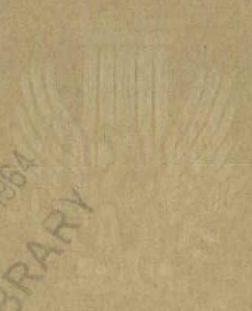


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AMERICAN INSTITUTE
JUN 23 1964
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Calendar of Events for March 1964

SUNDAY	1	lecture	Joseph Young, mosaicist, in talk on Watts Towers, Sherwood Hall, Art Center at La Jolla, 2 p.m.
TUESDAY	3	dance	San Diego Ballet at Campus Lab School auditorium, San Diego State, in two new ballets, 8 p.m.
TUESDAY	3	exhibit	(through March 27) Textiles and Jewelry Design, Fine Arts Gallery, San Diego State College 9-4 p.m. Monday through Friday
THURSDAY	5	films	Grossmont College Film Series begins with "We Are All Murderers," winner of 1952 Cannes Festival, El Cajon High School, 8 p.m.
THURSDAY	5	music	Los Angeles Philharmonic Orchestra with conductor Bernard Haitink and violinist Henryk Szeryng, Russ auditorium, 8:30 p.m.
FRIDAY	6	art	(through 29) Opening of California South:IV show at Fine Arts Gallery in Balboa Park
SUNDAY	8	music	Sherwood Hall Chamber Orchestra with conductor Daniel Lewis and cellist Edgar Lustgarten, Art Center at La Jolla, 8 p.m.
SUNDAY	8	film	Film for Children Series with Swedish "The Great Adventure," Sherwood Hall at Art Center at La Jolla, 2:30 p.m.
THURSDAY	12	lecture	Creative Nonconformists Series with San Francisco Film Critic Pauline Kael in lecture, film and question period, Art Center at La Jolla, 8:30 p.m.
FRIDAY	13	drama	(also 14, 18, 19, 20 & 21) The Queen and the Rebels by Italian Ugo Betti, San Diego State Aztec Theater Guild, 8:30 p.m.
TUESDAY	17	music	San Diego Symphony Orchestra with San Diego Symphonic Chorale and Boys' Choir of the La Jolla Presbyterian Church, Russ Auditorium, 8:30 p.m.
WEDNESDAY	18	film	Art Center Film Society Series with "Moana" by Robert Flaherty, Art Center at La Jolla, 8:30 p.m.
SUNDAY	22	lecture	Primitive Art of the Caribbean with art critic Selden Rodman in conjunction with primitive art show at Art Center at La Jolla, 8 p.m.
SUNDAY	22	music	Masters of Music Series of University of California Extension with Henri Temianka on "The Classicists," Pacific Beach Junior High School, 8 p.m.
THURSDAY	26	lecture	Sociologist Daniel Z. Friedenberger talks on climate of secondary education, Art Center at La Jolla, 8:30 p.m.
TUESDAY	31	drama	Opening of Old Globe "Third Best Sport" by Eleanor and Leo Bayer, Balboa Park, 8:30 p.m.
TUESDAY	31	lecture	"The Humanist Revolution" with Sir Julian Huxley at San Diego State, Peterson Gym, 8:00 p.m.



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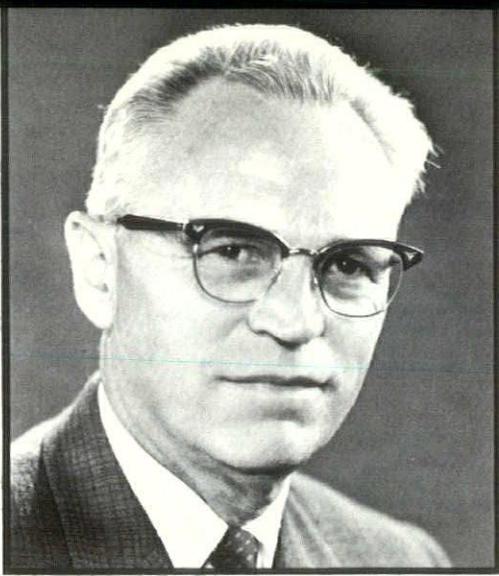
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SCHOOLS children



SCHOOLS children



Dr. Cecil D. Hardesty, "... build as well as we know how ..."

SCHOOL PLANNING SEMINAR

One hundred and twenty architects, educators, engineers, building product manufacturers and school board members assembled at the Kona Kai Club to participate in one of the most spirited seminars on school facilities planning ever conducted on the local scene.

An earnest attempt was successfully made by these people — all responsible in their communities for better schools — in cross communicating on the mutual problems of providing modern schools for a modern society.

Intelligent and courageous statements were made by the speakers. No doubt remained that we are in an era where ignorance, bashfulness and cowardice have no place in the personalities of those responsible for providing better environment for our educational programs, for our children, for our future. Bold, sound investment of time, intelligence, and money was the watchword during the afternoon and evening gathering of top-flight local, state and nationally recognized (and interested) personages.

Starting with the opening remarks of President Ward Deems (who hopes that this type of seminar will become an annual event), through the erudite and frank dissertations by locally and nationally recognized authorities, the AIA enjoyed one of its best meetings of the decade — planned by Architect Fred Livingstone and his planning committee — in joint session with an active and concerned local Producers' Council headed by Charles Jantho and Chuck Parmalee.

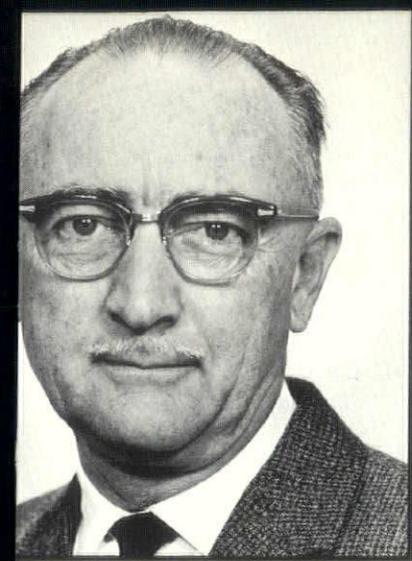
Kicking off the seminar was veteran County Superintendent of Schools, Dr. Cecil Hardesty, who set the theme by challenging, "School Facilities should be built as well as we know how to build any facility today! Air conditioning should be as much a part of school buildings today as it is a part of office buildings."

