

AMERICAN INSTITUTE  
OF  
ARCHITECTS

APR 9 1962

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# CALENDAR



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## OF EVENTS

- 6 music** San Diego Symphony. Murray conducting. Ruggiero Ricci, violin  
Weber's *Oberon overture*, Barber's *Medea: Meditation and Dance*,  
Debussy's *Iberia*, Sibelius' *Violin Concerto*.  
Russ Auditorium. 8:30 p.m. Tickets: BE 9-8122.
- 7 art** Kenneth Callahan paintings. Until March 4. The Art Center in La Jolla. Free.
- 8 art** Karel Appel paintings. Until March 14. The Art Center in La Jolla. Free.
- 9 lecture** June Wayne, Lithographer and member of art faculty, UCLA: 'Can Money Create Art?' Fine Arts Gallery. 8 p.m. Free.
- 14 music** San Diego String Quartet. Gerita Hanna, piano. Schumann's *Piano Quartet*,  
Ruger's *Piano Quintet* (first hearing; Mr. Ruger is a Long Beach contemporary).  
San Diego Public Library. 7:30 p.m. Free.
- 15 lecture** Jules Langsner, Los Angeles Art Critic: 'The Art of Appel.'  
Art Center in La Jolla. 8 p.m. Free.
- 17 dance** Shivaram, Hindu Temple Dancer. Classical dances of India.  
Sherwood Hall. 8 p.m. Tickets: GL 4-0183.
- 18 music** The Sherwood Hall Orchestra. Lewis conducting. Edgar Lustgarten, Cellist.  
Haydn's *Cello Concerto*. Also music by Purcell, Barber, Stravinsky.  
Sherwood Hall. 8:30 p.m. Tickets: GL 4-0183.
- 18 music** Vienna Choir Boys, presented by Mary Bran. Russ Auditorium. 3 p.m.  
Tickets: BE 9-1231.
- 19 lecture** William Riedel, faculty member, Scripps Institution of Oceanography:  
'The Mohole Project.' Sherwood Hall. 8:30 p.m. Free.
- 20 theatre** *Who Is That Lady I Saw You With?* Comedy by Norman Krasna.  
Through march 18. Old Globe Theatre. Tickets: BE 9-9139.
- 21 music** Swanson Trio, clarinet, violin and piano. San Diego Public Library. 7:30 p.m. Free.
- 27 music** Juilliard String Quartet. Campus Lab Auditorium, State College.  
8 p.m. Tickets: \$1.50 at the door.



OMNIART

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# The Pursuit of Harmony

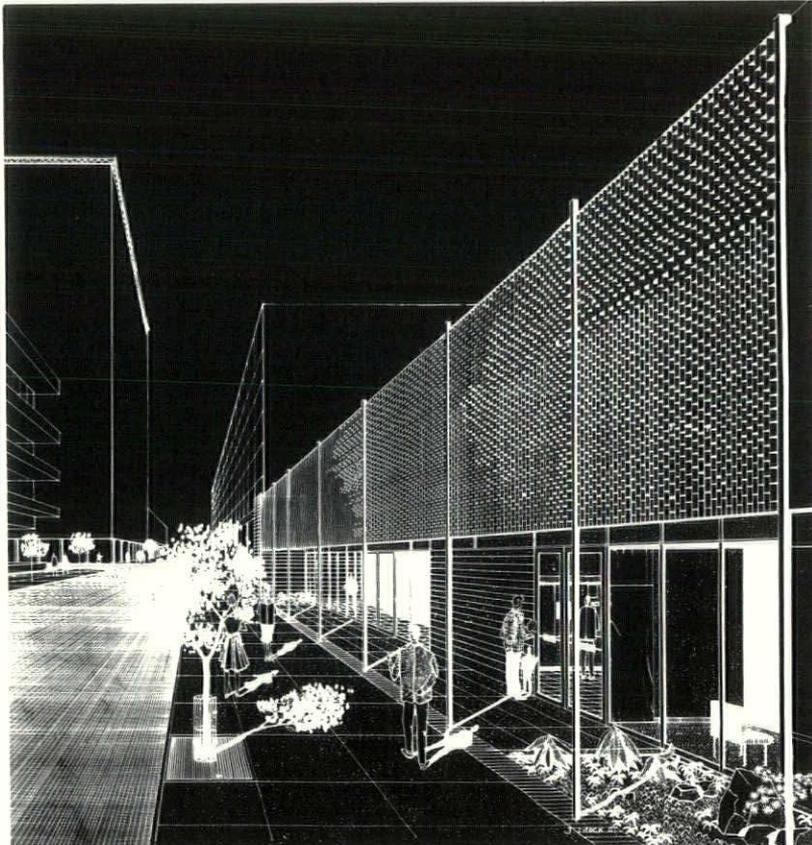
WHILE individual buildings and areas of American cities may display beauty and excellence of design, there is in our city complexes a basic lack of harmony and appropriateness, qualities which appear with great frequency in cities and towns in other parts of the world. Many old European cities exhibit what Architect Robert Mosher calls a 'thread of history' which unites the individual parts into a whole which is more than the sum of the parts. In contrast, many fine buildings in our cities are so degraded by their surroundings that their best qualities are suppressed.

The contemporary architect is presented with a positive plethora of building systems and materials and bombarded with endless variety of philosophical concepts of architecture from all parts of the world.

Continuity and appropriateness, once a natural outgrowth of economic limitations, have now given way to disunity and inappropriateness because of the lack of economic limitations; as the concept of imposing artificial controls on the actions of private individuals is distasteful to our society, the means of escape from our dilemma is far from clear.

The socially acceptable principal of zoning has provided a useful tool in the past, and indications are that it will be exercised more deftly and firmly in the future. It seems likely, however, that the means for effecting a truly harmonious metropolitan environment will remain in the hands of the private groups and individuals who are primarily responsible for the creation of the commercial centers. To place the burden of organization and control at the doorstep of municipal government in a basket, as it were, is useful only insofar as the community is willing to communicate its desire for better planning to its representatives.

RICHARD ALBRECHT, AIA



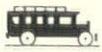
Design Study by FRANK L. HOPE & ASSOCIATES

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by

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## Editor's Omnibus

OUR COURTHOUSE CRITIQUE had to be put over until next month in order to allow time for developing the coverage fairly. Letters on the subject are still welcome. Meanwhile, some sense of what is involved in designing buildings for government can be gleaned from the articles in this issue by architects C. J. Paderewski and Harold Sadler.



A GATHERING of unangry, young-hearted architects reacted to OMNIART's January discussion of separate levels for vehicles and pedestrians in Centre City by observing that Security First National Bank has the fundamentals of such an arrangement in its two-level parking deck on the block bounded by A, B, 2nd and 3rd Streets.

Watch now how the true architectural mind worked. It saw immediately that Security's block together with the three blocks on which the City is preparing to build form a neat 'quad'. Why not repeat Security's two parking levels over all three City blocks instead of building a six-story parking structure on one block? The same cost, or less. Much, much more convenience.

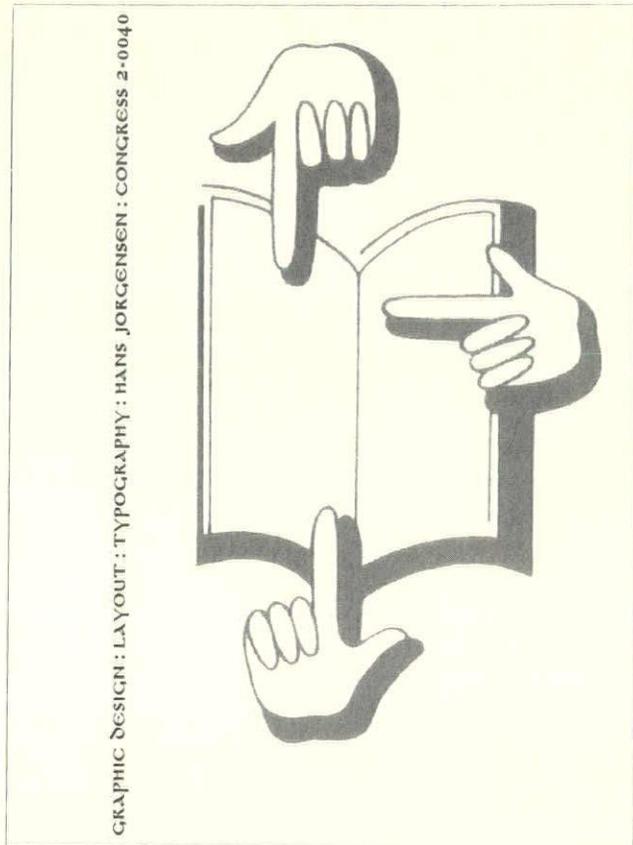
A third deck for pedestrian circulation could be built atop the three City garage blocks, and this pedestrian plaza could even be extended over Security's block with the cooperation of commercial interests, particularly the bank. Frequent footbridges across the streets would link the whole 'quad'. Landscaping and other delights would be much in evidence. It would be high enough even to give impressive glimpses of our unique bay.

