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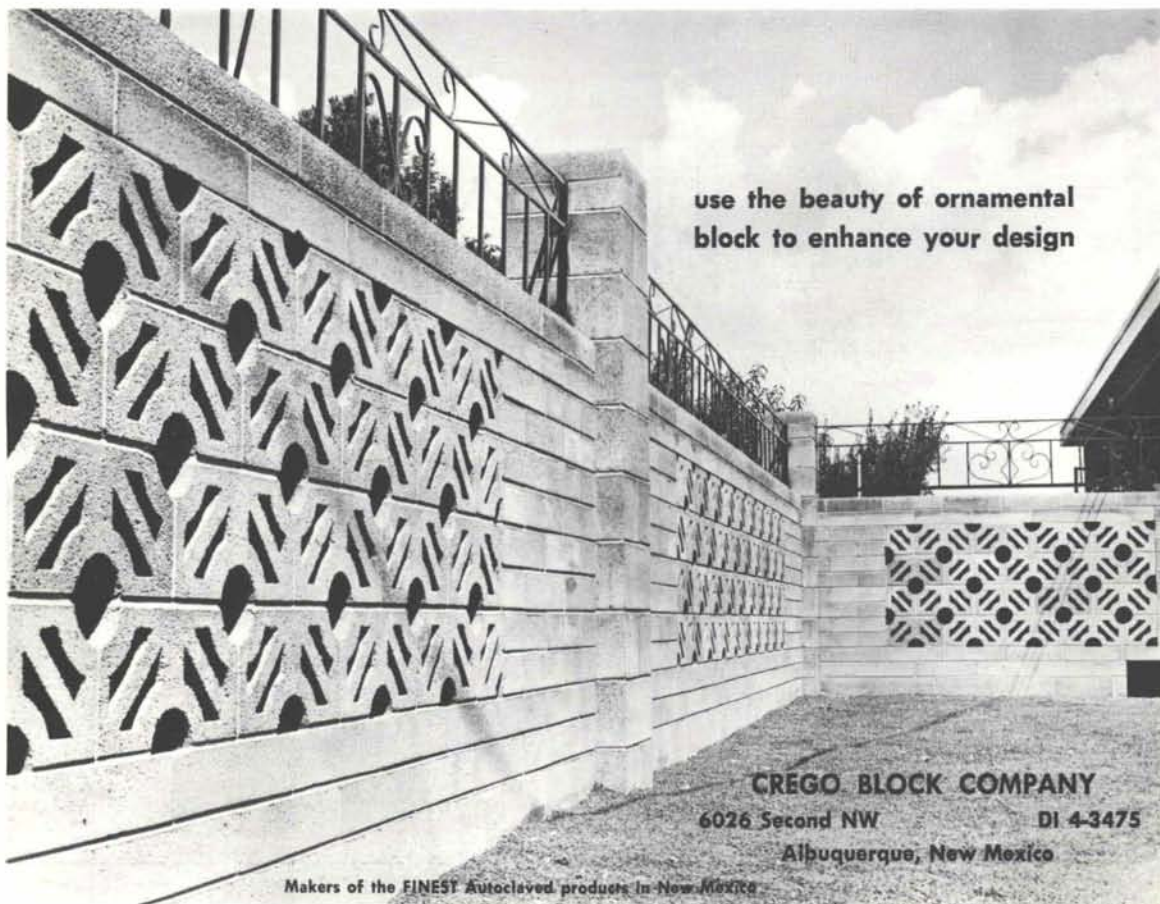
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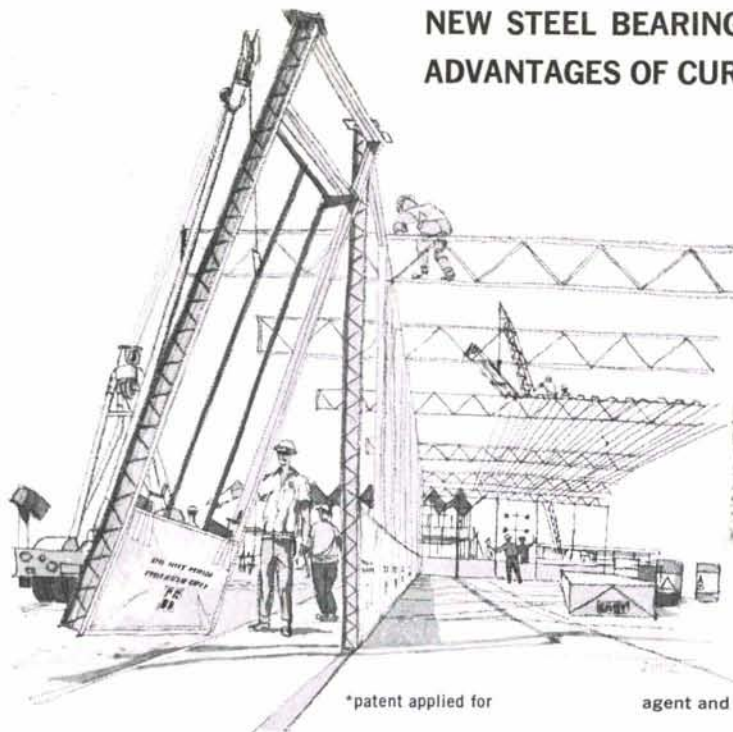
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(Cover—Asbury Methodist Church, Albuquerque, by Flatow, Moore, Bryan and Fairburn — see page 14)

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communications

Dear Sir:

Your October, 1959, issue of *The New Mexico Architect*, carries an article entitled, "Who Will Plan Your Town?" This is a report by Max Flatow which is grossly unfair to at least one participant in the Governor's conference on Urban Planning, held in Santa Fe, September 3, 1959. His article implies that the planning "concerns" attending this meeting were mainly interested in selling phoney "cure-all" schemes to well-meaning, but gullible citizens.

