

AMERICAN INSTITUTE  
OF  
ARCHITECTS

AUG 14 1963

LIBRARY







# Calendar of Events



FRIDAY	2	art	(Through September 1) Exhibits: <i>Oriental Treasures</i> , California Watercolor Society and <i>Vis-A-Vis</i> (prints and photographs) Fine Arts Gallery, Balboa Park.
SATURDAY	3	art	(Through September 8) Sculpture, watercolors and drawings by Henry Moore, Art Center at La Jolla; GL 4-0183.
SUNDAY	4	music	Musical Arts Orchestra with Roy Harris, composer-conductor, Johana Harris, pianist, and James Schwabacher, tenor, 8:00 p.m., Sherwood Hall. GL 4-7464.
TUESDAY	6	musical	<i>Wish You Were Here</i> with Frankie Avalon. Circle Arts Theater, 8:30 p.m. CY 9-2121.
TUESDAY	6	music	San Diego Pops Orchestra with San Diego Ballet, Balboa Park Bowl, 8:30 p.m. BE 9-8122.
MONDAY	5	lectures	(Through 23) 21st Annual Institute on World Affairs. <i>Man-Tensions, Technology, Peace</i> : diplomats, scientists, military leaders in discussions, San Diego State, morning and evening; free. JU 2-4411, ex. 471.
WEDNESDAY	7	movies	(Also 14, 21, 28) <i>Adventure-Comedies</i> film series, 8:30 p.m. Sherwood Hall, La Jolla. GL 4-0183.
THURSDAY	8	musical	(Through 25) <i>The King and I</i> , Starlight Opera, Balboa Park Bowl, 8:30 p.m. BE 3-6252.
FRIDAY	9	sports	(Also 10) Swimming and Diving Championships, Mission Beach Plunge.
SUNDAY	11	ballet	Folklorico de Mexico, Russ Auditorium, 8:30 p.m. BE 9-8122.
MONDAY	12	opera	<i>Dido and Aeneas</i> , by Henry Purcell, Old Globe Theater, BE 9-9139.
THURSDAY	15	circus	(Through 18) Ringling Brothers, Barnum and Bailey, Westgate Park, matinees and evenings. CY 8-9826.
TUESDAY	20	musical	(Through September 1) Can Can with Ricardo Montalban, Circle Arts Theater, 8:30 p.m. CY 9-2121.
TUESDAY	20	music	<i>The Golden Age of Operetta</i> with San Diego Symphony and Symphonic Chorale, 8:30 p.m. Balboa Park Bowl; BE 9-8122.
SATURDAY	24	exhibit	(Through September 2) Julian Weed Show, display of weeds, wood and stone. Julian Community Hall.
SUNDAY	25	art	i Gallery of La Jolla, Gabriel and Edmond Kohn's show of collages, 7461 La Jolla Blvd. GL 9-6368.
MONDAY	26	theater	Margaret Webster in <i>His Infinite Variety—Shakespearean Anthology</i> , Old Globe Theater, 2:00 p.m. BE 9-9139.
TUESDAY	27	music	San Diego Summer Symphony with conductor Arthur Fiedler, Balboa Park Bowl, 8:30 p.m. BE 9-8122.
THURSDAY	29	musical	<i>The Unsinkable Molly Brown</i> , Starlight Opera; 8:30 p.m. Balboa Park Bowl; BE 3-6252.
FRIDAY	30	festival	(Through September 2) Days of San Luis Rey, Mission San Luis Rey, Oceanside.
FRIDAY	30	drama	(Through September 21) <i>Sweet Bird of Youth</i> , Mission Playhouse, 8:30 p.m. CY 5-6453.



