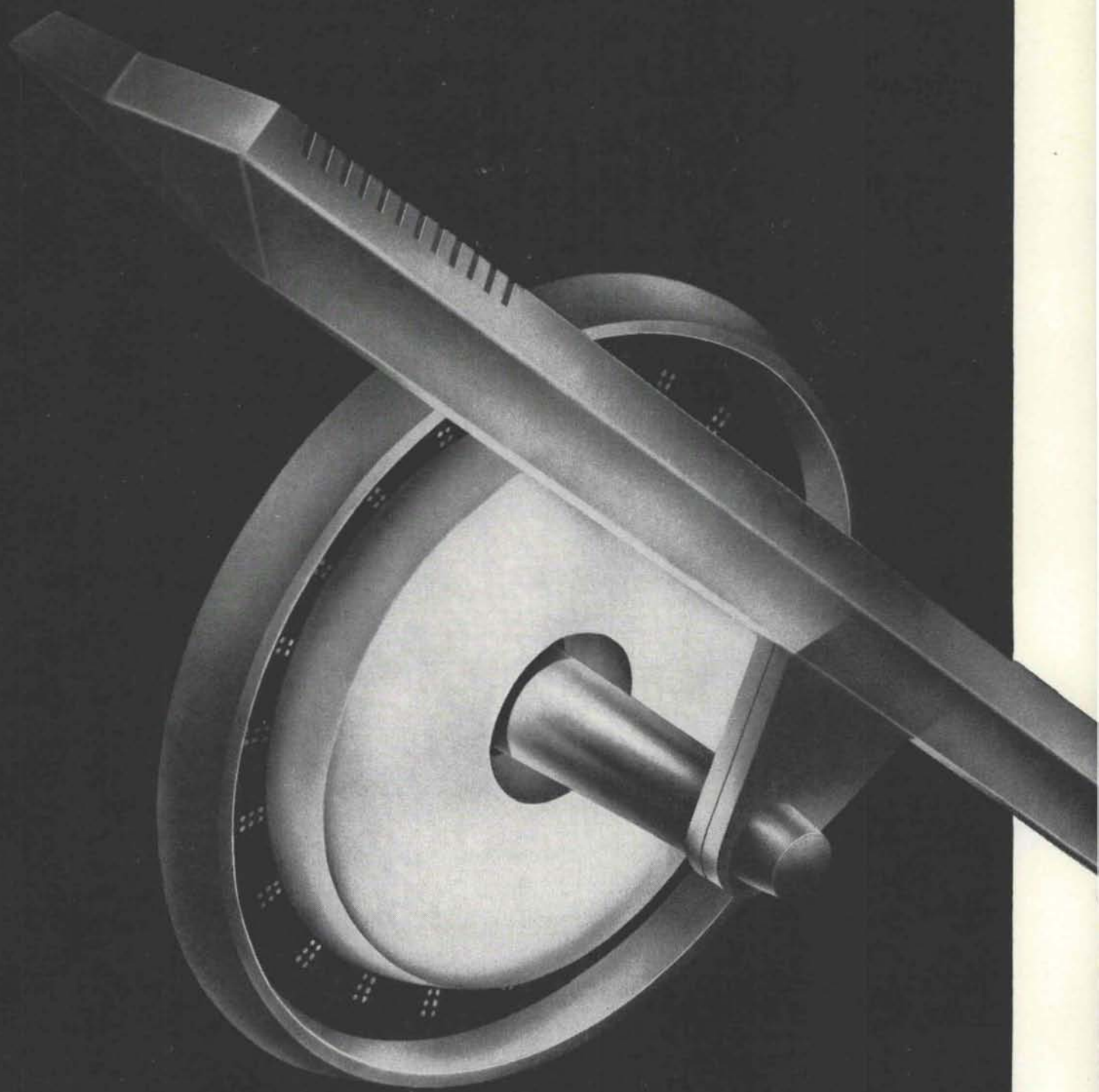


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# nma

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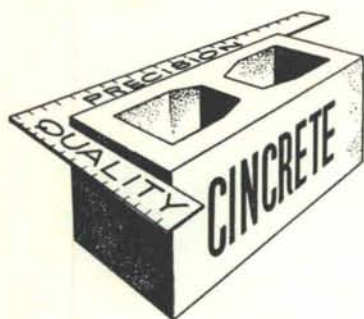
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**President**

**W. Kern Smith**

Born in Clovis, Kern Smith attended local schools and San Bernadino Junior College. During the Depression he held a number of jobs, ending as chief draftsman for the Potash Company of America. He left there to finish his degree at California University. He again joined Potash Co. as construction engineer until he opened his own architectural office in June, 1951 in Carlsbad. Holder of a NCARB, he is also registered to practice in several western states.

Secretary of the Carlsbad City Planning Commission and long a Director of the NM AIA, he is also active in affairs of the Methodist church.

Among Mr. Smith's architectural commissions are banks, churches, schools and hospitals built in various parts of the state. He has also done several buildings on the campus of Highlands University.



**Vice-Pres. John McHugh**

Architectural graduate of Notre Dame and student at Fontainebleau academy. Mr. McHugh opened his Santa Fe office in 1956. Among his outstanding buildings is the Santa Fe Opera amphitheatre. His firm designed the new Catholic church at Taos and is currently rebuilding the burnt-out former church into an art gallery for TV star Raymond Burr.

**Secretary Max Flatow**

A 1940 graduate in architectural engineering at Texas Univ., Mr. Flatow first designed airplane installations, Trinidad, BWI. He worked in building Los Alamos before opening his Albuquerque office with Jason Moore in 1948. An authority on soil mechanics, he is member of numerous technical societies and has taught architecture at the UNM.



**Treasurer**

**John Heimerich**

Graduated in architectural engineering at Kansas State, Mr. Heimerich first taught high school. He obtained the M. A. degree in 1945. Since 1942 he has taught at UNM where he is professor and Chairman of the Department of Architecture. He has been Treasurer of NM-AIA since 1956.



**Director Foster Hyatt**

Graduated in architecture at Oklahoma State, Mr. Hyatt worked in offices in several states before opening his studio for architectural delininations in Santa Fe in 1946. Since then he has made delininations for the leading offices in the state.



**Director**

**Philippe Register**

Immediate past president of NM-AIA, Mr. Register graduated from Yale in mechanical engineering. He took a B. A. in architecture at Penn before heading west. In 1960 he opened his own office in Santa Fe. He has designed buildings for the campus of St. Michael's College.



**Southern Division  
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Chairman**

Mr. Harris is a native of North Dakota where he received his architectural education. He also studied at Denver Uni. Came to NM in 1951 and opened own office in Hobbs in 1956.



