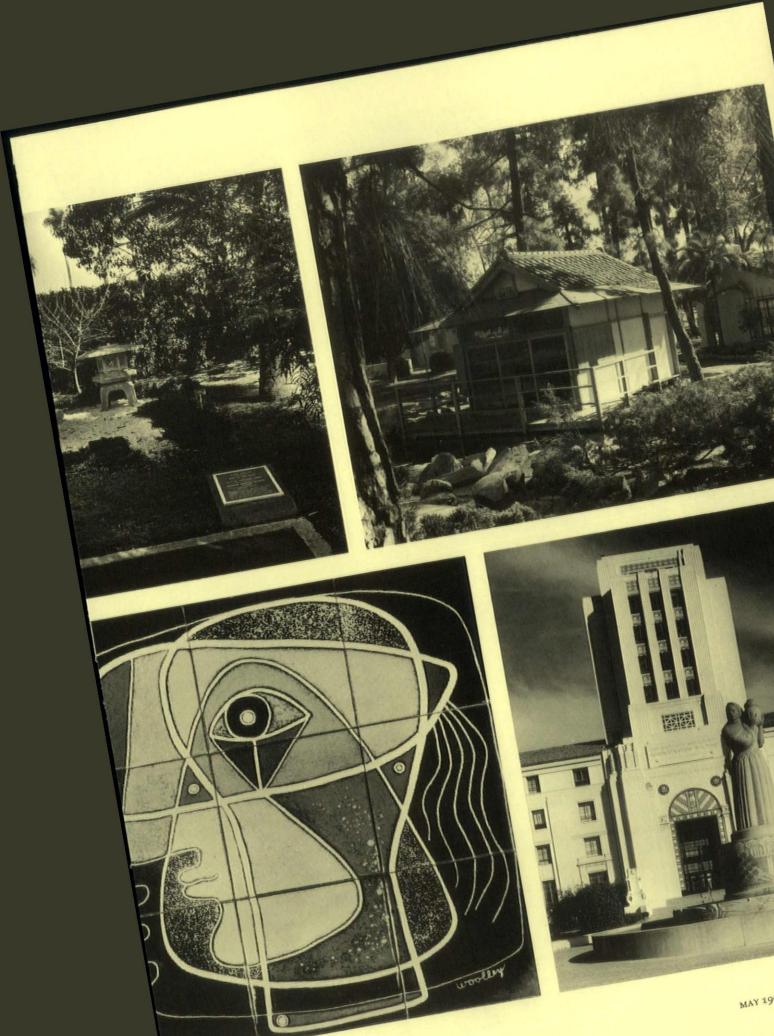
外國の里で大海湾場方

This morning
In the watery mirror
of Kinkakuji
I saw the dark
Indian face
of another land.

Kneeling on
Broken pine needles
I heard the oriole
Call joyously;
Then, laughter
From the tea house.
You are here.

THOR SVENSON

教名松菜品





Bank displays tile flags ==#KXO=||•|

Is there a mariner in the house? For those who use the adjacent Sausalito (Calif.) yacht harbor, this Bank of America branch identifies itself with international signal flags formed of Franciscan Hermosa Tile. For years, this dramatic harbor landmark has caused widespread comment. Interpretation for landlubbers: the large flags read (left to right, top row to bottom) "Bank of America," the small flags "Sausalito, California."

Many special decorative treatments are possible with Franciscan Hermosa Tile. With it, you easily can add new elegance and interest to exterior and interior walls. For true economy, it is lastingly lovely and easy to care for. And you have a choice of three textures: satin, bright—or exclusive, wear-resistant Dura-Glaze for floors and counters, with beauty that can never be marred by burns, scratches or stains.

A superb palette of fifty colors, plus a fabulous selection of decorative tiles, affords endless design opportunity. And Square-Edge, Tru-Joint® features, with precision-pressing in steel dies, assure dimensional perfection, accurate setting level grouting, uniformly smooth surfaces, and a job of which you

can be proud.

Visit one of our Tile* Think Centers, where you can see and feel the beauty of the tile itself.



MUTUAL RELATIONS

between Japanese Gardens and Architecture

by muneyoski kobayashi translated by SHOZO TAKAHASHI revised by Haruo sonobe and thor svenson

(Editor's note: This presentation by Mr. Kobayashi was obtained through the kindness of Will Hippen, chairman of the San Diego-Yokohama Friendship Commission. The article is part of a group of papers written in Japanese by Mr. Kobayashi and titled "Beauty of Gardens in Japanese Architecture.")