## OMNIART

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of the  
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### Contributor:

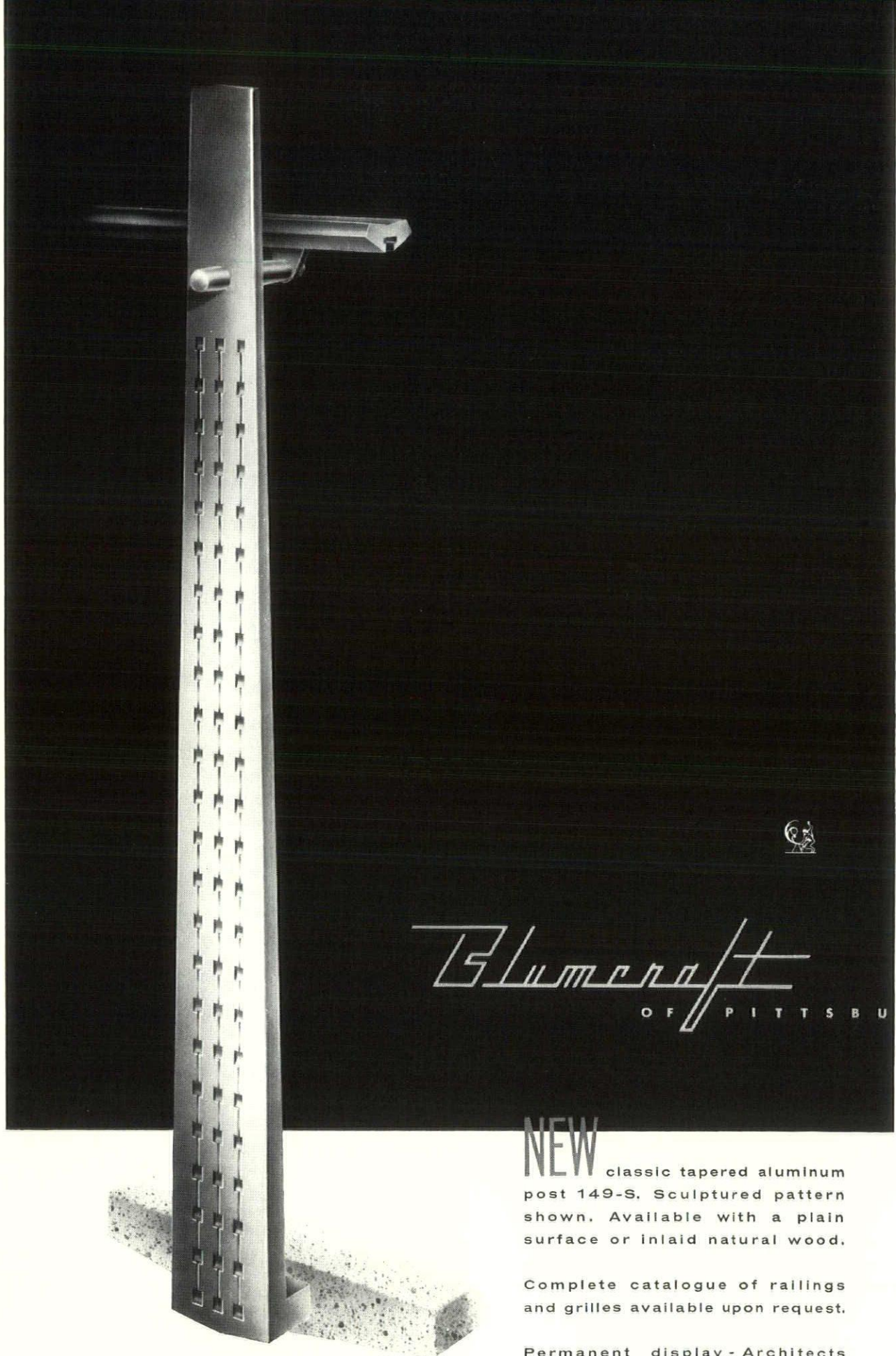
JOHN OLDENKAMP, a 1958 honors graduate of DePauw University, is a Photographer at General Dynamics/Astronautics, a partner in the Flea Market West, and busy San Diego free-lance, sharing Bill Reid's quaint tower studio in the Spanish Village. John recently completed a three-year field tour for Astronautics in Nebraska and upstate New York.

