





Calendar of Events

TUESDAY	1	drama	<i>Sunday in New York</i> , Old Globe Theater, 8:30 nightly except Monday (through 27). BE 98122
TUESDAY	1	festival	Fallbrook Avocado Festival with special celebration starting at 10 a.m. Oct. 5 (through 6). 728-2118
WEDNESDAY	2	movie	Halloween Film Series, through Oct. 30 on every Wednesday night; Sherwood Hall, 8:30 p.m. GL 4-0183
WEDNESDAY	2	movie	<i>Water Logged</i> , Benefit movie to send champion Windansea Surf Club to Makaha, Hawaii, in December as San Diego representatives; (also 3) 1st night at Roxy Theater, Pacific Beach, 7 to 9 p.m.; 2nd night at State Theater on El Cajon at 7:30 p.m. BR 4-6014
WEDNESDAY	2	theater	Johnny Mathis Show, Circle Arts Theater, 8:30 nightly (through 6). BE 9-8122
FRIDAY	4	jazz	Julie London and Bobby Troup, Open Air Theater, San Diego State College, 8 p.m. JU 2-8383
FRIDAY	4	concert	George Sementovsky piano recital at Sherwood Hall, 8:30 p.m. GL 4-0183
FRIDAY	4	lecture	Sergio Rojaf, former Cuban Ambassador to Great Britain, Cal Western, 8:30 p.m. AC 4-3211
FRIDAY	4	drama	<i>Toys in the Attic</i> , Mission Playhouse, Thursday through Saturday, 8:30 p.m. CY 5-6453
THURSDAY	5	festival	Julian Apple Days, with special celebration starting at 1 p.m. Oct. 6
THURSDAY	5	lecture	James R. Moriarty speaks, <i>The Early La Jollan</i> , Sherwood Hall, 8:30 p.m. GL 9-2388
TUESDAY	8	festival	Escondido 75th Anniversary Celebration (through 13), with parade on Oct. 13. 745-2125
THURSDAY	10	concert	<i>Black Watch</i> . Massed Band Pipers of Royal Highland Regiment at Russ Auditorium, 8:30 p.m. BE 9-8122
SUNDAY	13	lecture	San Diego Open Forum presentation with Dr. Melvin Williams, NAACP, <i>Problems in Civil Rights</i> , 4190 Front Street, 8 p.m. CY 8-9978
SUNDAY	13	exhibit	National Newspaper Week, with tours through San Diego Union Tribune (through 19). BE 4-7111
FRIDAY	18	drama	<i>Rhinoceros</i> by Ionesco at San Diego State College, Little Theater (also 19, 23-26), 8:30 p.m.
THURSDAY	19	sports	1963 Metropolitan Tennis Tournament (through 27) (Saturday and Sunday only) BE 2-8941
SUNDAY	20	art	Exhibit of work by Allied Craftsmen (through November 10). Art Center at La Jolla
MONDAY	21	festival	Spring Valley Festival, with parade Oct. 27 at 1 p.m. (through 27). 466-5736
TUESDAY	22	art	San Diego State Faculty Exhibition of Art, Fine Arts Department Gallery, Monday through Friday 9 a.m. to 4 p.m.
THURSDAY	24	movie	<i>The Lady with a Small Dog</i> , at Ken Theater (at Solana Beach on 24th). The first in the California Extension Film Series, 7 and 9:15 p.m. BE 2-7321
THURSDAY	26	festival	International Fall Festival, cultural art of 20 nations at Houses of Pacific Relations in Balboa Park and Balboa Park Club at 8 p.m.
SUNDAY	27	concert	Sherwood Hall Orchestra with Händel concert for oboe and strings; Sherwood Hall, 8 p.m.
TUESDAY	29	concert	Jeanne-Marie Darre, pianist in Community Concert Series, Russ Auditorium, 8:30 p.m. Series tickets only. CY 5-6462



OMNIART

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Art Director:
HANS JORGENSEN

Public Relations:
THOR OLE SVENSON

Executive Secretary:
ALICE DOWNS

Advertising Manager:
DONALD GOERTZ

OFFICE:

Studio 5, House of Hospitality, Balboa Park
San Diego 1, California
Telephone: 234-2467

Letters and editorial ideas welcome
at above address

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Table of Contents

VOLUME 2 : NUMBER 10

CALENDAR OF EVENTS	i
Two Cities and Their Future Gösta Edberg, SAR	3
Omniart Presents a Point of View	10
Wellsprings of Design in Finland Robert Thomas Eskridge	11
The One Acts Ken Eisler	17
AMERICAN INSTITUTE OF ARCHITECTS: SAN DIEGO CHAPTER NEWS	iii

Contributors:

GÖSTA EDBERG, architect SAR was born in 1918. He is a member of the SAR, the association of Swedish architects. From 1948 to 1953 he lived in California and worked for one year in San Francisco and four years in Los Angeles. Later he lived in Florida and was in 1953 assistant professor of architectural design at the University of Miami. In the Bahamas he has had his own office designing resort-hotels and other structures necessary in a resort area. Since 1956, after winning an architectural competition, he has been practicing architecture mainly in Sweden but has also worked in the U.S. Since 1957 he has been head of the department of "Drawing, Sculpture and Basic Design" of the architectural school at the Institute of Technology, Stockholm. One of his projects in the U.S. was shown in Arts and Architecture, November 1962.

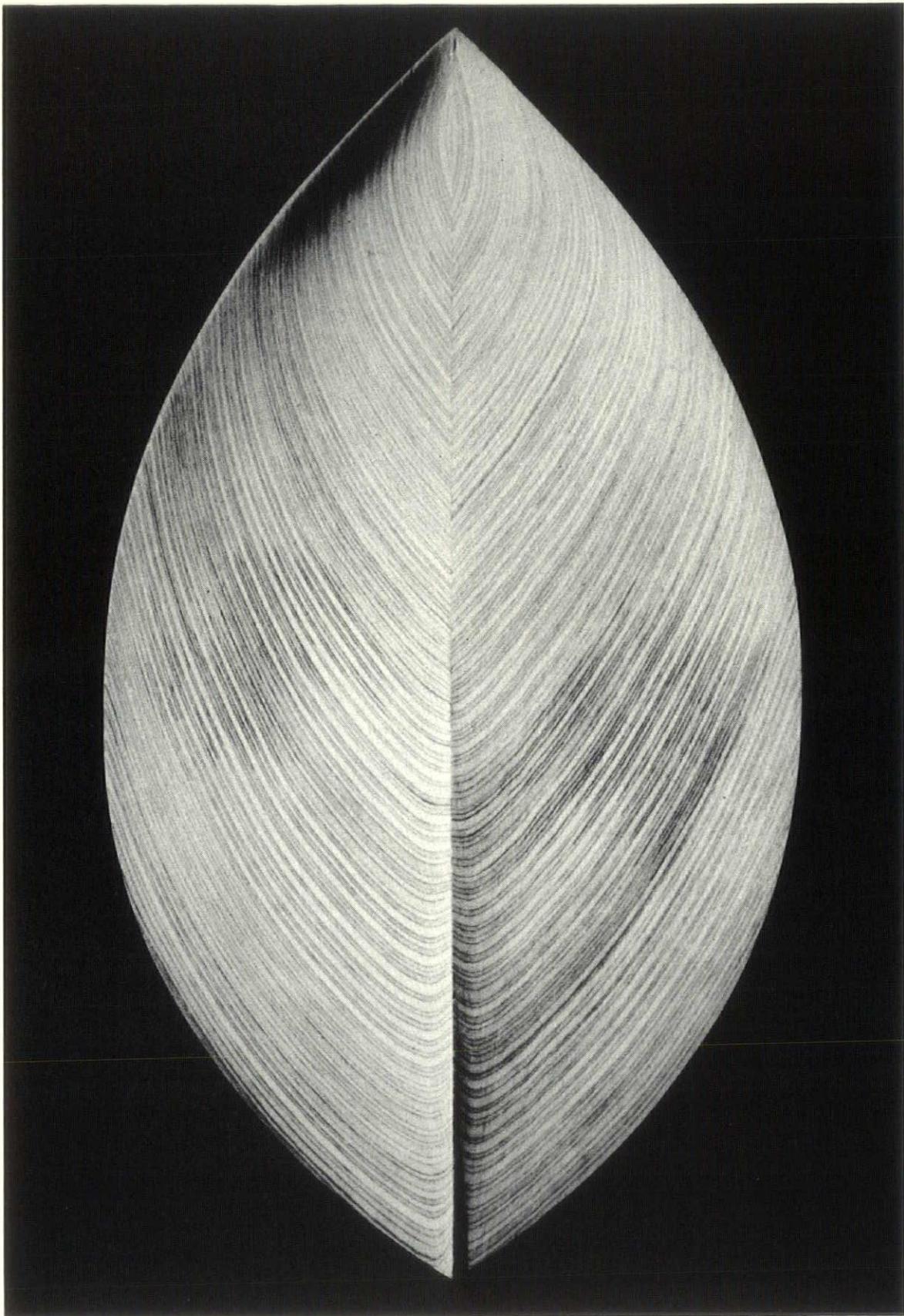
ROBERT ESKRIDGE was trained in architecture at Yale University (Bachelor's degree 1951) and at M.I.T. (Masters in Architecture 1957), and lived in Finland for one year under the auspices of a Fulbright Fellowship, in 1957 and 1958. He has this year moved to Puerto Rico to continue his practice of architecture as an associate in the firm of William Sigal and Associates, San Juan, after working for seven years with The Architects Collaborative in Cambridge. With TAC he served as a designer for the U.S. embassy in Athens, Greece; was a job captain for the academic buildings of Baghdad University in Iraq; was project manager for the Monico Building in Picadilly Circus, London; and led a team of twelve men in hospital design projects in the Boston area. His work now in the Caribbean includes hotels, resorts, and residences in a tropical climate very different from that of Finland described in his article.