FROM THE VIEW of practical use of gardens, the relations between architecture and gardens can be divided into two aspects. One is that a garden is regarded as a place for out-living just as a house for inner-living. The other is that it is thought to be a place for production or entertainment. In the Manyo age (313-759) the productive side was stressed. The garden, as a place for out-door living, must have been settled in a limited field to that such comforts as recreation, sports or appreciation could be done there. Let us examine the relations between architecture and Japanese gardens.

Some 1500 years ago the people in this country lived in a house surrounded by natural environment and had little need for any place like a garden. They could freely select a pleasant site with a good and sunny slope facing the south and southeast. Around the house fruit trees were planted, and flowers or fruit pleased the eyes of visitors. Judging from the pictures painted on the Sukeiki vessel which was discovered in Bichu (present Okayama Prefecture) a large tree was placed in a house as a main pillar, and a trunk or branch was used as a well pole. According to the "Kaokubunkyo" (a book on houses), which was discovered in an old tomb at Samida of Yamato country (present Nara Prefecture), part of a pit or a high floor-style house was attached with a bench like a veranda, and around the house were planted welltrimmed garden-trees. Although it cannot be called a garden it was enough to tempt the mind in an appreciation of nature, and its room with a veranda was much admired.

The literature on this subject, apart from archeological specimens, suggests a pond and animals so that the garden could be used as a place both for the esthete and the hunter. International communication, especially with China, introduced various elegant accomplishments to Japan (e.g. seeing flowers in a floating boat on a pond, dancing in the open air, or composing poems while seeing a cup floating down a

Right: A "wet garden" . . . a lily pond and a man's boat belonging to their natural wooded setting.



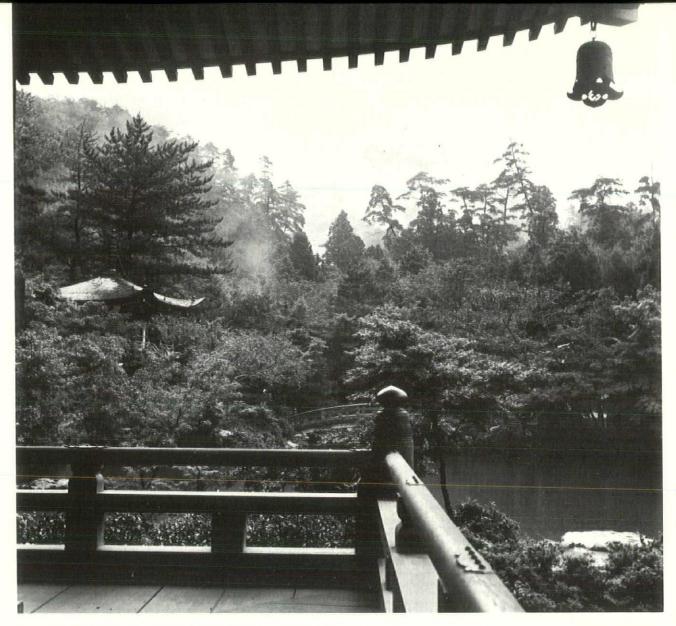
Carefully swept sand and symbolically placed rocks of a Buddhist temple "dry garden." The observer's cultivated imagination is essential here.

stream). These graceful pursuits promoted the development of gardening all the more. Many kinds of functions which were observed in the open-air at first, gradually came to be held in the artificial garden, and so the relation between residences and gardens was brought closer together.

Shinden Style Construction and Gardens.

The style of residences which aristocrats enjoyed in those days was called the Shindenzukuri (livinghouse style). This style called for a pond in front of the Shinden (a living-house) with the Tsuridono (house for fishing) facing the pond. These houses were connected by corridors. A building had nothing but a wide room with the ceiling, an open-veranda, lattice,





Complete integration of a house and its settling . . . nature is predominant.

Below: Intriguing variations in both materials and direction of the pathway



paneled doors, and a reed blind to offer the details of the garden outside from the inner room. Also, the beauty of the garden served as a foil to that of architecture. Mutual harmony between gardens and architecture was necessary for beautiful living.

Gardens in Buke Style Construction.

Before studying the *Shoinzukuri* (living-room style), the *Bukezukuri* (military class style) should be described. About 750 years ago when the feudal government was established at *Kamakura*, the *Samurai* took all the political and military powers that the court-nobles had previously held. These *Samurai* lived in feudal provinces about the end of the *Heian* era (1192) coming from rural districts. Their living was humble in farm houses imitative of the Kyoto style.