SWANLAKE ⇨  
from portfolio by Harry Crosby  
following page 6









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Art in San Diego:

## AT THE TRESHOLD

by

JOHN OLDENKAMP

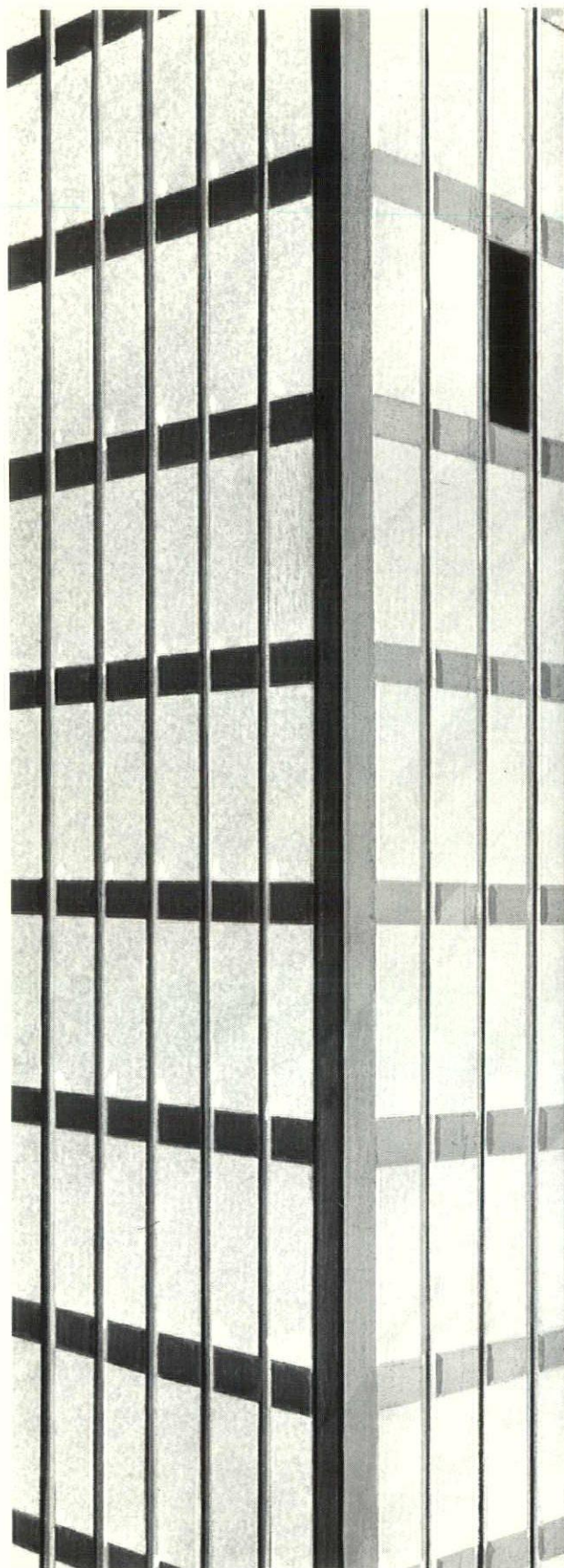
ALL-AMERICAN SAN DIEGO, with its spanking new skyline, burgeoning harbor traffic, aerospace industry, and acknowledged natural assets, is definitely a city on the go. Yet in the area of hard art—painting, sculpture, and graphics—it has always been appallingly destitute. Current rumblings indicate, however, that a minor renaissance is under way. In the local art reviews, Naomi Baker may be dreadfully precious, David Hough depressingly astringent, and Armin Kietzman stiffly scholastic as befits his conservative vehicle, but each of them is keenly aware of the delightful vigor. Should this vigor increase, it may very well be that the day of the icy sanctimony of the Fine Arts Gallery and the lovely, but usually moribund La Jolla Center exhibits, is fast closing, and will require liberal doses of sunshine, lest such factotums turn to crypt-minding on a more or less permanent basis: Orr's have made it, after years of painful lingering, and the Jefferson and Flea Market rooms are lusty tots. Other new galleries are just beyond the pale. Roger Holt, the one-man opener at the Flea Market, sold an astonishing twenty-five pieces within a month. Ethel Greene's recent Jefferson show premiered with bags of champagne and was very nearly a sellout. The traditional resistance of San Diegans to buying art locally has apparently weakened. One remembers, on the other hand, the dramatic rise and fall of one more mass cultural enterprise, the self-conscious Coffee House Movement of the late fifties, with its numerous entrepreneurs, sick poetry, high prices, and eventual takeover by the ubiquitous ho-daddies. The present art thing shows none of this dedication to fad or blatant commercialism.