KEN EISLER, native of New York City, has been newspaperman, English teacher, now on the staff of the Art Center in La Jolla. Handles publicity, plans film programs and other special events. Bi-weekly program, *The Lively Arts*, surveys cultural Scene for KEBS (San Diego State College) and KPFK-FM.

Credits:

Tore Johnson, 5
Lennart Olson, 6, 7, 8 top, 10 bottom
Pol-Nils Nilsson, 8 bottom, 9, 10 top
Robert Eskridge, 14-15

WOODEN TRAY
by Tapio Wirkkala



I
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IN SCANDINAVIA

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and wide color selection . . .

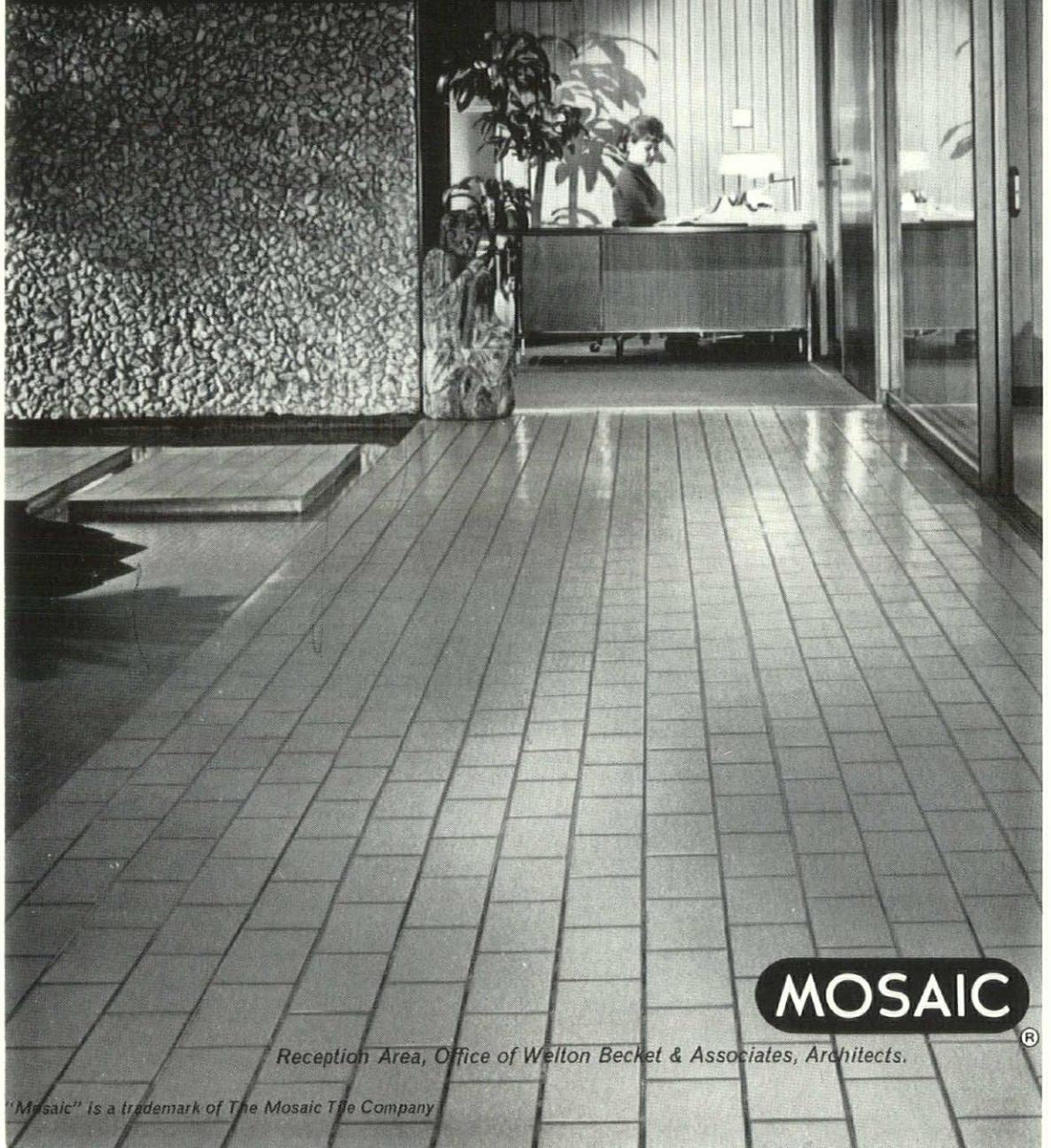
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TWO CITIES AND THEIR FUTURE

WHAT STRIKES A VISITOR the most as the outstanding features of the San Diego area are the climate and the landscape.

Weather is always warm, never too cold or too hot. The air is clean. To breathe it gives a feeling of pleasure and happiness. The atmospheric light is beautiful, beautifully gray in various shades in the morning, brilliant with all colors in the afternoon and blue with glittering artificial and natural lights in the evening. In Sweden the light is almost always gray. The hours of sunshine are few. An Arabian prince, who came there last summer, expressed his admiration for the beautiful gray light over Sweden, a contrast for him to the monotonous clear skies of his homeland. Very seldom do we appreciate the beauty of gray weather. We ought to.

Then there is the San Diego landscape, the ocean, the Bays, Mission Bay, the rolling hills and the mesas. The ocean is a year-around, invigorating playground, always the same yet always shifting. The man-made landscape of Mission Bay Park is beautiful and exciting, alive with human activity. It is well laid out and masterplanned. To the visitor, hills and canyons and mesas are beautiful too. They rest poetically in shades of brown colors against browns or dark greens. During a few winter months they are flowering and exuberantly green. Eucalyptus groves, sculptural in form and mystic, occasionally interrupt the flow of these vistas.

In this fine gray light of the morning everything seems to be quiet, all shapes of landscape and building lie firm against the earth, waiting for nature to awaken and sing as the sun breaks through.

Everywhere man is working and building. Often he tries to reshape the landscape. In Mission Bay Park he does it successfully and with joy. With less success it is done, when whole hills and canyons are leveled off or terraced in a way artificial to nature. This reshaping can sometimes be a real atrocity.

One would assume that freeways and highways would always cut sore holes through a landscape.

Very seldom does this happen in the open country, where roads have to adjust themselves naturally to terrain and topography. On the contrary, it can happen painfully in densely-built areas. Nevertheless the energetic and forcefully flowing highway-traffic is very exciting to experience. But instead of being only a means of service to man, the stream of automobiles, as other machines do too, often inhibits and damages him and lifts him out of his peaceful and unstressed state of mind.

In Scandinavia old buildings and parts of cities are often preserved and saved, although they may obstruct new construction. Stockholm, for example, is more than 700 years old and problems of conservation occur frequently. Questions of preservation will also arise in the United States more and more, as cities grow older. The main values to be preserved are not primarily various buildings but the spirit they embody, the inner structure of the city, of its landscape and people. Perhaps one must say its air too. The nature of this spirit may be difficult to understand and grasp. Therefore, the main task for the architect and planner must be to find out about this inner structure and the aesthetic and moral principle, that governs the shaping of communities. To find that principle and then state it in terms of very simple words or as for architecture in very simple basic forms is most difficult. If the principle is found or thought to be found, one should allow it and nothing else to govern all designs, from entity to detail, from old to new. The principle should also be applied in the preservation of historic structures and of nature.