There would be greater freedom of location for the four buildings the City is committed to build. Indeed, one of the buildings... the parking garage... will already have vanished below decks where it belongs. The present streets could remain fully operative. There would be many more points of ingress and egress for parking than in a single six-story garage.

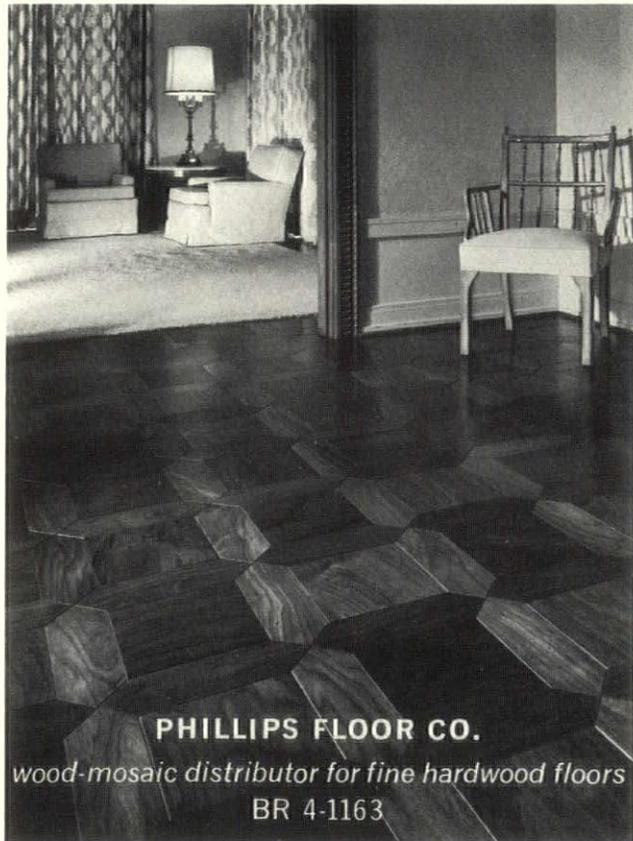
A special advantage of the new freedom would be that the city hall could be placed astride the intersection of 2nd and B Streets. This location would mean dramatic views from, and of, the building. Its first floor would also function as a bridge connecting four pedestrian decks, while traffic flowed below.

The block purchased and intended by the City for the parking garage could now be superstructured with exhibition hall and assembly hall. The exhibition hall would open directly off the plaza and could

*(Continued on page 7)*



GRAPHIC DESIGN: LAYOUT: TYPOGRAPHY: HANS JØRGENSEN: CONGRESS 2-0040



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# San Diego County General Hospital

*Architects:* PADEREWSKI, MITCHELL, DEAN & ASSOCIATES

WULFF & FIFIELD

*Engineer:* E. L. FREELAND

*Contractor:* ROBERT E. MCKEE, INC.

*by* C. J. PADEREWSKI, AIA

THE OPPORTUNITY to design a major general hospital facility presents a challenge equalled by few other types of building project. How does such a building develop? Who is involved? How does it begin?

Dr. W.W. Stadel, Director of the San Diego County Department of Medical Institutions was faced with the responsibility of operating an inadequate, obsolete and unsafe facility. Appealing to the San Diego County Board of Supervisors, he was encouraged by their decision to ask the taxpayers of San Diego to consider a bond issue to build a new General Hospital.

Under his direction, the San Diego County Public Works Office was assigned the task of developing a program in order that the extent of the physical facilities and an estimate of cost could be determined as a basis for the bond issue.

The program-making was a cooperative effort participated in by Dr. Stadel, his heads of department and the County Public Works Office personnel.

A total project cost of \$12,500,000.00 was estimated to include the hospital building, boiler house, equipment, site improvements, testing and inspection costs and architectural-engineering fee. The bond issue was passed in November 1958 and immediately thereafter, the architects and engineer were selected by the San Diego County Board of Supervisors and directed to proceed with preliminary drawings.

The program was presented to the architects in written and graphic form. The latter consisted of schematics to serve graphically only as a guide.

Because three firms formed a joint venture to perform the architectural and engineering services the following assignment of responsibilities was agreed upon:

1. Design and Planning: Paderewski, Mitchell, Dean & Associates. Included study and decision in selection of finish materials, textures and colors. Under direction of Delmar S. Mitchell and C. J. Paderewski.
2. Development of Working Drawings: Wulff and Fifield. Included liaison with Dr. Stadel and his department heads and development of specifications. Under direction of Herbert Fifield.
3. Engineering... Structural, Mechanical and Electrical: coordinated by E. L. Freeland.
4. All administrative and legal matters and communication with San Diego County officials: C. J. Paderewski.

Before any attempt was made to prepare new schematics and preliminary drawings, much time was devoted by the principals in the study and research of hospital planning and design. Trips were made together with Dr. Stadel to inspect hospitals recently constructed along the west coast. Conferences were held with administrators of each hospital visited to determine the desirable and undesirable features of planning, design, materials, heating and ventilating systems, equipment and construction. As the result of these studies, conferences and inspections, certain general conclusions were reached which formed the basis for design criteria.

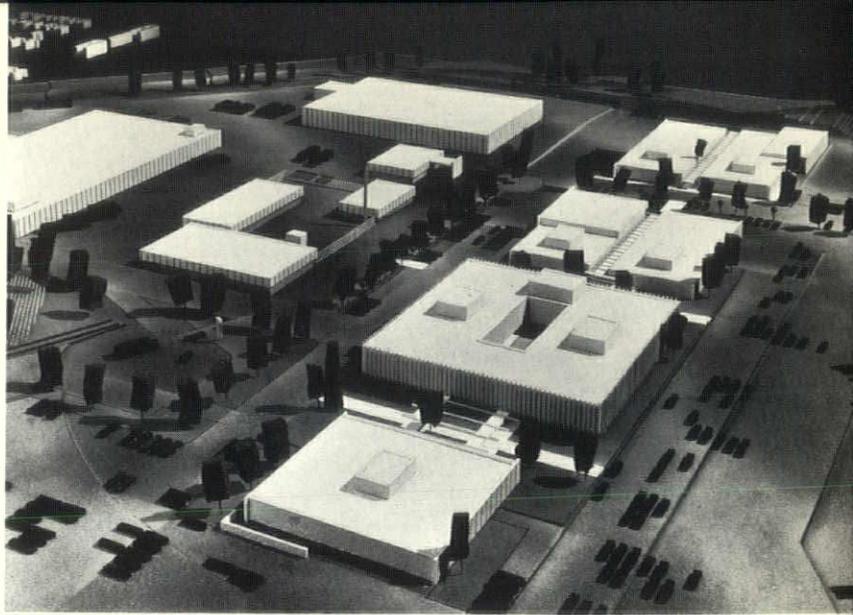
For example, the decision to emphasize vertical transportation was unanimous. It is more economical, more efficient, and permits faster movement of patients, doctors, nurses, food, medicine and supplies to and from any point in a hospital than is possible by foot horizontally along long corridors.

