





*"The art and design of changing cities aims not only at providing better homes and community facilities, more efficient transportation and desirable open spaces, but also a setting in which men and women can fully live up to their responsibilities as free citizens."*

*President* JOHN F. KENNEDY, 1917-1963

Recipient of the Institute's first CITATION to a U. S. President  
in Recognition of his Actions and Policies Related  
to Architecture and the Fine Arts

WASHINGTON, D. C., 1963



# Calendar of Events



December 1963

SUNDAY	1	music	Youth Symphony Fall Concert, Hoover High School, 8:15 p.m. BE 2-8941
SUNDAY	1	music	Christmas Center Opening Program, Organ Pavilion, Balboa Park, BE 2-8941
WEDNESDAY	4	film	Two Cocteau films on Art Center at La Jolla film series, Sherwood Hall, 8:15 p.m. GL 4-0183
THURSDAY	5	film	<i>Ballad of Narayama</i> , Japan 1958, San Diego premiere. On University Extension Film Series, Ken Theater, 7 and 9:15 p.m. BE 2-7321
FRIDAY	6	art	Paintings by Madame Fang Chao Ling at Fine Arts Gallery, Balboa Park. (through December 29) BE 9-1257
FRIDAY	6	music	(also 7, 10, 11) Verdi's opera <i>Louisa Miller</i> at Cal Western's Salomon Little Theater, 8:30 p.m. AC 4-3211
SUNDAY	8	music	Los Angeles Philharmonic with Zubin Mehta, conductor, 8:30 p.m. Russ auditorium. BE 9-8122
SUNDAY	8	parade	26th Annual North Park Toyland Parade, North Park, starts 1:30 p.m.
SUNDAY	8	lecture	<i>Can Drug Addicts Help Themselves</i> with speaker Charles E. Dederich, Nat. Director of SYNANON, also Mr. Arnold Ross, Resident Director of SYNANON in San Diego; San Diego Open Forum series, First Unitarian Church, 4190 Front Street, 8 p.m. BR 8-1358
TUESDAY	10	concert	San Diego Chorale, 8:30 p.m. Sherwood Hall, Art Center at La Jolla.
WEDNESDAY	11	art	<i>Saints and Symbols</i> exhibition opens at 8:00 p.m. with Christmas music at 8:30 p.m. Fine Arts Gallery at Balboa Park. BE 9-1257
THURSDAY	12	concert	Madrigal Singers, University of California at Santa Barbara, 8 p.m. Sherwood Hall, La Jolla.
FRIDAY	13	lecture	<i>Keeping America's Faith</i> with speaker Brooks Hays, former U.S. representative from Arkansas, Cal Western Culture Forum series, 8:30 p.m. Salomon Little Theater. AC 4-3211
SATURDAY	14	films	Christmas film program for children, 2:30 p.m. Sherwood Hall, Art Center at La Jolla.
SATURDAY	14	party	AIA San Diego Chapter Annual Christmas Ball, Hotel del Coronado, starts at 6:30 p.m.
SUNDAY	15	music	Winter Concert of Christmas Music by Cal Western University Chorus and Chamber Series in Golden Gymnasium at 7:30 p.m. AC 4-3211
TUESDAY	17	music	San Diego Symphony with music by Barber, Brahms, Ravel and Mussorgsky, Earl Bernard Murray, conductor, and guests Eudice Shapiro, violinist and Edgar Lustgarten, cellist, Russ auditorium, 8:30 p.m.
WEDNESDAY	18	music	Christmas Concert of vocal music on Southwestern College Cultural series at 8:30 p.m. in Chula Vista High School gymnasium. GA 2-0187
FRIDAY	27	ballet	(also 28) <i>The Nutcracker</i> performed by the San Diego Ballet Company, Russ auditorium, at 2:15 and 8:30 p.m. on 27th, and 2:15 p.m. on 28th. BE 9-8122

OMNIART





## OMNIART

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## Table of Contents

VOLUME 2 : NUMBER 12

CALENDAR OF EVENTS . . . . .	1
San Diego . . . <i>City in Motion</i> . . . . . John R. Mock, AIA, ASPO	1
Introduction . . . . .	2
<i>Points of Ugliness</i> . . . . .	3
Outdoor Advertising . . . . .	4
Wire Blight . . . . .	4
Suburbia . . . . .	5
Mixed Use . . . . .	5
Traffic and Travel . . . . .	5
Prospects for the Future . . . . .	6
San Diego Trade and Travel Mart . . . . .	9
Children's Art Exhibit . . . . .	13
A Dramatic Shift to Waiting . . . . .	15
OMNIART Present a Point of View . . . . .	iii
AMERICAN INSTITUTE OF ARCHITECTS : SAN DIEGO CHAPTER NEWS . . . . .	iii

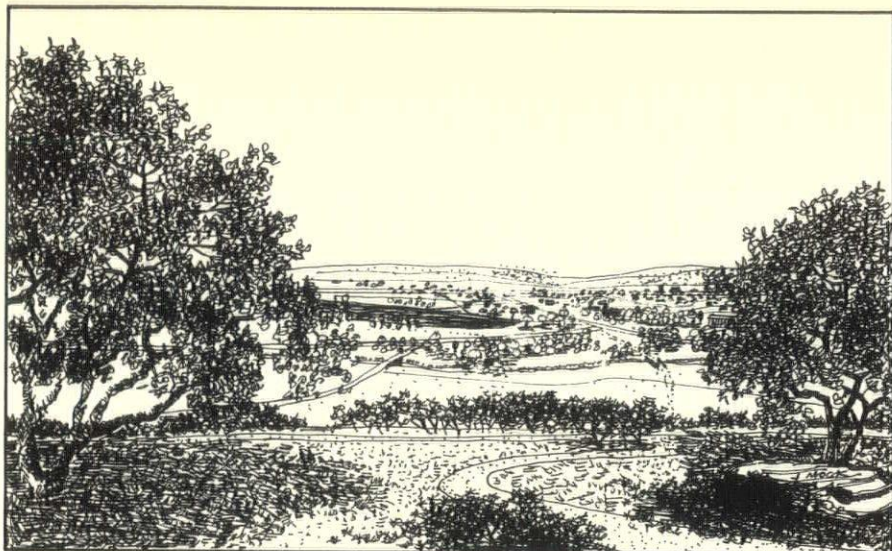
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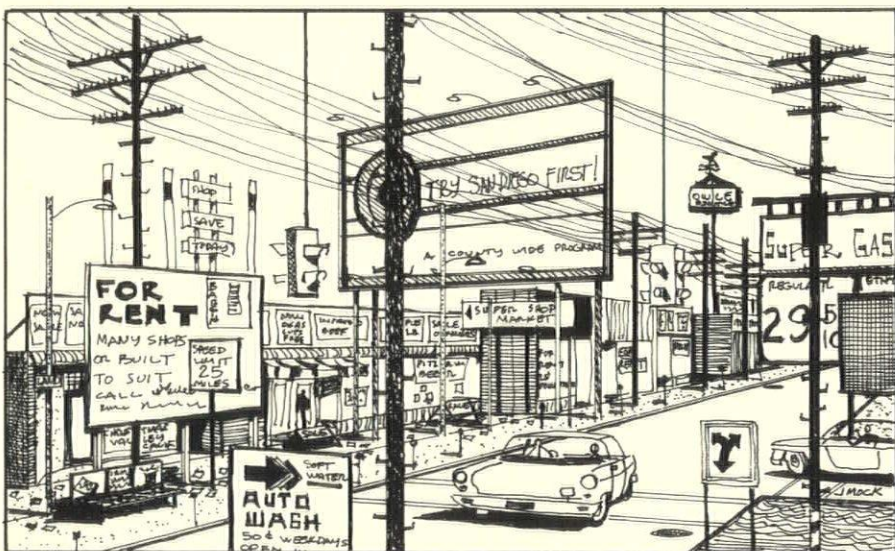
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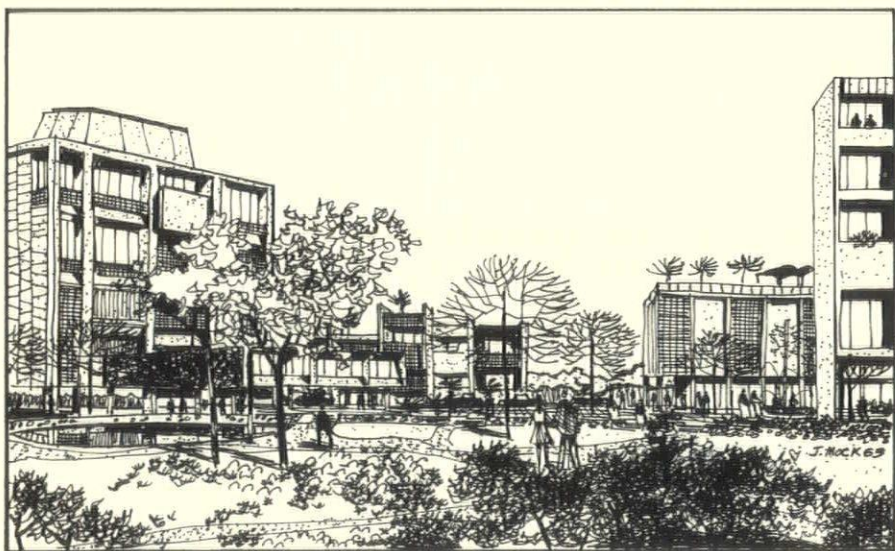




Natural



The present urban pattern



The emerging urban pattern?