**Albuquerque Division  
Don Schlegel,  
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A graduate of Cincinnati Univ., he holds an MA from UMIT. After teaching at Kansas he came in 1952 to UNM where he has had charge of first year architectural design. Also in private practice, he advised the UNM on new College of Education building.



**Santa Fe Division  
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Graduating from Yale, he opened an office in Santa Fe in 1952. With David Lent he also runs the Centerline stores. Chm. NM Land Planning Assn., he teaches architecture at UNM and is co-editor of the NMA



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Los Altos Elementary School of Albuquerque has very recently received national recognition. At the convention of the American Association of School Administrators, meeting in Atlantic City, a citation for good design was made. The award was presented on February 17.

This structure is the first in this area designed to house complete elementary and junior high schools in the same building. The advantages of such an arrangement are several. Joint use can be made of such facilities as library, the all-purpose room, cafeteria, music rooms, shops and gymnasium. It is also felt that the transition from elementary to junior high school curricula, which comes at such a critical time in a child's life, will be less abrupt under this plan.

A combined junior high - elementary school necessitates a separation of the two units to a reasonable degree. The two areas were separated by means of certain rooms and building elements, the service drive and some fencing. Whereas the elementary and junior high playgrounds and classrooms were kept separate,

## LOS ALTOS ELEMENTARY SCHOOL

Albuquerque, New Mexico

FLATOW, MOORE, BRYAN, and FAIRBURN  
Architects, Engineers, and Planners







jointly used facilities like library, all-purpose room and art rooms were placed between the two areas. On the junior high side one finds science laboratories, homemaking laboratories and art rooms situated in the central area of the building with classrooms located on the perimeter. Lockers for junior high students are provided in off-corridor alcoves. Music rooms, industrial art shops and gymnasium are in a separate wing connected to the main building by a glassed-in breezeway.

The focal point of the building is the all-purpose room with its folded-plate dome rising above the surrounding low roof and creating a faceted polygon in the center of the building. Kitchen and serving line for the hot lunch program is directly behind and adjacent to this room. Approximately 80 feet in diameter, this area is capable of seating more than 400 people at community programs, school assemblies, etc.

The type of construction chosen for the building has proven most appropriate for this area. The roof is a flat, post-tensioned slab poured on the floor and raised in place by means of the lift-slab method. The lifting of some 62,000 sq. ft. of roof slab was accomplished in three sections. The folded-plate dome was lifted integrally with the central section. Columns are 10 inch diameter steel, spaced 30 feet on center in each direction. They were then fireproofed with vermiculite plaster. Two inches of rigid insulation was applied to the top of the slab and a 20 year built-up roof covered that. The dome was waterproofed with an

epoxy-latex coating. The structural system in the gymnasium-music room wing is of pre-stressed, pre-cast T-beams and reinforced concrete masonry walls.

Walls are of painted concrete masonry, glass-in-steel window-wall sections. All concrete masonry was laid in stack bond and reinforced. The administrative area was screened from the street by a field stone wall. Floors are vinyl-bestos tile on concrete slab on grade. Acoustical treatment was provided in all areas with sprayed-on acoustical plastic with special treatment in the music room. This construction and finish creates a fire-resistant, permanent building of very low maintenance and low fire insurance rates.

The mechanical system is accommodated in a clever arrangement of 4 ft. x 4 ft. under-floor trenches. These carry not only tempered and filtered-forced air, but hot water heating pipes as well. The heating pipes connect to finned radiation units at the openings in each classroom. In this manner, forced air ventilation is provided in each classroom along with individual control of temperature. In summer evaporative or washed-air pads provide air-conditioning through the same trenches.

The contract for the school was awarded on January 24, 1961 and the building was ready for occupancy in early autumn. The school, which is built to accommodate 780 pupils, comprises 79,030 sq. ft. The cost, exclusive of land, fees, landscaping and furniture was \$765,026.27 or the remarkably low figure of \$9.68 per square foot.







Grant Elementary Jr. High School, Albuquerque  
All Concrete School cost \$9.24 per square foot.

Flatow, Moore, Bryan & Fairburn, Architects

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Concrete's first cost is moderate, frequently less than other construction materials. Concrete saves on upkeep expense. There is no need for painting. It is easy to see why concrete with its long life, low cost and upkeep is the first choice of so many communities for their newest schools of every size.

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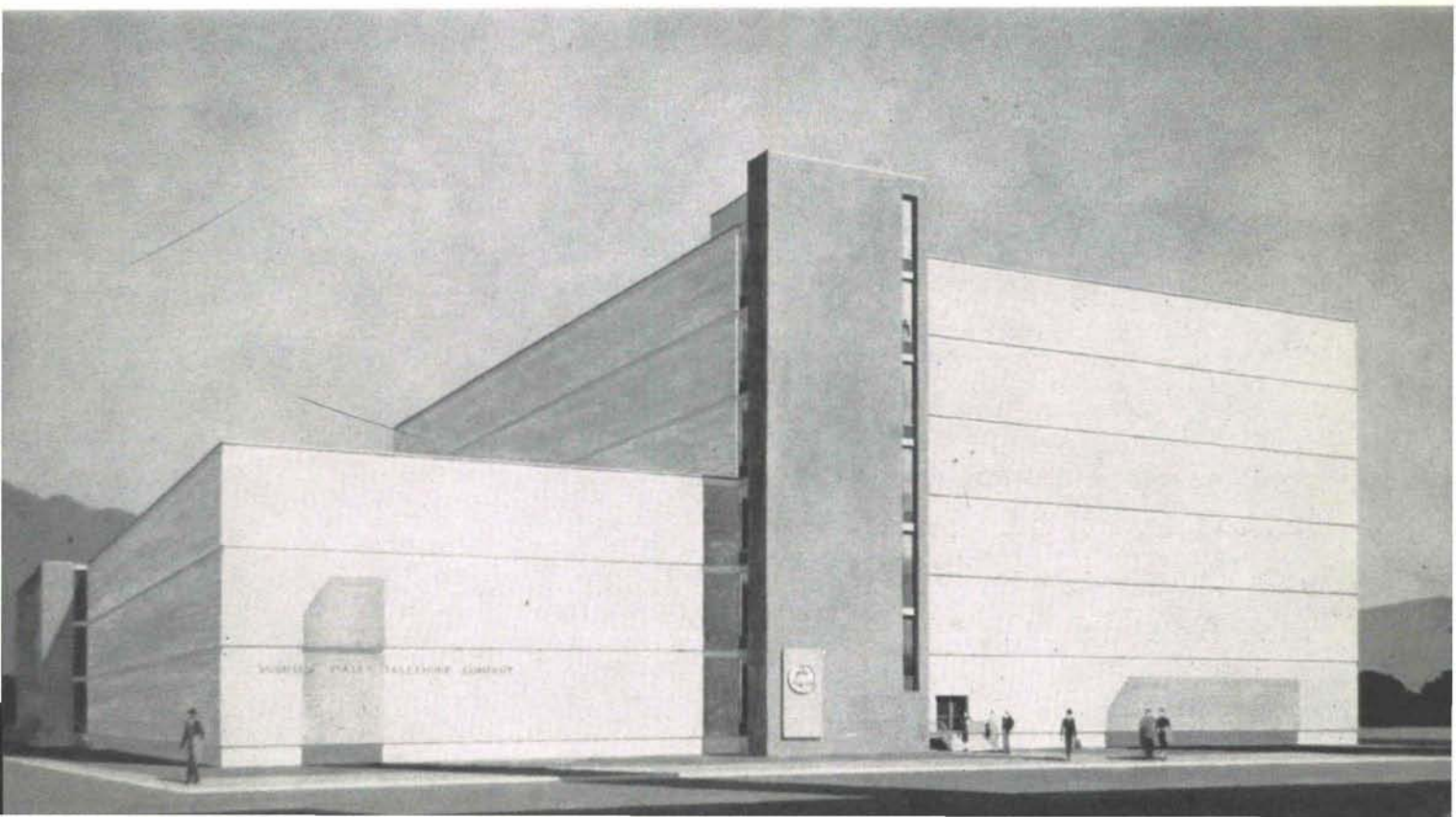