Cost estimates, fire and panic requirements and other structural considerations brought about the conclusion that reinforced concrete was the best material

*(Continued on page 17)*

# San Diego County Operations Center

*Architects & Engineers:* TUCKER, SADLER AND BENNETT



by HAROLD SADLER, AIA

AS A RESULT of property condemnations by the State of California for a freeway through Old Town, the County of San Diego has been required to construct a new County Operations Center. The Board of Supervisors selected a site of thirty-six acres eight miles north of the city of San Diego near the intersection of Highway 395 and Clairemont Mesa Boulevard. The center will house eleven separate departments. It must function as a highly efficient nucleus yet maintain individual identity for its various services.

Need was established for 320,000 square feet with expansion expected to double that figure by the year 2000. Research was not very rewarding because scant data existed in relation to "operation centers." As a general rule counties throughout the United States have segregated departments on different sites. It is the belief of San Diego County officials as well as the architects that far greater efficiency can result from a center as proposed for San Diego. The County's good experience with the improvised center of second-hand buildings at Old Town was a determining factor.

A series of possible solutions . . . one-story, two-story, four-story, even an eight-story tower . . . were analysed. The question of whether to group all com-

missioners in a single central office structure or segregate them in several structures was considered. The first alternative presented a preferable architectural solution but would cause great difficulties in coordinating staff intercommunication with public access.

Accepting the premise of separate but related structures, we arranged the buildings requiring ready public access about a concourse extending north from Registrar of Voters, which will have the most public contact. Next in line is the paramount two-story structure housing Public Works and the Road Surveyor. This straddles the concourse and includes an interior court with reflecting pool. Continuing up the canopied and landscaped concourse, on the left is the Agricultural Commissioner and the Public Health Office, on the right the Farm Advisor and the Livestock Department. The far end of the concourse opens on labs and shops (*left*) and the Public Administrator along with Central Records and Honor Camps offices (*right*).

Frequent crosswalks feed into the concourse from surrounding parking. Beyond landscape screens to the west are non-public structures . . . garage, shops, warehouse.

A modular structural system was used throughout the center, based on continuous steel frame, selected for economy and ease of expansion. Where no expansion would take place, walls were composed of textured concrete block or tilt-up panels. Where expansion was expected, boltable tilt-up panels were specified. As these are non-bearing, greyed glass inserts and deep reveals were used for visual definition of panels. The Public Works 'hub' utilizes sculptured stucco panels and anodized sun screens. Basic colors will be olive, gold, charcoal and white. Estimated cost is \$5,117,000. Completion is scheduled for June of 1963.



## curtain raisers for records . . .

That's right. Curtain raisers . . . raising and installing a curtain wall of phenomenal proportions with sun shade louvers for the new Los Angeles County Hall of Records. These are men of accomplishment . . . record-makers in action. As employees of Druwhit Metal Products Co., they must be. Druwhit's phenomenal growth is bedrocked upon record-making performance. This impressive panorama of sparkle and sunlight was manufactured and installed by Druwhit to meet the rigid specifications of architect and general contractor. It includes 944 lift-in curtain wall units and 954 sun shade louvers, one on the mullion and one centered vertically on each wall unit. Only prime materials are utilized. Cost-bidding is favorable and competitive. WINDOW-SHOPPING? Consult now with Druwhit, most proficient of "curtain raisers."

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be intriguingly transparent with much glass. Above it would be the assembly hall. Assembly hall and exhibition hall are the essential needs of the Convention and Tourist Bureau, and should be built with all possible speed to meet convention commitments. Below them, of course, would be parking decks. Additional parking decks on the other two blocks could be built quickly too.

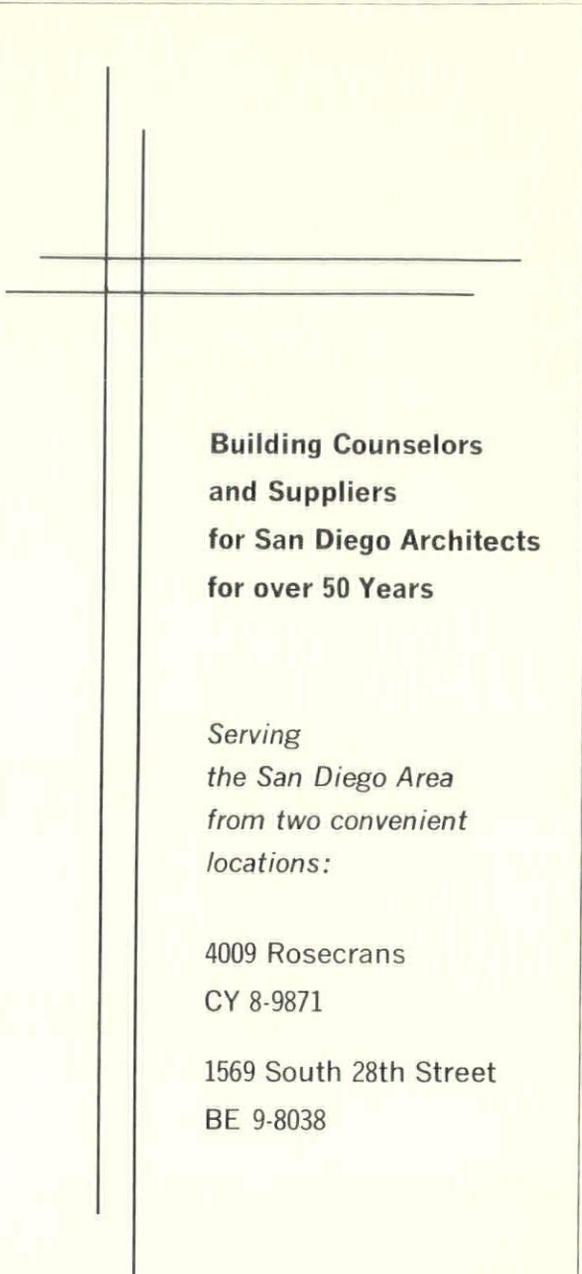
Alternatively, the convention facilities could be built on the block bounded by C, B, 2nd and 3rd Streets, with parking below. This block is nearer the hotels and the shopping that exists now. Also, because of the slope of the land, it might be possible to include a third level of parking with very little excavation.

A civic theatre and concert hall facility is the final complex that the City is committed to building. This complex should be given the benefit of careful and lengthy study to assure that maximum quality be realized. Without quality this 'facility' will be a failure. If convention interests feel the need of theatre-type accommodations, these can be supplied for the next two years or so by renting nearby movie theatres. It is of particular interest that the California Theatre is in the block just east of the 'quad'. The Spreckels Theatre is one block south.

Thinking to date has tended to prefer the southeast block of our four-block 'quad' for the theatre-concert hall. Might it not just as well, or better, be on the northwest block...the one presently assigned to parking mainly? On the north block the theatre could present its handsome face to the north, toward an area that is not yet committed and would thus be encouraged to develop superior architecture. The theatre, of course, would also be readily accessible from the south, and would still be very close to convention hall, city hall and plenty of parking.

The arrangements described here would leave at least half of the top deck, the pedestrian deck, free for developments that would make the place a particular pleasure to be in. These would include extensive landscaping, indoor-outdoor dining and other park-like features. Shops of great variety could be distributed on the deck in light fantastic structures, preferably demountable, easily removed. These shops would have their stock storage below deck, temporarily built into the top parking floor. The City could make these shops available for interim use by stores in nearby streets while those streets are undergoing the drastic rebuilding that is certain to follow the advent of City buildings in the neighborhood.