It would seem that the principle governing human work and life in the San Diego area is to be found in the behavior of the main features of the area. That is ocean and clean, fresh, vibrant air, beautiful gray and brilliant lights, bays, canyons and rolling hills, expansive mesas and the feeling of spaciousness. These natural resources must be preserved. Otherwise both the spirit and the inner structure of the city will be badly damaged. 

As population continues to grow those resources will be increasingly difficult to preserve. Therefore a city's growth must be planned and checked well in advance of necessary construction work. It would be a pity, almost a crime, if building in the San Diego area were allowed to cover the whole land like a moss, as is happening in the otherwise beautiful city of Los Angeles, or if the air should be allowed to be smog-polluted. The danger of smog is present in all big cities. Even in Stockholm one can, but rarely so far, feel a faint smell in the air similar in kind to that which often plagues Los Angeles. It would also be a pity, if automobiles were allowed to run through every little bit of city land; if man was forced always to depend on his car, thereby forgetting that walking is a pleasure and healthful too.

A little boy said: "The city is a place where there are so many houses that one cannot see the land." Upon leaving the city a young Los Angeles woman said with amazement: "It is so nice to see open land." If planning of big cities is not altered, there may soon be no more open land to be seen within many, many miles of, and hours of driving from city centers.

The preservation of nature and its landscape is really a most important job for the architect and planner. Building should not be allowed to impose upon the landscape. Man is completely dependent on nature.

The spirit of the city landscape might be preserved, if open land were left in the city and if the city were composed of clusters or cells of smaller communities, each one large enough to give space for all kinds of human activities and if all cells were separated from each other by spacious open areas of natural landscape. The idea would mean a series of satellite towns around the present city, all connected by freeways running through unspoiled country. Noise from freeways would not reach the towns, in which pedestrian and automobile traffic would be definitely separated. With a setup of this kind traffic problems might be lessened and future changes of freeway patterns may be easily made, when the mode of transportation changes. The great Californian landscape would be the main feature of San Diego, as it is already in the open spaces of Mission Bay Park and Balboa Park.

Stockholm has been growing through centuries and has now more than one million people. In the medieval city-nucleus, which for defensive reasons was built on an island, streets are narrow, dark, winding and of course they are picturesque. Such a nucleus has a much larger emotional value than real economic value. Therefore it cannot readily be torn down or altered. Around the nucleus, through which most of the north-south traffic must pass, the city has grown

The Southern Part of Stockholm. All buildings are apartment buildings, most of which were built from 1900-1920. Some older houses and buildings can be seen around the church. Over the roofs towards the East one can see the innermost part of the Baltic Archipelago 

radially and very few open areas have been left. In our days the traffic problems of Stockholm are immense. There is no open, continuous space, where highways can be located. Instead they have to be chiselled through existing dense building blocks or built in tunnels under land and water. Perfect or even good solutions are impossible to obtain. The difficulties partly depend on the fact that Stockholm was built on islands and is surrounded and divided by water, the Baltic archipelago on one side and the lake Mälaren on the other. In San Diego there water areas too, which act in a similar way. Planning of present-day Stockholm is done in an excellent way and credit must be given to the way in which some of the suburbs are laid out and downtown redevelopment is handled. One would wish only that more thought had been given the separation of pedestrian traffic from other traffic, that large areas entirely free from automobiles had been created in the downtown areas.

If Stockholm had been built from the beginning in such a way, that continuous stretches of land had been left open, there would be no problems whatsoever in solving most of the traffic problems of today and possibly of the future. Today many people in Stockholm and in other big cities spend at least two hours of their day in travelling back and forth from home to work. That means one year in fifteen years of a man's lifetime or one eighth of his waking time. Can we afford that? Should not problems of planning be re-considered?

San Diego may be a city of five million people before long, but still it seems that the problems of planning a growing city can be handled. Those problems must be solved and a course of action firmly decided upon well before real estate speculation or construction work is begun or thought of. It can be proven that long-range planning is more economical than is the expedient day-to-day planning, which governs the growth of most cities today. San Diego, beautiful as it is now, can become one of the world's most livable and fascinating cities, a city in which architecture and the Great California landscape can be integrated.

GÖSTA EDBERG, *architect* SAR

Re-development. Hötors-city, in downtown Stockholm. A new business center and a major shopping town is being built. Main thoroughfares are under construction. This will probably turn out to be a mistake, since automobile traffic will continue to increase and may in time choke the city 

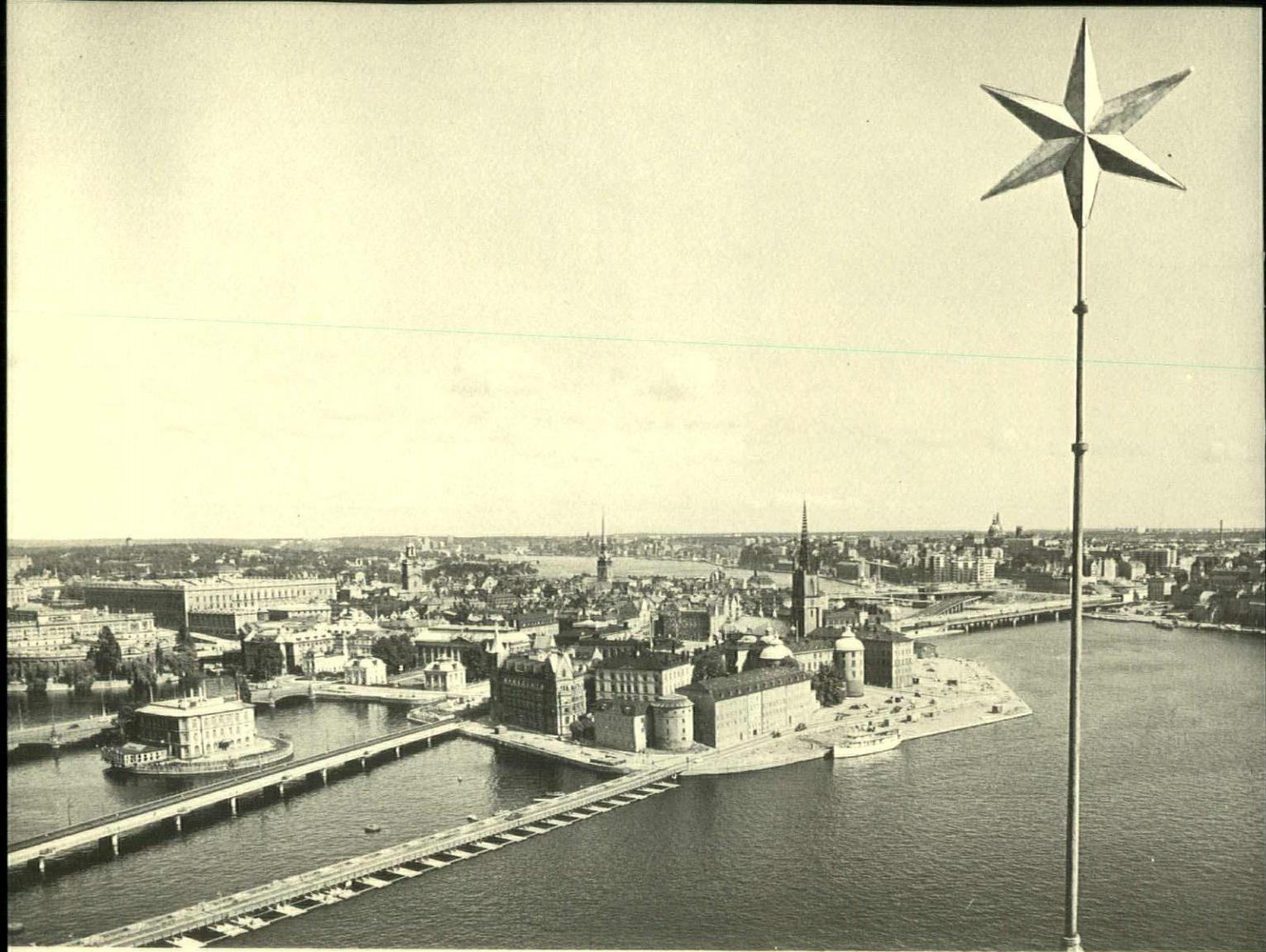






"Old Town" Stockholm. Birger Jarlstorg and Riddarholmskyrkan, the burial church of Swedish kings. The main part of the church was built 1280-1310. The statue shows Birger Jarl, who founded the city in 1250. If new streets and thoroughfares had not been created through this part of town, the church would still have had solemn and quite surroundings without automobiles. It is doubtful if the new streets have made the area more accessible.