# SAN DIEGO . . .

## *City in Motion*

## II

"City planning must go beyond statistics and street systems, housing and hooey. There is little to be gained by rearranging discomfort, nor does it then matter much what form the rearrangement takes. It hardly seems worth while to change things if they are to remain the same."

HENRY S. CHURCHILL  
*The City Is The People*



# INTRODUCTION

**T**his issue of OMNIART along with the November one were the result of an individual year long study, most likely marked for oblivion. To realize full value from this study please reread part I and continue through with this issue.

In November we discussed the Molding Forces of the City; the Governmental and Political Forces, the City Planning Commission, the Planning Department, the Port of San Diego, the Developer, Citizen action and the Press. These forces are both official and unofficial bodies; they consist of individuals who make, use, shape and guide the City and its plan, through human decision. They form the single directing element in the greater context of Guiding Forces which make up the principles of comprehensive planning.

In the San Diego-Metro area comprehensive planning is concerned with and related to transportation, Industrial Development, Commercial and Business Use, Governmental Lands and the Military, Ocean Front Development, Residential Uses, Parks and Recreation, Urban Renewal, Codes and Standards, Local Governmental Facilities, Agricultural Uses, Border Relations, Economic Expansion, and sometimes Amenities. None of these important forces can actually be considered separately since they all are interrelated to the community. It is probable that the action taken or not taken by the Molding Forces determines the progress and nature of the city rather than any other planning considerations.

Now let us examine the most obvious facts of the Present Pattern and also investigate a few prospects for the future.

JOHN R. MOCK, AIA, ASPO



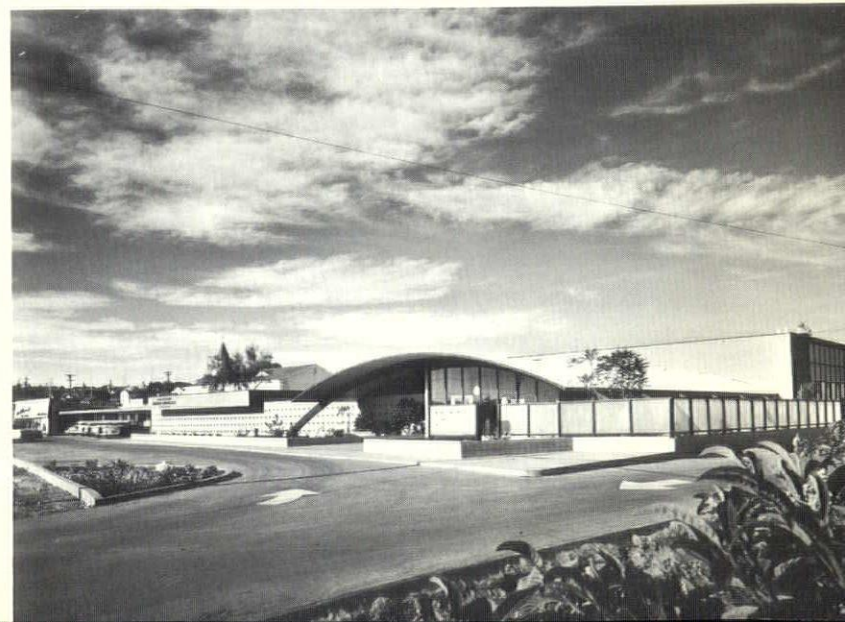
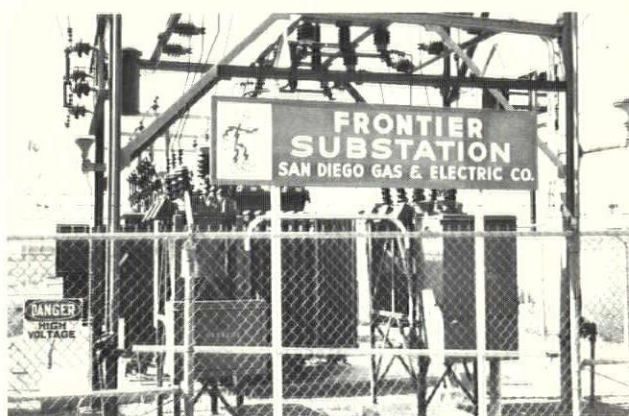
# Points of Ugliness

*Oh beautiful for patriot dream  
That see's beyond the years  
Thine alabaster cities gleam  
Undimmed by human tears!*

From *America The Beautiful*

THESE PHOTOGRAPHS happen to have been taken at and near the Midway-Rosecrans area of San Diego. This area is an important entrance to the City, as well as being only 5 minutes away from the residential beauty of Mission Hills and Point Loma. It is a short way to the visitor's attractions of Mission Bay Park, Mission Valley, Old Town, Shelter Island, the Sports-fishing Piers, and the military training centers. It is slightly further to the Cabrillo National Monument. This sort of ugliness can be found in many areas of San Diego and in many more places in the U.S.

HORIZON HOUSE — designed by Architect Richard George Wheeler in 1956 is located within two blocks of the urban blight of Midway and Rosecrans. This complex is an individual example of architecture's contribution to creating a better environment.



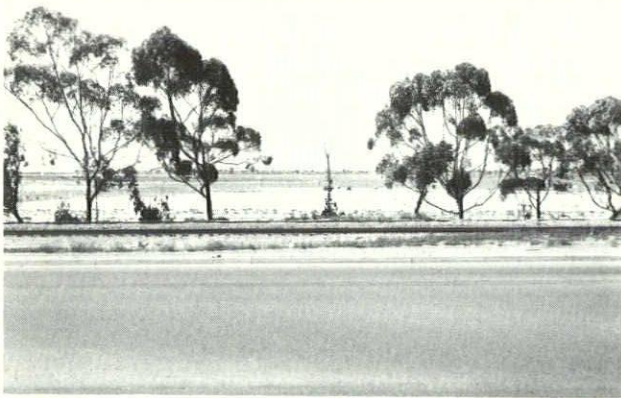


## OUTDOOR ADVERTISING . . .

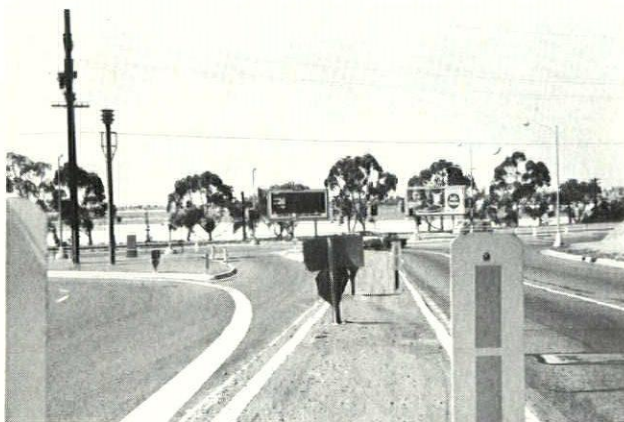
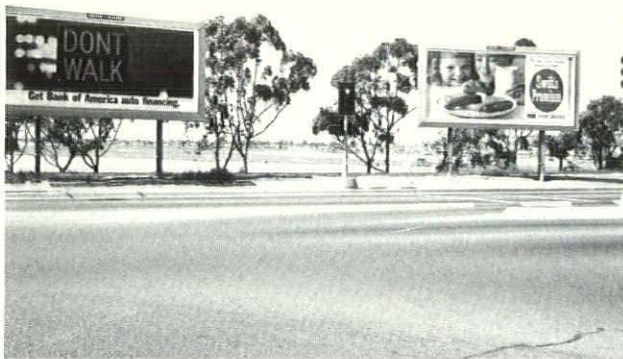
*TO REFRAIN from erecting advertising structures, regardless of zoning, in areas of unusual natural scenic beauty.*

From the Code of Standard Practice,  
California Council of Outdoor Advertising.

The Morena Boulevard view to Mission Bay as seen by Clairmont motorists each morning in their daily transit to the reborn Centre City.



*Only the wires and train tracks are seen . . . certainly some visual improvement*

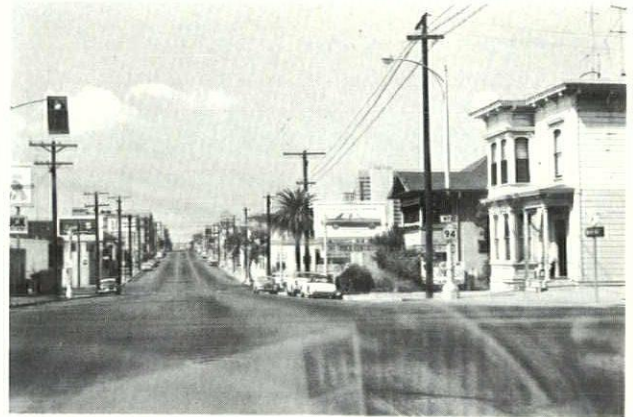


## WIRE BLIGHT . . .

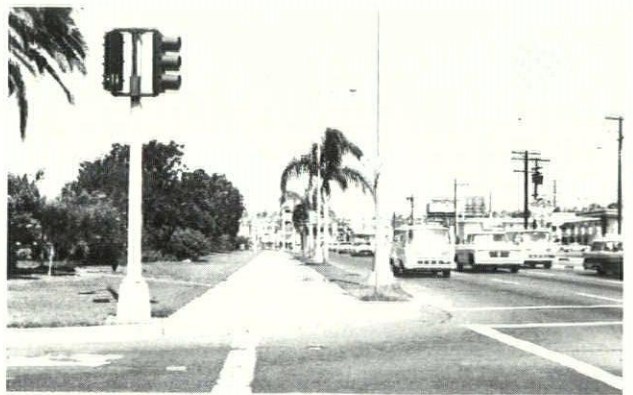
*"Live better electrically" so that every man, woman and child will some day have a utility pole of his very own.*



*Visitor view from the airport entrance*



*Entrance to Centre City from the east*



*Civic Center on the left*





## SUBURBIA...

"NOW LITTLE HOUSES, each one like the next, particularly since they try to be different, spread for a mile in all directions. That was a woody hill with live oaks dark green against the parched grass where the coyotes sang on moonlit nights. The top is shaved off and a television relay station lunges at the sky and feeds a nervous picture to thousands of tiny houses clustered like aphids beside the road"

John Steinbeck, *Travels With Charley In Search of America*.