For your information, one of those attending this meeting was Mr. Eldridge Lovelace, a partner of the firm of Harland Bartholomew and Associates, one of the most distinguished city planning firms in the United States. In addition to being city planners for some of the largest and most important projects in this country, such as Bal Harbor, Florida, the new town of Kahului, Hawaii, the rebuilding of Midway Island, and the master plan for the City of Washington, D.C., they have made distinguished plans for small communities such as the restoration of Colonial Williamsburg, Va., and a comprehensive plan for the City of Santa Fe, New Mexico. The writer was Chairman of the City Planning Commission at the time the latter plan was made and can testify to the intelligence, integrity and sensitivity with which it was developed.

I hope you will publish this letter in order to counteract the inaccurate report in question. There are many City Planning firms in the United States to whom the citizens of New Mexico can safely go for advice.

Sincerely,
John G. Meem

At least someone read it!
Apologies to John.

The Santa Fe Plan was one of their better 1947 editions. 1947 to 1960—time for Santa Fe to buy more planning. "Sell a plan—walk away schemes" may furnish the alibi we need for shunning our planning responsibility, but what about our towns? Even with our heads in the sand we know something is terribly wrong. Have we completely surrendered our environment to the traffic engineer, the politician, the statistician, the real estate tycoon, and the commercial artist? Perhaps thru some weird psychological block, we cannot see the need for continuous application of design principles to our environmental problems and that ours is the only profession with any training for this. Maybe we are just scared. We have surrendered—you be the judge.

Max Flatow

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notes & news from the president

I had a thought that following the Regional Conference things would level off and that one might relax to some extent prior to getting back to the practice of Architecture. Such is not the case, not that I am not back at the practice of Architecture, but certainly things have not leveled off and there has been no time for relaxation. Many items of great interest have come to my attention that involves our New Mexico Chapter which would be too voluminous to discuss in this column. They will be brought to the attention of the membership at the next chapter meeting.

Activities such as this indicates, at least to me, a very healthy condition of our chapter. Certainly the public is becoming much more aware of the importance of the profession, through the New Mexico Chapter of the Institute, as its pertains to services rendered in respective community affairs, cooperation in movement in other organizational matters as well as the State and sub-divisions thereof. It is gratifying to me that such dependence has come to our group through the work of the chapter.

By the time this issue of the New Mexico Architect reaches your desk, I will have returned from my trip to Washington. As previously stated, I will be meeting with the National Committee on Chapter Affairs representing the Western Mountain Region. This will be my first appearance on a national level and therefore look forward to it with great anticipation. My report on Chapter Affairs to the National Group will, I hope, indicate that at least our State is alert and that many good things are coming our way. No doubt I will have a good report to make to this chapter, as well as others in the region, upon my return, of the happenings at this conference.

*W. Miles Brittelle, Sr. President
New Mexico Chapter, A.I.A.*



At the Eighth Regional Conference of the Western Mountain District of the A.I.A. which was held October 8 through 10 in Albuquerque, W. Miles Brittelle, Sr., President of the New Mexico Chapter, welcomed Howard Brandis, President of the Reno, Nevada Chapter. (above). John Gaw Meem, F.A.I.A., visiting with the well-known potter, Maria Martinez of San Ildefonso. Maria Martinez was the recipient of the A.I.A. Gold Medal Award for her work in pottery at the National A.I.A. Convention which was held in Boston in 1954. (below).



Offices—The office of Truman J. Mathews has moved into new quarters at 119 Castillo Street, Santa Fe.

Architectural Film—The American Institute of Architects has released a 13½ minute, 16 mm. vocational film to interest young people in taking up architecture as a profession. Entitled "Designing a Better Tomorrow," the semi-animated sound and color film explains the attitudes, interests and educational preparation desirable for the study of architecture as a career. It discusses the elements and meaning of architectural design and the nature of architectural schooling. The film includes animated drawings and student work from several schools of architecture with a

continued—page 16 **news**

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notes on readings

Western Architect and Engineer,
68 Post Street, San Francisco 4, Calif.; 50c a
copy; \$3.00 a year; 3 years \$5.00.

During the first decade of this century, there were several regional and national architectural publications which actively encouraged and supported the early progressive movements in American architecture. The most consistent and loyal of these was the *Western Architect*, published in Minneapolis. In its pages one could find illustrated the buildings and city plans of Louis Sullivan, Charles and Henry Greene, Frank Lloyd Wright, Walter Burley Griffin, Purcell and Elmslie and many others. Even during the eclectic years of the 1920's, this magazine continued to publish the few scattered examples of modern architecture which were then being built in the United States. To thumb through the pages of this magazine is to recreate the emergence of modern architecture in America.