On the heels of Dr. Hardesty's introduction was a convincing delivery by Nick Mangin, who journeyed all the way from Florida to tell the group what beneficial effect his completely air-conditioned school has on teacher and pupil moral and academic attainment. "Teachers look, act, and conduct themselves like profes-

sionals — with coat and tie — and students study and work like students should!" Student and faculty fatigue is minimized. Students spend more time in the classrooms and library than in the non-air-conditioned halls and restrooms. Economy was realized through a compact plan with shorter wall and footing perimeters and less site coverage.

Next up was a devoted advocate of good school facilities, imaginary and practical Francis Darby, president-elect of the National Council on Schoolhouse Construction. Darby pleaded, "We have to have school men that are articulate enough to describe accurately what the educational program is — and to be up with the educational program on the very cutting fringes to know what is happening, what is predicted to happen and to interpret these to the architect." Mr. Darby's remarks paved the path for a brilliant presentation by Dr. Glenn Nimnicht who charged the architect with making his building as non-obstructive as possible — "to get the school out of the way of the educator. When I become aware of my thermal, acoustic and lighting environment, the architect has failed. When I'm unaware of them, he's been successful." Dr. Nimnicht pleaded for more "teaching of the individual, and flexible buildings to accommodate changing educational programs which will accommodate the changing needs of the educational program."

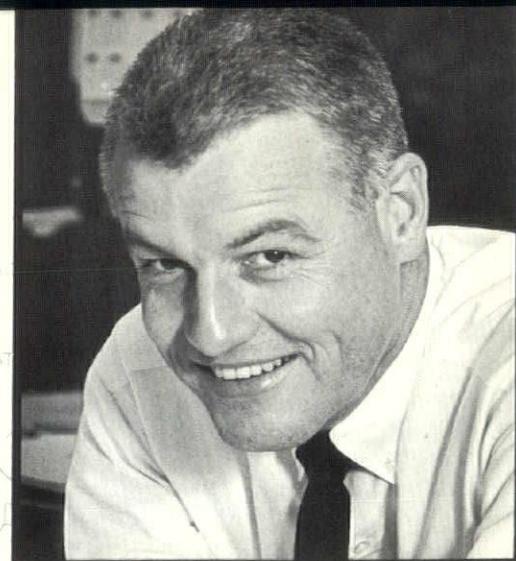
Award winning Texas architect Charles Granger with his "feet on the ground" approach firmly chastised the group for focusing too little on the child. "Who else are we designing for unless it is for the kids?" Granger's point was clearly understood in that we should keep the child's needs and requirements upper-most in our minds when designing a building. "Make the building and its surroundings a pleasant experience through beauty and comfort and efficiency. Recognize the fact that he (the child) is human and offer him art, music and beauty in design. Don't be bashful about providing him comfort and beauty along with an imaginative educational program and economical facilities." Granger



Francis C. Darby, "... what is happening, predicted ...?"



Dr. Glendon P. Nimnicht, "... to get the school out of the way of the educator."



Mr. Charles Granger, AIA, "... for the kids the day of 15c bacon is gone."

persuaded the group to give the building a place of high importance in the total picture of education.

After the introductory remarks by Dr. Dunn, panel moderator, the panel participants embarked on a most stimulating session of fire and cross-fire between themselves and the seminar members.

Points made by these panellists . . .

ON COSTS:

Granger — "School costs have increased less since 1950 than any other segment of the construction industry, yet we're putting more into them."

"It's high time we realized that the day of 15c bacon is gone in school building construction."

Warned against using per square foot cost as a yard stick. . . "Cost per square foot depends upon whose foot you measure."

ON EDUCATIONAL SPECIFICATIONS:

Granger — "We need well-prepared educational specifications if the architect is to perform his role effectively."

Predovich — Stated that architect and educator should work together on preparation of educational specifications.

Hall — Reminded the group that San Diego City Schools have a set of educational specifications in the form of building standards.

ON STANDARDIZATION OF SCHOOL DESIGN:

Huffbauer — Told how cumbersome a book of standards is for the architect and how little it leaves to the architect's creativeness and imagination in providing modern schools. He also pleaded for less red tape in planning City schools.

Granger — Warned that over-standardization of building requirements results in sameness of schools which defeats progress and "keeping up" with changing needs. Ad-

vised that a box of standards is not the same as educational specifications.

Mangin — Pointed out that the only time we should have a nationally standardized school building is when we have a nationally standardized educational program — and this depended upon when we have a nationally standardized child. "We neither have nor want this!"

ON BETTER ENGINEERING:

Granger — Remarked that we have too much "catalogue engineering" by mechanical engineers who are not trained in engineering as required in building construction.

Predovich — Pleaded for better mechanical equipment in air-conditioned schools, equipment whose performance and economy are such that the taxpayer's dollar may be protected.

IN SUMMARY:

Dr. Dunn — Summarized that there is no reason why a school building cannot be beautiful and contribute to an environment for learning that nourishes creativity on the part of the student. "I have felt that sometimes in California the only beautiful buildings we really have are banks, hotels and bars! . . . (Beauty) is far more important in our school buildings than many of our constituents are willing to admit."

The seminar was concluded at the evening dinner session with a talk from Dr. Jordan Larson. Dr. Larson's warm, humorous and vigorous statements reflected his experiences in fighting for good school facilities, oftentimes to the jeopardy of his job. Dr. Larson pointed out that our biggest problem in school planning is the semantic gap between the educator, architect and manufacturer. He pleaded for better cooperation and understanding between these groups in our mutual efforts to provide better schools. □

"... cherish the remembrance of the Fantasticks ..."