## MIXED USE...

IN THE CASE of older commercial areas the story is sad. Lack of land controls when zoning first started has allowed too much commercial space. As modes of living changed under the influence of the automobile, portions of linear shopping streets like University Avenue have become occupied by still structurally sound shops, stores and business places that have been vacated or regressed to marginal or undesirable business uses.

These shopping streets are representative of two incompatible uses; one defeats the purpose of the other.

The concept of business along streets for their entire length with a minimum of parking is incompatible with the times. Traffic on these narrow thoroughfares serving both stopping and curb parking, and for thru traffic have proven undesirable and inconvenient as well as overcongested. "Some time ago we concluded that railroad trains do not belong on Main Street. But we stick stubbornly to the notion that we must have automobile traffic rushing by our front porch, though it is denser and less disciplined than scheduled airplane or railroad traffic."<sup>1</sup>

<sup>1</sup> Victor Gruen,  
*The Emerging Urban Pattern*,  
*Progressive Architecture*, July 1959.

## TRAFFIC AND TRAVEL...

THE NEW San Diego freeway indicates the auto's effect on the emerging city form. This new loop circulation system will provide access to any point in Centre City from the freeway within 5 minutes travel time. "We have documented the urgent need for an over-all urban planning philosophy, and the prevention of urban sprawl as guiding aims. The greatest enemy to the achievement of those ends is one single expression of our advanced technology—the automobile, and on closer inspection we realize that it is not the automobile as such, but the private car—in its improper role as a means of mass transportation within the centers of human activities—which causes the trouble."<sup>1</sup>

Downtown has fewer and fewer buildings and more and more parking lots and the trouble with these is not just the cars but the disintegration. Level the building, put up a parking sign and you have a lot? The most homogeneous and recurring use in Centre City today is a leveled building site with numerous automobiles as permanent occupants.

<sup>1</sup> Victor Gruen,  
*The Emerging Urban Pattern*,  
*Progressive Architecture*, July 1959.





*Hillcrest Medical Center . . . Architectural reorientation of land use from commercial to medical brought about by the expanding population which demanded growth of existing hospital facilities. Architects and planners are Deems-Martin Associates*

## *Prospects for the Future*

EACH ELEMENT within the Urban area really has no single identity, be it a building or place the elements are only a fragment of a still larger area. The key would be to consider the numerous aspects of the area which occur in each situation such as total social and physical context, the infinite nature of urban pattern (as opposed to finite nature of a building), the man's-

eye level views from every point compared to the birds, the necessity for staged development and occasional (sometimes even desirable) compromise from grand design idea and the means of expression of true community values (symbolism).

The truly modern design for a city must be one that allows for variety in both historical and social needs, and for its continued renewal and regeneration with time.

The city faces two great planning problems: how to restore livability and financial soundness to all of Centre City; how to develop the outlying urban land so as to maintain a sound balance with the Centre and prevent over-expansion and undue neighborhood obsolescence. Solutions to these planning problems are involved in various degrees with the city's physical, social and economic state, each of which centers around three major factors: (1) working facilities, traffic and travel, living facilities, (2) child raising, health and recreation, social gratification, (3) service costs, taxations, land values.

Once the San Diego General Plan (Master Plan) is adopted, the government and planning commission should endeavor by educational means to make its direction known. "A Master Plan therefore is not something static, but alive and ever changing as circumstances change. It must be continually brought up to date, and continually kept before the public, for a Master Plan in which the public does not participate is not a Master Plan but a set of blueprints for an ivory tower."<sup>1</sup> For the General Plan to succeed at least in its basic principles, it must have a direction and a philosophy—the one implies the other.

Economic Base Studies have been made for the Port of San Diego, South of Broadway, Centre City, with another being prepared for the South Bay area in conjunction with the Border Area planning program; but none as yet for the entire San Diego-Metro area.

<sup>1</sup> Henry S. Churchill, *The City Is The People*.



*The Embarcadero soon to be revitalized*



The possibilities for future developments being based upon economic studies with time—action methods suggested for reaching goals are becoming a necessity. Priorities of action should be appraised in relation to the economic base so that sound essential public decisions and recommendations in the form of Master Plans, design objectives, transportation plans, renewal programs, and public improvements can be made. Knowledge of the “market prospects” in the area which would be discovered by an economic base study will provide future guides for additional private investment plans.

Since mass rebuilding and Urban Renewal are far from being local policies, we must use the methods employed in Centre City, such as the Community Concourse to help revitalize other areas like South of Broadway, Logan Heights, Golden Hills, Ocean Beach, East San Diego, Old Town, Midway-Frontier . . . . .

Mission Valley Center and Motel row in the valley have set desirable patterns of drama which will have influence on future projects. Hillcrest Medical Center, the new County Hospital, and Mercy Hospital will also do the same for new expansion in that area.

Singular drama could be created in blighted and semi-blighted areas through creation of new governmental subcenters or libraries, parks, fire stations, even school facilities, tree planting, open spaces, or by tax credited private rejuvenating projects such as business centers, shopping centers, good multi-family housing . . . built in areas rezoned for new land use. Palomar Mortgage Company by remodeling an abandoned super market for its own use and thru fine landscaping has created a prestige address in a temporarily-blighted area. They have set a significant example, one can only hope it will be followed by others.

Improvement can be sparked by individual real estate, planning and architectural studies (such as the AIA's Fifth and C project and the Embarcadero Master Plan), and implemented with studies by private architect-planners working under public agencies and coordinated with needs of the area's citizens.

Intimate retreats bringing out the natural characteristics or the historical background of the City also should be serious considerations. Especially those which would now relate Centre City to the waterfront or give the charm back to Old Town.

Various areas within the City could be improved merely by curtailing of some signboards, improving street furniture design, and elimination of wire blight. A great portion of the beauty of La Jolla's downtown is due to control of these items. We will see a transformation of this kind soon in “The Frontier Area,” with the new Sports Arena to be located near Midway and Rosecrans.



Northland Shopping Center, Detroit, Michigan (completed 1954) . . . “Bird Flight” by Gwen Lux, enameled copper mobile on painted wood adds more fun to shopping

As an example we can look to the modern shopping complex as a guide, since it is one of the few logical building solutions, related to the automobile.

“Not the least of the attractions of the shopping centers is their visual appeal—not just the visual appeal of formal, organized ‘beauty’ but the fortuitous appeal of movement, lights, displayed merchandise, squawk-boxes and radio; An ambient, in other words, rather than a studied design.”<sup>1</sup> The variety of building of different design and time would still remain, there would still be other areas as Midway and Rosecrans is today, but also some islands of silence and rest.

<sup>1</sup> Henry S. Churchill, *The City Is The People*.

Below: Grossmont Shopping Center, La Mesa, California





*"The oldest section of San Diego is known as Old Town. On the bluff above, now called Presidio Hill, was the original Spanish settlement in California . . . Only a few of the old buildings have escaped the ravages of long neglect."<sup>1</sup> Plans for development of Old San Diego have occurred many times, the major proposal being a City Planning Department Report in 1946 which incorrectly stated, "Today Old Town is awake. Change and development are in the air.*

*Good buildings of the past stand little chance of being saved one by one; a city has to know in advance what its historic assets are before it can intelligently guide growth. The City should be able to act—this city could have an Architectural and Historical Landmarks Commission—with power to acquire land and buildings for such revitalization.*

*Fifth Avenue between Market and Broadway could be revitalized into a unique area using the antiquated appearance of certain structures as proposed by San Diegans Inc. The area has potentials much like the gaslight district of St. Louis where a variety of entertainment establishments were relocated.*

*Development of terminal facilities to integrate a complete shipping center for water, rail and wheel commerce activities are still another dynamic growth possibility. The market potentials are obvious. San Diego County is a 1,000,000 person consumer market. Why should these staples be shipped to Los Angeles and back here for wholesale distribution?*

<sup>1</sup> *Sunset*, September 1960



*Fifth Avenue between Market and Broadway*

*If the new Community Concourse convention facilities are to be fully used, the visitor, whether citizen, sailor or tourist, must have something to do in Centre City. Where are the restaurants? The places to visit within walking distance? The specialty and gift shops? Where is the trade center with goods for sale, goods shipped through our port from exotic ports of the world? These activities should logically be integrated into a multi-block facility which would complement existing sales areas. It could also provide a downtown shopping center, needed hotel facilities, and a new inter-state bus terminal. We must have a two-shift Centre City with our new Community Concourse if the new community theatre and convention hall are to be successful.*