Like many other publications the *Western Architect* ceased publication in the early 1930's at the beginning of the depression. The title of this early magazine has in part emerged again in the *Western Architect and Engineer*, published in San Francisco by McGraw-Hill Company of California. Not including several publications sponsored by local chapters of the A.I.A. there are now at least four magazines which concern themselves with the architectural activities of the western United States; in addition to the periodical under discussion these include the well-known *Arts and Architecture*, the *Pacific Architect and Builder*, and the popular *Sunset* magazine. There are also several of the national magazines such as the *Architectural Record* which consistently present the work of the West Coast architects. Even if one takes into account the tremendous number of buildings being constructed on the Coast, there is bound to be much material which will be repeated in these magazines. As one would

continued—page 16 readings

report from the university

Don P. Schlegel
Assoc. Professor of Architecture
University of New Mexico

Architecture is seen by means of a series of single frame images. The size of the image is controlled by the visual cone (approximately 45°) and the depth of field. As a viewer traverses around and through a building, the various single images, through a panning action, are unconsciously recorded. This visual experience might occur within several minutes as it does when one looks at a house which he is interested in buying, or it could occur over a long period of time as it does when the interest in a building is not visual.

This element of image phenomenon and time requires the viewer to recall and reorganize the images into a sequential series in order to comprehend the plan and elevations. The fact that the viewer can put the images together does not guarantee a favorable reaction toward the building, for his familiarity with the image tempers his reaction.

I believe we can incorporate these observations into an architectural hypothesis: the reaction to architecture, be it good or bad, is based on the viewer's understanding and familiarity of the building in function, plan, construction and form.

Unfortunately, the above statement is not as simple as it sounds for the degree of understanding varies with the individual and with the standard the architect wishes to establish. Therefore, one cannot accept Tolstoy's belief that "Architecture must speak a language which all can understand," but must consider Arthur Koestler's statement, "Natural taste like natural intelligence requires a laborious education."

This only establishes a base for valid criticism. It does not mean that every time one sees a building with which one is unfamiliar or unable to comprehend, that the reaction will be negative. On the contrary, one may still react favorably to the architecture through a pre-conditioned response or a sculptural frame of reference.

To react architecturally a coherence of all the parts to the whole with a clear expression of each is essential, and this is the responsibility of the architect. Wright refers to this as "Organic."

continued—page 18 **university**

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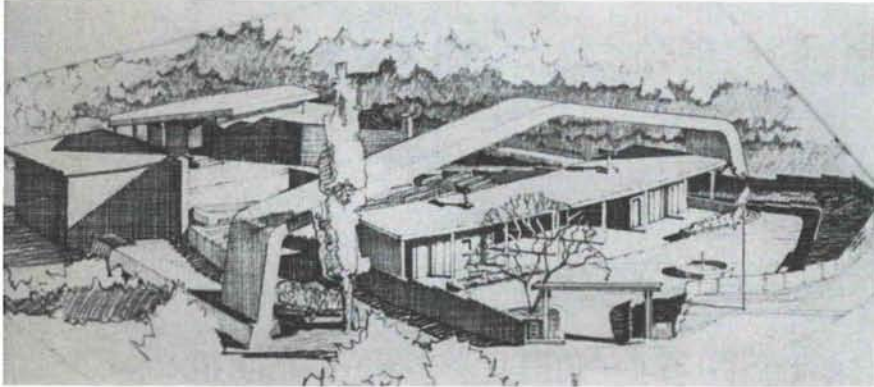
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projects and buildings

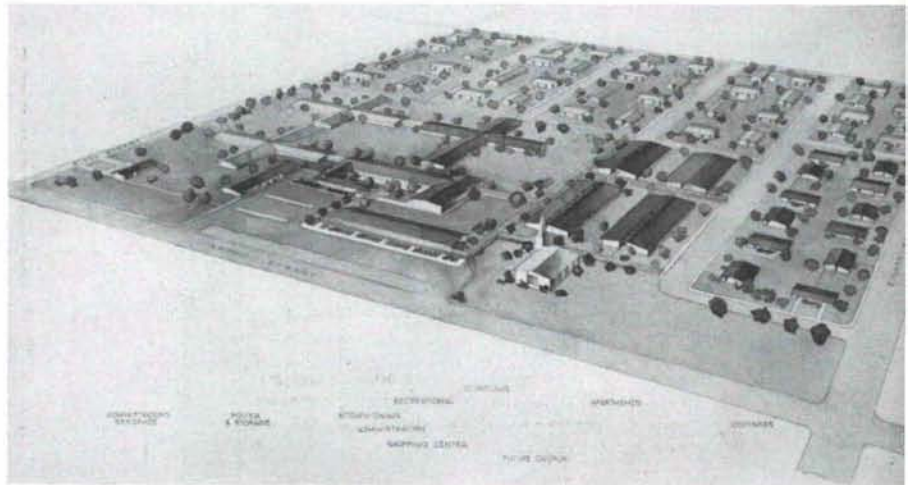


McHugh and Hooker, Bradley P. Kidder, Associated, Architects
Santa Fe Opera Shed, Santa Fe. An ingenious movable roof has been designed to be added to the existing Santa Fe Opera Shed. The accompanying drawing shows the proposed movable roof in its open position.