(Continued on page 19)



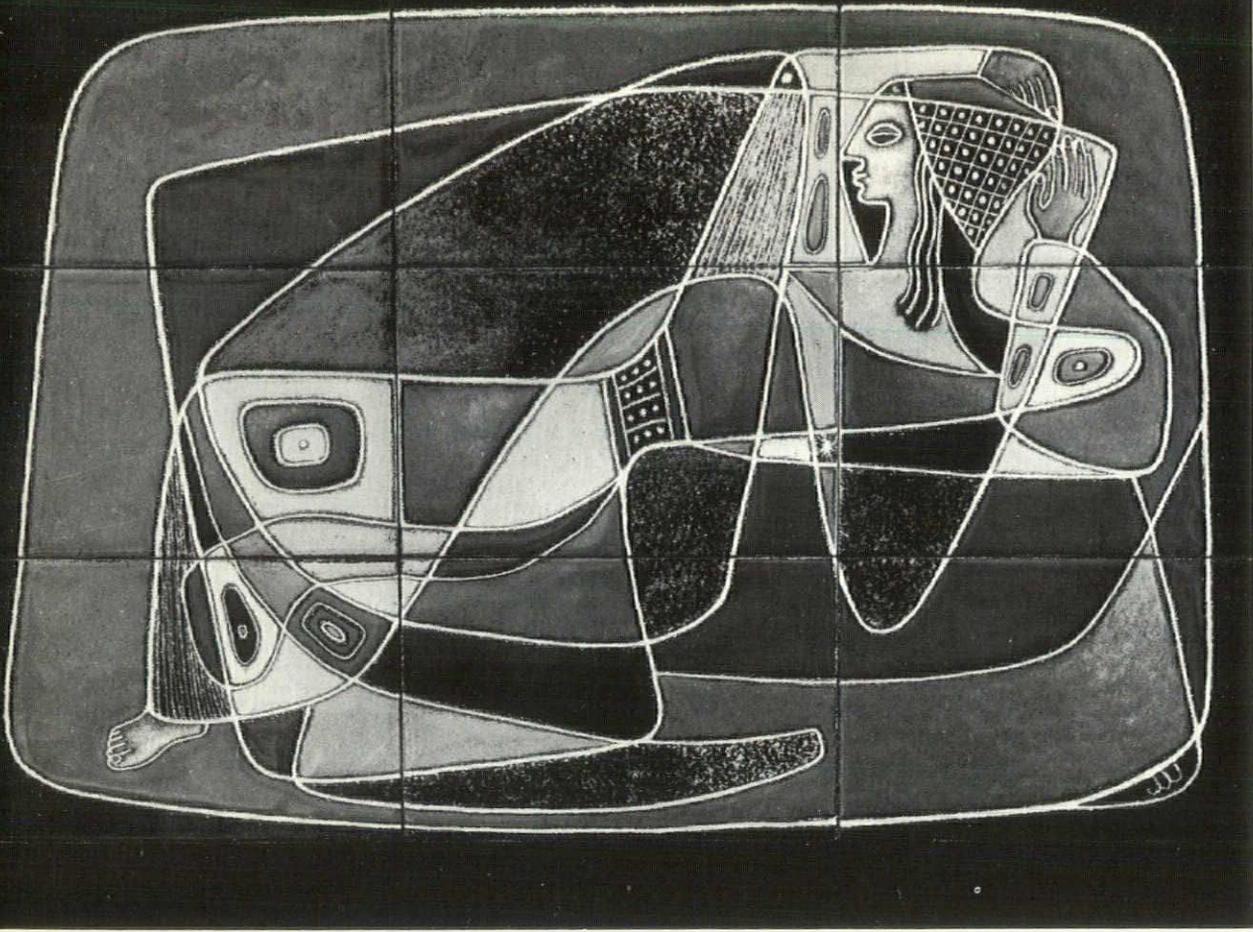
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Dear Supervisors:

*Who's making  
a  
mockery  
of  
justice?*



ARCHITECTS for the County Courthouse made an attempt to embellish the Broadway face of the building with a work of art, but their efforts got swept away in a windy storm of public opinion.

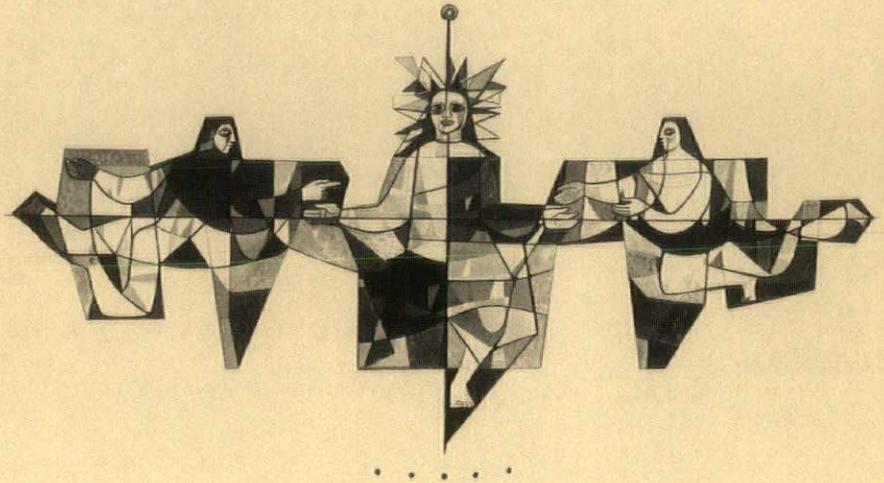
Their choice for the assignment was the happy team of Ellamarie and Jackson Woolley.

The Woolleys had achieved national note for small copper accessories exquisitely enamelled.

Gradually they trained the enamelled coppers to compose themselves into murals.

It was an ideal medium architecturally, everlastingly bright and requiring no care.

Their commissions ranged from dignified libraries to dizzying imbiberies.



In February last year the Board of Supervisors was shown a sketch of the proposed mural, reproduced here. It promptly made the papers, which thereafter for three months bubbled with comments such as those arranged at right for your inspection. Similar opinions were fired directly at the county seat.

The whirl of voices was too much for the supervisors. In late May they abandoned the project. Chairman David Bird composed the final kiss: 'It is the opinion of the board that we don't want anything to do with it... We don't actually need it... It doesn't have to be done at all.' The board indicated that no art work would appear on the building 'at least until we get a noncontroversial suggestion.'

Jackson Woolley's good humor did not desert him but he thought he knew what had happened. He said: 'It was not a lack of artistic appreciation that caused the work to be abandoned, but a lack of information.' As the *Union* reported his views, he thought the

(Continued on page 12)

Better than the courthouse mural sketch, above, to show what the Woolleys can do with enamel on copper are these photos, left. Upper, 'On the Purple Couch' by Jackson Woolley. Lower, a study in many textures by Ellamarie Woolley. For the courthouse the Woolleys intended to use copper sheets, some of them enameled, some left to weather, many of them set forward in such a way as to enrich the design with a complex play of shadows. The finished mural would be vastly different from the sketch.

Appearance of the above sketch in the newspapers brought a shower of comments from the public, mostly negative. Samples:

'... an insult to the taxpayer ...' Shirley Anderson.

'... horrible, phony substitute for art ...' Ralph E. Jones.

'... the "dizzy judge" and the two "floating cows" ...' G. M. C.

'... glorified monstrosity ...' Mrs. Jo Poland.

'... The central figure is either an Oriental temple dancer, a puppet on a string, a court jester (the judge yet!) balancing a ball and stick on the end of his nose, or a "monkey-on-a-stick." The figure on the right is a "sister of mercy." ... The figure on the left is a man, I'm fairly certain. If the head and hands were missing it would be grampa's long underwear flapping in the breeze on the clothesline ...' Laura E. Dickerson.

'... faddist art for future generations to snicker at ...' D. Fleet.

'... Buddha and his boys dancing the Rites of Spring ...'

Stephen Westover.

'... monstrosity ...' John E. Stanbrough.

Favorable comments were fewer. Samples:

'... The medium is very beautiful ...' H. K. Raymenton.

'... I have seen enamels of the Woolleys' in museums and have never seen anything that was not good art ...' Edward Winter.

'... San Diego should be proud to have the benefit of the Woolleys' talent ...' Kay Whitcomb Keith.

'... I don't think the public should be judge ...' G. J. Blais.

'... An interesting resemblance to the results achieved in stained glass. I wonder if those so critical of the design have seen the wonderful, centuries-old stained glass windows in European cathedrals and would consider them to be temporary fads ...'