*We have presented here only a few ideas for potential development which will determine the future urban pattern. I am sure there are many more which are as important . . . We need more logical statements than the magic political one: "Bringing More Industry To San Diego."*

*"What is now needed is a return to a direct and singular approach to city planning. City planning is not slum clearance (social service) nor fiscal solvency (tax reform) not the achievement of a righteous goal (honest government). City planning is the production of physical order and amenity . . . a three-dimensional frame for the multitude of activities of people. What goes on within the frame may be chaotic, ordered, brightly lit, lewdly conceived, dourly preached. City planning is not a part of the Miltonic moral order."*

*Henry S. Churchill, The City Is The People.*

*Left: Estudillo House (1825, restored 1910) . . . An excellent example of the early patio-court western ranch house. One of too few gems in Old Town*





*THE FOLLOWING is one of what we hope will be many proposals by independent architects of ideas they may have for the future development of San Diego; none of which will be necessarily sponsored by OMNIART or the San Diego Chapter, AIA. They will be presented in the interest of stimulating thinking in improving the local environment.*

## SAN DIEGO TRADE AND TRAVEL MART

*Proposal by*  
HENDRICK, MOCK, TIPPLE ASSOCIATES  
*Architects, Planners, Consultants*  
(Copyright for design ideas applied for)

THIS MART as proposed would be within walking distance of the new Community Concourse (1 block), the financial and retail cores of the city (3 blocks), Governmental facilities (1 block average), and the Embarcadero (3 blocks).

The San Diego Trade and Travel Mart would be a place of colorful promenades, friendly courtyards, and noisy bazaars—containing quaint restaurants, sidewalk cafes, display areas, 150 room motor hotel, trade building, a night club and hundreds of individually operated shops with quality merchandise and rare food products from the four corners of the earth (that have been shipped through our harbor)—furniture, painting, sculpture, clothing, ceramics, antiques, handicrafts, etc. There would be Pan-American, European and Oriental displays, exhibits and sales areas that represent a variety of living.

Atmosphere which would be projected by this mart, would be somewhat a mixture of Carmel, a worlds fair and a chic shopping center, set in a permanent but flexible San Diego based trade exhibition. Main festival days of each nation represented would be publicly celebrated.

Ground level shops and stores would be arranged about a series of skylighted shopping arcades, which would feature occasional kiosks and gardens, and would be illuminated in festive style by gaily colored lanterns. Other exhibit and sales areas would be set aside to promote, locally manufactured or created items.

Plaza level activities would be set in a variety of courtyard settings representative of various areas of the world—Spanish courts, Japanese gardens, Far East bazaars, etc.

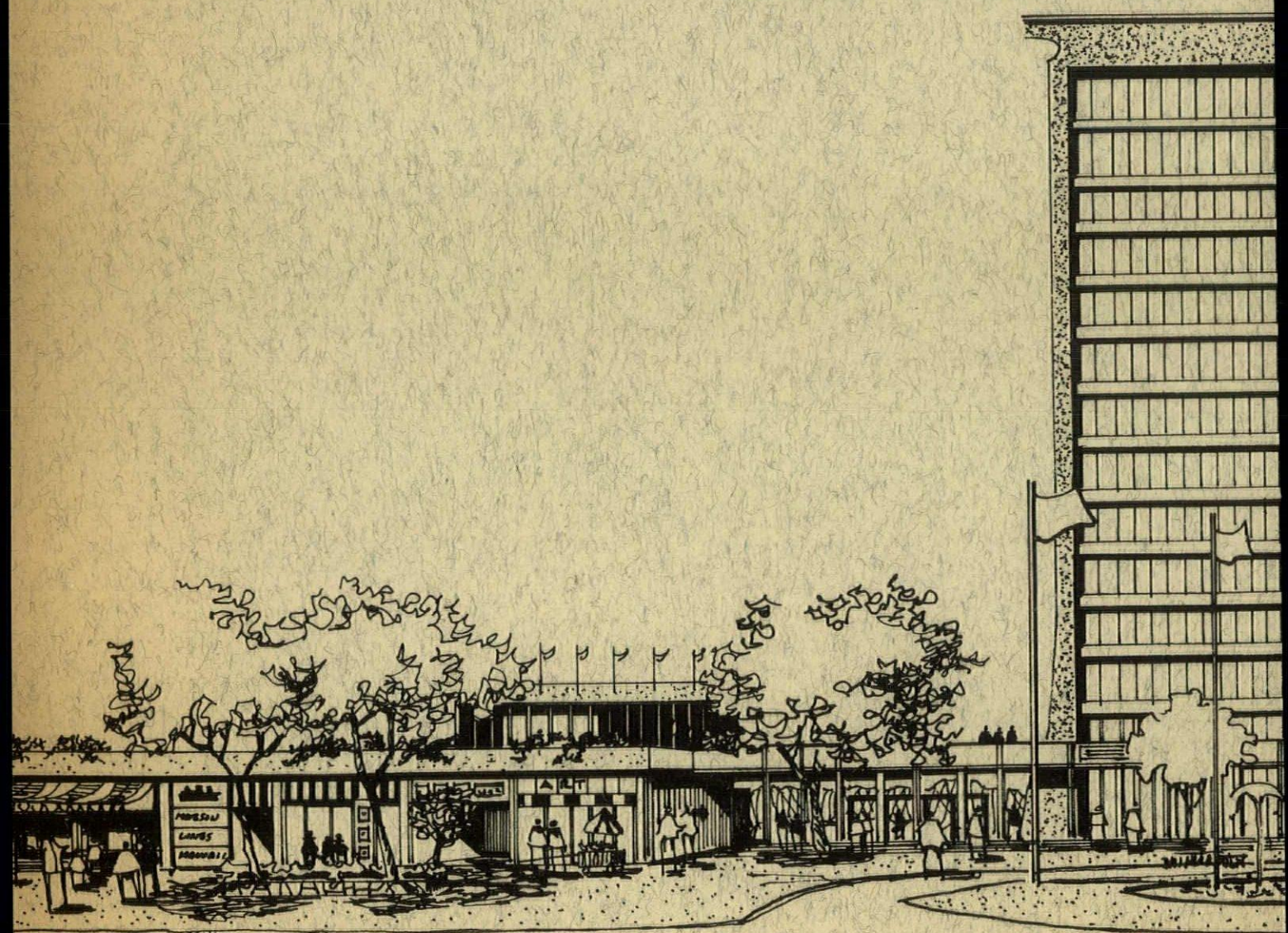
A truly area-wide information center would be established to disseminate information and provide guidance on matters regarding the Harbor and its Facilities, Industrial Development, Area Planning, Tourism, Government Procedures, Commerce, etc. The Convention and Tourist Bureau and representatives of local Chamber's of Commerce could form the nucleus of such a venture. This center would be a comprehensive step toward developing the full potentials of our San Diego Metropolitan Market. Since 1900 we have been fighting the Los Angeles satellite complex and are almost within sight of dissolving it.

In the design, particular study was devoted to the traffic and circulation patterns of pedestrians, automobiles, and trucks. As a result, pedestrians will be free of vehicular hazards; automobile and truck circulation will be separate; delivery and service will be concentrated in interior sales of the ground level immediately below the plaza, and 1000 automobiles will be parked on two levels below grade. Vertical circulation within the mart would be by moving stairs.