THE SEARCH FOR HORIZONTAL AUDIENCES by Dr. WILLIAM J. AD



"... an astonishing performance by Jon Vick"

ARE SAN DIEGO AUDIENCES really provincial, as a few of our more vocal visitors and disenchanted citizens have sometimes charged? Obviously, no brief discussion is going to solve such a loaded question, but some general remarks may be in order from an interested observer. Perhaps the examination can provoke a healthy argument about our cultural life, if nothing more. After all, we only defend what we care about.

My own ambivalent attitude was somewhat clarified last November at the San Francisco Opera production here of *Die Walküre*. Those who were there know that in Act One we were privileged to experience (despite a setting which faltered between timid neo-Bayreuth and economic necessity) an astonishing performance by Jon Vickers, surely the reigning monarch of that rarest of species, the *heldentenor*, with a dependable cast, and a top-drawer orchestral support. Although Wagner is supposed to be an anathema to these environs, the applause at the end of the first act was not a polite habit. Instead, it was the enthusiastic overt expression of a pent-up experience that had its own Wagnerian intensity.

What is the application to our topic? Well, in those

moments I realized that this San-Diego audience was sharing vitally in an instinctive response to quality. It is not important whether everyone understood or even enjoyed all that he had encountered (remember those mid-act coughs of impatience?); the audience as a whole had been fired by the sheer force of valid communication. This is the optimistic fact about audiences: whether they like or dislike an artifact individually, their group response is highly sensitive to the innate value of a performance. On a relative scale with literate people, it takes no special training to recognize that which is "good." It only takes training to know why it has value.

Of course, this built-in artistic thermostat must constantly be adjusted by a variety of experiences of substance if its meaningful level is to be increased. For that reason, it behooves such a community as ours, to which we desire to point with pride, to create an atmosphere, a volume of activity, and a climate of experimentation in which such audience development can take place.

That San Diego has made this kind of progress, at least in the field of opera, is indicated by the fact that General Director Kurt Adler will risk a caviar season here with his San Francisco Company (*Falfstaff*, *The*



...to make book on what San Diego will attend."



"... shocking failure at the box office of the Sherwood Hall experiment (Becket, Six Characters, etc.)..."

Queen of Spades, and the Wagner!) when he has plenty of sure-fire draws such as *Tosca* and *Aida* to tempt us to the ticket wicket.

Before we bask in satisfaction, however, it should be remembered that the opera audience in San Diego is a very special one that can hardly be called representative. Without checking records, one recent glaring example reminds me that before an audience can respond to quality, it must first be in attendance. (More than one booking agent has made the sorrowful discovery that it is unsafe to "make book" on what San Diego will attend). Some of us cherish the remembrance of *The Fantasticks* that opened last year's season at The Old Globe. This fresh and haunting work had a cast of unusually gifted young professionals, brilliantly directed by Craig Noel. There was a highly favorable critical reception, glowing word-of-mouth reports, and a number of people who viewed the show for a second and even a third time. The end result? I am told that the lack of attendance meant virtual economic chaos for the theatre. Later, a stale little piece had audiences flocking in.

You could go on with your own examples: maybe that cancelled Jan Peerce concert, the shocking failure at the box office of the Sherwood Hall experiment (*Becket*, *Six Characters*, etc.), or all those unattended experimental productions, premieres of new plays, and what have you.

Without attempting to lengthen the list further, it seems clear that San Diego audiences are too frequently apathetic to the new, the unfamiliar, and the challenging. We are all too ready for the easy entertainment, the relaxing evening out. These delights are certainly a proper part of life, but what happens to art which gives substance and meaning to life. It does not reveal itself without some struggle on the part of the beholder as well as the creator. "The Beautiful," someone said, "is difficult, but not too difficult." Apparently we will troop to see a certain number of personalities (Bankheads and Belafontes), and we will attend in large numbers to see some guaranteed hits (*Flower Drum Song*, *The Music Man*). Every city naturally shares in this response to mass appeal. But there is a tenacious resistance here to entertainment outside the "block-buster" category even among the segments of population who should provide direction and impetus to the community.

(At this point, my wife reminds me that there are some notable exceptions, that my own Readers' Theater has received excellent support while presenting "difficult" materials, and that attendance is based on many more factors than quality alone. She is, of course, correct; but I am writing here of prevailing attitudes, not of specific programs.)

What San Diego needs to work for is the creation of more horizontal audiences. I am referring to the principle that popularity can be measured in two ways. Measured by a vertical point at this given moment in



history, Elvis Presley (read the statistics) is more popular than Caruso. But measured by the long horizontal continuum, time is certainly on the side of the Tenor. *Abie's Irish Rose* opened in 1922, and is notable for its long run (2,327 performances), and for the fact that the critics then as now agree that it is a thoroughly bad play. In the same year, Eugene O'Neill's *The Hairy Ape* had a modest run. Now, some forty years later, it has demonstrated a horizontal popularity that puts it far ahead of Miss Nicholas' tasteless comedy.

We have in San Diego already a large body of artists and organizations producing a volume of respectable, often superlative, artistic work. What is clearly desirable is a concerted attempt to weld more of the informed public into a dedicated vanguard who will consciously support and implement the horizontal point of view.

An example of what I mean is clearly stated by Friedrich Hommel, a well-known Stuttgart critic who writes (in *Opera*, November, 1963): "It does not matter that a work is not understood by the larger part of the audience . . . once the audience is convinced that a composer or a work has made some special contribution to the great history of music . . . (the viewer has) a sense of satisfaction verging on delight."

If enough people would apply this rule of historical perspective to their cultural attendance, it staggers the imagination to reckon the results.

Happily, there are signs that progress is being made toward this objective. The intellectual enrichment that the personnel of such centers as The Salk Institute, The University of California campus, joining with our present rapidly expanding institutions of learning (I am naturally aware of San Diego State's vital contribution), can provide to future horizontal audiences is incalculable. Add to this human equation the amazing construction of not one but three (maybe more) major auditoriums, and you have the ingredients for a cultural revolution.