Richard Albrecht, AIA

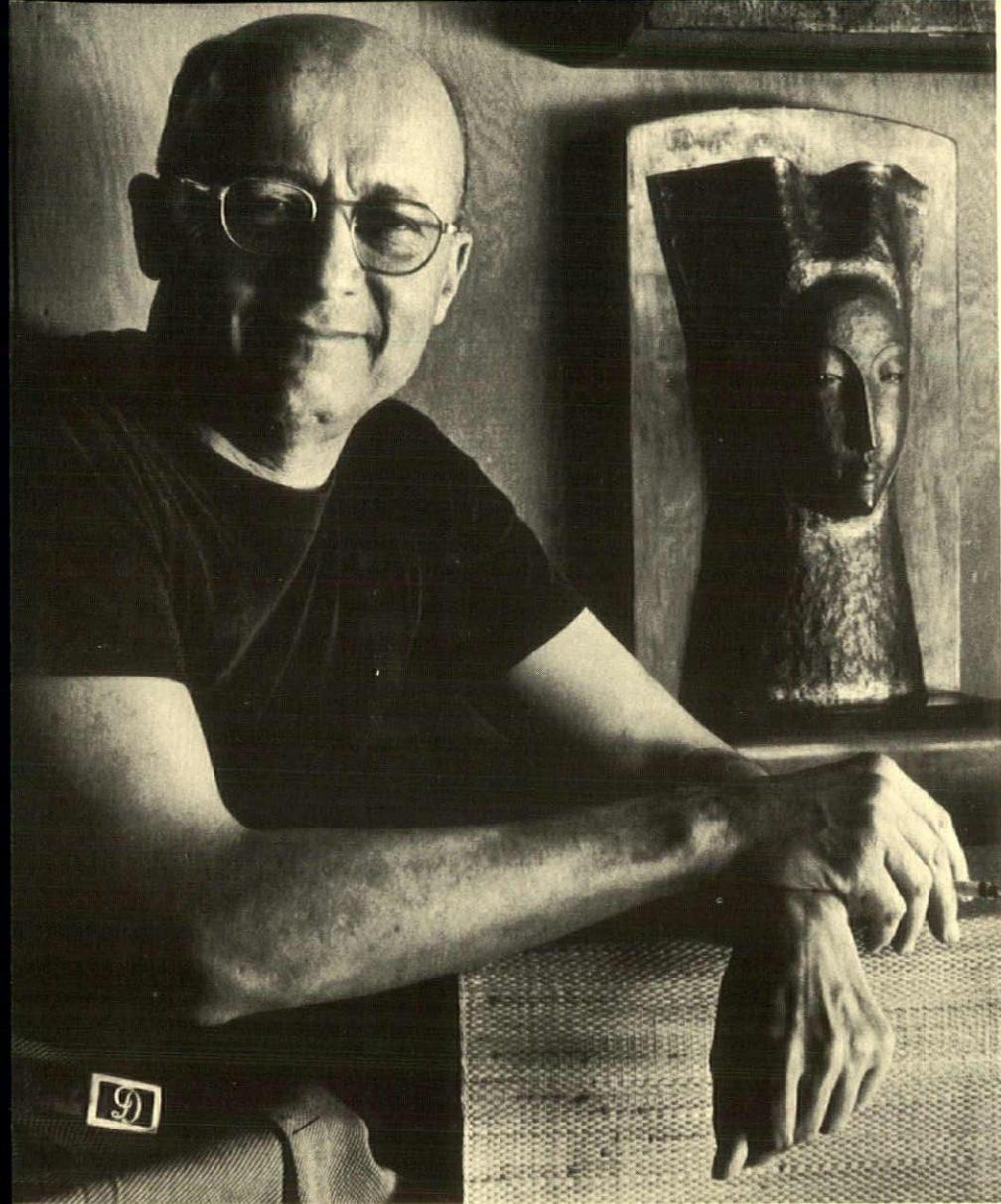
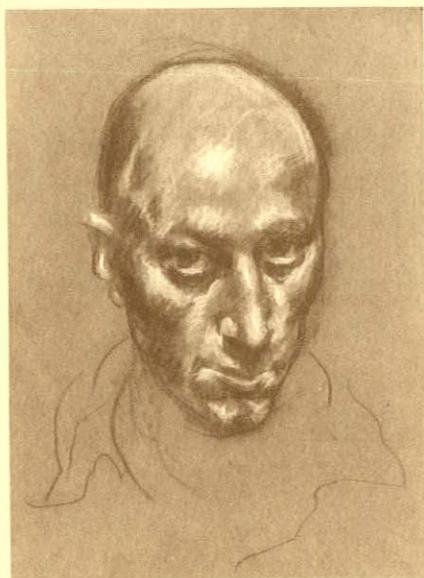
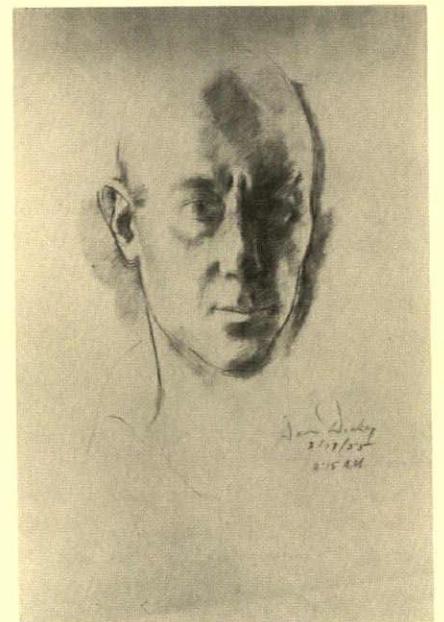
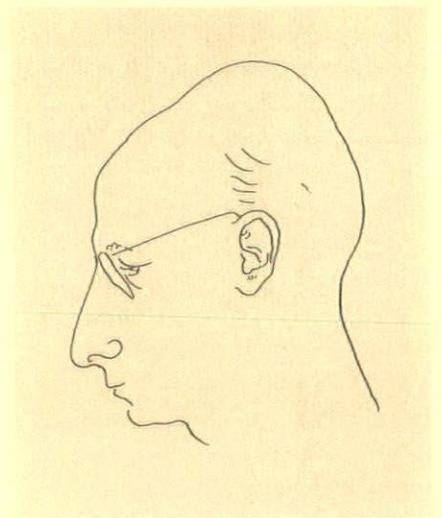
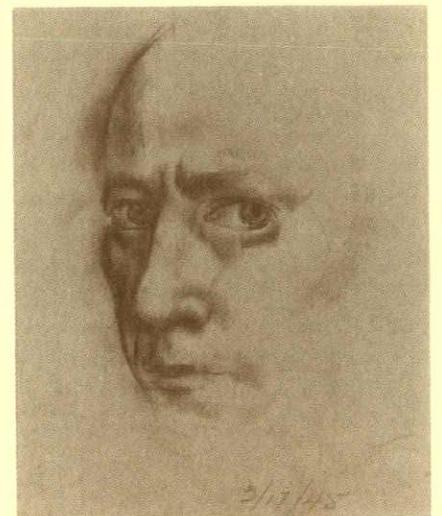
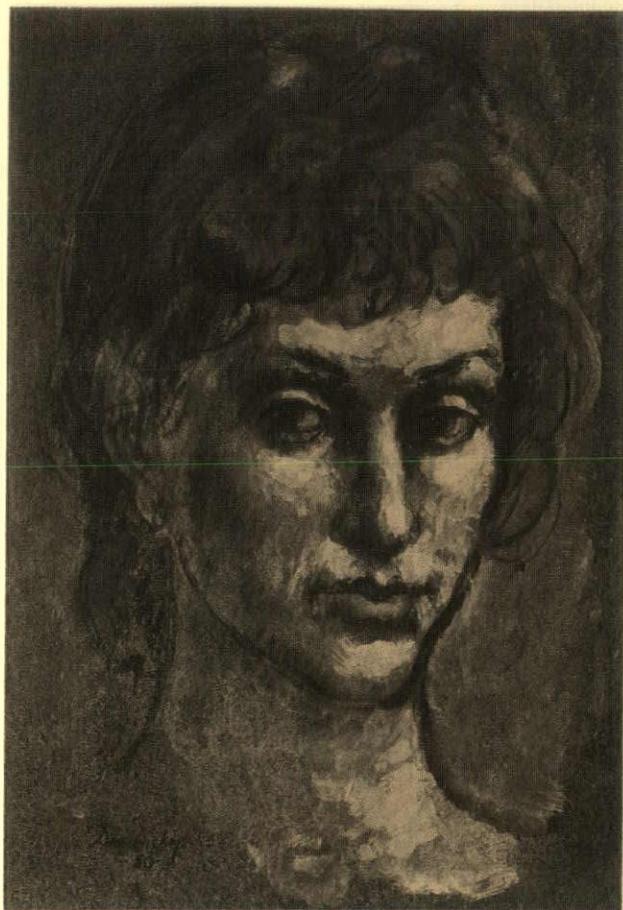