Stat: Stortorget, Stockholm. The main plaza of the "Old Town." Buildings were built around 1500



Above: Stockholm. The "Old Town" seen from the City Hall tower. The Royal Palace can be seen to the left and Riddarholmskyrkan just to the right of center. In the background can be seen the Baltic and Söder, the Southern part of the city. In the foreground is the lake Mälaren

Left: Stockholm. The Royal Palace, located on the "Old Town" island. 20 years ago a "temporary" wooden bridge was built to ease the traffic situation in the city. The beautiful sight of the Palace was spoiled. Now, finally, an under-water tunnel is being planned. There is hope that the bridge will be removed

Right: Stockholm. Kungsgatan, one of the main business streets

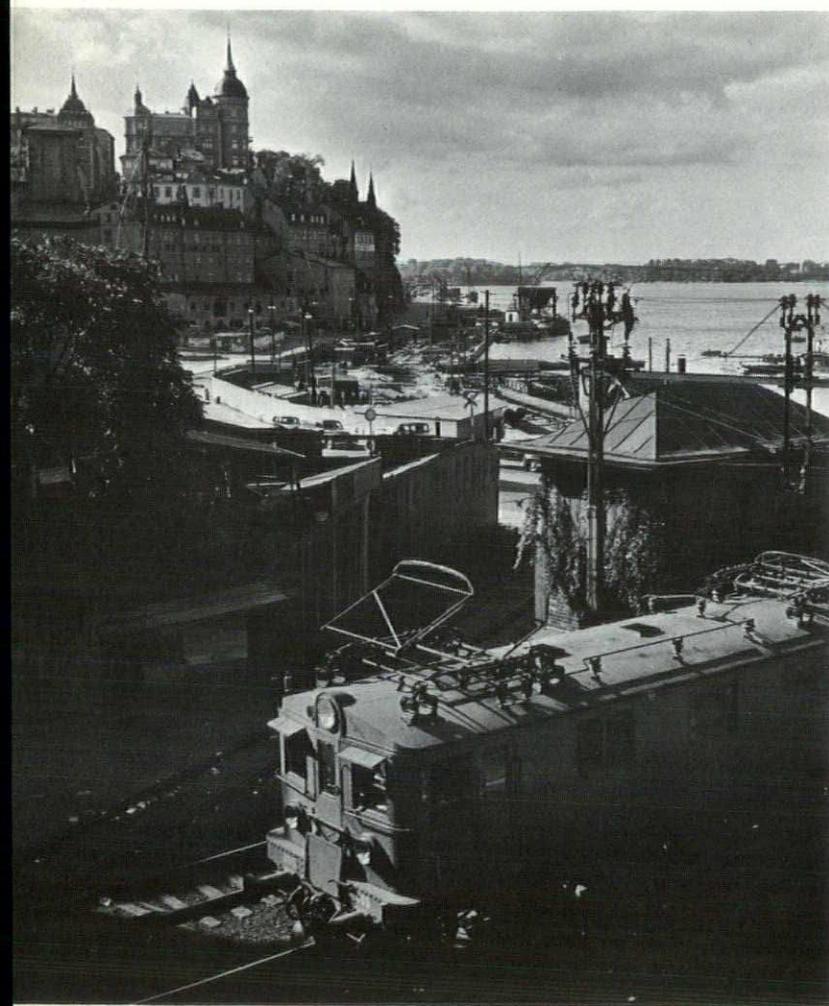




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Stockholm. The railroad is running right through the city

Below: Stockholm. New housing at Hässelby Strand, which in combination with Vällingby forms one of the new satellite towns or suburbs around Stockholm



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

October 6

"The Old Globe Tournament . . . Skill or Courage?" . . . with

Ken Eisler, Publicity Chief and Program Coordinator, Art Center at La Jolla

Martin Gerrish, chairman of the Drama Department, Grossmont College

October 13

"Cognitive Theory; a Re-Examination . . . with Doctor David A. Rodgers, Head of Medical Psychology Section, Scripps Clinic and Research Foundation and lecturer with University of California Extension

Doctor John Altrocchi, Duke University, Departments of Psychology and Psychiatry

October 20

"Water For Our Land" . . . with

Hugo Fisher, Administrator of the Resources Agency, State of California

Stewart F. Mulford, Field Engineer, Office of Saline Water, U. S. Department of Interior and lecturer with the University of California Extension

Isadore Nusbaum, Consulting Sanitary Engineer, Marlil Laboratories and lecturer with University of California Extension

October 27

"Moral Issues in Contemporary Society" . . . with

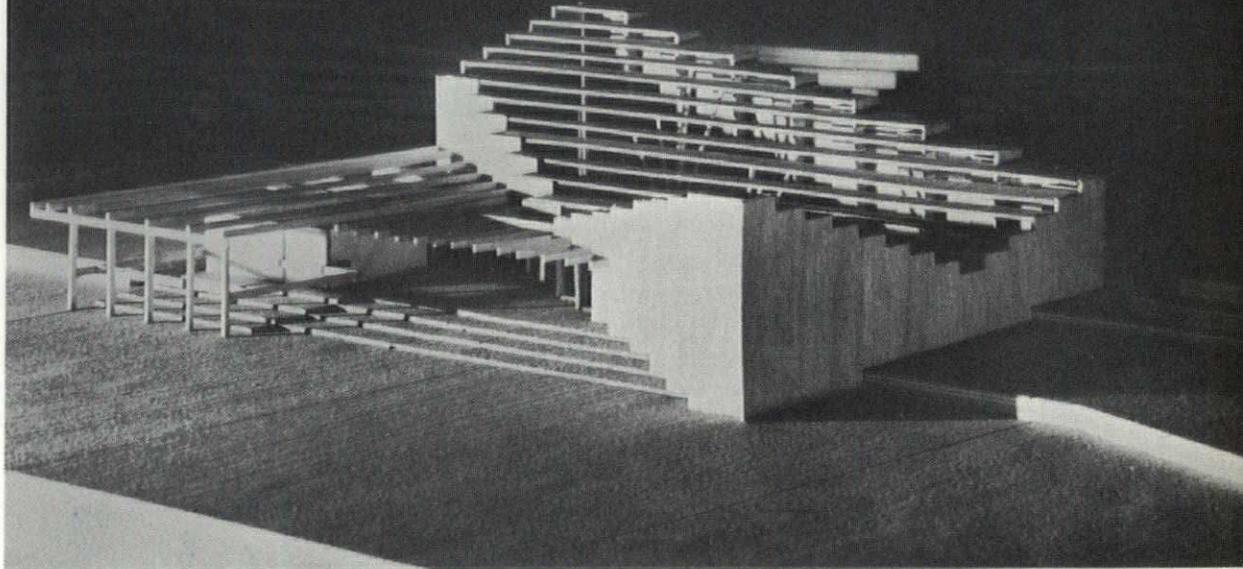
Samuel P. Weston, Industrial Editor, Rohr Corp., Chula Vista, and lecturer with University of California Extension

Doctor Harry Ruja, Professor of Philosophy, San Diego State College

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

Sponsored by: The Portland Cement Association

The Finnish Pavilion at the Brussels Worlds Fair, 1958, designed by Reima Pietila. Awarded by competition, this building was the architect's first commission after graduation from school. Model photograph by the architect



WELLSPRINGS OF DESIGN IN FINLAND

by ROBERT THOMAS ESKRIDGE, *architect*

AROUND THE WORLD the works of Alvar Aalto are known and respected, and his influence has been profound in contemporary architecture. Not as familiar to most in this country is the singularly high level of accomplishment of at least a dozen other architects currently practicing in Finland, whose works seldom are seen published outside of Scandinavia. And for one who has seen and been inspired by the industrial arts and crafts of the last decade in Finland, the lack of published material about them in the United States inspires an almost religious zeal to share the enthusiasm. Beginning with the Milan Triennale in 1954, when Finland won the Grand Prix plus six of the twenty-eight prizes awarded, the rest of Europe has been increasingly aware of the small neighbor to the north. Gio Ponti, noted Italian architect and editor of *Domus* has said:

"The crafts of Finland reveal a grace and lively fantasy, a natural inspiration—sometimes primitive and instinctive but always felicitous, poetic and human."

It is interesting to inquire into the reasons why a small and relatively remote country can suddenly rise to an ascendancy in design which evokes such reactions as these. The vitality and freshness of Finnish design cannot be written off as a fluke of coincidence; it is an abiding phenomenon of the last ten years which demands us to question "why?" and in search-

ing for answers we may uncover principles which are at work in differing ways and varying degrees throughout the world of creative design today. Wellsprings of such creative power deserve to be identified and studied; where they exist naturally they deserve to be encouraged to flourish.