The prime solution, of course, is not in facilities, but in education. That is why, now that the San Diego Opera Guild has proposed a spring opera company, we strongly hope that it will include a forceful educational program in its plans. Indeed, The Globe, Circle Arts, Starlight, La Jolla Playhouse, and the various school and community theatres could do a much better job of filling those empty week-night seats with students, who are the paying audiences of tomorrow.

With more questions raised than answered, no facile conclusions can be made from this quick look at San Diego audiences. But we can certainly agree that it is much more challenging to live in a community whose highest achievements are still in the future, and whose goals are being maturely examined and defined. It is high time that the artists and responsible groups who have allied themselves with the destiny of San Diego concern themselves not only with the creation of the individual product, but with a wholly new educational program which can change the shape of audiences to come. Cultural Masterplan, anyone? □

AN APPROACH TO ARCHITECTURAL KNOWLEDGE

by ROBERT FOWBLE, AIA, *Chairman, Education Committee*

In recent years it has become evident to many in the fields of architecture and education that our environment could be greatly improved if the public demanded action. In order to bring this about, however, the public must first want the improvement and then be furnished a standard by which to judge it. The San Diego Chapter, AIA, has embarked on a study and program aimed at providing both the motivation and the standard to the public.

As now envisaged, the eventual program will not be used to train architects or planners as such but will be designed, rather, to create ultimate public demand for proper planning in terms of sound architectural precepts. The most logical place to reach future voters is in the schools. Thought must be given to the matter of proper level for such training and how best to adapt the presentation in order to reach the maximum number of students. There are those who feel that this training should start at the kindergarten level and be continuous on through college rather than at the college level only, as is now the case.

The problem of how best to teach architectural and planning concepts to students below college level requires careful study. Such a study would probably involve a joint effort of educators and architects.

The first step in the AIA's research, which began almost a year ago, was to investigate what was then being done by others to accomplish similar goals. Colleges, school boards, and AIA chapters were contacted throughout the country; it was found that attempts were being made in Los Angeles, Philadelphia and New York at the senior high school level. No program was found for students below high school; existing programs were of a minimum nature and usually part of an art or industrial arts course.

The long-range plan currently under way, therefore, is to develop a syllabus of architectural and planning concepts for all levels from kindergarten through senior high school. To fully derive this syllabus it will be necessary to enlist the support of local colleges and a group of teachers in advanced training who are specifically interested in architecture, planning, history, geography, physics, chemistry, engineering, art, etc. These subjects may all be used to give an understanding of the principles to be imparted. A child psychologist could be helpful also in developing such a syllabus.

To cite an example of possible means of introducing a complex subject (community planning) to an unschooled group (kindergarteners), it has been suggested that scaled toys and blocks be given the children to stimulate creation of an infinite variety of model communities. Other concepts might be introduced in "fun" sessions through the use of colored light and music or mobiles and other art forms. Motion picture art such as "Fantasia" could be used at this or upper grade levels.

At the fifth and sixth grade levels the program might involve simple model making or preparation of scrap-books of architectural pictures. To stimulate thought the student might be asked to describe the buildings and his reasons for his particular selections.

In the seventh, eighth and ninth grades, the student might investigate order in nature, experiment with simple structures, or with the effects of color, texture and light.

In the tenth, eleventh and twelfth grades, planning could be stressed by investigating the plans of ancient and modern cities and the forces which moulded their images. Additional studies might include basic structural concepts of various periods of history, materials used in construction (including their chemical and physical characteristics), the social forces and how they shaped our structures, and, finally, basic architectural drafting if it were desired. It should again be emphasized that the subjects listed would not produce architects as such but would tend to develop an interest in and a knowledge of "what may be." Hopefully, an informed future citizenry will demand and achieve a better, more pleasing environment in which to live.