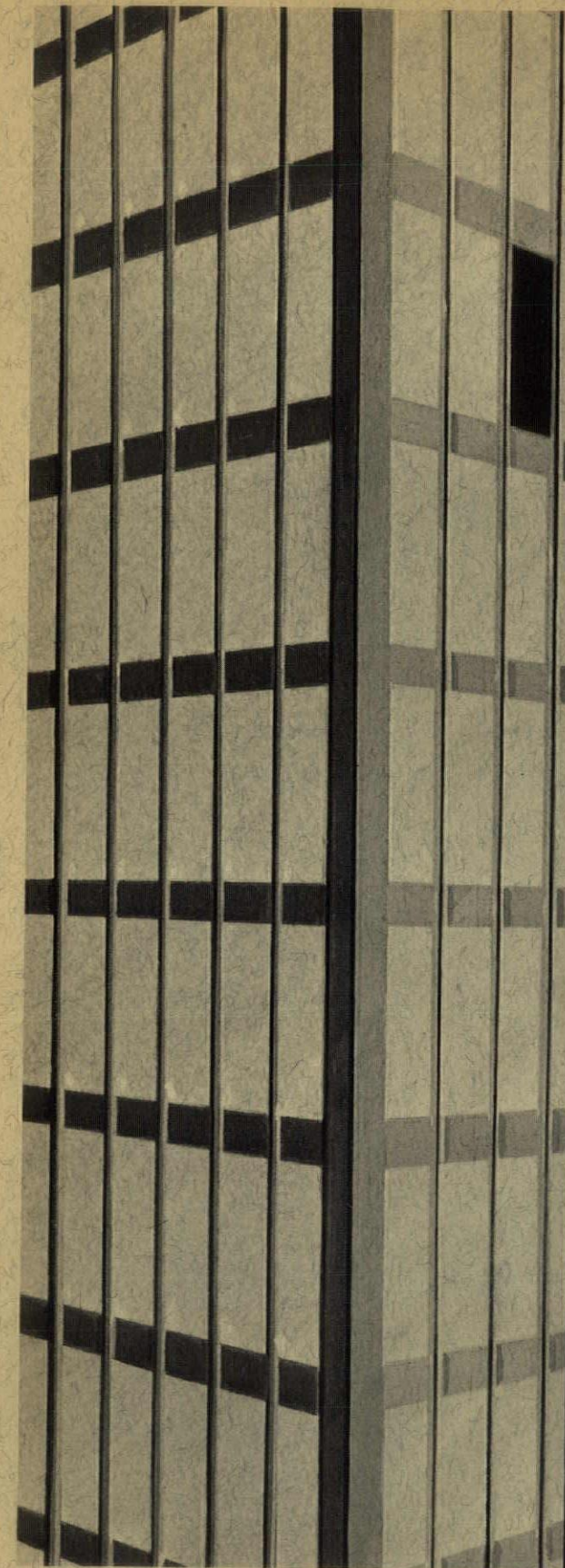
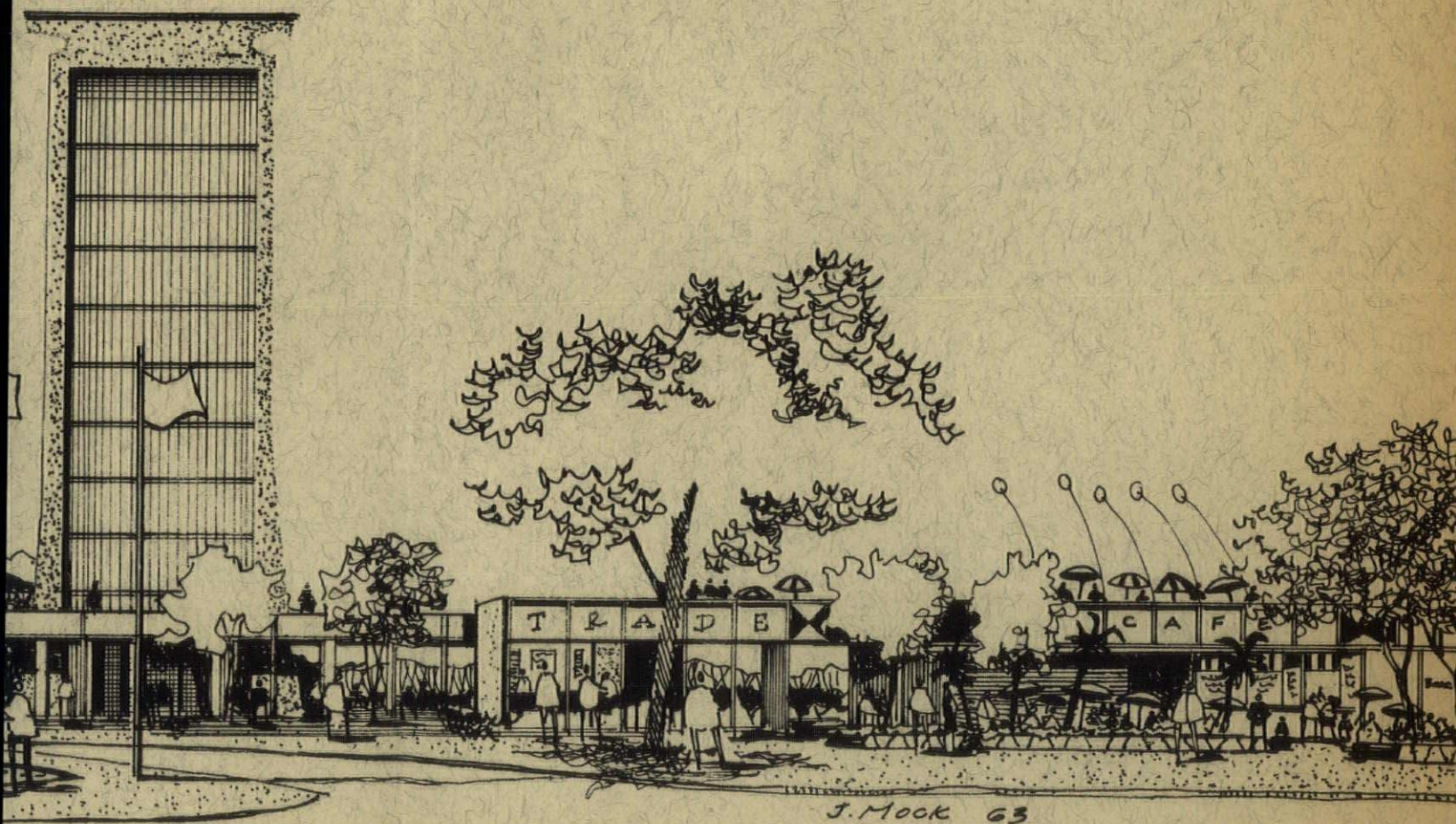
Construction would generally be of pre-cast concrete with various facings and textures. Total estimated construction costs including land acquisition, demolition, excavation, construction and furnishings is between 18 to 25 million dollars. Development could be by a publicly-held stock company headed by area civic leaders and interested organizations.

This proposal possibly in another location (but still near the Community Concourse) and of smaller physical context will be the final answer to continuous Centre City development. *It might well be the only reason anyone would like to work, visit, stay, see or attend a convention or activity in Centre City.*