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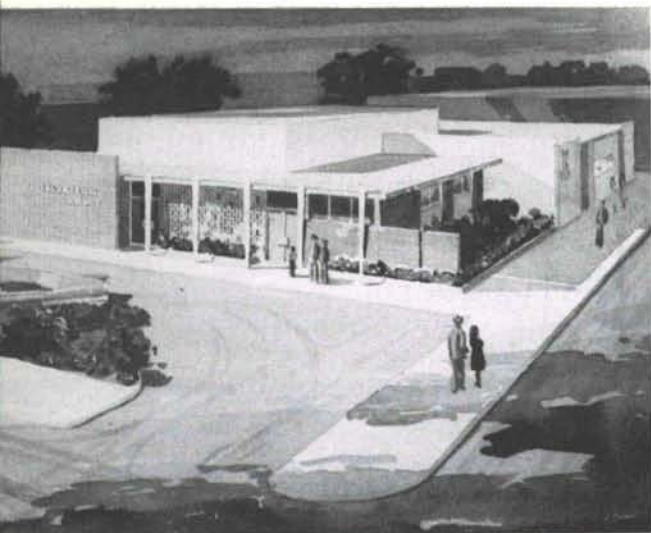
Frank M. Standhardt and Associates

Mennecke Ranch, Inc., Roswell. A retirement home for the Synod of New Mexico United Presbyterian Church of the United States of America. The project will contain over fifty individual cottages, of which 12 will be constructed initially. In addition there will be apartments, nursing home, shopping center, a recreational structure and other buildings.



George R. Graves, Architect, Broad and Nelson, Architects (of Dallas)

Broadmore Building Hobbs. This 10 story building of which 5 stories are to be built at present, will be of reinforced concrete with the masonry being faced with brick, the spandrels of marble. Since the building is located in a shopping center the ground floor will be used for retail shops while the upper floors will be devoted to offices. Bids for this estimated \$1,000,000 building will be let around February 1, 1960, and it is contemplated that it will be completed in January 1961.



*Brittelle, Ginner and Associates,
Architects and Engineers
Citadel for the Salvation Army, Albuquerque. This projected single story building will be located in downtown Albuquerque, and will serve both adult and youth needs. Space will be provided for an assembly room which will seat ca. 200 people, a game room for young people's activities, kitchen, meeting rooms and offices. Construction will be of block with a bar-joist fire proof roof.*

*Wolgamood, Millington and Associates Co.
Architects
Hermosa Jr. High School, Farmington. This building will contain 12 class rooms, a library, science rooms, home economics department, music department, shop, and a combined gym and cafeteria. The school will be ready for occupancy in January 1960.*



regional and community planning

The most urgent problem confronting the architectural profession today is that of planning on a national, regional and community basis, and especially the role which the architect should be playing in these various redevelopment programs. With a few notable exceptions, architects as individuals or as members of a professional organization have displayed a remarkable lack of interest in large scale planning or when they have found themselves involved in programs of this type, they have generally been outvoted or out-manuevered by other interests, especially those of the highway and traffic engineers. This lack of controlled planning was the subject of a recent characteristically searching article by Lewis Mumford in the November 14th issue of *The New Yorker* magazine. It was also the subject of a four day fall meeting of the Board of Directors of the American Institute of Architects which was held in early November in Portland, Oregon. The AIA Board of Directors at its Portland, Oregon, meeting, issued the following statement:

The American Institute of Architects calls upon its local chapters and individual members to take the lead in improving our cities by advancing a coordinated approach to planning for community building and rebuilding.

Our first priority in this coming decade must be to make our communities more livable, efficient and beautiful. By 1975 our total population will increase to around 225 million people, 70 percent of whom will live in cities and suburbs. Unless the habitation for this vast population expansion is properly designed and built, our cities and suburbs will continue to generate slums and traffic congestion.