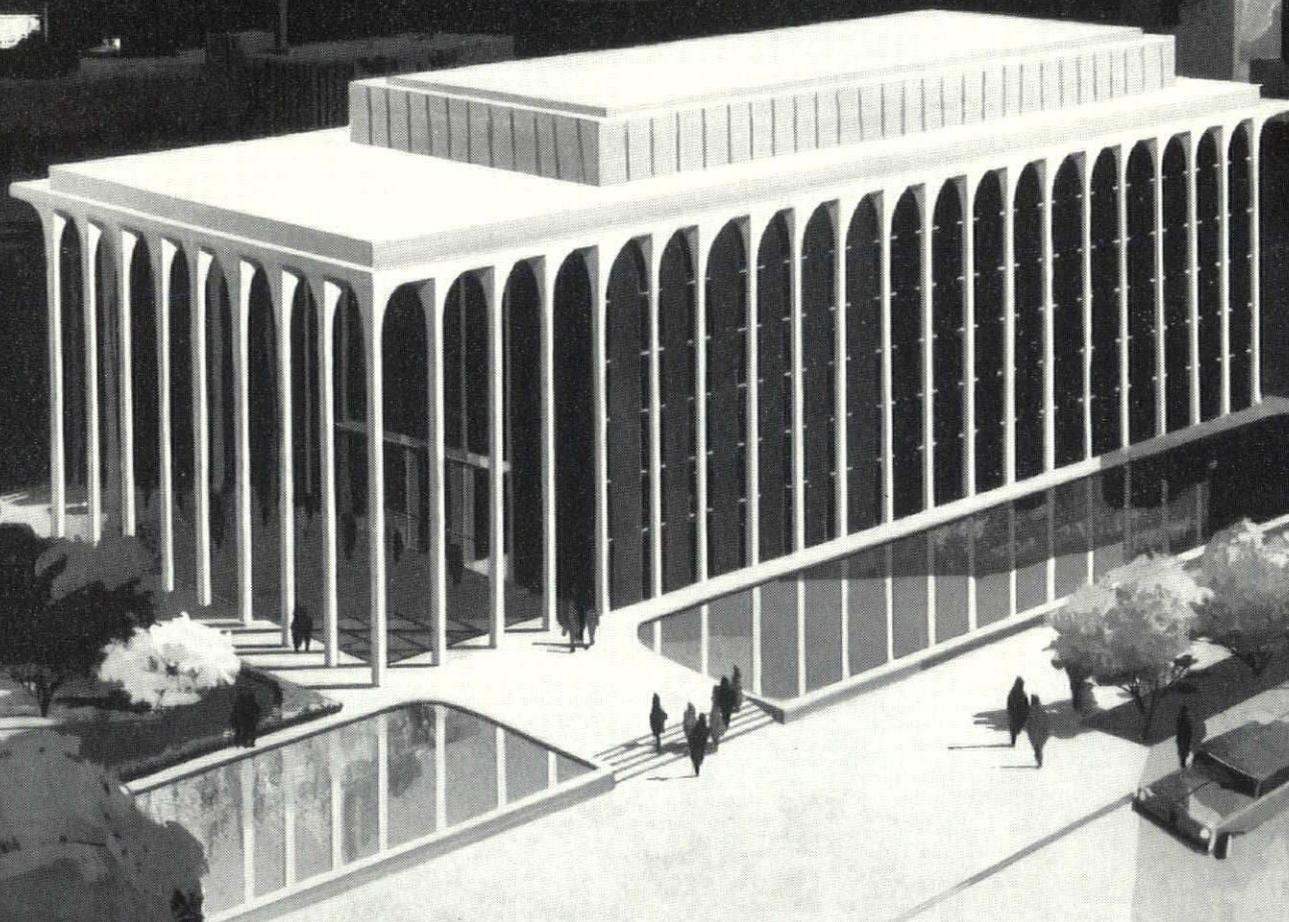
Development of the final program will require a long period of time. Meanwhile, the San Diego Chapter is attempting to answer requests from various schools for short-term assistance in their existing programs. During the past year, for example, the Chapter provided judges for the Grossmont School District "House of Many Hands" design competition and for the California apprenticeship competitions in carpentry and millwork. The Chapter also participated in both the San Diego County Schools "1963 Art Careers Conference" and in the schools' "career-day" programs. Familiarization lectures have recently been given to City College students who are interested in a career in architecture. The lectures were presented by architects with special interest in the various fields discussed and each lecture followed an individual format. The lectures for this series consisted of: (1.) The Small Architectural Office Practice, (2.) City and Regional Planning, (3.) The Character of Space, (4.) History of Architecture, (5.) The Evolution of Structures, (6.) Related Disciplines, (7.) What to Expect from Architecture, (8.) Ethics, School Accreditation and Licensing, and, (9.) A discussion of several colleges by representatives of each.

The Chapter needs and wants help in developing and implementing this long-range program. Anyone willing to supply either educational or architectural assistance is most welcome. Many hours of work are still necessary before a program can be developed which will ensure compatibility with present curricula, inspire student interest, and still reach the ultimate goal of an informed citizenry demanding greatness from architects of the future. □

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OMNIART GOES BIMONTHLY

YOU MAY HAVE NOTICED . . . The December issue was later than usual . . . and there was no January issue as such. This was all part of Omniart's transition to a bimonthly publication with six big issues scheduled for 1964 instead of twelve.

In order to maintain the quality which has been a trademark of Omniart for two years, and still allow its volunteer staff to accumulate a living wage in architecture on the side, the move appeared mandatory.

We anticipate more substance in the coming year; reports on subjects pertinent to the arts of Southern California, more independent design and planning proposals intended to stimulate thinking, a touch of sophisticated humor, and above all, a continued standard of excellence produced at a pace slightly easier to maintain.

The Omniart Committee

OMNIART GOES BIMONTHLY

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Robert J. Platt: President. Bob culminates three years' service on the Board of Directors of the San Diego Chapter when he assumes the presidency on January 1, 1964. Prior to moving to San Diego in 1953, he practiced architecture in Minneapolis after receiving his Bachelor of Architecture degree at the University of Minnesota in 1946. Since 1956, he has maintained his own office, Robert J. Platt & Associates, at 2638 Byron Street. He served the Chapter in 1962 as Treasurer and as Vice President in 1963. In 1963 he received special commendation from his Chapter for his work on a legislative level for the profession. Married, five children.

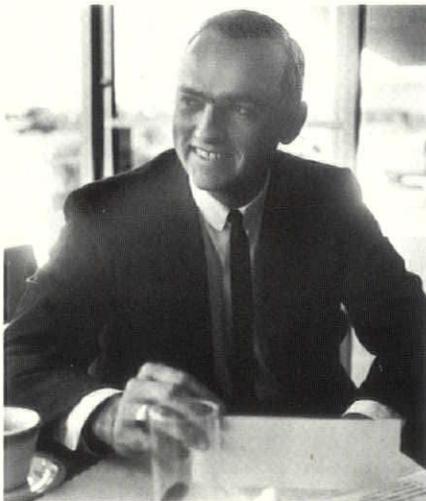


Roy M. Drew: Vice President. A native of California, Roy received his B/A in Graphic Arts & Education at Stanford University, and later his B/FA degree in Architecture at Yale University in 1941. Navy duty during World War II interrupted his architectural career until 1947, when he obtained his California license. He is a partner in the firm of Mosher & Drew, with offices at 1255 Coast Boulevard in La Jolla. His committee activities within the Chapter have been extensive, and he served on the Board of Directors in 1961 and as Secretary of the Chapter in 1963. He has recently also been very active in Chamber of Commerce work. Married, two daughters.