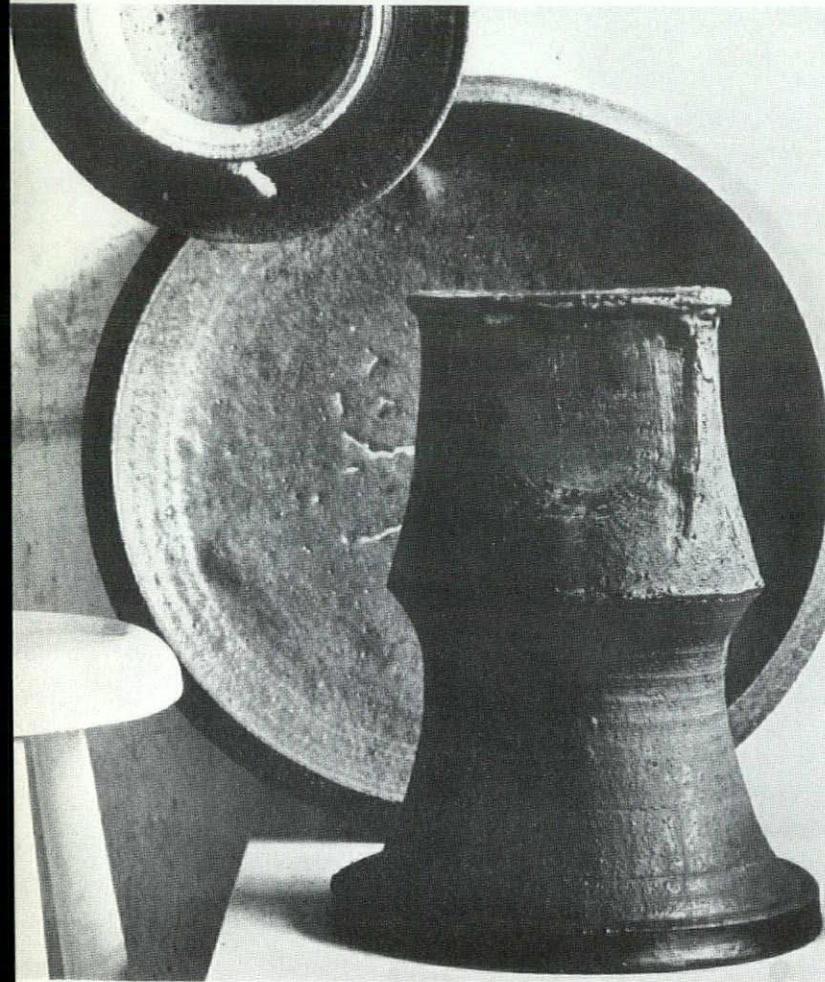
First, it is important to know something of the land and people of Finland. Here is a country of unbelievably dark and bitter winter, offering the most complete contrast imaginable to the long and spring-like summer days which are flooded with a permeating northern light. Nowhere on earth are the forces of nature more compelling in their influence on the lives of men. The dark and cold of the winter have created a love for the light and warmth of the sun, and an urge for the people to surround themselves with elements of nature related to the summer. Finnish houses are filled with growing green plants in every room, an

attempt to carry indoors into winter all that is possible from the outdoor summer life. Long idle winters and the sparsity of population, isolated by the hills, woods, and lakes of Finland brought about historically a development of craft arts in the homes in an atmosphere which encouraged individuality of work rather than conformity with a group as was the case in the village workshops in Southern Europe.

Yet another result of the enormous contrast between Winter and Summer is the annual shift from melancholy to exaltation, mirroring in the spirits of the people the cycles of nature, and creating a strongly emotional and uninhibited sensitivity to natural forces.

The sensitivity to nature is engendered in the people in still other ways. Until as recently as the beginning of this century almost every man wrested his living from the countryside with his own hands. He cleared the forests to create tillable land, and with the logs fashioned his home and almost all the utensils and furniture in it. Still today no Finnish country home is complete without a hand loom on which the women of the household continue to weave the special linens and ryijy rugs. In earlier times the struggle for existence in such a bitter climate dictated that the people use every ounce of ingenuity to best utilize the limited resources of nature; survival depended on a sure ability to select what was useful in nature, and use it efficiently. This heritage has been active until the very recent past, and the present day Finn still vastly prefers his time in the country to the time he must spend in the city. Almost every family has a small summer home on a lake in the country, usually built as a family project, and the awareness of the needlepath and the moss under foot, the rough rock and smooth stones, all these are genuine responses to stimuli from nature. It is not surprising then, that the sense of color develops from the colors of moss, evergreens, and earth, and the sense of form from the forms of nature.

Because of its geographical location Finland was for many centuries outside the mainstream of European cultural influence, and her people remained secluded from the swift-flowing streams of style and change of fashion to the South. It has been argued that Finland, being little influenced by Southern European "styles," had not debt to inheritance and tradition, and the originality and force of contemporary Finnish design is therefore unhampered by inbred ideas and theory. This argument overlooks the power and richness of Finland's own heritage of ancient iron work, ryijy rugs, woodcarvings, and glasswork which in their primitive simplicity are still fresh-flowing wells of inspiration to current craftsmen and designers. The

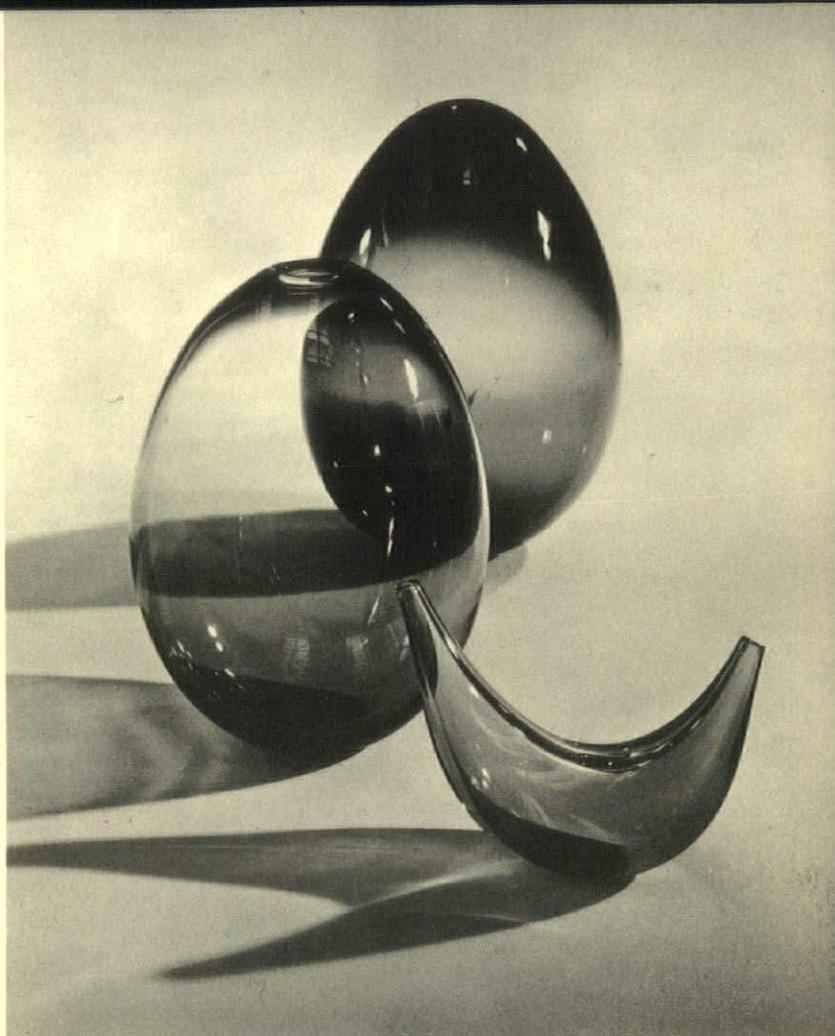


Chamotte pots and plates by Kyllikki Salmenhaara who utilizes primitive forms and earth colors in her pottery. Photo by A. O. Hallakorpi

subject matter from Kalevala, the epic Finnish poem, is filled with the vastly rich folk customs of the country, and is a frequently used source of inspiration for contemporary artists. Finnish design today has undeniably an indigenous character based on ancestral handcrafts, a fact best understood when it is realized that the Finnish people are closer in time to their historical folk traditions than most peoples.