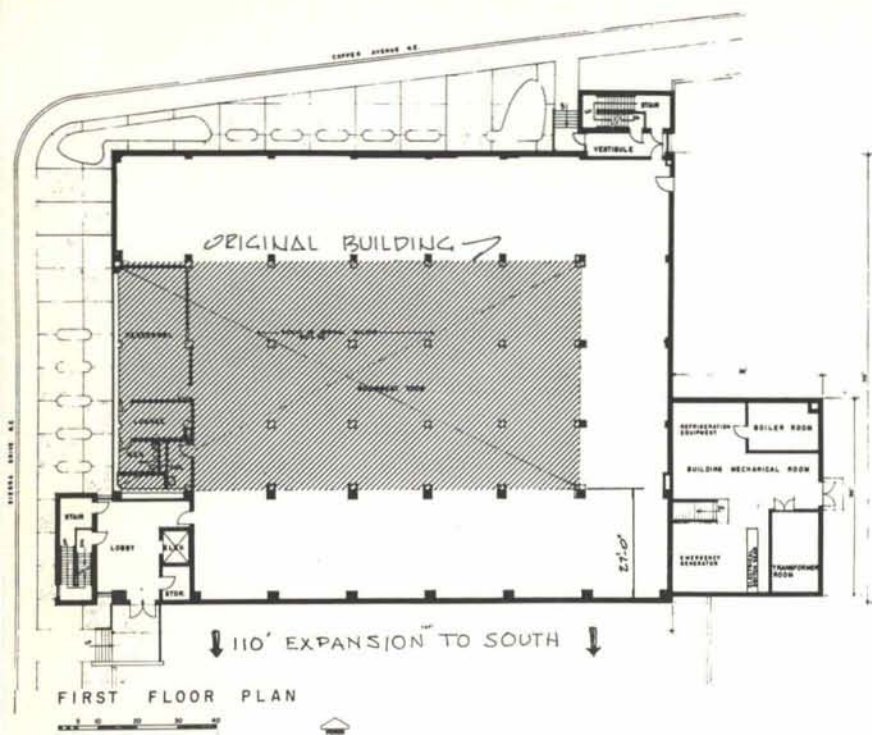


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SHOW THE PAST,  
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## HONORABLE MENTION

"The architects are to be commended for solving this complex problem of literally wrapping this building around an existing one and doing it in an extremely simple and straightforward manner . . . There is excellent handling of large wall surfaces and appropriate segregation of circulatory elements as a compositional foil to large volume."

**PROBLEM** The problem was to provide a considerable amount of additional space to the original building and to allow for still greater expansion in the foreseeable future. At the same time, however, the telephone equipment housed in the old building had to be continued in uninterrupted operation.

**SOLUTION** The additional required space was provided by adding a 27 foot bay around three sides of the original building and by adding a third story over the entire structure. For still further expansion in the future, provision was made for a six story addition to the south of the new building. During the course of construction, dust-proof partitions were wrapped around areas containing telephone equipment so that the building activity and dust would not impair the continuous operation of telephone services.

**DESIGN** As the building primarily houses equipment rather than personnel this was expressed by eliminating windows in the main block. Also entrances to the building are minimized in the exterior design as the public does not enter this building.

To give scale and to show of what the building is made, the structural floor slabs were expressed on the exterior. Brick curtain walls project beyond the exposed slabs in order to make clear that these masonry walls are not load-bearing. This slight projection provides the added clarity of a crisp line of a shadow at the level of each floor.

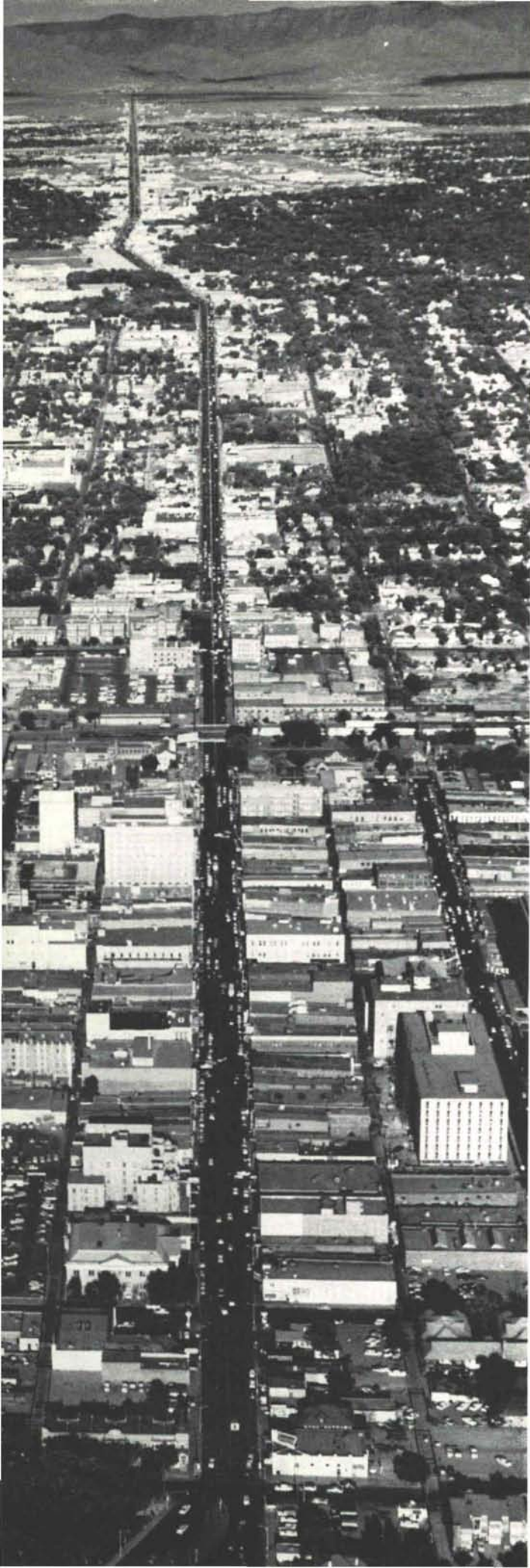
Stairways were pulled out of the building and expressed as appendages in order to keep the floor space uninterrupted. At the same time the logic of this removal of stairways from equipment bays became the basis for the most important element of the exterior design. The distinction between equipment spaces and vertical circulation elements was heightened by the use of narrow vertical windows and the use of contrasting color and texture of brick.