## 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.

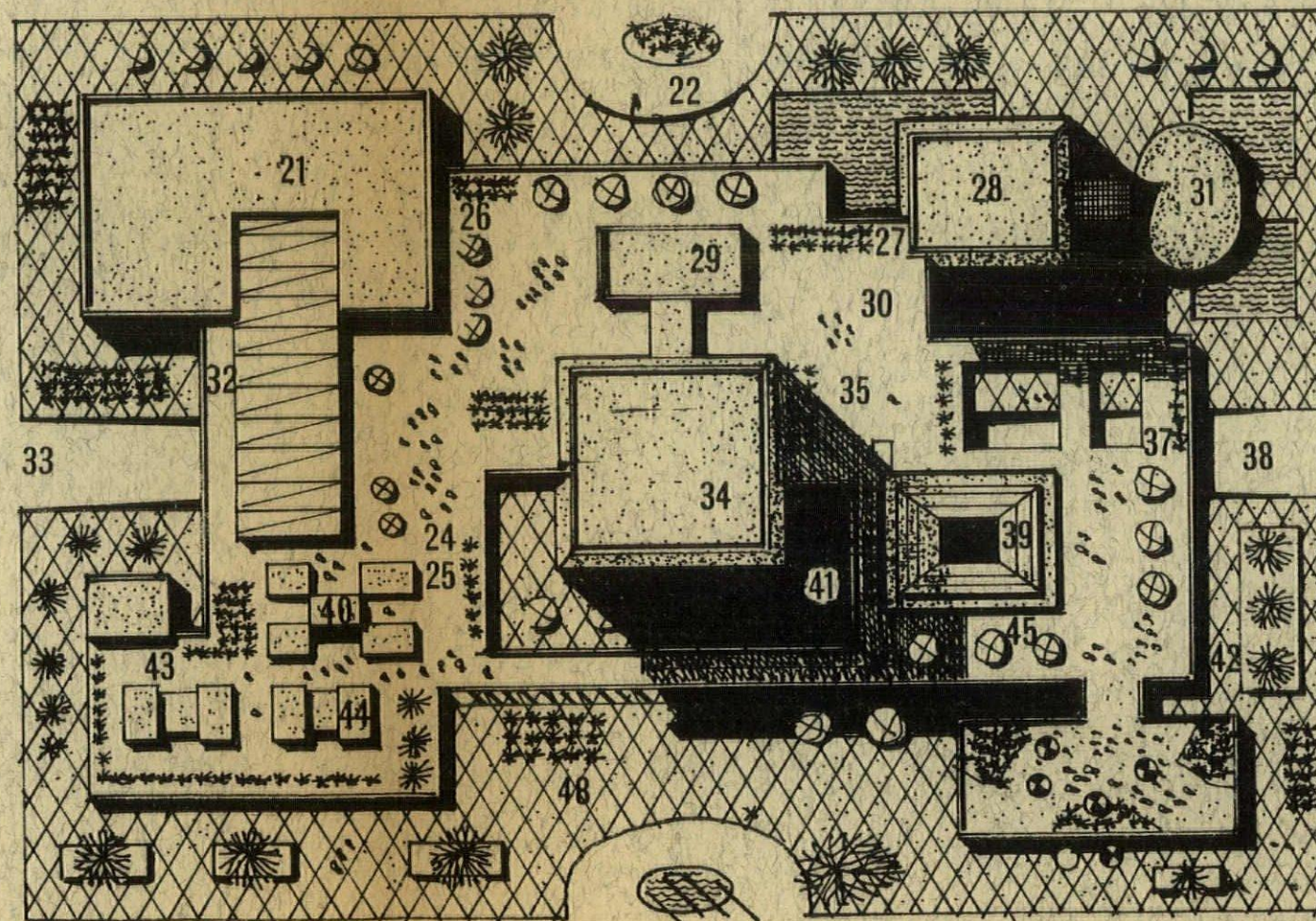
Commercial Lighting Department

**SAN DIEGO GAS &  
ELECTRIC COMPANY**



# San Diego Trade and Travel Mart

- |  |  |
|--|--|
| 1 Harbor                                       | 27 Night Club  |
| 2 U.S. 101                                     | 28 Trade Building  |
| 3 Union  | 29 International Theater   |
| 4 Trade and Travel Mart                        | 30 Plaza Level   |
| 5 County Courthouse                            | 31 San Diego Information Center, Products Fair, Industrial Exhibit |
| 6 New Plaza                                    | 32 Restaurants of the World  |
| 7 BC Building                                  | 33 Parking Entrance and Exit                                       |
| 8 U.S. National Bank                           | 34 150 Room Motor Hotel  |
| 9 Smith Plaza                                  | 35 Sculpture Court   |
| 10 Community Concourse                         | 36 Ground Level  |
| 11 Horton Plaza                                | 37 International Department Store                                  |
| 12 U.S. Grant Hotel                            | 38 Parking Entrance and Exit                                       |
| 13 San Diego Freeway                           | 39 South Pacific Pavilion and Oriental Theater                     |
| 14 Bus Depot                                   | 40 Pan East Bazaar   |
| 15 150 Room Motor Hotel                        | 41 Latin Court   |
| 16 Harbor Trade Building                       | 42 Shopping Area   |
| 17 Plaza Level                                 | 43 International Food Stalls and Farmers Market                    |
| 18 Ground Level . . . Shopping—Displays—Eating | 44 Western World—Trade Exhibits and Sales                          |
| 19 Service Level                               | 45 Japanese Garden   |
| 20 Sub-Surface Parking Levels                  | 46 Proposed Plaza  |
| 21 New Greyhound and Trailways Bus Depot       | 47 Sidewalk Cafes of the World                                     |
| 22 Underground Truck Delivery Entrance         | 48 Ground Level—Shops, Stores and Businesses                       |
| 23 Union                                       | 49 U.S. National Bank  |
| 24 Sculpture and Art Displays                  | 50 First Avenue  |
| 25 Mediterranean Court                         |  |
| 26 Pan-American Exhibits and Sales             |  |



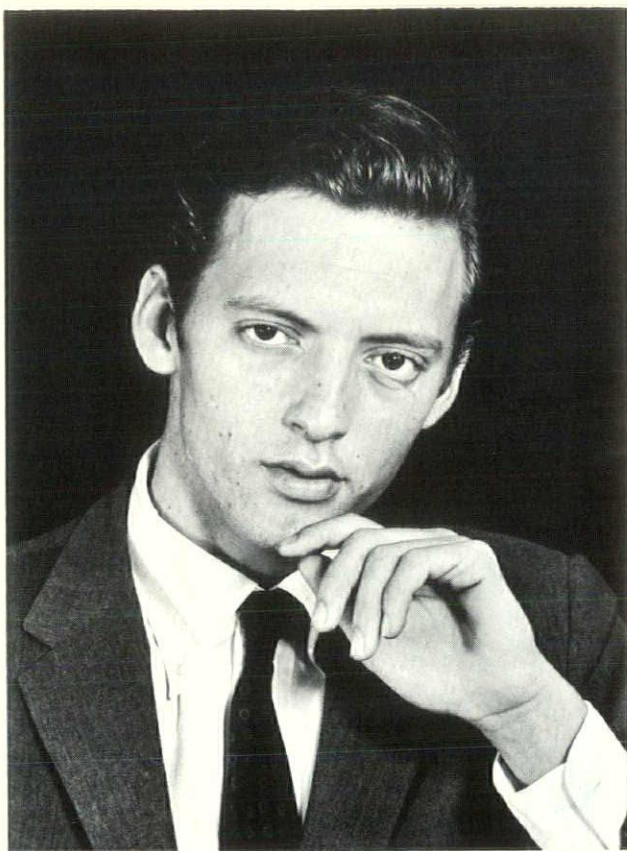


## Children's Art Exhibit

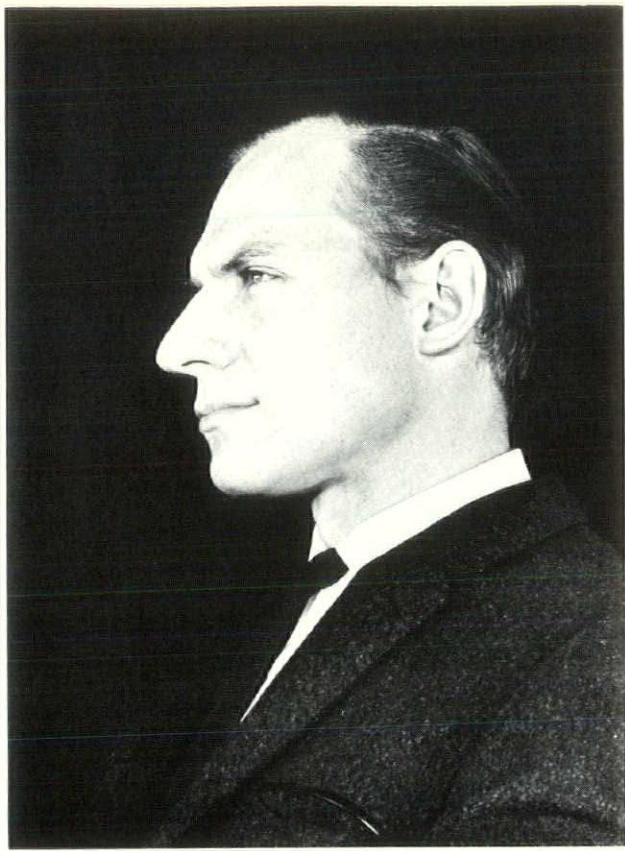
AT THE ART CENTER in La Jolla last month—an architect's approach to a children's art exhibit—highlighting the opening of the Balmer Children's Art Rental Library, the main gallery was imaginatively transformed—brilliant paper collage tree chimes hung from the huge sycamores outside the Center—inside, a collection of unique childrens crafts, toys and books, thoughtfully selected to expose the young people of the community to the delights of creative design and literature—the exhibit designed by architect Eugene Weston III with architects Vincent Bonini and Frederick Liebhardt assisting the several husband-wife teams who contributed their talents to put the show together—the Actors Quarter presented absorbing demonstrations of the art of pantomime, entertaining, at the same time educating in a theater medium seen for the first time by children of this community.



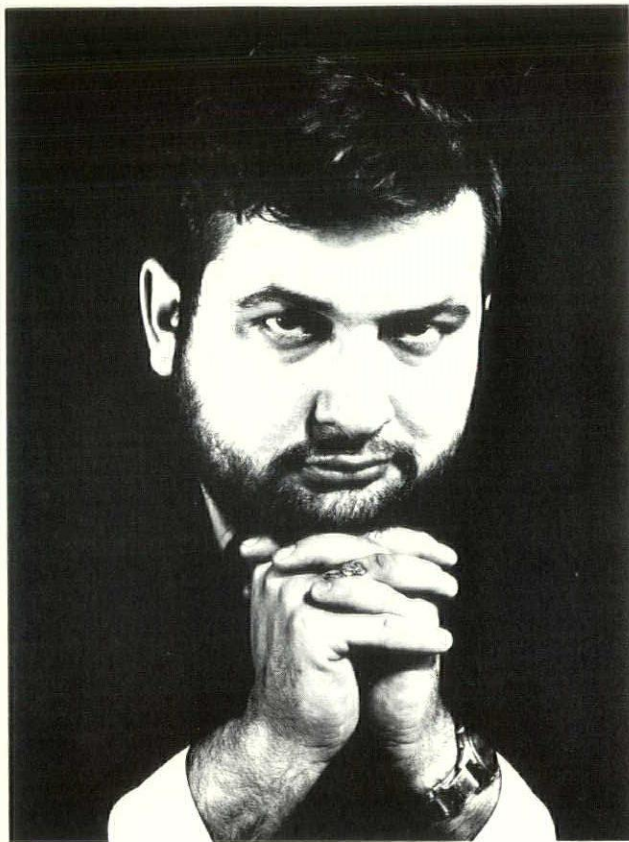




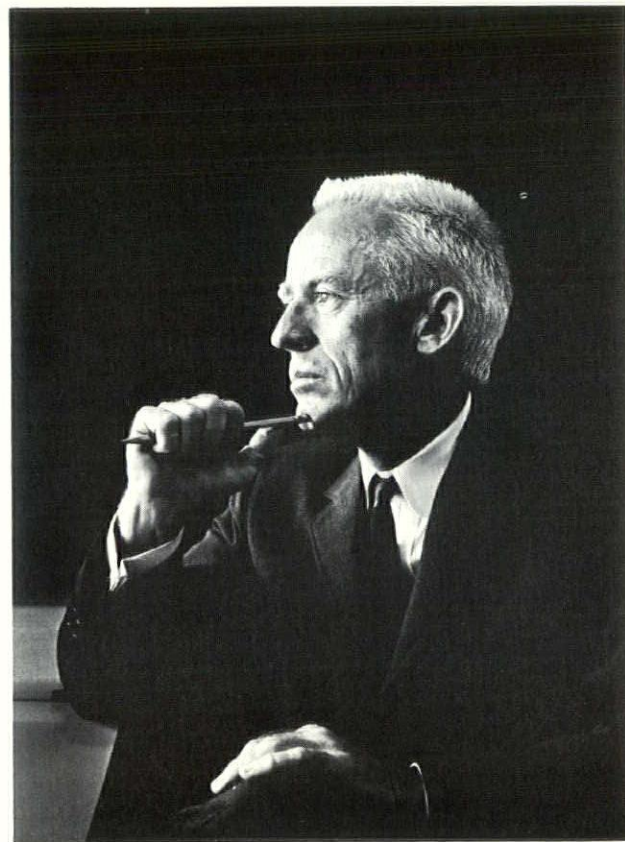
Glaudini



Nawrocki



Colona



Svenson



# A Dramatic Shift to Waiting

ALMOST SIMULTANEOUSLY there has emerged recently in San Diego three professional companies; ballet, opera and acting.