One is more than curious, however, when an ordinary housewife puts down \$125.00 for a Charles Faust sand cast and it becomes the central object in her house, thus downgrading the prestigious color TV, Mayco gingerbread, the white poodle, or the larger than life patio. She may still demand that the Faust, or whatever, should match her mauve drapes or pris-

*Continued on page 15*







## The Light That Fails

Its glow may be beautiful at night. The fixtures may appear attractively integrated with the decor during the day. It probably meets the aesthetic mood the designer intended. But if it doesn't meet the needs of the eyes that use it, the light fails its important purpose. A good lighting installation combines function and beauty. Feel free to call upon our lighting staff for counsel on the functional use of light.

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# THE i GALLERY



37 AMERICAN PAINTERS and sculptors were represented in the La Jolla i Gallery at its opening June 30th. Included were works by Peter Agostini, currently commissioned to create a monumental sculpture for the 1964 New York World's Fair, Louise Nevelson, Robert Mallory and Peter Voulkos as well as painters Sam Francis, Richard Diebenkorn, George Ortman and Esteban Vicente.

On July 27th a one man show for Don Dudley, with major paintings, by him, opened and will continue till August 22. From August 25 until September 19 Gabriel Kohn, sculptor, and Edmond Kohn, painter, will have a show of collages.

Says Marlene Williams, director, about her Gallery: "After hearing people speak of the inconvenience and difficulty of having to go to Los Angeles to see the works of major artists, I decided that there was one way to end the gripes; that was to open a gallery where people could see the works of New York, San Francisco, and Los Angeles artists. I believe that this area (San Diego) has produced five or six artists whose work is of more than local significance, and it is my hope that by showing them along with artists who have received national prominence, that this will be recognized."

THOR OLE SVENSON



# A Better Future for San Diego

Condensed from an address by Sam T. Hurst, Dean School of Architecture and Fine Arts, University of Southern California, presented to a meeting of the Citizens Coordinate, San Diego, California, May 17, 1963.

AN ENORMOUS DISCREPANCY exists between modern man's scientific and social development. This discrepancy grows as our social and political institutions fail to keep pace with the acceleration of science and population expansion. Planners expect this acceleration to continue and, in fact, overwhelm us unless we better relate scientific progress to the larger needs of man.

The inadequacy of our institutions is painfully apparent in attempts to plan the future of cities. Such planning requires collaboration between many creative individuals and the public forces which make possible the realization of plans.

I would like to speak of San Diego first in terms of the nature of the urban problem, then proceed to discuss some of the criteria for esthetic judgments.

An outsider who presumes to speculate on the future of any city must qualify his judgments with ignorance while fortifying them with objectivity. In my visits to your city I have been struck by both the grandeur of Nature's endowments and the discordant ugliness of what man has done in your short history during successive waves of over-speculation carried on without the restraints of tradition.

It is too late to "redesign" San Diego, if in fact it was ever designed, but not too late to gain control of its future. We know that the simple and selfish economics of survival must finally converge with the humane desire for amenity, safety, health, order and beauty. Out of this convergence can emerge those forces necessary to convert ideas into action, blight into beauty and profit, making again of the city a place in which to live as well as to prosper.