Photo by RICHARD VAN NOSTRAND



Dan Dickey  
*four self portraits*





*Loaned by MR. & MRS. JULIAN BENEDICT  
(all other works illustrated from collection of MRS. DAN DICKEY)*



DAN DICKEY was a spiritual leader, and since his death he still is, of course. He would smile in his gentle yet sceptical way at this description because he could never pose or pretend. His leadership was a matter of scrupulous renunciation. He was a Gandhi minus political intentions.

Under favorable conditions a roomful of Dan Dickey's later paintings establishes a mood that takes you as far from the rush of life as you will ever get. Over and over he shows a human figure in the act of listening as though to say: be still, there is a message for you.

The breath of everlasting life for Dan was music. Air was a medium to be shaped by the last quartets of Beethoven, the flute of Debussy or any note plucked from a guitar. Painting was a medium in which one presented the possibility of music.

Abstraction was understood but was not pursued. The grace of the human figure was understood and was pursued. Often the drawings show a meaningful economy of statement that is rarely developed this side of the high Chinese. Do go to the Fine Arts Gallery in February and reflect.



DEAR SUPERVISORS... (Continued from page 9)

sketch was introduced to the people by the press with adverse comments and in a joking manner. 'It never had a chance,' he said. However, 'when we presented our interpretation of the sketch to groups, favorable acceptance was reflected.'

That last remark opens a glimpse of heaven, a heaven in which the artist is forever explaining and the public is forever accepting art. But that isn't what Woolley meant at all. His confidence in the winning power of his own work when seen in the right light was justified. And so was his charge of inadequate presentation to the public.

My own reaction upon seeing the sketch as reproduced in the paper was that it looked merely clownish and could easily arouse adverse comment. But I realized that the finished mural 27 feet wide would be entirely different in effect. I knew from familiarity with the Woolleys' work that it would be immensely rich in color, and I was sure that the human images would come out of the fire with dignity, even gravity, and yet with radiance... though the Woolleys can also make delightful enamel clowns. The figures would have been more than life size, and right away that would take the affair out of the toy class. It would have been a valiant try at overcoming the architectural grimness which so many accept without a murmur.

I am not sure that the 'scales-of-justice' symbolism of the design would have been obvious to the harried passerby. But the contemplative, pipe-smoking pedestrian in English tweeds should catch the point... and that would mean we were in touch with civilization. Anyway, symbolism should not be too obvious.

I liked especially the idea of the sunburst back of the head of Justice. True, in the paper it looked like a jester's cap, but even that might be tolerated if we appreciated the short distance between jest and just. How fitting in climate-cushy San Diego that the Sun should be recognized as the dispenser of justice! How ungrateful of us not to appreciate the compliment.

I should like to have seen a fair-sized mock-up of the front of the courthouse with a miniature of the mural in place. The miniature could have been an actual enamel-on-copper prepared by the Woolleys. There might even have been several versions baked and tried. Then there would have been a reasonable basis for all steamy citizens to pass judgment. As it is, I must align myself with Jackson Woolley and dismiss the whole caboodle of negative criticism as invalid, without sufficient foundation. In my opinion the mural's rejection was itself a mockery of justice.

The Board of Supervisors understandably quails

when a fury arises among the public. But shouldn't the board fight back when the fury is so ill-conceived? Trouble is in this case that some, at least, of the supervisors shared the fury. DeGraff Austin in particular was quoted reacting negatively to the sketch. He saw the sketch in color, but that too was a poor approximation and he perhaps could not be expected to make the leap of imagination to the finished product. 'It looks like an auto emblem,' he said. 'Justice's aids (prosecution and defense) seem to be lying down. They shouldn't be that way.'

Profound understanding of artistic questions should not be required of county supervisors. It is rare enough in any class of men. But art should not be discarded because of common limitations. It is an elevating force and our supervisors have an obligation to support it. The way for them to do this is to consult and heed informed opinion.

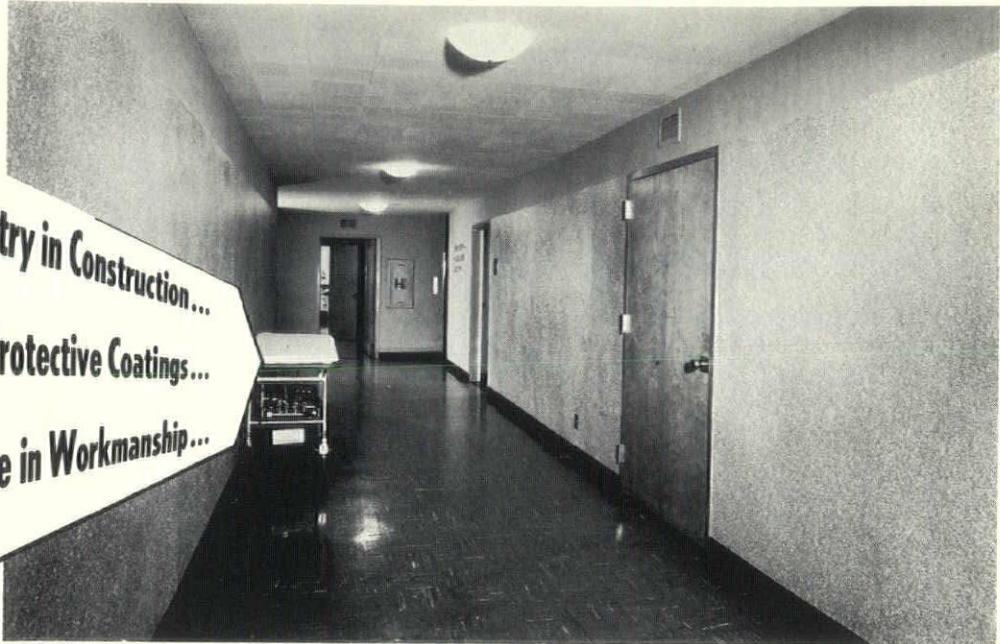
In this case Architects Richard Wheeler and Frank Hope lent the weight of their reputations without effect. Wheeler explained the mural to the supervisors. Hope gathered groups of the art-minded to hear from the Woolleys. Fine Arts Gallery Director Warren Beach wrote a positive approval of the mural.

Presiding Municipal Court Judge Joseph Kilgarif took a view that the supervisors might ponder for themselves. He said: 'I know nothing about art so I'm taking the word of the artists on its esthetic values.' Presumably he did not mean merely the word of the artists who did the work but of the art-minded.

This editorial comment is not intended as a complete endorsement of the Woolley design. I would have to see more evidence. But even if it were to fall somewhat short of what I would expect, I should much rather see the Woolleys' humanistic essay than nothing at all to relieve the meaningless blatancy of the setting. Having no character of its own, the wall for which the work was intended very much needs some meaningful focus.

The architects' good intentions would have had a better chance of success if they had insisted on a competition for the mural, a competition with an independent, qualified jury. This certainly would be a worthy procedure in future public architecture, with public officials sturdily restraining themselves from judging the jury. In the matter under discussion it seems only fair that the Woolleys should be given a better-regulated day at courthouse.