Right: A sense of depth, intrigue, and variety of texture and form . . . all accomplished within a small area





This unobtrusive shelter, of natural materials, offers an irresistible invitation for man to rest and enjoy the peaceful vista (Katsura)

Because of their simplicity the Samurai tried to put many rooms in one building, a different concept from the *Shindenzukuri* in which buildings were connected by corridors. This style of house-construction is called the *Bukezukuri* and was the one demanded by the *Samurai*.

Today no examples of the *Bukezukuri* remain except in picture scrolls, in the ancient sites of the buildings at *Kamakura* City and in *Saitama* Prefecture. According to the picture-scrolls, there was a moat surrounded by a wicker work-fence and front gate. A side room called *Enji* faced the garden about in the center of the site. A stable was on the left and kitchen or barn on the right. The roof of the main house was thatched, and there were flapdoors, *fusuma* (colour pictured sliding doors) or *shoji* (paper sliding doors) with *Tatami* (Japanese mats) on the floor. This style seems to imitate the *Shinden* room of the Kyoto style buildings which belonged to the second or third rank. This is

considered to be the style shown before the Shoinzykuri.

Gardens in Shoin Style Construction.

The *Ashikagas* established the origin of the feudal governments (1338) and their subjects became the ruling class in Kyoto. They tended to invite the Kyoto style residence. A shogun like *Yoshimichi Ashikaga* (1358-1408) eagerly wanted to imitate the luxurious living of the noble court in the *Heian* era as the *Fujiwaras* had done. His and other mansions were built close to the *Shindenzukuri* style.

In the middle of the *Muromachi* era the *Zen* sect was so influential that life was oriented toward the priest's tenets. In the main house there was an alcove, a pair of shelves in the side-alcove and the *Fushoin*.

The Shoin or the Fushoin was a priest's room used both as a living room and study in the temple. According to the picture-scroll, the Fushion had already appeared by the end of the Kamakura era (1192-1333), having a table fixed to it. But about the age of General Hoshimasa Ashikaga (1445-1490) many articles of stationery, not practical but decorative, were arranged in this Fushoin room. A song-book, the "Zenrin Kouta," published in 1415 indicated that decorating pictures and industrial art objects was popular. It, also, said: "After decorating room and gathering people, music will be performed." This house-construction is called the Shoinzukuri.

The Shoinzukuri comprised lighted and ventilated room with doors open even in the rain; the three sides of the room, except the north, were surrounded by a veranda, which was suitable for summer; the north was closed for inclement weather. Shoinzukuri differed from the Shindenzukuri in that the building was constructed unevenly and the room could be completely divided into many.

Thus one of these two great systems was completed in the architectural history of Japan. The *Shoinzukuri* especially was quite popular with all classes, as convenient for living and fitted to the weather. It became the principal method of modern Japanese architecture. No remains of the *Shoinzukuri* are found except for the *Ginkakuji* Temple (Silver Hall) built in Kyoto by General *Yoshimasa Ashikaga* about 470 years ago.

The building in the *Shindenzukuri* style had the *Tsuridono* (Fishing Hall) without the *Izumidono* (Fountain Hall). The *Izumidono* made its debut as

Left: Rough bark-covered posts, bamboo-slatted doors, coarse thatch roof . . . this unpretentious gate is one entrance to the garden of Katsura Detached Palace

Right: That which is imperfect, asymmetrical, is still within "the way," still in process of becoming, still truly living



garden architecture in the early *Shoinzukuri* style in place of Tsuridono. Thus both house-constructions, the *Shoinzukuri* and the *Shindenzukuri* were placed in juxtaposition.

Gardens in Sukiya Style Construction.

The tea-ceremony had become popular since about the end of the *Muromachi* era, though it was systematized in the *Momoyama* era by *Rikyu Senno* (1521-1591). The *Chaya* (a tea-house) with a tea-room and a *Sukiya* (an arbor for tea-ceremonies) contained not only the tea-house, but its belongings and even a pathway leading to a tea-house. The *Chatei* (a garden for tea-ceremony) was that place left in the *Chaya* from which the tea-building had been taken.