Beatrice Irwin wrote of San Diego:

*"Over the hills and far away,  
Set in the azure, spires and domes  
Floating up through the growing trees,  
Eucalyptus, fir and pine  
Softly swaying in the breeze . . ."*

In contrast, Walter Gifford Smith in his book *Southern California Country* described the boom of the 1880's, "The townsites sharks of the Middle-West descended on the region in droves. In San Diego more than 50,000 people from every state in the Union roamed the streets of the little city. Drawn together from the adventurous classes of the East and Midwest, embued as it were with excitement and far from

conventional trammels." In 1866 the estimated population of your city was 2,630 persons, and we should not be surprised that speculation found the same outlets as in the 1960's:

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The *acute problem of cities today* is the preservation or revitalization of the center city to give it those positive values of urbanism which we have traditionally observed to be good. We have taken the city for granted as a place where commerce might be pursued without concern for the consequences of over-density, and loss of those amenities which make a community livable. Thus, we have seen the flight from the city to the suburb where life can go on in health and safety and reasonable beauty.

Our society has nurtured the concept that a man's home is his castle. Can we not see that the city today is the home of modern man, that the economic value, the beauty and safety of his own personal property inheres in the city's ordinances and restraints upon unbridled individualism? We might say that modern man must fight for his city as man in history has fought for his castle, unless he is willing to suffer further separation from the place where he lives and the place where he works. Sociologists contend that we live today with an anti-urban bias, that we do not understand urbanism nor indeed really want it.

*Let us think of esthetics in the city in terms of preserved beauty and designed beauty.*

Preserved beauty begins with the use or abuse of the land, the appreciation of its natural qualities and the will to respect them. To be sure we have the means to change the land, to cut down the hill or to fill the bays and lowlands, to make land. When we do, we

*Continued on page 11*





## SWAN LAKE

THOR OLE SVENSON

photography by

HARRY CROSBY

TUESDAY (see calendar) the San Diego Ballet will dance the familiar *Swan Lake* with music by Peter Ilyich Tchaikovsky as part of the summer night series in Balboa Park Bowl by the San Diego Symphony.

Through the eyes of the young prince, Harry Crosby, photographic artist, sees the magic and pathetic swans as . . .

*Thistle down crowned in cobwebbed sky  
On cirrus plaintive wings they fly.*

For as nymphs of the night they lighten the dark mirror of our imagination in a lonely place where long necked and gossamered they find their only existence.

Consumed with love for Prince Siegfried, the bewitched Swan Queen is shadowed . . . a bird of fear by day, a beautiful woman by night . . . ever at home in the world of blue sky and gray water, but lost forever in the real-life kingdom of the young prince.









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must be prepared to restore the visual qualities in the land as surely as we remake the structural qualities by compaction or insure the economic qualities by title and survey.

Further, we must be prepared to put on the land those uses which respect its natural location, configuration and potential to enhance the city. We are all too familiar with river cities in which no access to use or decent view of the river is possible, and hill cities where the cut and fill of the subdivider's low density residential developments leaves a residue of ugliness and hazard. We see San Francisco's water front ravaged by elevated freeways and its views threatened by indiscriminate location of high-rise buildings.

The beginning of land improvement is in provision of public utilities and the planting of trees. The layout of streets and the service of electric power creates visual elements of permanent and major effect. Nothing contributes to more ugliness in the city today than the conglomeration of poles and wires and antennae and towers which make up the electric jungle and the absence of trees which absorb them.