continued—page 16 **planning**

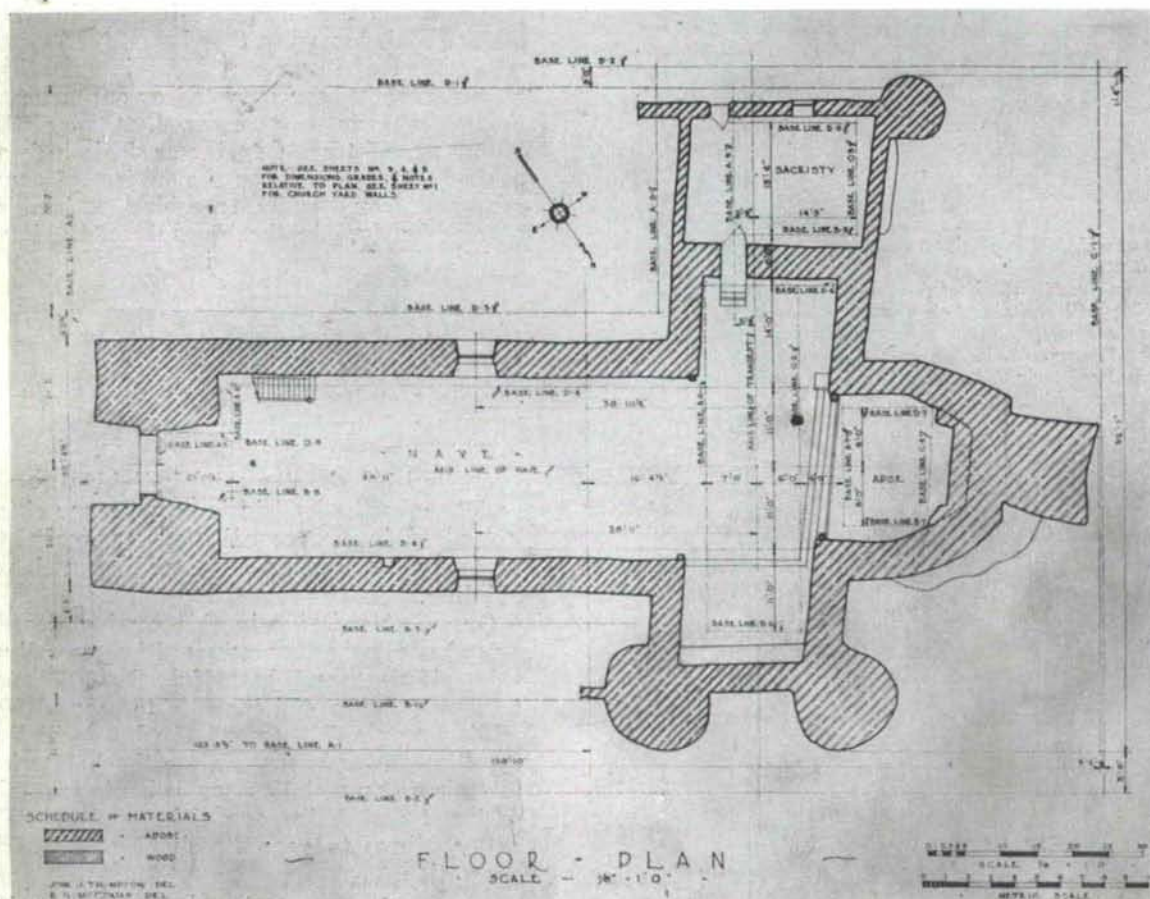
A GLIMPSE INTO THE PAST — The Mission Church at Rancho De Taos

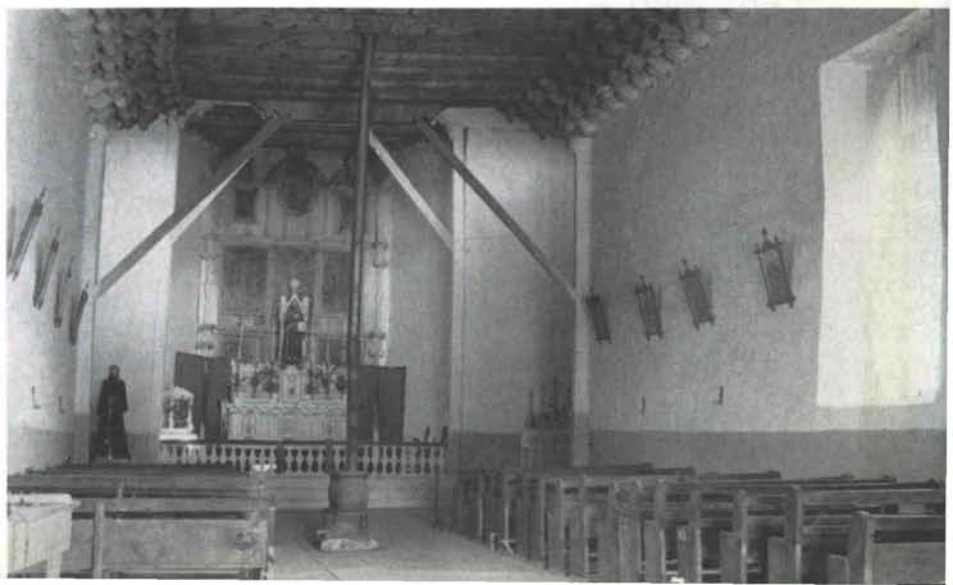
Probably the Mission Church of St. Francis of Assisi at Ranchos de Taos is the most photographed church in New Mexico, if not in the whole of the United States. The dramatic play of sun and shadow over the surfaces and planes of the apse present an ever changing subject for the photographer. The simplicity of the cubed masses of the building and the basic irregularity of the adobe walls have continually appealed to architects even of diametrically opposed points of view. In its plan, its spatial and sculptural qualities and in its details this building is a perfect illustration of folk tradition in architecture. Its use of materials drew its inspiration from the earlier architecture of the Pueblo people; the plan is obviously a provincial adaptation of the Baroque of Mexico; while many of the wood details of the church derive from the Greek and Queen Anne Revivals of the later nineteenth century.