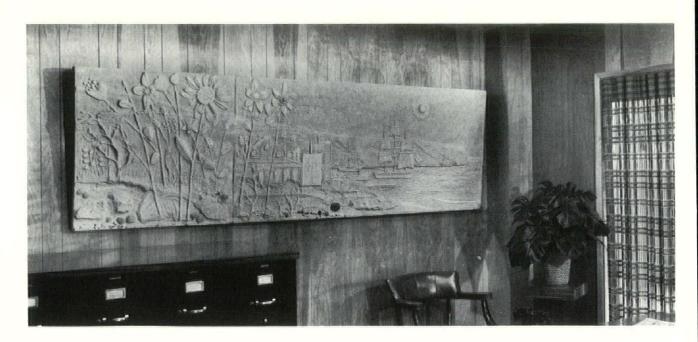
According to Dr. Horiguchi, the origin of *Chatei* is found in the "Senzai Hisho." This style began with a miniature cliff and a stream to express the loneliness of hillside life. Round stepping-stones and many art stones were eventually used and made popular.

Enshu, architect and functionalist, is said not to have decorated stones for decoration's sake, but in the middle of the *Edo* era the functional combination of a tea-house and tea-garden was on the decline as a result of too much formalism.

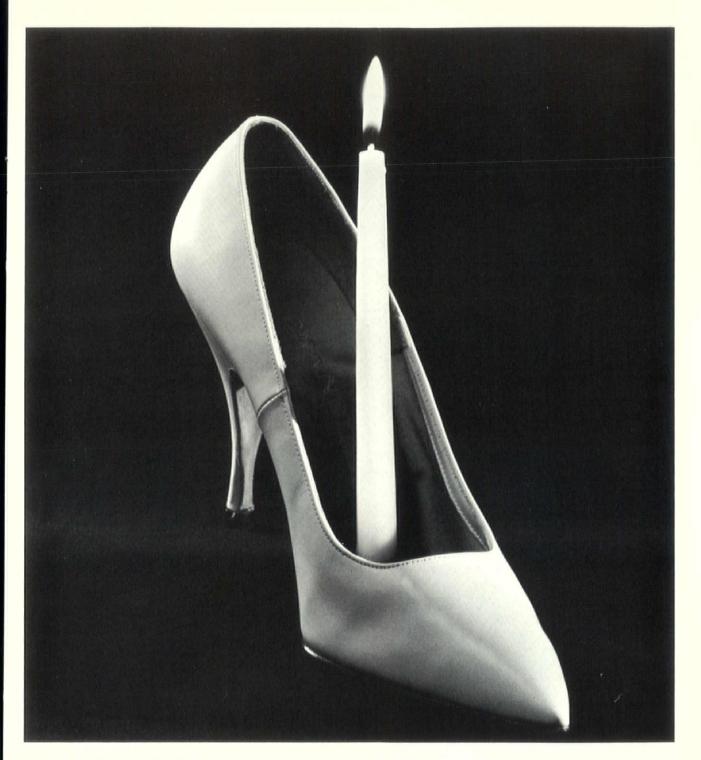
The Katsura Detached Palace became conspicuous in its relation to garden style as well as in the archi-

tecture of *Sukiya* style. Constructed in the style of *Shoinzukuri* as a villa for Imperial household, its architecture and garden were well balanced and show originality. The *Ko-shoin* (Ancient Hall), *Chu-shoin* (Medieval Hall) and *Shin-shoin* (Modern Hall) are the focus of this architecture which feature slender timbers and high floors. Though they were simply constructed with poor materials, they show dignity as buildings planned on the basis of rationality devoid of futility. This made a prominent foreign professor cry: "This is a splendid architecture no less beautiful than the building of Parthenon."

The *Katsura* Detached Palace is typical of the *Sukiya* style. In the early Edo era the tea-ceremony became popular with court-nobles down to the peasants. A tea-room was built among the masses and the idea of the *Sukiya* style was adapted to their room. This ceremony influenced many buildings and almost every garden in *Shoin* style to the extent of including stepping stones, wash-basins and stone-lanterns. Among the rich and ruling classes, the tea-ceremony had an important effect upon every day life. This grand manner has gradually disappeared with the lapse of time, but it is a matter of pleasure that various remains belonging to the Imperial Household, shrines and temples can still be seen in Kyoto and other places.



The Sand Casting in Thorpe Insulation Company's new offices in San Diego was by Charles Faust. Anyone in the vicinity of 4550 Federal Boulevard is invited to view this.



A FOOTCANDLE requirement has been established for just about every use of light. Knowing how many footcandles are required helps the designer specify lighting adequate for the purpose it is intended. Feel free to call upon our lighting staff for counsel on footcandle requirements.