Oldest of the three is the San Diego Ballet, the results of hard work and great talent on the part of Nancy Johnson and Richard Carter.

Too, there has come the announcement of a newly formed San Diego Opera Company in which the name of Doctor William J. Adams of San Diego State College was included. Doctor Adams is known to all theater-goers for his Readers' Theater which was probably the most noteworthy contribution to sophisticated theater in San Diego in 1963.

In the field of acting, Actors' Quarter, a 5-year old workshop for students of the performing arts, has assembled a small repertory company including the names of Gerald Nawrocki, Robert Claudini, Bob Colona, Joseph Angarola and John Higgins.

Four of the five are well known locally for work at the Old Globe as well as sporadic appearances in college or other community presentations. All come to San Diego from other towns except Claudini, a San Diegan and the only one new to local audiences. Claudini studied for two years with Actors' Quarter, worked both in Hollywood and on Broadway, then returned as part of the repertory company and as assistant to the director.

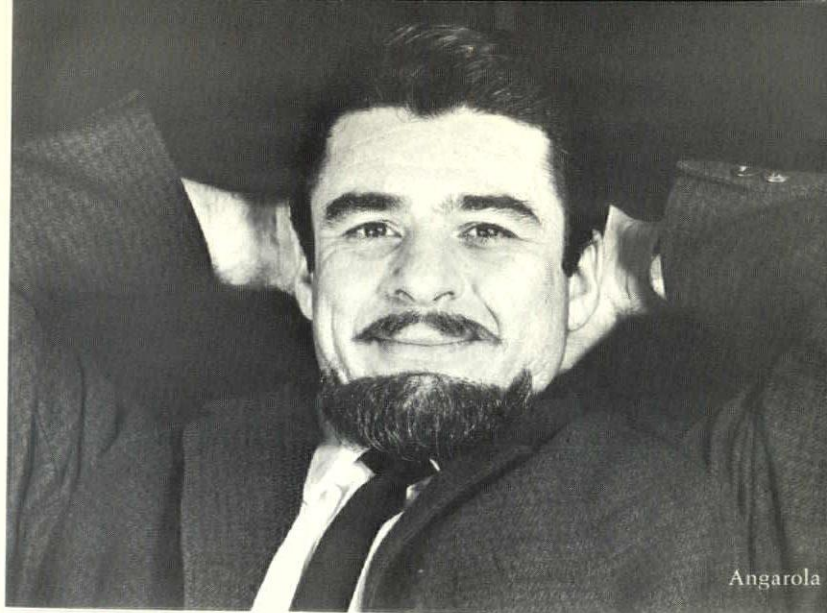
In meeting together the group of five with executive director Thor Svenson anticipated certain needs.

Foremost was the desire to establish a permanent, professional theater in San Diego and the belief that it could and should be done. Envisioned is an experimental theater, where plays not suitable to the Old Globe and similar community places might be given. It will be a theater catering to sophisticated tastes in drama and hence necessitating a small audience.

Prompted by the belief that San Diego is large enough for professional theater and that to get this sort of theater good actors must be paid, it will be a theater which hires its company.

This is not intended as an indictment of community theater which farther back than the Greeks has always had a place in the artistic well-being of a city. Rather it is another part of the total cultural being of what a community hopes to be.

Avocational actors and singers and dancers, as well as musicians are fine but a director can only do so much. Actors whose interests and artistry must necessarily be subservient to another full-time career do not have time for daily polishing of their talents or real creative growth as an artist. Ideally a director



Angarola

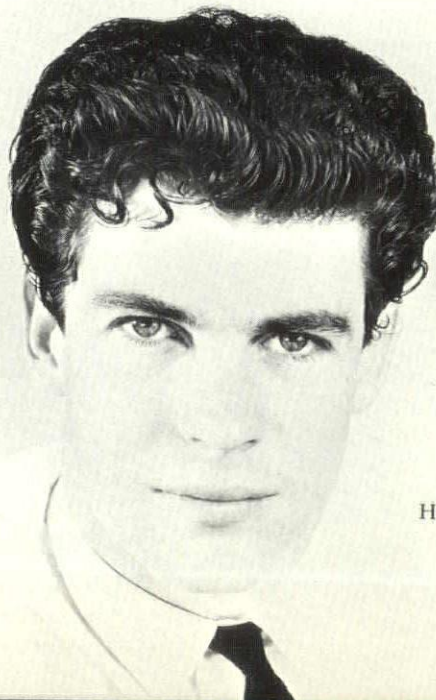
Former Etienne Decrouis and Martha Graham student is Robert Claudini who is assistant to the director, teaches body movement and mime. He plays the vaudevillian straight-man, Vladimir, in *Waiting For Godot*.

Award winning Gerald Nawrocki starred in *Look Back in Anger* in the November Falstaff Tavern presentation. Leading roles in as different plays as *Zoo Story* and *Becket*, plus dramatic work Excelling in everything from musical comedy to Shakespeare is 22-year old Bob Colona who has known professional theater since infancy. In addition to directing children's theater at Actors' Quarter, he will act the tramp Estragon in *Waiting for Godot*.

Founder and executive director of the school and repertory group is Thor Svenson, poet, playwright (five awards), actor and director with American and German theater, lecturer with State Department and instructor in the performing arts.

Three times Old Globe Atlas Award winner is Carlsbad resident Joseph Angarola most recently remembered for his Sherwood Hall performance as King Henry in *Becket*. He will star as the God-imposturing Pozzo in *Waiting for Godot*.

University, summer stock, Shakespeare, children's theater, television, musical comedy form a varied professional career for 22-year old John Higgins from Australia. Winner of two Old Globe Atlas Awards he will enact the role of the burdened, almost-silent slave Lucky in *Waiting for Godot*.



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should blend all trained and related talents in a production, not teach an actor his trade.

The association of a school or workshop of mutually orientated actors with Actors' Quarter should provide a training program for neophytes not yet ready to foist inadequately trained talents on an unsuspecting public.

Another need which arrested the attention of the group was that of stripping theater as much as possible of agitating elements such as "magnificent sets" and "gorgeous costumes." It is felt that acting if properly done need not be dependent on realistic properties; in fact, most sets and costumes distract rather than enhance.

With more left to the imagination of the audience coupled with a convincing performance by a trained, sensitive actor in a good role, the results should be worthwhile. At least the premise is worth trying.

Similarly, theater should not be dependent on society columns or service clubs for box office support. Box offices do not discourage club or women's group ticket purchase, but when the tail wags the lion and plays are selected on a basis of what will sell to the majority, a considerable artistic integrity is sacrificed.

Professional standards, too, are difficult enough to maintain with a professional staff, almost impossible with amateurs, no matter how devoted. Artistic decisions are rightfully the responsibility of the actors and the director, not a board of directors whose interest in theater is purely avocational; this includes matters such as casting, classes for school and play selection.

There is no thought on the part of the actors that such a program would necessitate competition, for to compete one must offer the same product as one's competitor. The type of plays planned, the idea of a repertory company and the small audience concomitant with these ideas seems to obviate any consideration of competition for another existing group.

There are many problems to be faced; royalties and equipment are expensive in comparison to the potential financial return from a seating capacity of barely 70. Actors must be paid and funds raised to purchase the barest of essentials to keep the theater going.

Equally difficult is the necessity of selling a board of directors and the public; not always so much on *what* but *how* it is to be done.

Initial objection was evidenced to the choice of the first play "Waiting for Godot" by Samuel Beckett. We need money, why not a play that will sell better was the question of certain board members.

*Godot*, a highly controversial drama combining slapstick, a leafless tree, two Chaplinesque clowns, seemingly no plot, repetition of characters and a static



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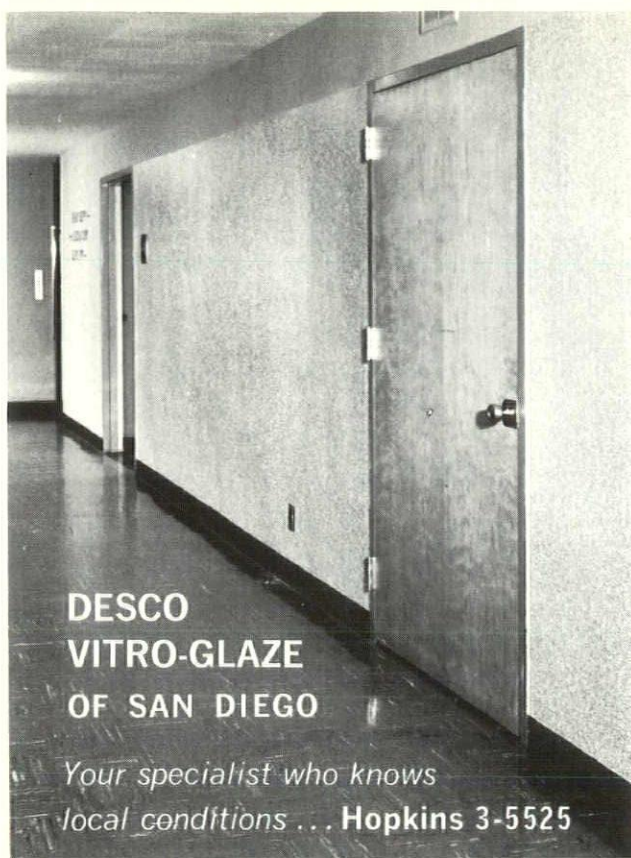
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situation, seemed all that a board or public would not ask for in theater.