OFFICERS, SAN DIEGO CHAPTER, AIA, 1964

Harold G. Sadler: Secretary. Hal continues service on the Board of Directors of which he became a member in 1962; he was also Treasurer of the Chapter in 1963. After graduating from the University of Southern California with a B/A degree, he obtained his California license in 1958 and is a principal in the firm of Tucker, Sadler & Bennett, Architects & Engineers, with offices at 2718 Fifth Avenue, San Diego. In 1961, he was Chairman of the Allied Arts Division of the Chapter Affairs Committee, and has been active in varied committee work since becoming a member of the Chapter. Married, two daughters.

Homer T. Delawie: Treasurer. A native Californian, Homer received his B/S degree in architecture from California State Polytechnic College in 1951. He has actively practiced architecture in San Diego since 1958 and established his own firm in 1961 at 2827 Chestnut Street in Old Town. As a Chapter member, he has been active on numerous committees, presently on the OMNIART committee, and served during 1962 and 1963 as a member of the Board of Directors. Homer, in addition to twice winning the San Diego Chapter Award of Excellence, has also won several national design competitions. Married, two children.



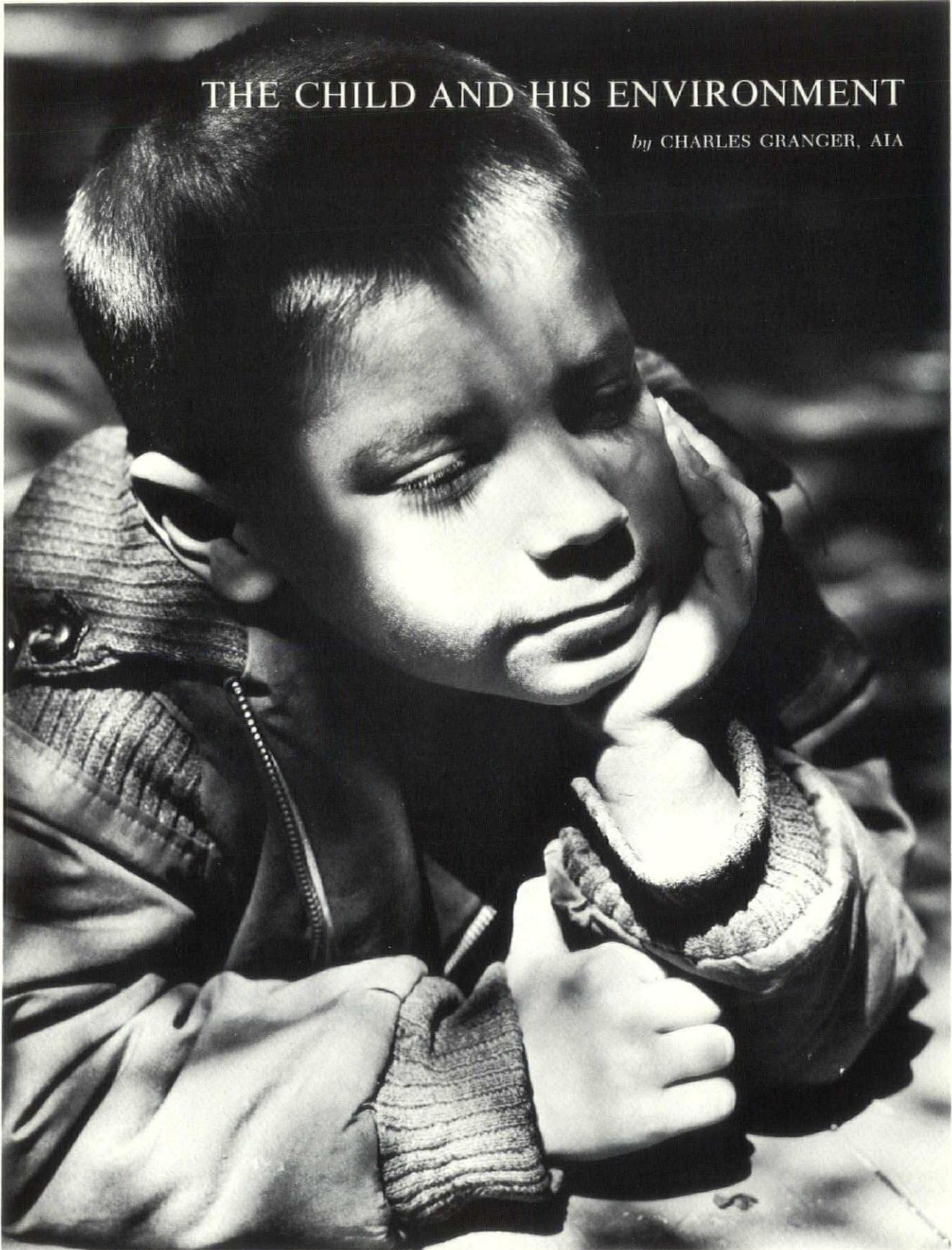
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THE CHILD AND HIS ENVIRONMENT

by CHARLES GRANGER, AIA





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The child is our greatest natural resource, the hope of tomorrow. His environment is the society, the culture, the world into which he has come. Sitting comfortably and complacently in our adult world, we may find it difficult to appreciate or even understand the attitudes and reactions of children to this environment which we have created and into which we have thrust them. We must remember that this world encompasses the home, the school, the church, the shopping center, the park, the total urban complex both physical and social, and each area provides learning opportunities and experiences for the child.

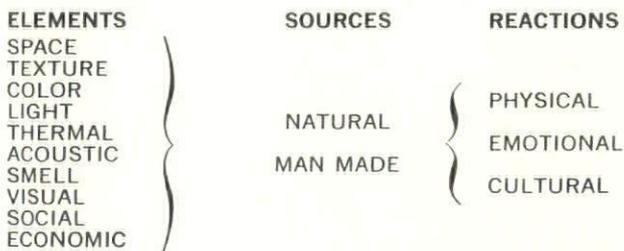
As parents and as citizens we should be concerned with these environments. As architects we have the additional responsibility of designing and planning the physical environments in which the children will grow. In almost every instance the growth will occur; the question is how much and of what quality. Our challenge is what can we do in creating this environment to encourage optimum growth of the highest quality?