SAN DIEGO GAS & ELECTRIC COMPANY

Investor-Owned and Locally Managed

LUMBER COMPANY MOVES TO NEW PLANT . . .

In one of the largest moves ever made by a San Diego area lumber company, Dixieline Lumber Company has moved its lumber stock of nearly five million board feet and its equipment to a new six and one-half acre yard located at 1400 West 28th Street in National City.

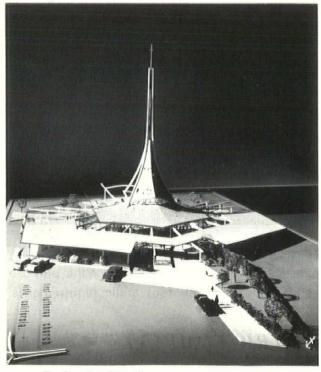
The new yard encompasses an area nearly three times as large as the old yard on Harbor Drive. The main shed is 90 feet by 250 feet and will be able to store nearly a million board feet of kiln dried lumber and plywood. Nearby is a 6,000 square foot mill building which will be used for the manufacture and resurfacing of all types and sizes of heavy timbers.

The new yards will be for wholesale use and for contractors distribution. Dixieline will continue to maintain its present retail operation in the heart of Old Town.

With this move, Dixieline will be celebrating its 50th anniversary.

George Lyons: Photographer 4623 Iroquois Avenue, San Diego 17, California

Architectural Photography 276-2131



CLIENT: Des Lauriers-Sigurdson, AIA

Building Counselors and Suppliers for San Diego Architects for over 50 Years

Serving the San Diego Area from two convenient locations:

In San Diego: 4009 Rosecrans 298-9871

In South Bay Area: 1400 West 28th Street National City 474-4671

DIXIELINE LUMBER COMPANY





'LL DO IT FOR

SAN DIEGO LITHOGRAPH CO.



including K&E products! SAN DIEGO ENGINEERS SUPPLY COMPANY



WATCH FAST—San Diego Blue Print. "In at evening, out in morning" service on blue prints, Vandykes and Diazotypes SAN DIEGO BLUE PRINT CO - LA JOLLA BLUE PRINT

COMPANY, GL 4-0941



MICRO-MASTER 105MM MINIATURIZATION-New MINIATURIZATION—New film service assures per-fect accuracy in minia-turization and blow-backs of engineering drawings . . . saves thousands of hours and dollars!

PHOTO DIVISION - SAN DIEGO BLUE PRINT CO.



available — order by phone or letter!

SAN DIEGO REPRODUCTION



One Call for All BE 2-6191



1127 FOURTH AVENUE, SAN DIEGO . ALSO LA JOLLA BLUEPRINT CO., 7438 GIRARD, GL 4-0491

for every purpose

for every wood specify...



Specialists in Architectural

Finishes



- To Accentuate the Beauty of Wood
- To Preserve the Wood
- To Obtain a Wide Range of Modern Color Effects

1001 BROADWAY - 297-4242

"Specify San Diego . . . Buy San Diego"



nothing like a dip in

WOODLIFE

to keep lumber young at heart

- * Provides interior and exterior protection
- * Improves paintability
- * Fights shrinkage, warping and checking

WESTERN LUMBER CO.

2745 Tidelands Ave. National City GR 4-3341

DAY-BRITE

NATION'S

LARGEST MANUFACTURER

OF COMMERCIAL AND INDUSTRIAL

LIGHTING EQUIPMENT

Represented by

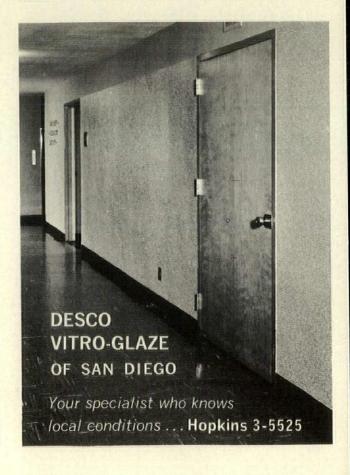
EDWARD L. PETERSON

709 Bank of America Building, San Diego 1, California Belmont 3-8373

Courtesy

of

SAN DIEGO
ROCK PRODUCERS
ASSOCIATION



THE SAN DIEGO CHAPTER

OF THE

AMERICAN INSTITUTE OF ARCHITECTS

President: WARD WYATT DEEMS Vice President: ROBERT I. PLATT Secretary: ROY M. DREW Treasurer: HAROLD G. SADLER Directors: IAMES W. BIRD

HOMER T. DELAWIE FRANK L. HOPE, JR.