People being social creatures develop fairly well defined cultures. Because of varying circumstances these cultures or ways-of-life differ in time and in place. Cultures are meaningful and they are compounded of all aspects of life — trade, religion, philosophy, etc.

If the architect still has a function (which has been seriously debated in recent years), it is to provide spaces in which people of a given culture can move and live. In order to provide for the requirements of a complex culture, however, the architect must consider the many, many different aspects of this culture. His solution, in a sense, is one which compounds multitudinous partial answers, each partial answer is a response to one facet of the culture. His over-all solution the architect expresses in space.

But even more fundamental than the final spatial solution itself is the architect's discovery of the distinguishing qualities of the cultural institution with which he is working. Louis Kahn, leading Philadelphia School architect, refers to this definition as "exist-will" or "what a thing wants to be." The act of defining becomes itself far more important than the many half-answers which result. If in town planning (architecture on another scale) the environment can be understood, the design will merely implement the inherent qualities without destroying their meaning. In other words, the problem has to be stated before it can be answered.

The following scheme is not intended to be a final answer to the plan for Albuquerque. It is only hoped that the problem can be considered in another aspect, which, in our pragmatic world, is often by-passed. This aspect is the *space* of the city, or in other words, the architecture of the total city.

\* \* \*

The development of cities throughout history has passed between two extremes in growth. One is, an imposed orderliness in which the city attempted to control or plan the environment. In the study of cities this stage is most emphasized by historians: Romulus' Rome, Augustus' Rome, Sixtus V's Rome, or Mussolini's Rome. Opposed to this is a random chaos in which the indifferent city permitted congestion and expansion without any sense of unity within the whole. We tend to ignore or at least regret this stage. At different times in their history most cities have tended toward both of these extremes. The danger to sensible city development is reached when one extreme does not counterbalance the other.

In Albuquerque examples of the first position are the "Spanish Town" centered around Old Town Plaza and the "Railroad Town" gridiron of the 1880's. Most pronounced example of the second direction is the City's undisciplined sprawl of the post-war years. Yet in the past six months the "Downtown" has received belated concern from politicians, merchants, editors and realtors. The chaos of Albuquerque development during the last twenty years is beginning to be realized.

The discussion which follows is an attempt to clarify or to discover the basic but complex pattern of the living city. An awareness of the underlying and creative order is fundamental to any study for a general plan for Albuquerque.

The natural growth of many American urban regions has been the *linear* or *ribbon* pattern, i.e., development along a major transportation route. This type was developed in the past on a village scale along roads between larger towns. But it was not until the advent of the automobile that it has had a city scale. For example, the Atlantic coast from Norfolk, Virginia to Portland, Maine along Route #1 has developed into



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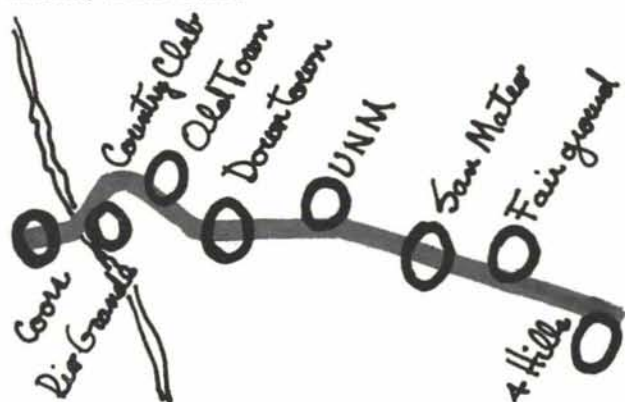
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one long, giant centipede. With few exceptions most professional planners have not encouraged this concept. Soria y Mata's streetcar lineal plan for Madrid was only partially carried through. More recently Hilbersheimer and Le Corbusier have advocated this direction but none of their schemes have been executed.

Albuquerque, like most ribbon cities, has grown unconsciously into this pattern. Route 66 or Central Ave. is the spine on which the city hangs. For twenty miles through its heart this multi-functioned road has created the image of Albuquerque. It serves both tourist and resident — the tourist as a through-way and the local resident as a connector of centers or nodes of activity. Enumerated from east to west, these nodes are: Four Hills, Fairgrounds, San Mateo, UNM, Downtown, Old Town, Country Club, Coors, Rio Grande.



At present the connecting sections of Central Avenue between these major nodal points present mixed-up land use and traffic patterns. No overall thought has been given to create for Central Avenue the three-dimensional significance which it potentially has.

The following plan presupposes that Albuquerque desires to seek an order which will help resolve the spatial confusion and which will clarify the "image of the city." The plan is an attempt to diagram what is possible without unduely modifying the cultural, social or economic trends. Perhaps there are many other possible patterns which will serve the city better. The desire for a sense of direction must exist, however, before any scheme has meaning.