But plays like *Godot* and those of writers like Genet, de Ghelderode and Pinter are the concern of Actor's Quarter for they represent that which is original, exploratory and not yet open to prostitution. It is a play which demands an intelligent audience, an audience tired of being dragged down and asked to accept standards of mediocrity and thoughts which are facile.

Theater in the hands of the public takes the easiest course. Complacency is the enemy of creation and familiar axioms while representing security to an audience oftentimes are walls which must be scaled by the creative artist. When the public and art can combine forces the curtain will go up on a theater that looks toward new intellectual, spiritual and moral communication.

It is difficult to determine whether or not Actors' Quarter theater and classes will succeed. Success is dependent on a multitude of factors. Foremost is, of course, the obligation of the acting company to present that which is true to their objectives.

If they accomplish this, and the thousand other conditions happen, San Diego, which is said to be a small town with a big population, will have its first year-round professional company of actors. □



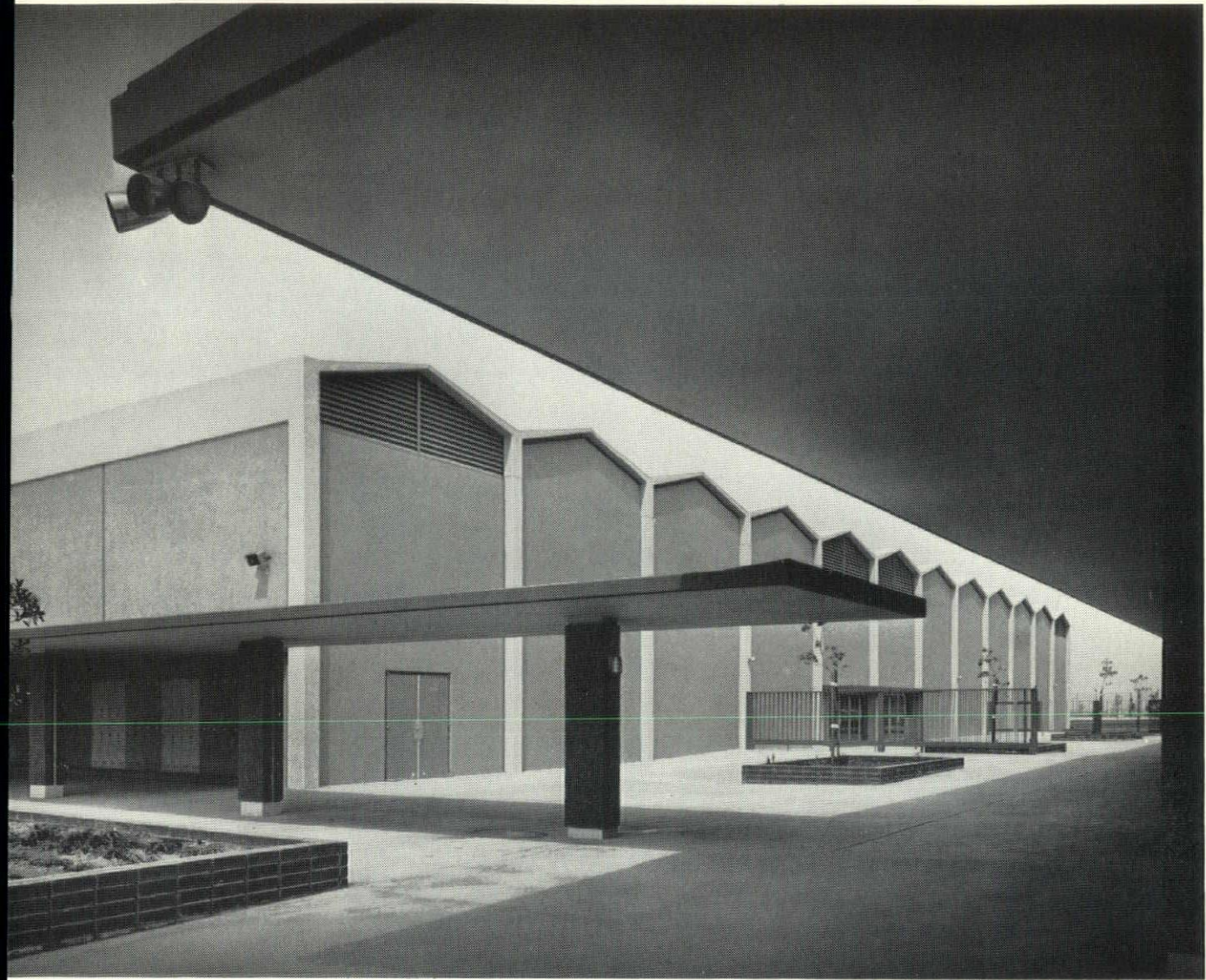
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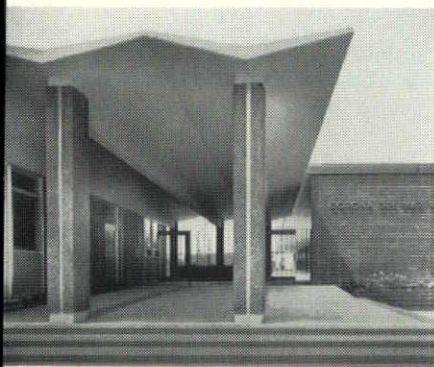


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wide flaring canopy of prestressed concrete single "tees" with angled flanges gives the effect of folded plate sections at the main entrance of the new Corona del Mar High School. Architect: Blurock Ellerbroek and Associates, Corona del Mar. Structural Engineer: John A. Martin, Los Angeles. General Contractor: Wylm Hurd Construction Company, Santa Ana.

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The architect chose concrete as one of his basic materials, because it incorporates beauty of design with economy of construction. The classroom buildings have prestressed, lift-slab concrete roofs on columns. Some walls are of precast concrete with exposed aggregate. Others are of exposed brick. The gymnasium and entry canopy are roofed with 101' x 20' bay-size, precast concrete "tee" sections.

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## Chapter Notes



### SCHOOL FACILITIES PLANNING SEMINAR

ARCHITECTS, educators and materials suppliers co-sponsored an intensive seminar and discussion on Planning and Construction of School Facilities on October 25, 1963, at the Kona Kai Club on Shelter Island in San Diego.

Sponsored jointly by the San Diego County Department of Education, the San Diego Chapter of the Producers' Council and the San Diego Chapter, American Institute of Architects, panelists and speakers discussed such varied topics as: "The Administrator's Role in Financing"; "The Effect of Curricula and Methods"; and, "The Architects' Role in Producing Better Schools."

Guest speakers included, Nick Mangin, Principal of Oak Grove Junior High School, Clearwater, Florida; Dr. Glendon P. Nimnicht, Associate Professor of Education, Colorado State College; Charles T. Granger, Jr., AIA, Architect from Austin, Texas; Dr. John W. Dunn, President of Palomar College; and Dr. Jordan L. Larson, President of the School Facilities Council and past president of the American Association of School Administrators.

Also participating in the discussion were local educators and architects as follows: Dr. Cecil Hardesty, San Diego County Superintendent of Schools; Dr. George V. Hall, Associate Superintendent of Schools, San Diego Unified School District; Daniel L. Predovich, Superintendent, Poway Unified School District; and Charles Jantho, representing The Producers' Council.

Some 130 attended the seminar, which convened at 1:30 P.M., and 75 of this group remained for the

social hour and dinner which followed. Broader coverage of this seminar will be carried in the January issue of OMNIART, which will be devoted to Youth In Architecture.

### *Omniart Presents a Point of View*

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December 1

*The Pacific Southwest Water plan . . . with*  
Hugo Fisher, Administrator of the Resources Agency,  
State of California

William H. Jennings, member of the Water Commission,  
State of California

December 8

*An International Look at U.S. Education . . . with*  
Miss Mabel Kabeta, Assistant Director of Tanganika  
School System

Mr. Belgrave Robinson, Inspector of Schools, Dominica  
West Indies

December 15

*The Psychology of Prejudice . . . with*  
Doctor Richard E. Farson, Director, Western Behavioral  
Sciences Institute, La Jolla

Robert Ward, Jr., Attorney, Ward and Ward

December 22

*San Diego Planning; Its Paradoxes . . . with*  
Robert J. Platt, President-elect, San Diego Chapter of  
the American Institute of Architects

Harold Sadler, Secretary-elect, San Diego Chapter of the  
American Institute of Architects

December 29

*Two Wise Men Look at 1964 . . . with*  
Doctor Charles Falk, associate professor of education,  
San Diego State College

Doctor Max A. Chamberlain, professor emeritus, San  
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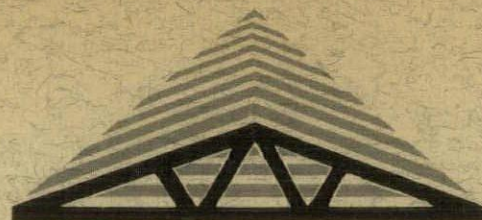
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