Among the people of Finland there is a highly developed sense of individualism which is reminiscent of what we know of the pioneering frontier spirit of the peoples who settled this country. The urge to conform to a prescribed social pattern is less strongly felt than in many countries, and particularly among Finnish architects and designers there are extreme variations in personality, in temperament, and in technique. The intense feeling about the right to be independent and self-reliant on the individual level manifests itself nationally as well; one only need recall the heroic battles fought in recent years by this small nation to preserve its independence in the face of overwhelming odds from the neighbor to the east. Historically, too, Finland was for a thousand years the battleground in the struggles between the empires of Sweden to the west and Russia to the east. Rather than reacting with resignation to these hardships, the Finnish people have taken renewed strength in their confidence in the importance of individuality. Such a fierce pride goes far toward producing a constantly fresh and vigorous spirit in the works of the designers, a spirit which we have come to consider "typically Finnish." It is terse and yet lyrical; stringent and yet whimsical; primitive and yet sophisticated.

One other characteristic of Finnish design must be described, for it is a quality that is typical in the work of Finnish designers, craftsmen, and architects. It is an all-pervading sense of familiarity with and deep feeling for the materials with which they work. The artists seem to stay rooted in the elements of their particular arts, evolving their flights of fancy from the very materials and processes they have at hand. This is most clearly evident in the works of the glass and ceramics designers, but it is equally true in the discipline which architects bring to their use of a very limited palette of materials. Conscious restriction of the materials of building allows a concentration on refinement of means which is almost unique today in architecture. Using a few materials over a long period of time to develop a genuine feeling for them is the course which most Finnish architects have chosen, instead of the nervous attempts to understand and use all of the new materials as they become available. This consciously imposed restraint underlies much of what is good in Finnish architecture today.



Glass vases by Kaj Franck

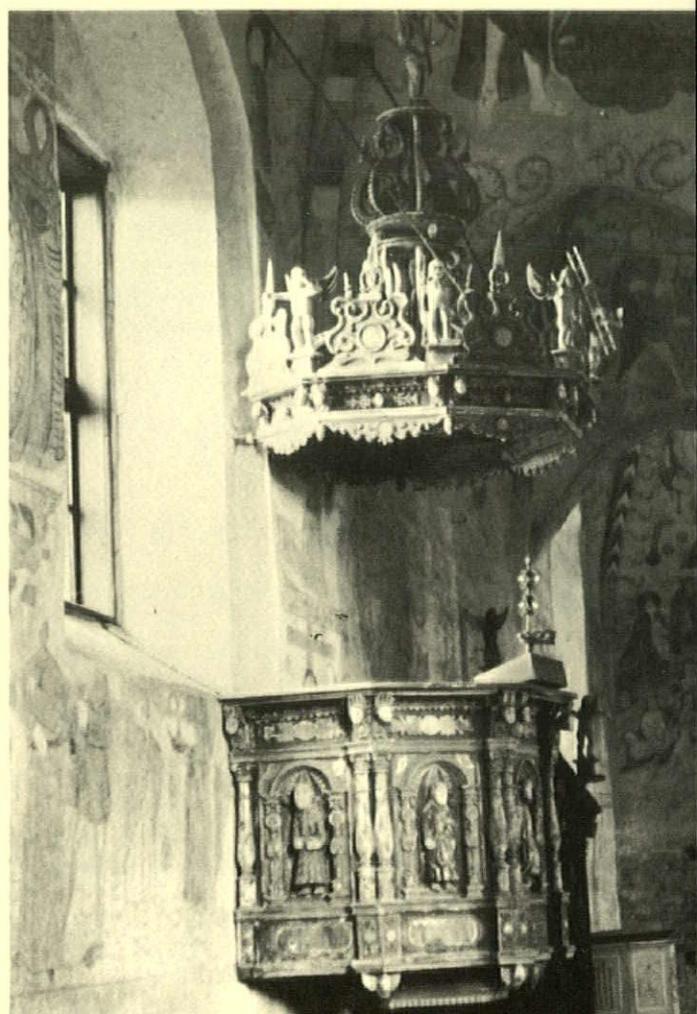
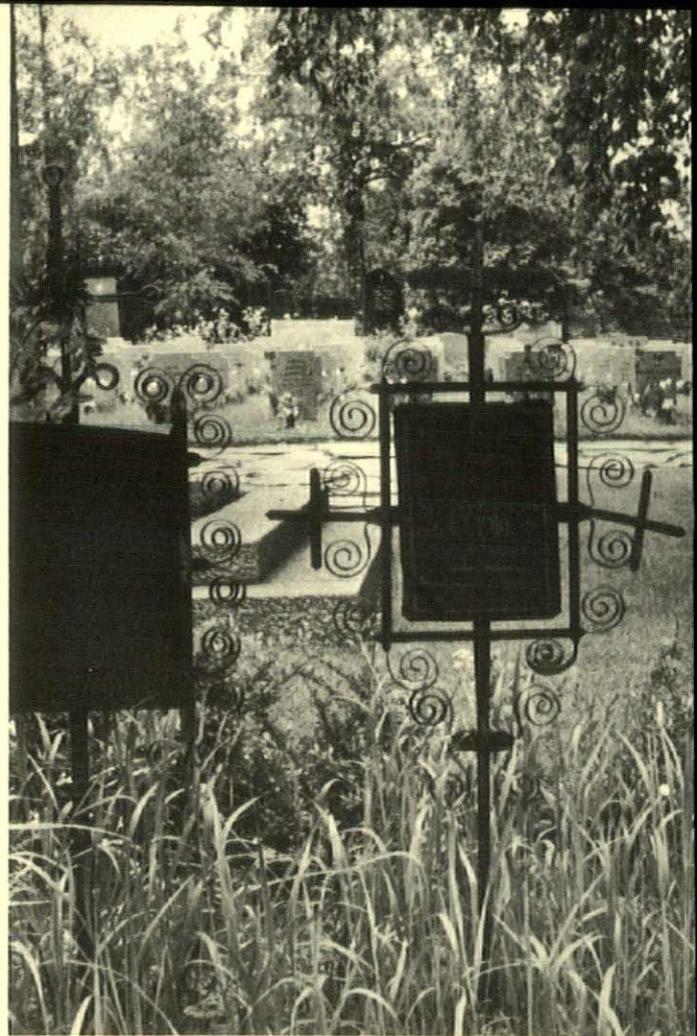
We have seen that Finnish designers are emotionally sensitive to nature, occasioned in part by the awesome power of their climate, and by the natural beauty of their homeland. But a sensitivity to nature can be consciously acquired in any land.

We have seen a respect among Finnish artists for the continuity of their heritage and traditions, but there is a growing feeling in all parts of the world that such a continuity is worthy of preserving.

We have observed the natural emphasis in Finland on individuality and the right to personal idiosyncrasy—important in any creative endeavor, but capable of being exercised in any free society.

And we have witnessed among Finnish designers an instinctive knowledge of and feeling for the materials with which they work, a range of materials which is consciously circumscribed. This, too, is a tendency worthy of emulation in other lands.

These wellsprings of design have flowed together with the particular interactions and relative importance of each which is typical for Finland alone. They have formed a mainstream which has helped create the unique freshness and vigor that is characteristic of Finnish design today. □



FINLAND

Opposite page, left to right:

Paimio Tuberculosis Sanitarium by Alvar Aalto, 1933 . . . Horizontal slabs as a foil to the vertical lines of the forest

The ancient art of iron working, as depicted here, still influences present-day craftsmen in metal

Forms of early wood furniture often grew directly from the nature of the material

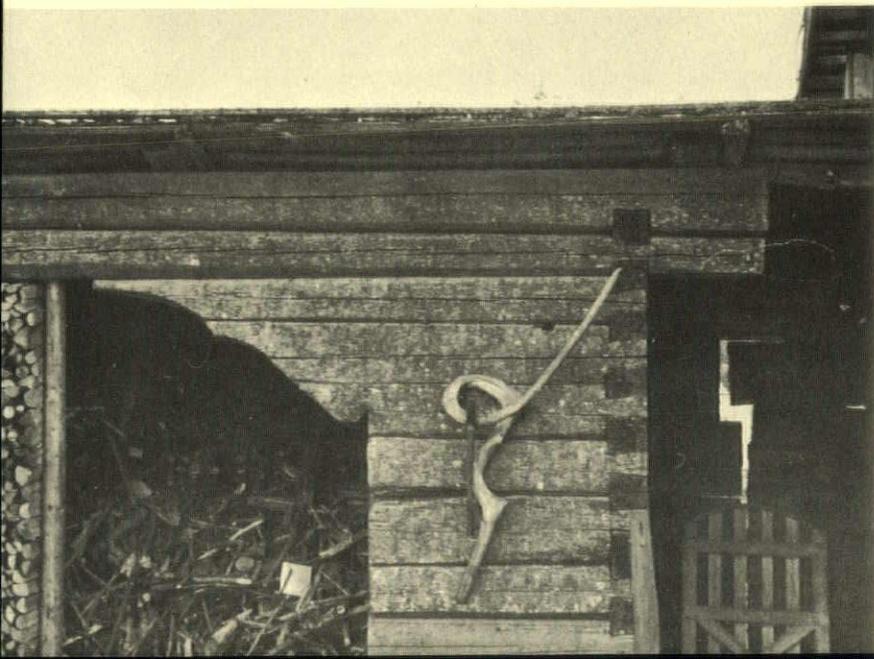
Medieval wood carvings on altar of 14th century Hattula church