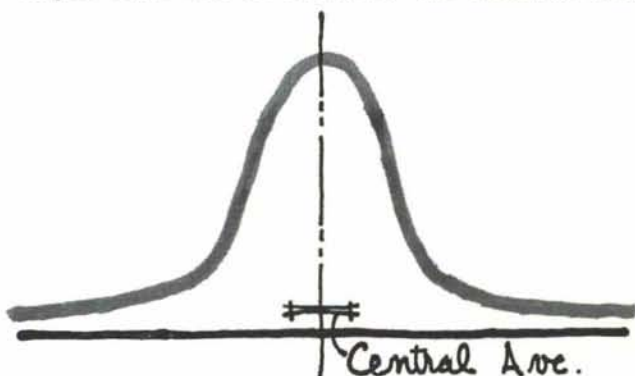
Recalling what was said earlier about a final solution as a composite of answers to many aspects of a culture, one is reminded of what Prof. Kevin Lynch of MIT considers as three critical factors in judging the adequacy of the form of a city:

"The first of all is the magnitude and pattern of both the structural density (ratio of floor space in buildings to the area of the site) and the structural condition (the state of obsolescence or repair) . . . A second factor is the capacity, type and pattern of the facilities of the circulation of persons: roads, railways, airlines transit systems and pathways of all sorts . . . The third factor that makes up the spatial pattern of the city is the location of fixed activities that draw on or serve large portions of the population such as large department stores, factories, office and government buildings, warehouses, colleges, hospitals, theatres, parks and museums." (*Daedalus*, Winter, 1961, p. 80)

In reference to Albuquerque, these three basic factors are shown on the large diagrams. First, the shaded areas are the maximum structural-density as well as minimum land coverage (ratio of one typical floor

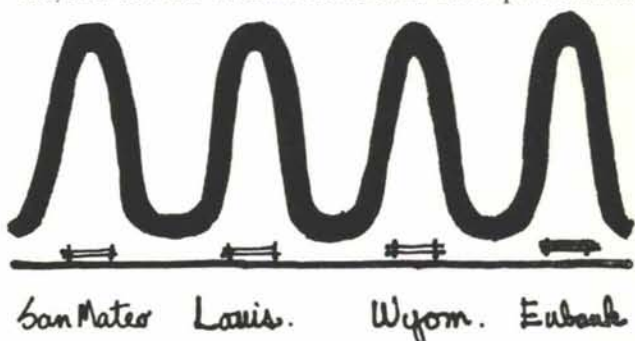
area to area of site). The *second* point, diagramed on the overlay sheet, is the general traffic pattern. The *third* point, expressed by the nodal areas at the intersections of major traffic ways, indicate those activities which draw large numbers of people.

By plotting the comparative heights of buildings cut along a north-south section through the city, a bell-shaped curve can be described. The extensive land



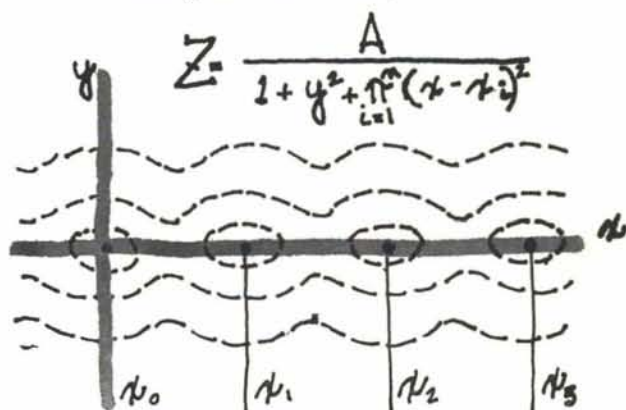
use along Central would tend to encourage high-rise buildings and the height profile would taper off rapidly as one moved away from Central. Already high-rise buildings such as the Simms building, Bank of New Mexico, First National Bank begin this configuration of tall structures close to Central Ave. If the past pattern of growth were to continue, this "image of the city" would become even more definite.

If, in the above manner, an east-west section were cut along Central, the profile would take on a modified sine-shaped curve with peaks at the mile intersections. These peaks in the vertical dimension will then coincide with the nodes on the large plan. The centers at University, Carlisle, San Mateo, Louisiana, Wyoming, etc., and Central would become even more pronounced.



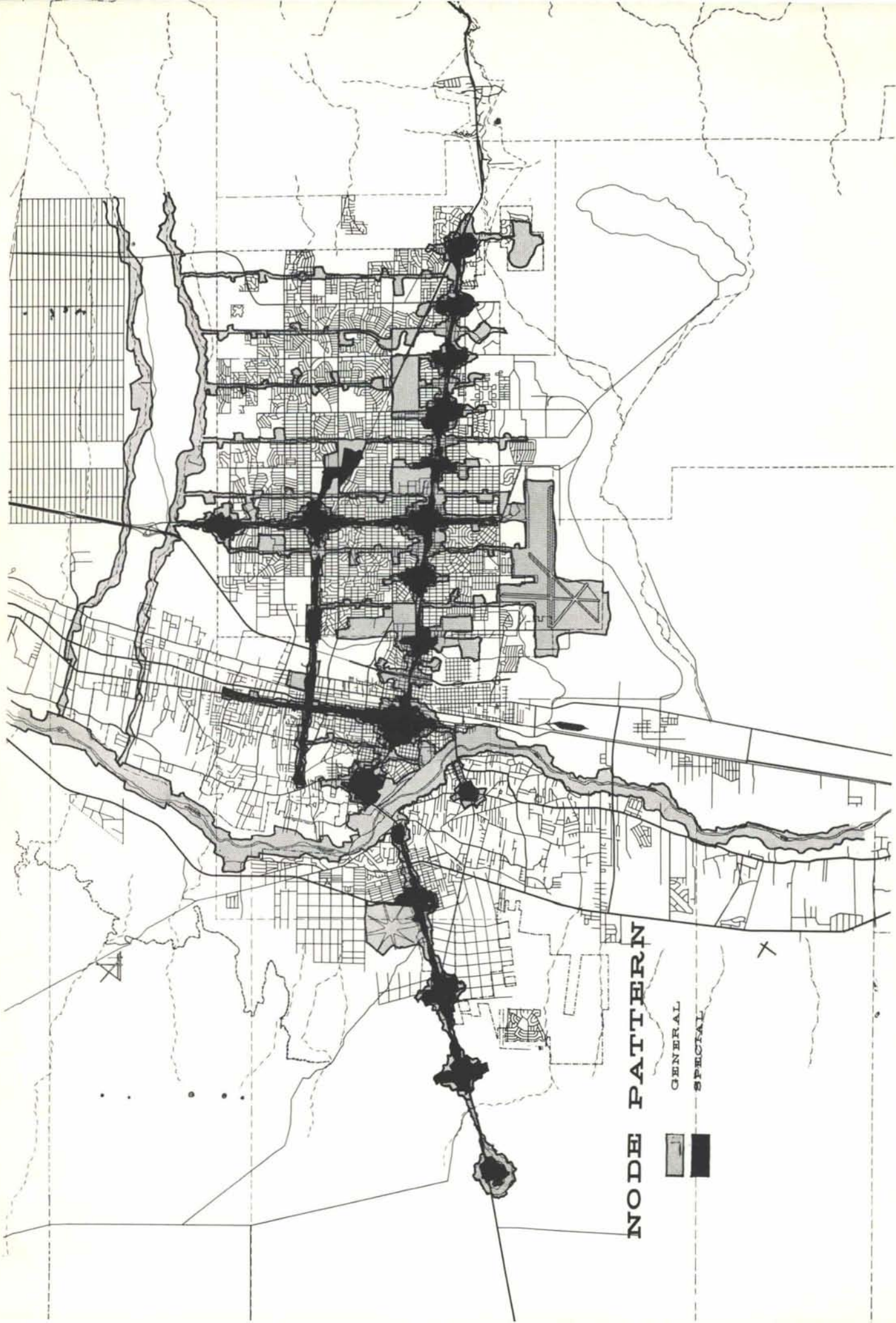
The sections between the nodes would be lower so as to provide the transitional connections. The combination of these two sections will create a surface generally following the formula:

Z being the vertical axis; a constant.



$$Z = \frac{A}{1 + y^2 + \sum_{i=1}^n (x - x_i)^2}$$





NODE PATTERN

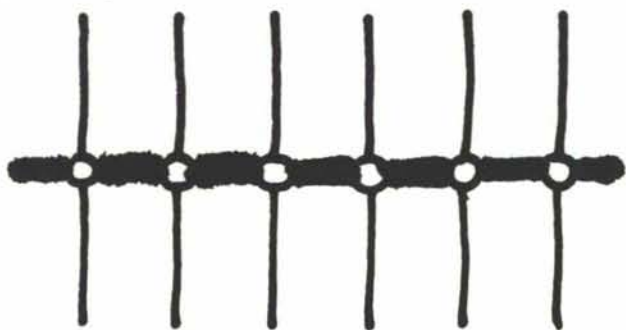
GENERAL  
SPECIAL







In practice, the city builders of old placed the visually important structures such as cathedrals, monuments, palaces or city halls at the nodal points. These points became the landmarks and were most useful for orientation. In 1962 our architectural monuments tend to be the palaces of business. The nodal points, as shown on the diagram, are at the intersections of major transportation routes.



The suggested diagram for Albuquerque makes several fundamental assumptions which must be understood in order to explain its feasibility:

1. A mass-transit system be provided for Central Ave.
2. Transcontinental traffic be separated from local traffic.
3. Local street use be redefined.
4. Pedestrian paths be provided.

#### 1. Mass transit system

The only possibility for solving urban traffic problems is a mass-transit system which is financially self-supporting. The automobile would be eliminated from Central. To serve the pedestrian going east-west to and from nodes would be some system which is separated from the pedestrian such as the monorail. To create large passenger demands the nodes will develop traffic deposits, i.e., parking areas, mono-rail stops and bus stations. The only north-south through streets which could cross Central would, by necessity, be at these depots.

#### 2. Transcontinental traffic

With the completion of the Coronado Freeway, transcontinental traffic will be removed from local Albuquerque streets, particularly from Central Ave.

#### 3. Local street systems

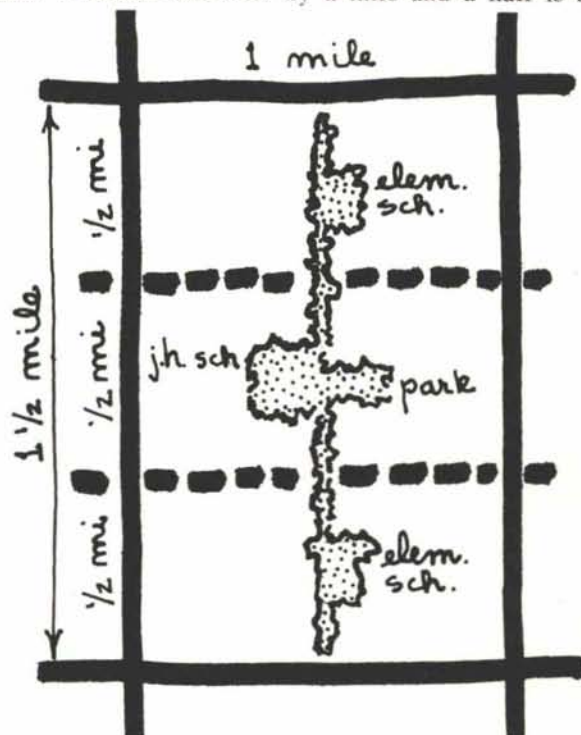
The internal traffic system is to be reduced to three general types: a. Primary arterials — continuous routes which are only controlled by traffic signals at the mile intersections. Speed of 40-50 mph permitted. b. Secondary arterials — non-continuous routes which are controlled frequently by traffic signals. Speeds of 30-40 mph. permitted. c. Neighborhood streets—roads with unlimited access and very low speeds—10-15 mph.

The primary street system will include only the roads at the mile intersections: no other north-south roads will be continuous more than one-half mile. In the east-west direction, only the  $1\frac{1}{2}$  mile streets will be continuous, i.e., Los Angeles, Montgomery, Menaul, Lomas, Lead-Coal. Other half-mile streets will become secondary streets and be continuous for only one mile. The remaining streets will be retained as neighborhood streets so as to generate very little traffic at slow speeds. The secondary roads are dead-ended at the present half-mile streets which now become pedestrian ways.

#### 4. Pedestrian paths

These "green ways" act as interlocking fingers with the primary streets. They will be interior neighborhood paths in order to connect existing and future schools and parks. From any home one could walk to recreation areas without crossing a major traffic lane. In addition to walking, both bicycling and horse-back riding would be possible along these strips. The Bear Canyon Arroyo at the north and Central Avenue in the center collect these paths to allow east-west connections. At the intersection junctions of the present half-mile crossings, a multi-family housing area could be encouraged.

As a result of such a traffic pattern a community surrounded by primary arterials becomes a planning unit. This area one mile by a mile and a half is the



standard presently used by the Albuquerque Public School system for one junior high school. Each junior high will support two or three elementary schools, depending on the density of occupancy. The city parks can be coordinated with the land used for schools. Community shopping will continue as at present at the intersections of the arterials. Such a controlled physical plan will tend to encourage more local interest in the community. Larger retail shopping centers such as Winrock depend on large drawing areas and the passenger car. They require, therefore, sites with great parking areas located on major thoroughways.

This scheme is not intended to be presented as a master plan for Albuquerque. In a general plan aesthetic considerations should play a major role but not be relied upon solely. There has been no direct concern here for the economic, sociological or political issues. Planning is not, except in Utopias, based on just one of the many facets of city life. The present discussion, however, is an attempt to explore one of many space-plans for Albuquerque's expansion. Other solutions possibly more imaginative or practical which might be proposed can further the public's desire to slow down and rectify the city's present drift toward spatial and visual anarchy.

—Harold Benson

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# a PLAN for U.N.M. . . . a critical appraisal

JOSE LUIS YGUADO,

Education has been front page news in these recent days of special legislative sessions in New Mexico. The clamor for admission to college is mounting and every state and city is giving thought to expanding the capacity of existing colleges or to founding new ones. The critical needs of education emphasize as never before the importance of thorough and complete planning. This condition has been further evidenced by the tremendous amounts of work done over these recent years in the area of campus master planning.