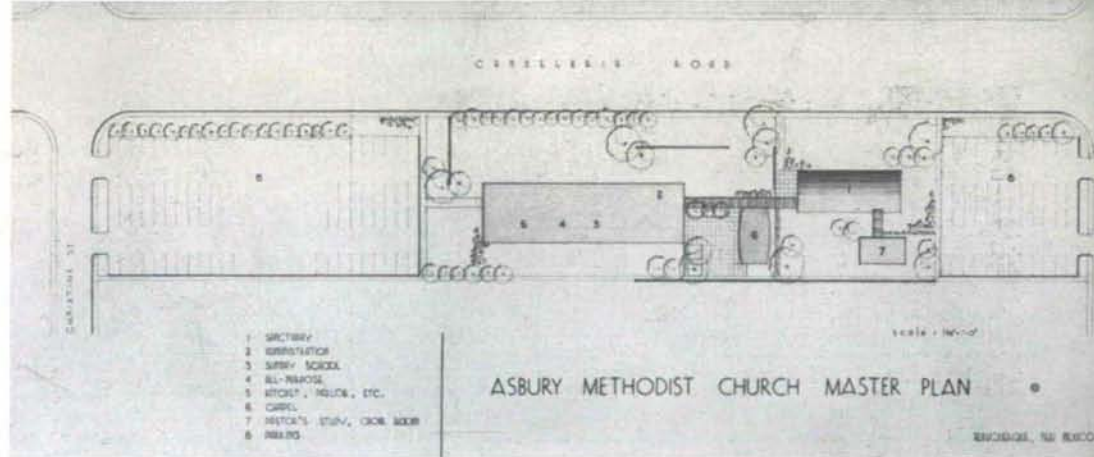
The church was originally built in the early years of the 18th century, but its present plan dates from the rebuilding of 1772. As with many adobe buildings of New Mexico, the church has developed and evolved through changes and additions up to the present time. Many of the features such as the hipped roof of the towers, the window above the entrance door, the entrance itself and a number of interior details are an outgrowth of the late 19th century territorial style.

Credit: The plan and photographs of this building were made available for publication through the kindness of John Gaw Meem and the American Historic Building Survey of the National Park Service. The drawings and photographs were produced in 1934, by John J. Thompson and R. B. McComas under the direction of Mr. Meem and A. Leicester Hyde.

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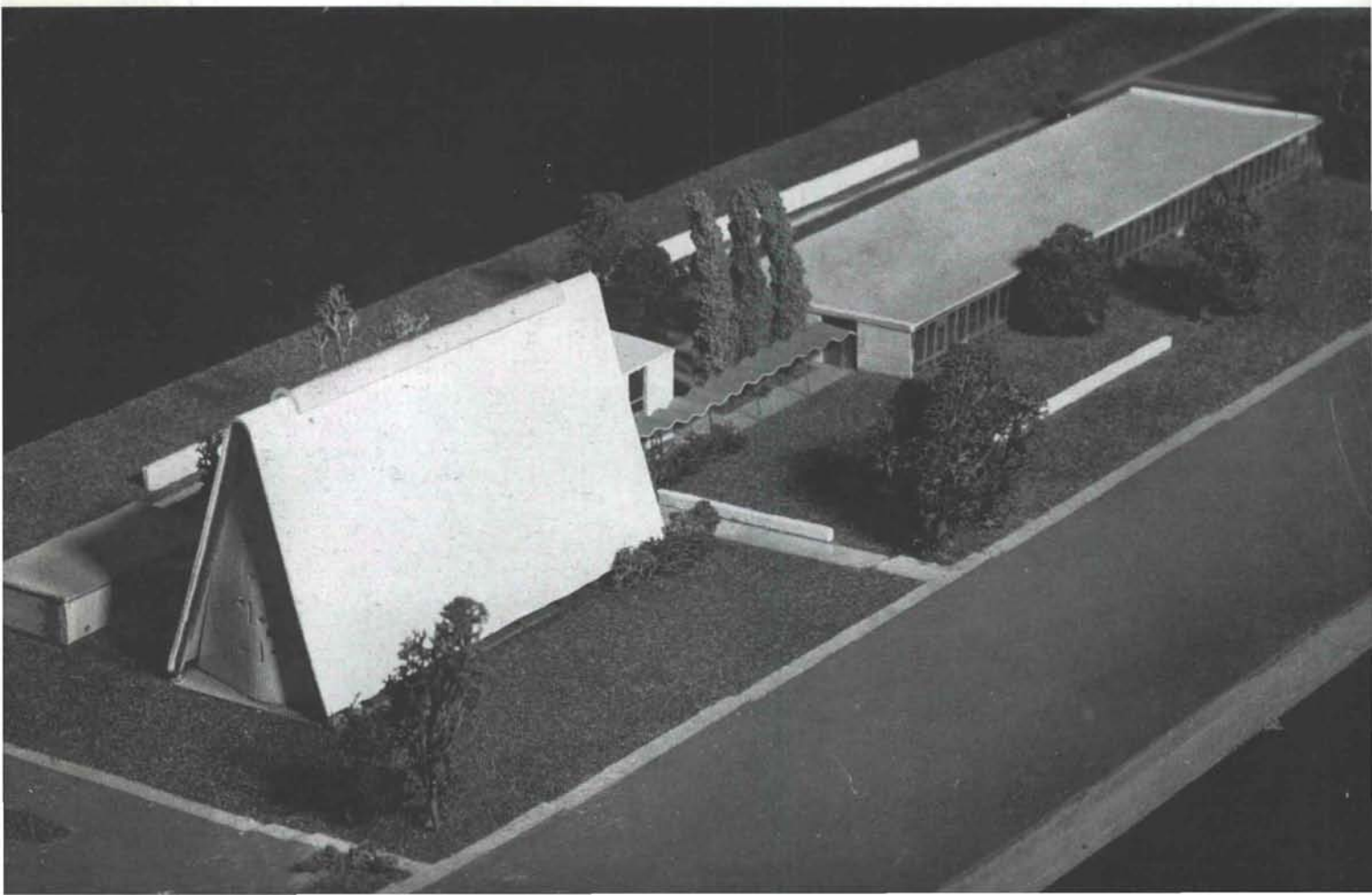