This page, top to bottom:

Forests, lakes, and granite combine to create a scenic beauty which is typical of the Finnish countryside

Elaboration of pattern in a wood shingled roof . . . Keuru church in central Finland

Some of the myriad patterns and textures of Finland's most important raw material . . . wood



The best ideas are more exciting in CONCRETE



Newly completed Lawry's Foods Center, Los Angeles, California

Light, space and unrestrained warmth... with roof and columns of precast concrete



Surrounding a sunny interior court and pool is an arcade of precast concrete columns and panels, carrying out the informal mood of Lawry's Foods Center. Architects: Buff, Straub & Hensman, AIA, Los Angeles, and Arthur Lavagnino, AIA, Pasadena. Structural Engineer: William C. Taylor, Pasadena. Contractor: Ruane Corporation, Los Angeles.

A building to reflect the California spirit of outdoor living was the goal of Lawry's Foods, Inc. in remodeling their Los Angeles plant. Yet, the building had to be a completely functional operating and production headquarters for the specialty foods company.

Soaring concrete columns and precast concrete roof panels were the architect's choice to achieve the results the owner wanted. The inviting result is Lawry's Foods Center, a showplace with a modern airiness that retains the warmth of California tradition. It could only be done so well with concrete, the material that combines beauty, adaptability and strength.

Today, architects find distinctive design and advanced construction techniques grow readily from concrete's infinite versatility.

PORTLAND CEMENT ASSOCIATION

816 West Fifth Street, Los Angeles, California

A national organization to improve and extend the use of concrete

THE ONE-ACTS...

by KEN EISLER

Ed. note: The following critique is gleaned from the KPFX program *The Lively Arts*.

THE real theater buffs in San Diego are already looking ahead to the fall, when another Old Globe Tournament of Original One-Act Plays will be staged. Judges have winnowed the manuscripts drawn by this annual contest down to nine deserving one-acters, and one copy of each, destined for production in late September, is currently available for anybody who wants to read it in—for some strange reason—the California Room of the downtown public library.

* * * *

Let me take you through a few of these manuscripts, in the very sequence in which I encountered them a couple of weeks ago on a hot afternoon in the California Room.

First there was a quaint fable about a gentle old antique dealer who speaks in quaint rhymed doggerel and has a visit from a character called the Clock Man. The Clock Man has with him his little granddaughter, who turns out—lo and behold—to be none other than a quaint little vase from Delft.

Next: a "comedy-drama" set in a big park. We quickly realize that this one, called "The Park," is actually a reworking of the story of how Adam and Eve got expelled from Paradise. Maybe it would go as a wild piece of Goon Show nonsense, or as a vehicle for a playwright with an especially good sense of style.

Instead, "The Park" gives us a character named Bill—a nondescript migratory worker—as Satan, and a character named The Boss as God. Satan—Bill—is described as having "an odd attractiveness about him." When God discovers that Adam and Eve—a couple responsible for caretaking in the big park—are munching an apple which the oddly attractive Bill has slipped to them, he says: "I should have known better than to hire that bum in the first place. I never did like his looks. There's something—(PAUSE)—devilish about him."

Stage instructions include the shining of a green light on Bill the devilish tempter and a soft golden spotlight on the Boss. The couple is expelled from the park by two guards dressed in light blue uniforms, with large gold wings painted across the back of their jackets.

"You're gonna hear from me from now on," says Evelyn—as the erring wife is called. "When I get outa this place I'm gonna start raisin' Cain!"

The Boss kicks the couple out nevertheless, and

Evelyn says over her shoulder, "So long, see you in church."

In a clever curtain line, Bill, the Devil, adds, "See you in hell first," and exits right, whistling.

I wouldn't be a bit surprised, incidentally—on the basis of past one-act play tournaments,—to see this second play cop an award.

But on to the next—a more poetic drama called "The Vacant Lot" and subtitled, "A Caprice." Here we have a couple of teenagers, about 17, sitting in a vacant lot and recreating through Stage Magic their childhood past in these surroundings. As you can tell from the stage directions, this is really a mood piece. We hear "the haunting notes of a jazz horn being blown in the poignant emptiness. From the dark stage, light begins to glow on the battered crates where Jim and Bill, the teenagers, are seated."

They're smoking cigarettes, and trading gloriously hip slang.

"Dig that way out jazz!" cries Jim. "Hi, chicks," Bill calls to the two 16-year-old girls walking towards them across the vacant lot. "I got the price of a chocolate fudge sundae," somebody adds a moment later.

"Real crazy, man". . . "sounds real cool"—the slang flies thick and fast. But no West Side Story rumble is in the offing; suddenly the mood shifts into a more poetical key.

"I'd like to put up a sign saying: 'This lot is owned by the kids in this neighborhood. No Trespassin' " says one of the jive-talking teenagers. Let's hold a wake, another suggests, because "Tomorrow a big steam shovel will come along and bury us—(PAUSE)—the kids we were yesterday."

The rich, racy flavor of contemporaneity that must have so appealed to the judges dissolves now into stage poetry, as the kids grow wistful, and their lines begin to scan.

"Even Mike used to play here once. Remember Mike?"

"Boy with a scar, branded with hate?"

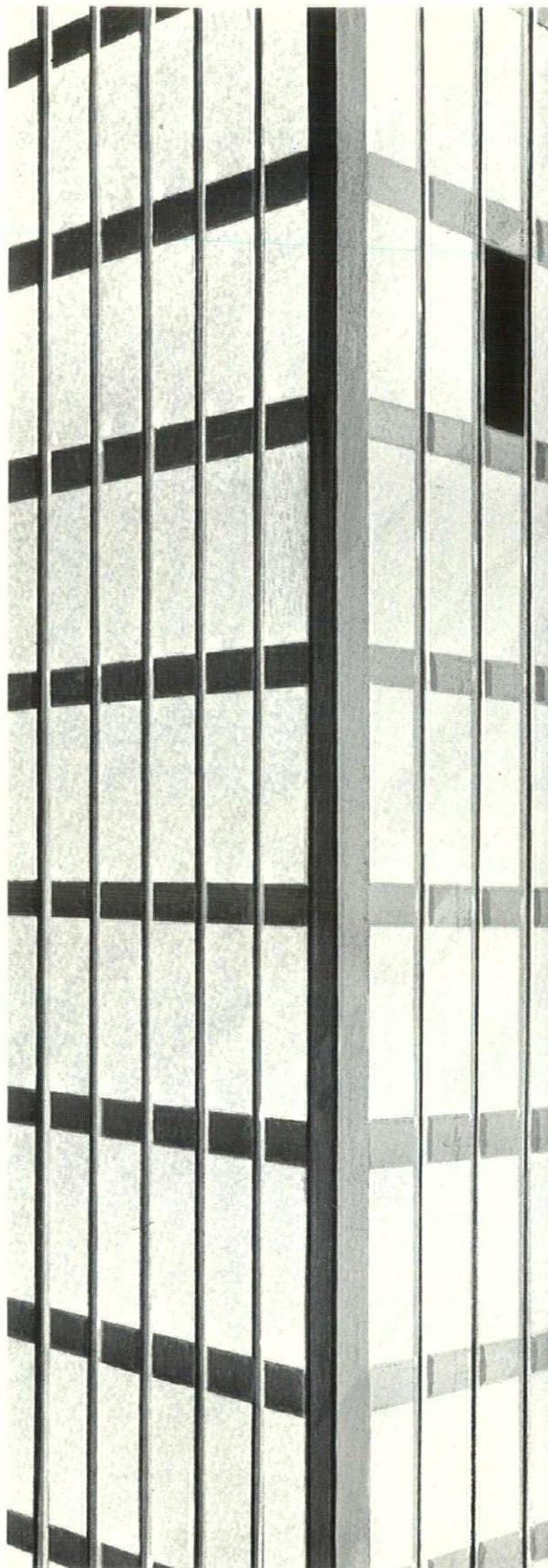
Boy with sad eyes, haunted with hunger?"