Dear Supervisors: please re-open the case. Won't you at least commission the Woolleys to make miniatures to be viewed against a mock-up of the setting? We *do* need art at the courthouse. Oh, how we do need art...at the courthouse. JAMES BRITTON



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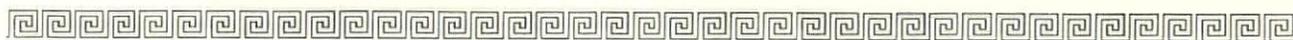
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for the structure. This influenced the studies of the mass, fenestration, detail and texture of the building.

Before the preliminary plans were completed, requirements of individual departments increased the floor area approximately 46,000 square feet, making a total building facility of 382,773 square feet. The Architects were faced with a problem of designing a building within a predetermined budget cost based on a considerably smaller floor area. Great care was therefore exercised in reviewing and considering every space as to the use of materials, to effect economies without sacrificing durability and low maintenance.

I feel that this project in all of its phases was a success because of the following key factors.

One person coordinated the entire program from its inception. We were very fortunate to have in Dr. Stadel a man who knew what he wanted, was a good and firm leader, had the confidence of his superiors and respect of his subordinates, followed the recommendations of the architects when they were backed with logic and facts, backed all of his associates when necessary, made it a point to review and understand every detail in the drawings and specifications and was on hand any time a conference was necessary.

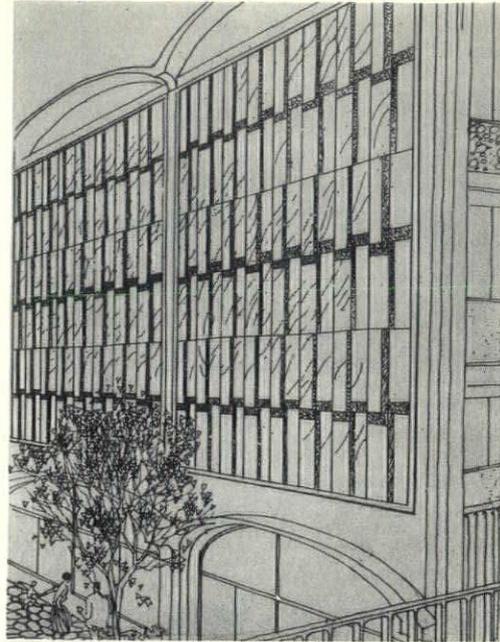
We feel it is imperative that for any project, whether private or public, one such person be selected in whom the responsibility and authority be vested to administer it.

Though three firms formed a joint venture to design the hospital, it was very smoothly developed because: 1. Each firm was assigned and performed definite services with individual principals from each firm actually doing the work; 2. All the work was performed in one office. Every consulting engineer was required to take space and work together with the architectural personnel throughout the preliminary, working drawing and specification-writing phase. Frequent conferences were held between the principals and consulting engineers.

Because many departments were to occupy the proposed hospital, much information had to be gathered from the department heads and members of the staff. This task was properly assigned to the personnel of the San Diego County Public Works Department who developed a complete and efficient program of space needs, etc., for the architects' use.

The fact that the lowest base bid of \$8,336,000.00 was well within the budgeted \$10,000,000.00 in itself indicates that team effort can be effective. All alternatives were accepted, making the total contract price of \$8,823,650.00. The unit cost of less than \$24.00 per square foot is one of the lowest known in the United States for a major hospital facility. □

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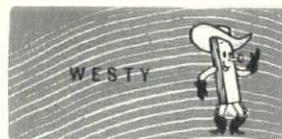
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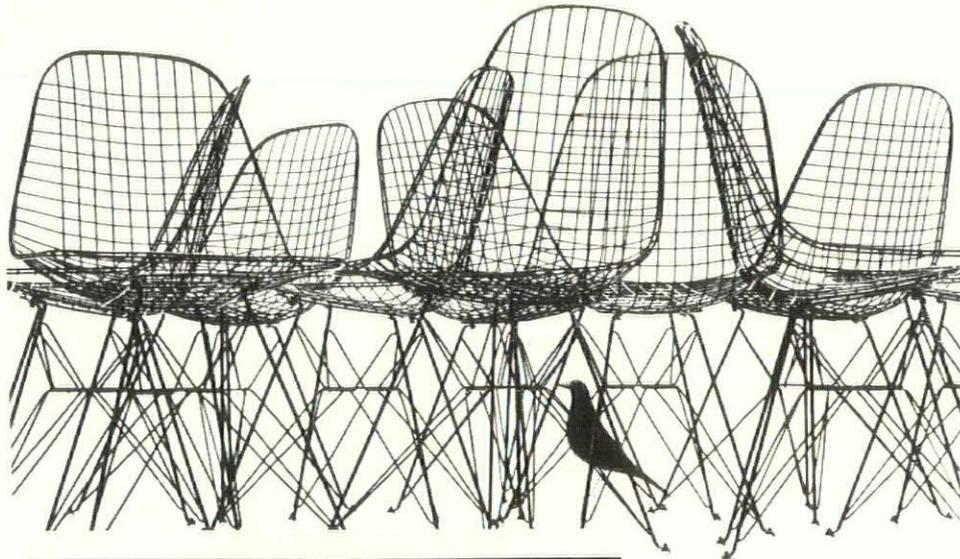


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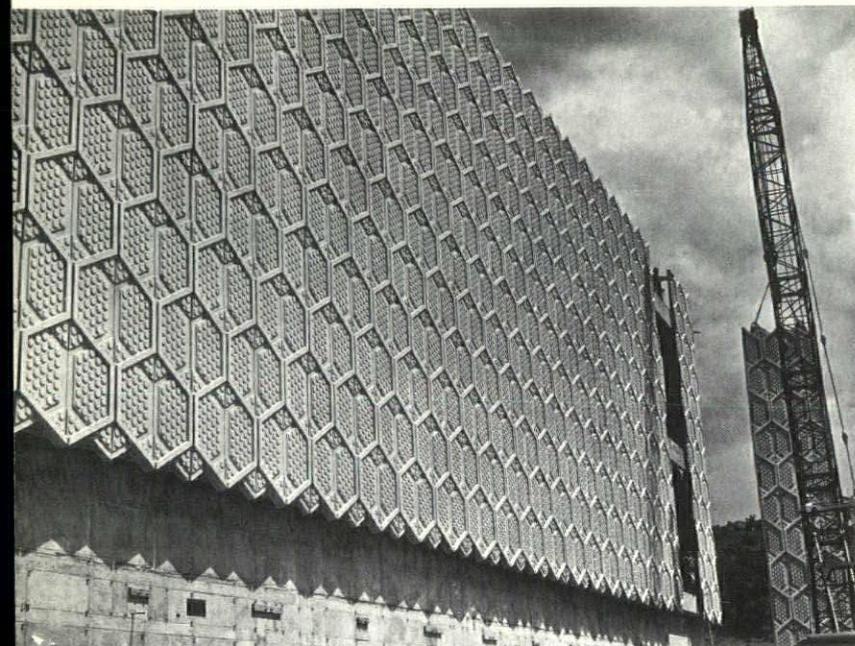
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## Editor's Omnibus

(Continued from page 7)

The rebuilding of downtown can be a dreadful miscarriage of architectural design . . . and ultimately a financial miscarriage too . . . if the planning of City buildings is no better than that being presently advanced. The City plan is disastrously bad because it does not solve the traffic problem, except perhaps in relation to flow to and from a convention hall; rather it compounds the mad mixture of pedestrians and vehicles. Nor does it offer the prospect of an uplifted, invented environment such as is indicated by the program outlined here.

The most compelling feature of the double-deck plan is that it should cost no more than the abortive street-level plan. Furthermore, it is the kind of downtown plan that really has a chance of surviving the movement of business to the suburbs, a movement that is sure to remain strong. Only truly enlightened architectural solutions can save our downtown from being a repulsive jungle.