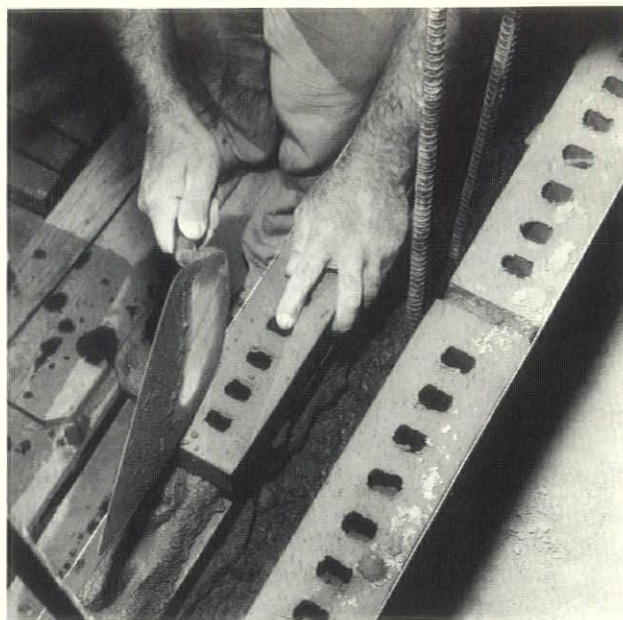
*Designed beauty* implies that the constructive activities of man take place within a framework in which visual order is clearly preserved. One who would design at the city scale must deal not only with spaces and structures but with movement of many sorts. He must understand man's need for private space and public, giving him security or release, shelter or the delight of endlessness, space which accommodates change and growth.

Your city today seems to be more concerned with city decoration than city design. Decoration implies superficiality rather than fundamentally satisfying arrangement, the compulsive "showiness" which results from competition for the eye of the consuming public.

Let me reaffirm some esthetic characteristics which are so readily apparent in cities and in buildings we call beautiful as to be termed criteria of esthetic value:

1. Usefulness
2. Visual Order
3. Structural Integrity
4. Clarity
5. Completeness
6. Uniqueness
7. Restraint

One can easily illustrate these characteristics and no special esthetic insight is required for the layman to identify their opposites all about us in the city today. Needed is the leadership which can dramatize the aesthetic deterioration of the city and propose workable limits for its future growth.



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# PROPOSED PLANNING REVISIONS

by

"JOBS AND GROWTH ASSOCIATION"

"THE BOARD OF DIRECTORS of the San Diego Chapter, The American Institute of Architects, has reviewed the charter amendments relating to planning and zoning for the City of San Diego as proposed by the group referring to itself as the 'Jobs and Growth Association of San Diego.' In its opinion, the amendments are unsound legislation contrary to good city planning and administration, and the Board is *unanimously opposed* to the proposal.

The proposal is considered unsound legislation in at least the following major respects:

1. The proposal which is intended as a major legal document is unsound, poorly drafted legislation containing vague, ambiguous terminology, conflicting provisions, undefined terms, improper constitutional basis and authority, and serious deletions of necessary provisions.

2. The Planning Commission, although an appointed body not subject to the people's vote, would be empowered to enact legislation, and normal appeal provisions would not be provided.

3. All existing zoning and planning ordinances could be invalidated on the basis that they are 'inconsistent' with the proposal.

4. Despite the stated intent to eliminate 'red-tape' and inefficiency, the proposal sets up costly burdensome requirements: Seven key city officials, including the City Manager (or his 'representative'), are required to be present at all Planning Commission meetings; even the most minor administrative procedure change may only be provided by cumbersome ordinance; elaborate notification procedures are set up which would frequently require city-wide mailings; and the Planning Commission would be required to hear immediately appeals from any action by any city department alleged to be contrary to the 'intent' of the proposal.

5. Under the pretext of eliminating 'arbitrary, unreasonable or discriminatory' regulations or rulings,

dangerously uncontrolled methods would be set up to grant variances from established zoning.

6. The basis for proper zoning and planning, and for the denial of variances is drastically reduced, and the requirement for conformity to a master plan is eliminated entirely.

7. The burden of proof of the validity of any of the zoning or planning ordinances would be placed upon the general community, thereby ignoring the established counsel of *selected* planners and commissioners.