Here I quit reading. Next manuscript:

It was another city piece. None of these hip but sentimental teenagers this time, though; we're at a cocktail party now, mixing with elegantly dressed, clever, brittle-talking urban sophisticates.

Brittle-est of them all, though—a girl named Jessica—is really covering up a bruised heart with all her flip talk. We sense it infallibly when someone says to her: "It's not your place to—" and she cuts him off, crying out "My place! What is my place? Who really knows? Who?"

Still, it's New York, and this is a communications industry sort of crowd, so the dialogue has that Breakfast at Tiffanys sheen. □



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"Aha!" exclaims a male guest, whose cap is set for the traumatized Jessica. "Aha, the wandering hostess! Who were you talking to?"

"None of your grey-flannel business," Jessica whips back.

"Beneath the grey flannels," says her pursuer, in his best Gig Young manner, "We're nothing but mammals."

Jessica: "You'd better stick to writing your advertising copy."

Pursuer: "Harsh words, coming from somebody who works for that hydra-headed monster, the New York Stock Exchange."

And so on. But we're not put off by all that brittle penthouse dialogue, of course; we know already that Jessica's heart has been broken, and she's more vulnerable than she seems.

"She's not ready," Jessica's room-mate confides in the glib pursuer. "She was making progress, but she's not ready for any involvement, any commitment."

Here I quit reading. Next manuscript:

It was a fantasy set in Heaven's so-called Department of Domestic Relations. The heavenly bureaucrats come and go, greeting and leaving each other with the words, "Good Millenium," instead of "Good Day." I read only a few lines of this one and turned to the next.

This was another attempt to restore the music of poetry to the impoverished modern theater.

"That's fine, Herman. That will do."

"I like your dress, Jenny Lou."

"Jenny, I like all the things you wear . . . and the color of your hair."

"You're making a wise decision."

"It takes a man of vision to make such an acute observation."

"Enough hesitation. Why are you so hesitant?"

"I'm a recent resident."

Well, I'm *not* a recent resident any more; I've been out here more than eight years, and maybe I've been especially brutal with this bilge because I'd fervently like to be able to find better original plays in the California Room.

But if our local playwrights—to adopt the up-to-date lingo of the play about the vacant lot—cannot get more "with it" than this, it might be wiser for the judges of the Old Globe Tournament to simply declare a moratorium on production until better manuscripts turn up.

In the meantime, without spending money and time to attend an evening of well-intentioned but insipid one-acters, I can go down to the California Room any old time and bask in the same homey literary glow just by curling up with a volume of poems by



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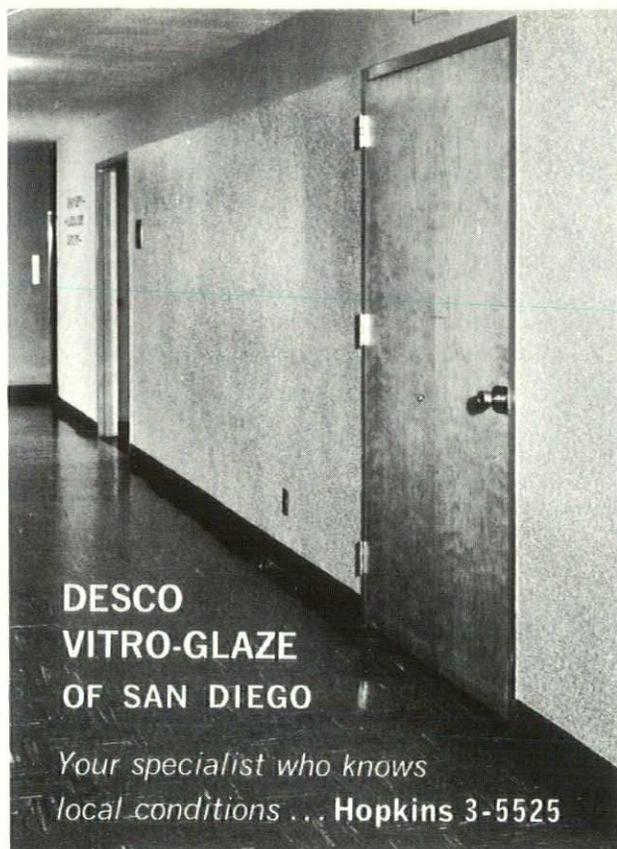
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California's first poet laureate, Ina ("A Perfect Day and Other Poems") Coolbrith.

The thing is, we *do* have plenty of recent residents who *know* how people really talk at an urban cocktail party; who know how teenagers really think and sound; who know, furthermore, that the one-act form has been stretched successfully to accommodate such individual talents as Shaw, Pinter and Genet as well as theatricalized Ina Coolbrith.

San Diegans can pick up a paper-bound copy of Albee's "The Zoo Story" just as easily as New Yorkers; as a matter of fact, they could even have seen quite a good production of that electrifying Albee one-acter here only a year ago. And in the past couple of years, interested San Diegans could have seen pretty good live, local productions of everything from Sartre's "The Flies" and Duerrenmatt's "The Visit" to Pirandello's "Six Characters in Search of an Author." A few weeks ago they could have caught the film version of Genet's "The Balcony," at a neighborhood theatre.

Yet, for all this, in a city of half a million people, the judges for an original one-act play contest apparently received no manuscripts in which the writer's reach *or* grasp much exceeded that of the members of some little Helen Hokinson suburban Writer's Club.



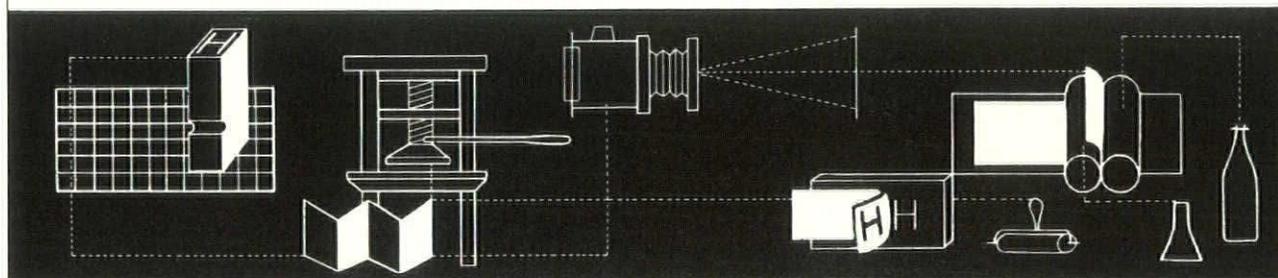
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Chapter Notes



BON VOYAGE...

SAN DIEGO CHAPTER MEMBER Philip W. Faulconer, AIA, Project Architect at the University of California San Diego campus, has been appointed Consulting Architect to the Swiss Federal College of Technology (E.T.H.) Zürich, to assist in planning buildings for their proposed 500 MeV Isochronous Cyclotron and associated laboratories.

For seven years, Mr. Faulconer was Project Architect for the University of California Lawrence Radiation Laboratories in Berkeley and Livermore. Then in 1960-61, he visited over a hundred other universities and research establishments in Europe and Asia, studying the problems of architecture for technology. Subsequently on the new San Diego campus his projects have included the Institute of Geophysics and Planetary Physics, an Hydraulic Laboratory, studies for a Research Field Station, a Marine Facility, etc.

Mr. Faulconer will fly from Los Angeles to Paris on the jet chartered by the University of California for faculty and students participating in the Education Abroad program at Padua, Göttingen and Bordeaux. His duties in Switzerland will begin October 1st, following return visits to universities at Paris, Ghent, Amsterdam and Basel. He expects to return to the United States in about two years.

Since his transfer to the San Diego Chapter in March of 1962 from the Berkeley Chapter, Mr. Faulconer has been active in the San Diego Chapter's Education & Registration Committee. His fellow architects and friends extend their congratulations for this outstanding opportunity, and best wishes in its fulfillment.

THREE SAN DIEGO CHAPTER MEMBERS, William T. Hendrick, AIA, John R. Mock, AIA and W. Russell Tipple, associate, recently combined to form a multi-sided architectural consulting firm at 5241 University Avenue, San Diego.

The firm is specializing in architectural design; comprehensive planning and analysis; renderings; presentations and graphics, as well as model-building.

Please note the new firm name, Hendrick-Mock-Tipple Associates—telephone: 583-4010.



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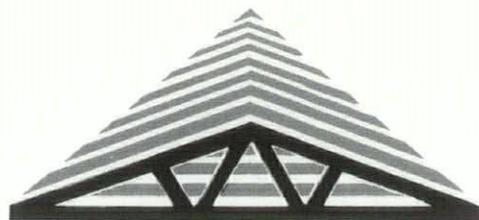
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