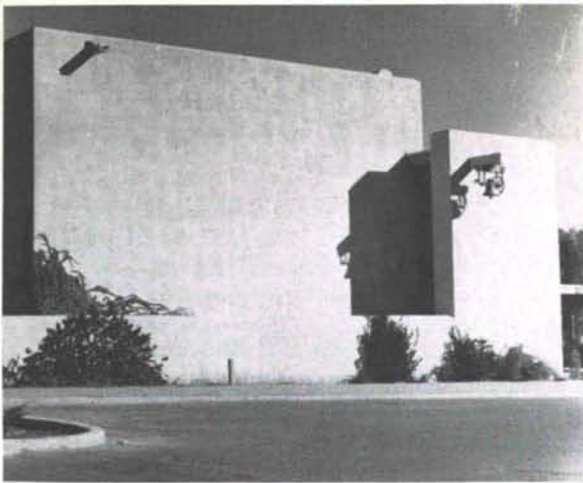


Flatow, Moore, Bryan and Fairburn, Architects and Planners

Asbury Methodist Church, Albuquerque, 1956.

This church was planned for a small growing congregation who desired to begin with a sanctuary and eventually to add other units as they were needed. A master plan was prepared showing the eventual development of the entire site. Future plans call for an education building, a fellowship hall and a chapel. The sanctuary is triangular in form and is composed of laminated wood arches which support a two inch tongue and groove deck which is covered by aluminum roofing. Small basement-type sash windows and a corrugated plastic skylight along the ridge provide the major light sources. The stucco altar end-wall is pierced by small colored glass panels.

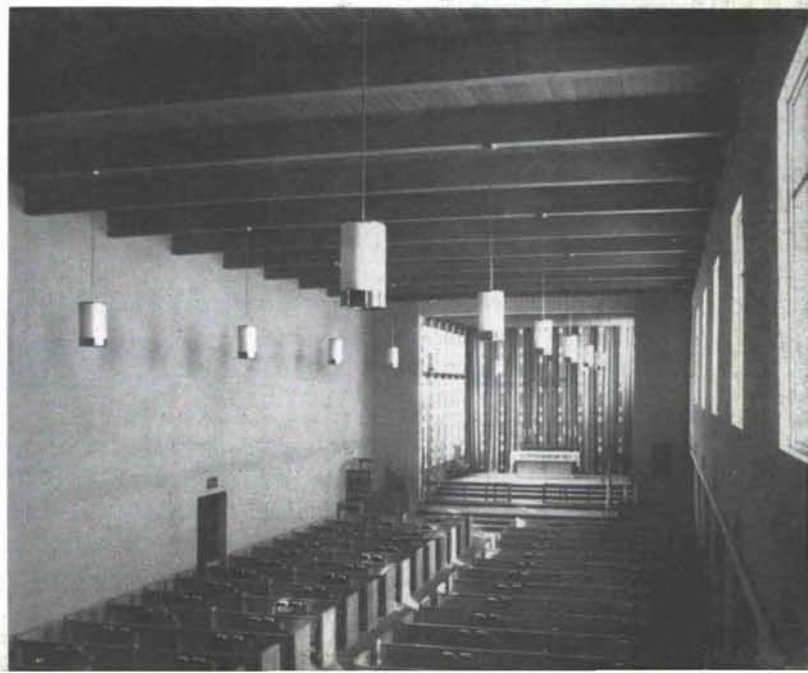
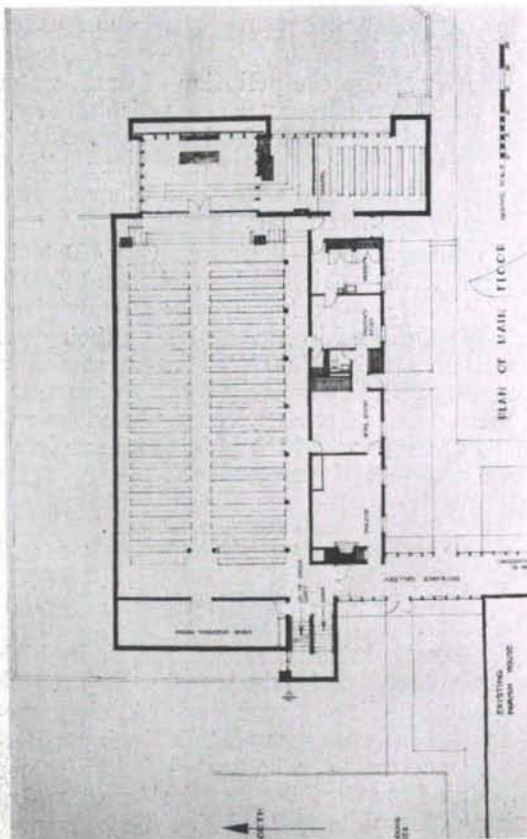




Ferguson, Stevens, Mallory and Pearl, Architects and Engineers
St. Marks on the Mesa Episcopal Church, Albuquerque, 1953

Although fundamentally different in character from the existing Parish House, the sanctuary, chapel and secondary rooms were designed to visually harmonize with the older building. This was accomplished by the use of broad unbroken wall surfaces and simple bold detailing in wood. Three elements are especially distinguished in this church. The site plan itself is sympathetically handled with a wide brick walk separating the west end of the church from the parking lot, an enclosed garden on the north side and a walled terrace on the east side. Within the spatial relationships are subtly handled, especially in the apse area of the sanctuary and adjacent chapel. Finally, the simple wood detailing with brief accents of color contrasts with the large areas of stuccoed walls and helps to introduce and accentuate the human scale of the building.