8. Little or no provision is made for long-range communitywide planning or the protection of such existing plans.

9. The Planning Director and Department would be removed from their proper jurisdiction under the Planning Commission as advisors, designers, and implementors of planning policy, and placed under the City Manager.

10. The provision for appointment of Planning Commissioners by Councilmanic District would create the hazard of politically oriented neighborhood thinking and pressures rather than concern for the City as a whole.

In summation, the 'Jobs and Growth' proposal is considered dangerous, special interest legislation, aimed at short range gains for localized factions at the long range expense of the general public. It would virtually destroy all benefits thus far obtained from far-sighted planning principles. It would, in fact, defeat the sound, orderly economic growths and opportunities which it purports to foster by creating an unstable and whimsical zoning status, *repelling* to thinking business and industry. We urge the community conscious public to oppose this drastic proposal.

The San Diego Chapter, AIA, is continuing its study in depth of the planning and zoning of San Diego so as to aid in continuing and improving the planned growth and economy of the city.'

THE BOARD OF DIRECTORS  
SAN DIEGO CHAPTER,  
AMERICAN INSTITUTE OF ARCHITECTS

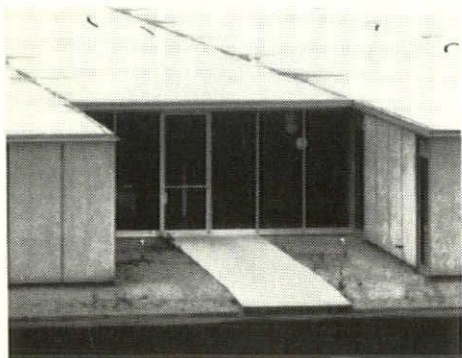


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tine ecru sofa, mindful of the stifling do's and don't's of decorating taught by 'Cozy Home and Hearth Magazines.' Whether she chooses a painting, sculpture or pottery, she has made a basic judgment about art, its visual and tactile comeliness, its possibilities of enlightenment and fulfillment: the new galley environment is, in large part, responsible for this sensitizing process: The tastemakers have arrived.

There is no simple analysis for the late removal of art from museum to marketplace so far as San Diegans are concerned. Also, it is pointless to argue that the upswing in activity is an offshoot of the many successful Los Angeles galleries, or that local growth depends from some long-ago new rebirth of wonder in San Francisco, just now draining into the nether parts of Southern California and roiling up the wasteland. Instead, a sizeable and receptive clientele for first-rate, non-desert guild, anti-sabbath, painting and other-art exists here that is capable of seeing, feeling, and possessing. As pointed out earlier, the mistrust of local art judgment is graciously dying or dead: buyers and collectors no longer need a reassuring nod from the Hollywood dealer before committing themselves. The fledgling tastemakers of San Diego deserve this authority. They cannot survive without it.

## *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*

August 4 *Why Go To The Planets?* with  
Doctor M. H. Davis, The Rand Corporation,  
Santa Monica  
Doctor John D. Schopp, astronomer, San  
Diego State College

August 11 *Jobs For Growth* with  
Charles H. Brown, president of Jobs for  
Growth  
Donald Campbell, AIA, San Diego Chapter

August 18 *The Negro in American Society* with  
John W. Johnson, Community Education  
Coordinator for San Diego City Schools  
Norman Kay, Realtor

August 25 *Downtown-vs-Suburban Development* with  
Sheridan Hegland, former member of State  
Legislature  
Ward Deems, president of AIA, San Diego  
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## Chapter Notes



### GROSSMONT MODEL HOME DESIGN COMPETITION

FOR THE SECOND YEAR, three members of the San Diego Chapter, AIA, served as a jury to judge entries in the Grossmont High School District's Model Home Design Competition held May 28th. Judges for 1963 were Architects Guy O. Anderson, Robert H. Fowble and Victor L. Wulff.