The child grows in all areas of his development through association with and participation in learning experiences. These experiences may be fostered or hampered by the physical environment which we provide for him. Take, for example, the physical environment with which the child is most closely associated during his formative years—the school. Here is the building in which he is supposed to acquire not only a fundamental education in basic subjects but also an awareness of and appreciation for such areas of cultural enrichment as painting, sculpture, music and literature

— areas of learning which will make the child a fuller person, a better, more responsible citizen.

But what of our schools? Generally, they are rather drab structures of custodial architecture set on unlandscaped sites, devoid of any cultural qualities such as good reproductions of fine paintings in the corridors and public areas, a piece of sculpture (which the children should be allowed to touch) in a landscaped court, good music played in the cafeteria during lunch, or comfortable chairs in the library, to make reading an enjoyable experience. And all the materials and surfaces within the building are selected to facilitate cleaning and for ease of maintenance. And this is the physical environment which is supposed to nurture the desire for learning, challenge the imagination and plant the seed of responsible and worthy citizenship.

But environment has many facets, and when we speak of the child and his environment, we must think in terms of total environment and the factors which contribute to it. What, then, are some of these factors that make up the child's environment? For simplicity let's put them in a diagram.



"The child's environment . . . natural, man-made."

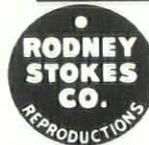
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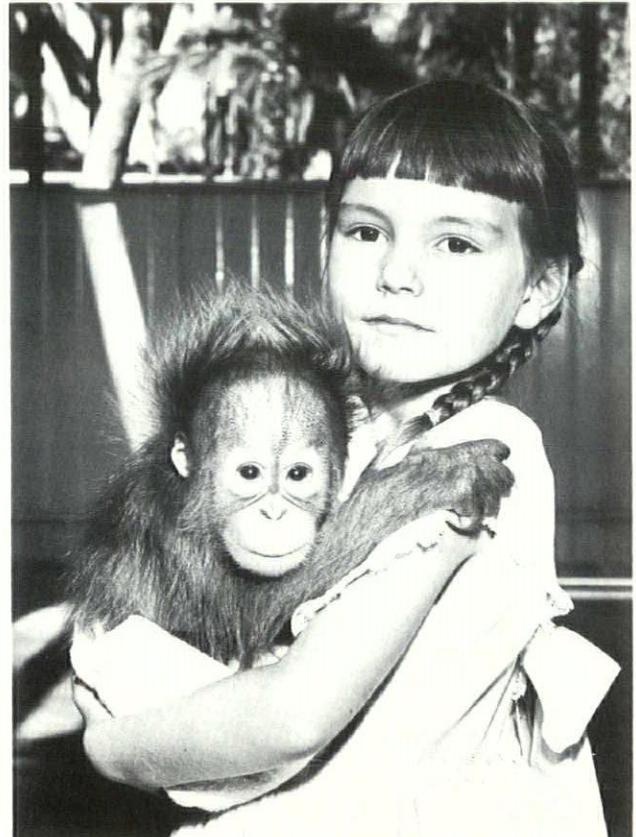
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Very briefly, let us expand the ten elements of environment:

1. *Space*: Within buildings, Between and around buildings
2. *Texture*: Of the building, Within the building
3. *Color*: Visual effect, Emotional impact
4. *Light*: Job requirements, Atmosphere
5. *Thermal*: Temperature, Humidity
6. *Acoustical*: Within spaces, Between spaces
7. *Smell (odors)*: Pleasant, Unpleasant
8. *Visual*: Restful, Exciting
9. *Social*: Desirable, Undesirable
10. *Economic*: Friendly, Unfriendly

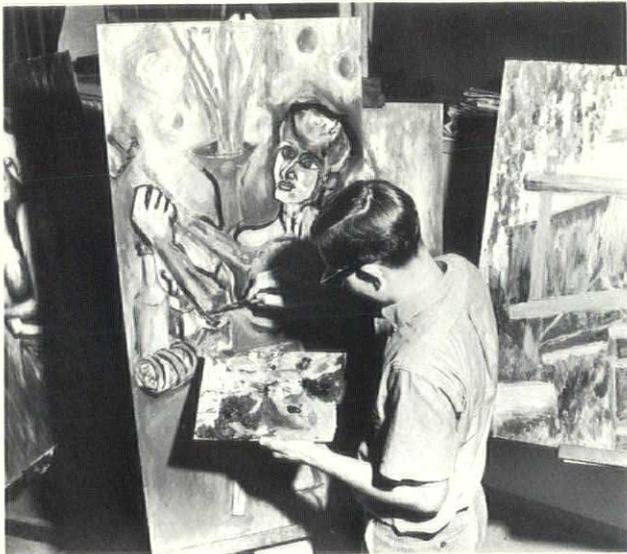
And we must remember that each and all of these elements are, or may be, either natural or man made or both. In addition, all of these elements have quality as well as quantity. And the child will react to these factors in one or more of the following ways: 1. Physically, 2. Emotionally, or 3. Culturally. And all of this will have an effect on the learning experiences of the child.

But children have been born for thousands of years, grown up, had learning experiences, and a reasonable number of them have become responsible citizens of their society. Why, then, this greater concern now about the child and his physical environment? Perhaps it is due in part to the rapid urbanization of our society, or the technological developments in our culture or a combination of both. What ever the causes, the demands on each succeeding generation are greater than the last.



"... for thousands of years ... learning experiences."