FELLOW

Hamill, Samuel Wood Paderewski, Clarence J.

FELLOW & EMERITUS

Cowgill, Clinton H. Gill, Louis J.

EMERITUS

MacMullen, Col. J. D. Palme, Lennart A. Rein, Walter

HONORARY

Hord, Donal

CORPORATE

Acosta, John F., Ir. Albrect, Richard Z. Alderson, Ray Allard, Arthur D. Anderson, Derrick Anderson, Guy O. Anderson, Kenneth E. Bernard, James F. Biggin, Earl A. Bird, James W. Bishop, Horatio W. Bodmer, H. Louis Bonini, Vincent Bortzmeyer, Frederick Bradt, Robert A. Brink, Henry E. Caldwell, Wm. H., Jr. Campbell, Donald Chilcott, Fred M. Cimmarrusti, Victor Cline, Joseph F. Cloyes, Eugene H.

Crane, Loch

Crowley, Patrick J. Dale, John Stephen Dameron, Joseph F. Davis, Ronald Keith Dean, Louis A. Deardorf, John C. Decker, Arthur D. Deems, Ward Wyatt Delawie, Homer T. Desch, Lewis G. Des Lauriers, Robert E. Divine, George W. Drew, Roy M. Duncan, George Wallace Edwards, Robert G. Eggers, Raymond Lee Erchul, I. Thomas Erskine, Ralph B. Faulconer, Philip W. Ferris, Robert D. Fifield, Herbert P. Forester, Russell Foster, George Fowble, Robert H. French, Stanley J. Geritz, Eugene Harrington, Frank D. Hatch, George C. Hendrick, Wm. T. Herzer, Milton L., Ir. Hester, Henry H. Hope, Frank L.

Hope, Frank L., Jr.

Hotten, Carl W.

Hufbauer, Clyde

Innis, Donald A.

Jehle, William K.

Johnson, Fred A.

Jones, Robert E.

Jung, Raymond A.

Hotaling, Herbert H.

Kennedy, Selden B., Jr. Knowles, Raymond M. Krotsch, Harold Lareau, Richard I. Lewis, Jack R. Lewis, Wm. S., Jr. Livingstone, Fred Lykos, George Malone, Edward C. Melvin, Robert E. Mitchell, Delmar S. Mock, John R. Morris, Robert Mosher, J. Robert Naegle, Dale Wm. Parfet, Robert T. Paul, Robert Stephen Perkins, Daniel A. Pinnell, Richard L. Platt, Robert I. Porter, William H. Redhead, Ralph B. Richards, Sim Bruce Richardson, Wm. A. Ring, Stanley Roel, John S. Rogers, Ronald A. Rosser, William F. Ruocco, Lloyd Sadler, Harold G. Salerno, Daniel N. Schoell, Donald L. Shepherd, Thomas L. Sigurdson, John T. Simpson, Arthur L. Smith, Harvey Barton Smith, Rodney L. B. Sommers, Abner L. Spalding, Richard J. Stevenson, John C., Jr. Stewart, Emmett E.

Stimmel, Wm. E. Therkelsen, L. Hanis Tucker, Thomas B. Veitzer, Leonard M. Vogler, Robert E. Weber, James F. Weston, Eugene III Wheeler, Richard G. Wilkinson, Wm. L., Jr. Wilmurt, William F. Wilson, I. Richard Winder, Roy B. Wong, Albert Wulff, Victor L. Young, Richard B.

ASSOCIATES

Allee, David M. Baker, Kenneth H. Brewer, Gerald J. Brown, Hyder Joseph Cobb, John Raymond Chapman, Rodney Curry, Ronald Drew, John D. Eads, Thomas C. Esquivel, Tomas F. Ferguson, Wm. Gandenberger, Donald L. Goertz, Donald Goldman, Donald R. Goodwin, John Hart, James M. Henderson, John Koenig, Llovd Kresenski, Eugene Lydy, Donald Lee McKim, Paul W. Manotas, Avelino Markham, Philip K. Mathys, Paul Max Matteson, Jack Mendoza, Eleazar, Jr. Moises, William G. Moore, John C. Orendain, Tomas S. Richards, David T. Salvers, Charles H. Shaw, Howard I. Smith, Donald L. Stephens, Joseph C. Stiko, Per Stockwell, Russell Tipple, Wm. Russell Wimer, W. Gayne Wolfe, Harold D. Zayas, Gonzalo Zucchet, Roger A.