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expect the designs of such well-established figures as Richard Neutra, Craig Ellwood, and Smith and Williams, to name only a few, appear frequently on the pages of these architectural magazines. Even the winning entries of the annual "Western Home Awards" are printed in several periodicals besides *Sunset* which along with the Western Division of A.I.A. sponsors the contest.

Compared with these other western publications, the *Western Architect and Engineer* would seem to present both a broader and narrower picture of the western architectural scene. Its more general coverage is apparent in the wider geographic distribution of works illustrated in its pages, as well as in the more varied presentation of western building activities. Although it may have a tendency to orient itself toward the Bay Area of California, it still presents a well balanced fare of buildings from such widely separated areas as Portland, Oregon; Seattle, Washington; and Albuquerque, New Mexico.

As to the overall plan and general format of this magazine it is tastefully designed, but in no sense exciting or experimental. In this regard it does not compare favorably with the older more stylishly modern *Arts and Architecture*, nor has it yet acquired the breadth of this latter magazine which publishes an excellent music column written by Peter Yates and an equally good art section by Dore Ashton. As with most present day magazines the *Western Architect and Engineer* primarily presents current architectural works, although it has provided the reader with a few critical and historical articles such as the presentation of the historically significant First Christian Science Church in Berkeley by Bernard Maybeck, and with a few general word and picture essays such as "The West in Architecture," (September, 1959) written by V. K. Thompson, (the editorial director of the magazine) and illustrated with the photographs of Ansel Adams. As with many of our current architectural magazines *Western Architect and Engineer* has thus far avoided critical comments concerning the buildings illustrated in its pages.

In the end it must be admitted that this new magazine cannot be compared with its predecessor the *Western Architect*, for "modern" is now the accepted norm for architecture and there is no pressing need for a crusading policy on the part of any publication, regional or national. The validity of this publication, as well as other architectural magazines, will ultimately depend on the critical depth and quality of its selection. It is impossible at this time to determine whether this magazine will come up to the tradition of high quality of its predecessor. One certainly hopes that it does.

David Gebhard

Henry-Russell Hitchcock, *Architecture Nineteenth and Twentieth Centuries*, Penguin Books, British Book Center, New York, 1958. \$12.50. (a virtual encyclopedia of European and American architecture of these years.)

Grant Carpenter Manson, Frank Lloyd Wright to 1910, Reinhold Publishing Corps. New York, 1958. \$10.00. (a study of Frank Lloyd Wright's early Prairie years. Its major limitation is that it fails to relate Wright to his contemporary world.)

planning—continued from page 11

The traffic problem cannot be solved by our present highway programs. On the contrary, highway construction without proper community planning is disrupting and disfiguring our communities. In San Francisco, Boston, and other cities irreparable damage has already been done by expert highway engineering without regard to city planning. In the National Capital the single minded highway engineering concept deliberately relegates to second class status the proposed cultural center, the beloved Lincoln Memorial, the charms of the Potomac River, the parks, and other works of historic significance.

The decay of our cities is overtaking our limited on-again, off-again renewal efforts. Our national pride, the continuation of our high standard of living and our leadership of the free world demand sound and continuing redevelopment programs based on proper planning and design.

We must stop the pollution of land, water and air. We need greater emphasis on beauty in our environment. Effective means must be found to control city and highway blight, billboards, overhead wires, and other disruptive outdoor advertising.

In many cities — Kansas City, Detroit, Nashville, Memphis, Indianapolis, and Toledo among others — architects have already given effective leadership in redesigning their communities. Architects elsewhere must follow these examples by actively contributing to the improvement of our environment and by rallying the support of the public and our local, state and federal governments.

news—continued from page 7

number of color photographs of distinguished buildings.

Primarily intended for students in high schools, the film is also considered suitable for adult audiences such as PTA, civic, service, and business groups. "Designing a Better Tomorrow" can be rented for \$5.00 per showing from the Library, The American Institute of Architects, 1735 New York Avenue, N.W., Washington 6, D. C.

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The problems presented to the architect then, are how to vary the parts to add interest without destroying the unity and how to raise the standards of architecture, knowing that by changing familiar patterns, both visual and sociological, that only a minimum audience will respond?

The limits of architectural expression are now clear. At one extreme where a great number of progressive ideas and complexity of the parts occur, the architect reduces his audience to a point where only other architects with the same frame of reference are able to understand the image. At the other extreme where existing, well-established ideas are used in a recognizable form, the architect increases his audience to the greatest number due to familiar and repetitive images.

Now the problem becomes more complex, for the visual image is involved with the moral and sociological attitude of the architect. In the first instance he is establishing a new way of life. In the second instance he is interpreting the existing way of life. Very seldom is his approach this absolute and most architects practice somewhere within these extremes.

It, therefore, becomes apparent that the function of the University is to make the student aware of his moral and sociological responsibilities to society, as well as the visual aspects of architecture.

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