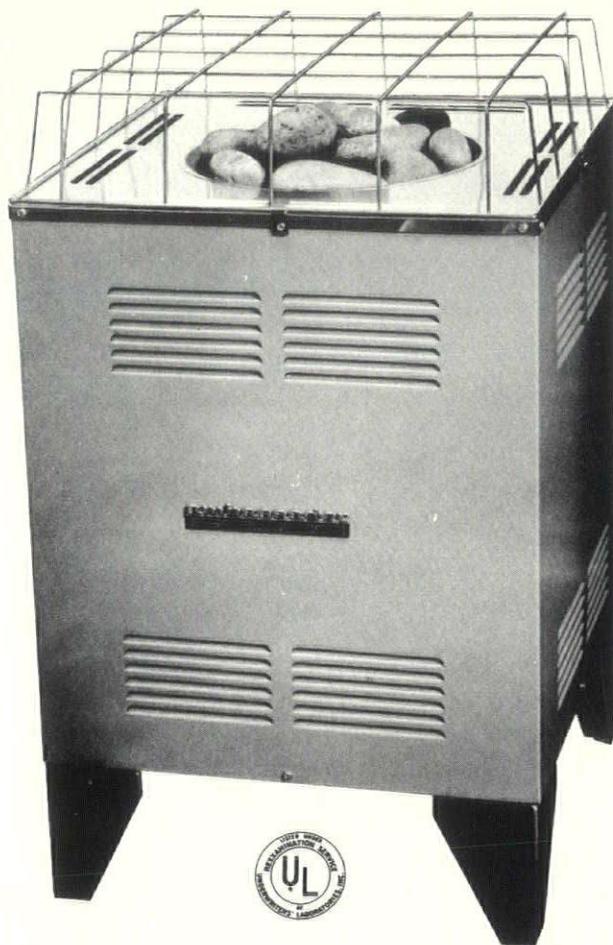
"... a fuller person, a better, more responsible citizen."



Think, if you will, of the history through which we have lived in the last twenty-five to thirty years, which we know first hand from having experienced it. Remember that our children must learn all this as history, and we hope, the lessons therefrom. Try to remember all of the technological and scientific advances which have been made since you were in school and realize your child must learn all you did plus these new developments. Think of the space exploration and discoveries in our solar system which have occurred since your child was born and which must become common knowledge to him and future generations. The amount to be learned and the increasing demands of competition for greater achievements, both national and international, make it essential that we provide for our children in their environments every assistance to achieve their fullest physical, cultural, intellectual and spiritual development.

If schools are to be a training ground and an experience laboratory to help prepare our children to be responsible productive members of society, then they must provide the opportunity through unforced exposure to experiences, to understand and appreciate the things which enrich our society and our culture. In addition, schools must provide through study, experimentation and discovery, skills and knowledge which will be so essential to the continued development and progress of our world. We place great demands upon our children. We must not shrink from our responsibility to provide for them an environment which will help them meet this challenge.

The Child and his Environment — the one is the basis of our hope for the future, the other, a manifestation of our convictions. The measure of how well we meet our responsibility in the environment we provide may only be told by history. But in this task we are presented an opportunity and a challenge so great that to fail could change the course of history and the future of the world. This is the potential of the child and his environment. □



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CHRISTMAS DINNER-DANCE

YE MERRY GENTLEMEN . . . and their lovely ladies – the largest group ever to attend the San Diego Chapter's Annual Christmas Dinner-Dance – gathered at the Hotel del Coronado on Saturday evening, December 14th, for cocktails, dinner, dancing and installation ceremonies.

Sharing the limelight with the San Diego architects was the San Diego Chapter, Women's Architectural League. A black-tie affair, the dinner was preceded by cocktails in the charmingly decorated International Room (worth special note, the decorations were the artistry of the ladies' auxiliary, by Mrs. Frank White, Mrs. Hugh Styles and Mrs. Robert A. Bradt, WAL 1963, President). Highlighting the evening's program were special awards presented to an AIA Chapter committee

for outstanding achievement during the year, a Chapter member for outstanding service, and, for the first time, to organizations outside the Chapter for outstanding service to the community.

The Community Planning Committee's chairman, Architect Robert Mosher, AIA, accepted the award on behalf of his committee for its work in the development of the "Fifth and C Greenway" project for revitalization of the downtown retail area of San Diego. President-elect Robert J. Platt, AIA, was presented an award for, ". . . his personal contribution of time, interest and talent in forwarding the development of criteria for professional competence by services on the California Council, American Institute of Architects, Professional Licensing Committee."

The two community service awards stated, "The San Diego Chapter, American Institute of Architects, in desiring to acknowledge exceptional achievement, hereby conveys a Community Service Award to San Diegans,



Inc. and San Diego Downtown Association for their encouragement and exemplary efforts to leadership in stimulating revitalization of San Diego's urban center and continuing recognition of the vital need for an enriched human environment."

Accepting the award for San Diegans, Inc., was that organization's president Morley H. Golden, president of the M. H. Golden Construction Company, who spoke briefly on the aims of San Diegans, Inc., in its initiation of the program now reaching completion of the new Centre City Complex of convention, theatre and public buildings in downtown San Diego. The San Diego Downtown Association's president George Scott, president of the Walker-Scott Company, accepted the award for that organization. Members of the executive committees of the two groups, and their wives, were honored guests of the Chapter and its architect members for the event.

Installation of the WAL and AIA officers for 1964

was most capably performed by two very special guests — Past-President of the national AIA, Henry Lyman Wright, FAIA, of Los Angeles for the architects, and his vivacious and lovely wife, Mrs. Virginia Wright, for the ladies' auxiliary.

1964 officers of the AIA are: President, Robert J. Platt; Vice-President, Roy M. Drew; Secretary, Harold G. Sadler; Treasurer, Homer T. Delawie. Directors for the year are, Past President Ward Wyatt Deems; serving his first of a two-year term, Robert D. Ferris; and finishing his two-year term, Frank L. Hope, Jr. WAL officers for 1964 are: President, Mrs. Robert E. Des Lauriers; Vice-President, Mrs. Ronald Keith Davis; Recording Secretary, Mrs. Dale W. Naegle; Corresponding Secretary, Mrs. John R. Mock; and Treasurer, Mrs. Ward Wyatt Deems.

After the formal program, the group danced until the small hours. Other guests included the engineering profession, construction industry, Producers' Council, etc. □





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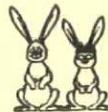
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