Our plea is that the dozen or so architects whose firms are now involved will please brainstorm the City's plan and not give up until they have up-graded it. Let's get it off the ground! □

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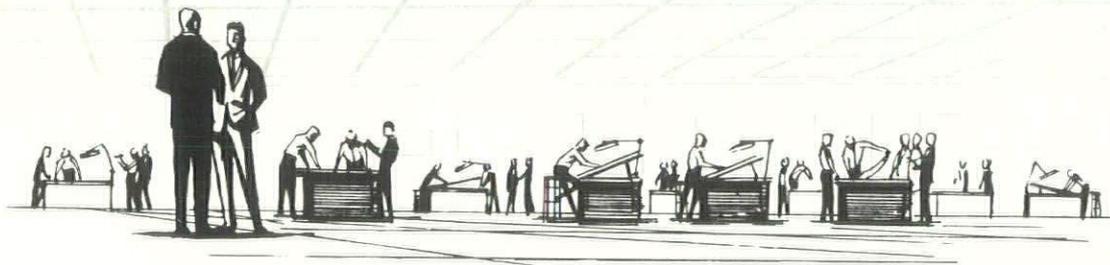
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# Presidential Perspective...

WE HAVE OFTEN HEARD the American Institute of Architects referred to as an exclusive club. It was true in the past. It is certainly denied by the San Diego Chapter of recent years. In the past year we have seen a considerable growth in membership, both Corporate and Associate. We welcome, and should solicit, the admission of registered Architects and qualified associates who will support the goals of the AIA in the advancement of professional competence, adherence to high standards of architectural practice, and community service through our professional society. Toward this end, the emphasis for Chapter activities during the year 1962 will not be in the area of new programs, but the extension and fulfillment of existing committee activities.

Of paramount importance is the activity of the Membership and Orientation Committee in implementing the program outlined by the Chapter Reorganization Report. The activity should include: 1) maintaining a complete roster of members with office location and employees; 2) preparing a brief biography of each member; 3) recording and maintaining a manpower pool for Chapter activities; 4) recording and developing attendance at Chapter functions; and 5) orienting new members to the organization and to the policies, objectives, and needs of the Chapter.

Another important effort that had its start in 1961 is the activity of the Community Planning Committee of the Governmental Relations Division. This Committee has organized Chapter members into groups to investigate and study the needs and potential of the following: har-

RE-ORGANIZATION was the key Chapter activity of 1961. It involved much time and effort by members. The 1961 president here records his gratitude.

We can look to 1962 and the years beyond with confidence that the overhauled machinery, properly maintained, will bring together the more valuable thoughts of professional men in the interest of their profession and to help shape the community for tomorrow.

Doctors warn adults to avoid the twist lest they do themselves permanent damage. It may be noted that the *architectural* twist is to be avoided too. What is it? It is the sudden mixing, by contortion, of experiences and abilities that have been too long separated from education and knowledge, and it results only in mediocrity!

ROBERT DES LAURIERS  
*immediate past president*

bor, airport, Centre City, South of Broadway, Balboa Park, Mission Bay, Mission Valley, Kearny Mesa, University City, fall-out shelters, and redevelopment. These groups are the liaison for your Chapter, providing personal contact with the responsible governmental agencies. The Committee has met several times with City and County planners, and a progress report will be issued soon. Due to the scope of the undertaking, it is conceivable that every member will be asked, or will volunteer, to work with the Committee during the coming year.

Plans will soon be announced for the Awards Program to be held this year. The Awards Program, together with existing exhibits of our members' work placed during the year, will, we hope, increase the public awareness of the local architectural profession.

Chapter Committees will be active in other matters too numerous to mention. However, last in order but first in importance, the matter that needs your all-out support for the significant contribution it will make to the community and the profession is OMNIART.

JAMES W. BIRD

## The West Wing...

THE FIRST MEETING of 1962 of the Women's Architectural League was held in the Gold Room of the House of Hospitality in Balboa Park on January 17, 1962. The noon luncheon was preceded by a Board meeting at 10:30 AM and a social hour at 11:30 AM.

'The Fine Arts Gallery... Retrospect and Future' was the subject of the guest speaker, J. Robert Mosher, AIA, of the firm of Mosher and Drew, Architects, of La Jolla. Mr. Mosher reviewed the events leading up to approval of the plans by the Park & Recreation Department, Planning Commission and City Council of San Diego.

The new west wing of the Gallery in Balboa Park provides a large extension of the exhibition area of the present gallery and includes a flat-floor auditorium doubling as exhibition space, and a new library of books on art. Careful studies were made to relate the new design to existing structures without merely imitating them.

Because of stout resistance to the advent of new architecture in that section of Balboa Park, the financing program was delayed. A real campaign is under way to complete the financing of this project.

Arrangements for the luncheon were handled by Mrs. Victor L. Wulff, Social Chairman. Twenty-five members attended.



## CHAPTER NOTES

ARCHITECTS' TREKS FOR 1962... specially arranged for the American Institute of Architects... is the subject of a brochure just released by the United States Travel Agency of Washington, D.C. These tours are scheduled primarily following the national AIA convention in Dallas in May of 1962... 1) Post Convention Technical Architectural Study Trek of Central American and Panama; 2) Post Convention Trip to Mexico, visiting Mexico City, Xochimilco, Cuernavaca, Taxco; 3) Post Convention Trip to Mexico which comprises all of (2) and adds Guadalupe and the Pyramids and 3 full days in fabulous Acapulco; 4) Gala Grand Tour of Europe and Mediterranean Cruise. If you are interested in further information, please contact the Chapter office for details.

## 1962 Electrical Equipment Show

Tuesday, February 20, 1962, 10:30 AM to 10:00 PM... Conference Building, Balboa Park in San Diego. Featured will be the latest products from leading manufacturers of electrical equipment, with displays and demonstrations of the most modern tools, lighting fixtures, etc. Admission is free to this invitational trade show, but reservations are requested for the no-host cocktail hour at 6:30 PM and the \$3.00 dinner following. Contact the AIA office for details.

AND NOW, THANKS... For the past several years, the official publication of the San Diego Chapter, American Institute of Architects, has been a page carried once a month in THE DAILY TRANSCRIPT called, 'The Architect'. During that time, Ed Morrison and the staff of The Transcript greeted our muddy copy and missed deadlines with unfailing good humor and equanimity, and gave the Chapter assistance and cooperation in full measure. With the ending of this pleasant relationship and the advent of our own publication, the Chapter wishes to express to Mr. Morrison, Mrs. Arbuckle and the entire staff our heartfelt appreciation for their services.



## Franco builds... *Look carefully and see people*

THE FIRST MEETING of 1962 of the San Diego Chapter, American Institute of Architects, was held January 16th at the Doric Hotel in San Diego with over sixty members and guests in attendance.

Program of the evening was 'Spain... its Architecture and its People' in colored slides and narrated by Architect Russell Forester, AIA, of La Jolla, who spent two years in Spain with Architects & Engineers, Spanish Bases, as a member of the design team for all American air bases.

Being headquartered in Madrid for 18 months, Forester explored the entire area of that city of some two million, its new and old buildings, and had the opportunity to observe the unorthodox and inefficient methods of building multi-storied buildings which somehow were completed. Many of

the slides were of the often-deserted but ageless castles and monasteries so prevalent... many reflecting the Moorish and Roman influences in architecture of the early centuries. While the architectural features of the slides and narration were of special interest to the architects, they enjoyed equally the magnificent photography of the colorful festivals, the eager and piquant faces of the children, the lined and patient faces of the aged peasants, the sturdy and rugged mien of the farmers.

Unique in photography and story is the memorial being erected by Generalissimo Franco in commemoration of the Spanish Civil War, costing more than \$17 million and towering to a height exceeding that of the Eiffel Tower. Located outside Madrid, it has been years in the building. It features

an interior space greater than St. Peter's, hollowed out of a mountain and surmounted by a cross up through which one rises by elevator.

The terrain in the Madrid area was reminiscent of the rolling hills surrounding San Diego, and Spain in general was described by the narrator as 'brown', with little vegetation until one approaches the mountainous area toward the French border. Contrasted to our own 'suburbs', there are few private homes in Madrid, most dwellings being apartment houses.

Background Flamenco guitar music was provided during the program by David Cheney of La Jolla, who played several additional Spanish classic guitar selections following the program at the request of the members.

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