The basic questions are two: how can architectural and landscape design serve the purpose and aspirations of higher education most effectively in this time of feverish expansion; and, specifically, whether or not the General Development Plan for the University of New Mexico best meets the needs of this particular institution? For there are as many different forms of general plans as there are separate institutions, each with its special mission, history, traditions and geography.

The University of New Mexico with its particular traditions and architectural character has placed a severe limitation on planners of any type. On the other hand, the unique conditions posed by the University present the planner with a challenge and the opportunity for a unique solution.

Campus design, if it is to be anything more than a utilitarian crash program must have as its roots an understanding of the people who live and work in a

college environment. Since the UNM is a residential college, it is a true community with all the needs and desires of the people who live and work in this particular environment. The surroundings should offer every inducement to reading, inquiry, meditation and to stimulating intellectual intercourse. To this end, a college should seize every opportunity to set before the student inspiring examples of the finest and best in every worthy interest that the college program nurtures.

To the complex of teaching functions the campus environment can make both direct and indirect contributions of great significance. The direct contribution relates to the fact that in college classrooms the student encounters, among other subjects, design, aesthetics and the sciences of growth and the dynamics of life. The campus design can both illustrate principles of design and aesthetic and provide a laboratory for research in the fields of plant development, architectural design and the various biological disciplines.

The campus environment also teaches by providing an atmosphere which appeals simultaneously to all the senses. Campus planning must consider "all the arts in one." Not only does it help the student to see nature with his eyes, it appeals also to the senses of smell, touch, hearing and taste. To the attentive, the cycle of the seasons and the successive phases of growth, decay and rebirth engenders an understanding of the movement and continuity of life. The campus environ-





ment should accent the unfolding joys and enlivening perceptions that the changing season bring.

\* \* \* \* \*

My comments on the General Development Plan for the UNM, prepared by Warnecke and Associates and discussed in the pages of this magazine in the July 1961 and January 1962 issues, are based on resultant rather than causative factors. The Planning Consultants in cooperation with the University staff and through much study and analysis have outlined the institution's general requirements. And unless I had equal opportunity to study the basic facts, I could not intelligently evaluate the consultants basic conclusions. I am, therefore, accepting the fact that in this particular plan the basic premises and assumptions are valid. For example, the separation of the three campuses is accepted as an absolute requirement.

One of the major difficulties of any general plan for a university is that it is necessarily large and extensive. The fact that the planning consultant is working with very general requirements and with vague projections related to anticipated development results necessarily in a vague initial approach. This plan should at first be a diagrammatic representation of the facilities needed to fulfill adequately the various programs of anticipated development. Such a general plan can not be detailed nor should it be represented as such. The difficulties with the various representations in the General Development Plan brochure of the UNM is that they have not indicated a plan in a purely diagrammatic sense nor have they gone sufficiently into the problem to prepare a "detail site plan." Rather they have presented an "in-between" plan which is neither.

Because the consultants could not go into the site plan in sufficient detail to resolve the various design considerations, they have been compelled to establish various "restrictions" on future development. There are several examples of this: the restriction on the average height of buildings to 2.5 stories and secondly the 5 to 1 ratio of building space to open space. It seems that these restrictions are necessarily arbitrary until detail design solutions can be resolved. Without thorough study, design determinations of this type simply cannot be made. The consultant has imposed these restrictions possibly at the expense of keeping the three campuses in a more closely knit group.

With reference to the 5 to 1 ratio of building coverage to open land, the consultant has devoted only four sentences to the 30% of the campus not in buildings (under "LANDSCAPE" p. 17 of brochure). They discuss the arid climate and imply that planting is difficult to grow and maintain. I question why they have devoted 4/5 of the campus to open space if they feel that planting is so difficult to maintain. Also relative to this, are the comments of many of the university people who state that extensive planting is unfeasible in this area. If this is truly the case, how can they accept a plan with 30% of the campus in open space?

The consultant suggests "desert planting" for the large open expanse of the campus. I feel, that we should have planting, and that it should be of a type that is of fairly low maintenance. However, the campus is not a desert. It is in the center of the Albuquerque Metropolitan Area. (70th largest in the nation.) It is the 10th fastest growing city in the country. It is a

city which may some day dominate the entire Southwest. Even now, a distant view of the city is dominated by the abundance of trees which already exist in the city—for it is in a river valley and not a desert—since this is the case I question whether "desert planting" is necessarily the most appropriate.

\* \* \* \* \*

I feel that no one can seriously question most of the principles stated or implied in the plan. They are well stated and they are accepted planning principles. The separation of academic and administrative uses and proximity of related disciplines to each other is certainly valid. However, relative to the detail placement of buildings, I am not sure that the Administration Building needs to be as completely separated as the plan has indicated. In a university of the size anticipated for the University of New Mexico, students and faculty have many occasions to visit the Administration Building and the building should therefore be sited conveniently to these people as well as the general public.

Another principle, which is well taken, is the separation of vehicular and pedestrian traffic. This is presently one of the major problems on the existing campus. Along with this the concept of a large "central open area" and the smaller closed in areas fulfill a present need for an outdoor area for large aggregations of people as well as closed in and more intimate areas for smaller groups or every day activity.

The "buffer planting" which Mr. Udy suggests in his recent article would be an excellent separation between the campus and adjoining but unrelated activities. I feel, however, that any such "buffer planting" should be a part of an overall "Landscape Plan" where such things as arboretums, botanical gardens and nature study areas, could be a part of this "buffer planting." In addition, I feel that more extensive study by the consultants, could have been made of adjoining properties and suggestions made regarding the most desirable kind of development for those areas.

Perhaps, the major short coming, in this particular plan is a complete disregard for any "three dimensional" planning which is necessarily an essential and integral part of any kind of planned development. This may not be the fault of the consultant since they were probably not commissioned to prepare a "three dimensional study." On the other hand, the importance of such a study should have been emphasized by the consultant, either in their proposal or as part of the General Development Plan. The successful campus design, as I have previously stated, is not only functional in the utilitarian sense, but enhances and supports the intellectual and creative work which the campus exists to promote. Unless a more detailed plan of "three dimensional" relationships is prepared, implementation of portions of the plan by various people will be subjective and unrelated to other portions. The end result might well be a campus of unrelated forms and spaces.

Certainly this university cannot be sure of escaping the vicissitudes that have plagued the development of higher education in the past. However, a well developed master plan, coupled with recognition on the part of the university community that imaginative campus design and thoughtful resolution of the various problems not only enhance the joy of college life but



the process of learning as well, is the best assurance of the sound development of a college environment. The fact that the university has undertaken the preparation of this plan is certainly laudable. However, if the university stops here and does not proceed to carry the plan further than a General Development Plan is generally carried, or if they interpret the General Development Plan as detailed site plan, which it is not, the advantages that are to be derived from what they have done will be negated. It is hoped that steps will be taken properly to implement the intent of the plan, and to prepare more detailed studies of anticipated development.

