tists who are both true to themselves and to the needs they serve, and artists who are not. So why not be the ones who are? Both have, I think, the same chance of financial success.

The real world is tough, paradoxical, sometimes nonsensical, but ideals are every bit as real and tangible as other forces and realities, if they are applied with rigor.

If as an artist, as an architect or planner, one is guided by one’s highest self, and acts upon what one knows is highest and best, the responsibility of making the world, of making the human correlative of the natural environment, becomes not only bearable but energizing, for responsibility is, then, seen for what it is—a struggle for the optimum, for the best, and such a struggle can always been endured if the stakes are high enough, as they are here.

The task of all contemporary artists is to make works that are as good as nature, or so that saint of perception and modernity, Cezanne, has said. One of his followers, the poet Rainer Maria Rilke, put it clearly when he wrote that he yearned “somehow to find a way of making things; not plastic...things, but realities that arise from the craft itself...” This, of course, is the essence of architecture, and its great fortune.

Architecture is the reality, the connective art, in which other arts take place. It forms the crafted landscape of a culture; and it is added to non-human nature, added to that which is necessarily sublime. And that is part of its responsibility—to be up to the competition of nature, as well as to the latent potential of culture.

Architects and planners must be champions, and occasionally even definers, of the optimum. They owe it to nature, to their culture, and to their fellow human beings. It must be said over and over again that what architects and planners do does matter to the general public, whether the concern is voiced or not. Their work serves undeniable practical, symbolic, and aesthetic functions. Human beings can no more healthily survive in hostile buildings than they can in hostile natural environments. This is why, really, architecture and planning are the fullest and most responsible realization of the arts.

They are an organizing, structuring product of the imagination, and give, as ritual does, form to our lives. They are an extension of the human into which and among which the human journeys, seeking to realize its nature. Their influence on the life, the spirit, and the imagination of individuals and societies is as profound, in many ways, as the influence of nature itself. And that is their products must not only be artistic and functional expressions, but conscious and ethical ones as well. The same, certainly, is true for any art form and any profession, to a greater or lesser degree.

This responsibility is passed on to all of us who participate in the creation of cities by Lewis Mumford when he concluded his book “The City in History” by writing, “The final mission of the city is to further man’s conscious participation in the cosmic and historic process. Through its own complex and enduring structure, the city vastly augments man’s ability to interpret these processes and take an active and formative part in them, so that every phase of the drama it stages shall have to the highest degree possible, the illumination of consciousness, the stamp of purpose, the color of love.”

Congratulations on your accomplishments and thank you very much.

V.B.P.

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UN-BUILT NEW MEXICO
Kenneth S. Clark, FAIA, Architect

This Motel was designed by Kenneth S. Clark, FAIA for a site on the high bluff east of I-25, south of the present Big I in Albuquerque. It was designed in 1953. At that time this was an undeveloped area. The group proposing to construct the motel was inexperienced in project development, and more significantly, in motel construction and operation. Clark participated in the project to the extent of preliminary design sufficient for a promotional delineation. His efforts were not productive, as the development group fell apart shortly thereafter. Compensation for design services consisted of one Olivetti calculator and one Paymaster check writer; these Clark captured from the abandoned office. Foster Hyatt, AIA Delineator.