The students' drawings were evaluated from two points of view—drafting ability and design ability, and thirteen specific categories were used to determine the best sets of drawings. Six awards were made in each of the two areas . . . 1st, 2nd, 3rd and three honorable mentions. First place in Drafting will receive a prize. First place in Design will have the honor of having his house built as the Model House 1963-64 ("House of Many Hands," July 1962 OMNIART). Other winners will receive certificates from the San Diego Chapter, AIA.

Announcements of the 1963 winners were made June 11th, and construction of the winning house will commence in October, 1963, at Grossmont High School. Winners are: In Drafting, John Aiken of Grossmont, first place; Richard Brown of Grossmont, second; Bill Pagelinan of Mt. Miguel, third; with honorable mention to Ron Rusk, Ron Haas and Don Lawler, all of Mt. Miguel. In the Design competition, first honor award went to Richard Brown of Grossmont; second place to Don Lawler of Mt. Miguel; and third to J. Swaner. Honorable mention was given to Ron Haas and Ron Rusk of Mt. Miguel, and Terry Isbell of Helix.

Of the seven high schools in the Grossmont District, students from six of the schools entered the competition and winners were from only three—Grossmont, Mt. Miguel and Helix. The program is under the direction of Lewis E. Orr, Instructor of Vocational Education at Grossmont, where the competition was judged.

The jury of three architects praised the general overall excellence of the drawings, and commented, "... the imagination, resourcefulness and skill displayed in these drawings is very encouraging in respect to the field of architectural drafting and to public education in general." Specific critical comments of the jury were . . . keep all lettering simple, clear and free from *arty* flair; in detailed drawings, indicate floor, wall and ceiling treatment, as well as specific heights, ridge, floor, etc.; consider the very important factor of furniture arrangement.

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LET'S TALK PRICE . . .

## Viking Sauna

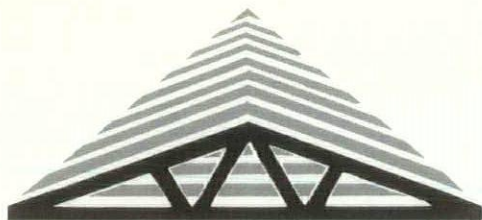
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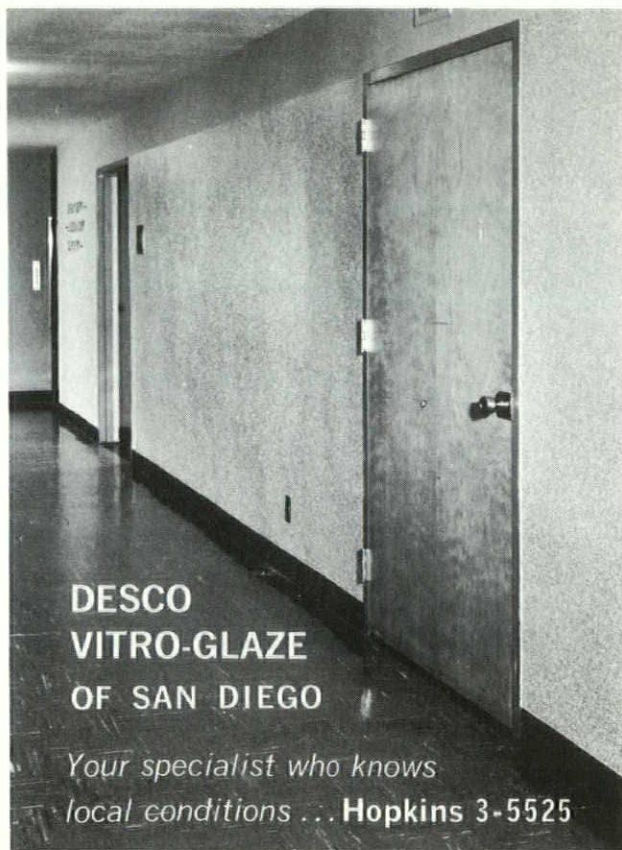
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