—Jose Luis Yguado

Dear Dr. Bunting:

I have read with interest the article by Mr. John Udy in the January-February 1962 issue of NEW MEXICO ARCHITECT.

While I am not an architect, and surely I am not a professional landscaper, I do have some feelings in regard to the arrangement of structures at the University of New Mexico.

It should be remembered that the type of architectural design used here is referred to by Mr. John Gaw Meem and others as the "modified pueblo" type. Under this design the elevations have many different levels, and there is a serious attempt to depict massive wall structures. Several of the buildings are three stories high, and the library structure, as you know, has nine floors.

With this architectural design in mind, it seems to me that it is essential that there should be greater distances between the buildings than would be found if they were used as surrounding structures of a plaza.

It should also be pointed out that the campus plan anticipates a maximum enrollment of 25,000 students. Pedestrian and automobile traffic for this number of students creates problems of ground use, which indicates that the buildings should occupy between twenty-five and thirty per cent of the ground space.

It is my opinion that we do not have sufficient money to rearrange our existing structures to fit the recommendations which Mr. Udy has made. Additionally, I am not certain that it would be the best plan to pursue in the light of the type of architecture and student traffic demands which we will face.

Sincerely yours,  
Tom L. Popejoy  
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Mr. Lumpkins saw a movie on modern Russia which showed the Russian man-in-the-street as being indistinguishable from his American counterpart. It showed "millions of men and women trying to dress and act like the average American. Not only his dress but all his dreary, conforming automobiles, streets, buildings; all Main-street-America."

The author decided then to do his "small part in trying to turn this tidal wave of world-man-rush to a grey, dull, uninspired-sameness." He feels that this same dullness has pervaded the architectural profession in America. "The International School stretches from the Atlantic to the Pacific in a great stack of uninspired architecture, with California ranch houses between." The author calls for a revolt, "... a regional resistance to conformity" starting in the Southwest and using adobe as the material. "The young architect working in this area should re-examine his little box of tricks, learned from what is now the academy of conformity; the American Architectural School. These men should open their eyes and look at the countryside and at the native architecture and begin to create a truly original form, based on adobe and the climate of the Southwest. They should throw away their handbooks of California Contemporary Architecture and their books from the Bauhaus Group and look and see themselves in relation to the country in which they are living, and create for these different people an architecture which is original and adapted to the country."

It is the opinion of this reviewer that a truly regional architecture might well be desirable in this age of mass conformity. A few New Mexican architects are attempting to develop such an architecture. Personally, however, I do not know if such regionalism is possible in this day of instantaneous communication, rising labor costs and economic component parts. Mr. Lumpkins is right, however, that a continuing regional architecture can only be valid when it is based upon a knowledge of the region's history and traditions. This knowledge as well as an understanding of the landscape must be applied to the needs of today's builder.

Although Mr. Lumpkins decries the International style buildings that stretch across the land, neither his text nor his sketches suggest any solution to the problems of commercial and public structures. However these building types are as much or even more important in the landscape and cityscape than individual residences.

At one point in the text is included a brief history of the Spanish invasion of New Mexico and the development of the Spanish house in the Rio Grande area. A page of notes with sketches shows the basic house type centered about a patio along with its subsequent development. On this point of house-type Mr. J. B. Jackson, editor and publisher of *LANDSCAPE* magazine, disagrees sharply with Mr. Lumpkins. In the winter 1959-60 issue of his magazine, Mr. Jackson in an article entitled "First Comes the House" proves conclusively that the origin of the typical New Mexican house was the single room which grew as the needs of the family grew, a process which he calls "the additive dwelling."

Elsewhere the book includes notes and a description of construction methods and details like cornice,

fireplace, window and door trim. All of these will be a helpful guide to the layman.

The bulk of the book presents some 25 sketches and designs of adobe houses. Each house design shown by plan and elevation or perspective, has its own name such as one finds in the usual tract-house subdivision: "Casa de Campo," "Alcalde," "El Patio," etc. Upon looking for good plans for source material, I found none. I could have been looking at any one of the many house plan books printed in the 1930's. The only difference between Mr. Lumpkins' representations and a typical New England home book was in the elevations.

Our author presented his book of adobe houses "inspired by existing old houses in and around Santa Fe..." in the hope that the younger and more vigorous architects will use this source of material to develop contemporary forms suitable for living in the years to come." This reviewer feels, however, that the publication would have better served this purpose if the author had used actual historical houses as illustrations and then sketched some original space enclosures.

As the preface states, adobe is a plastic material, a sculptural material. Its possibilities, when used in conjunction with modern technology, are vast, assuming that the client can afford this expensive material. But one looks, alas, in vain for designs in the book that are "truly individual" or imbued with the originality for which the author asks.

LA CASA ADOBE is a large (11½" x 14") spiral-bound volume printed in large clear type. The drawings themselves are nicely done and clearly reproduced. The overall graphic layout, however, is dull, particularly in the text. It is to be hoped that the publishers will undertake further publications on the subject of New Mexican architecture and that these efforts will earn praise in these columns. —John P. Conron

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William A. Coles and Henry Hope Reed, Jr.

ARCHITECTURE IN AMERICA: A BATTLE OF STYLES

Appleton-Century-Crofts, Inc., NEW YORK, 1961. \$2.40

As one has come to expect of any publication in which Henry Hope Reed is involved, this book will provide a much needed irritant and stimulus for our thoughts about architecture. Essentially this is a loose anthology of writings on architecture, ranging from the Roman Vitruvius and the Medieval churchman Abbot Suger to the contemporary Italian critic Bruno Zevi. The contents are divided into two basic sections, one devoted to the "Aims of Architecture" and the second to "Five Controversies of Modern American Architecture." These "controversies" are the architecture of the Chicago World's Fair in 1893, the design of the National Gallery of Art in Washington (1938-1941), the U. N. building in New York, the Lever House in New York, and the Price Tower, Bartlesville, Oklahoma.

For most of us who have been raised on the strictly vegetarian diet of modern architecture, it is extremely intriguing to read over the pros and cons of these "controversies." We tend to forget that the major architects and critics of the day wrote enthusiastically



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of the Neo-Roman architecture of the 1893 Chicago Fair, and even as recently as the late 1930's, there were critics of note who staunchly advanced the cause of Pope's National Gallery of Art in Washington. The rereading of many of these articles should help us to become more critically aware of our present day architectural philosophy: its pitfalls, its occasional provincialism, and at the same time we may more fully appreciate the force and vitality of its logic.

There are, of course, several limitations which must be pointed out in the author's approach. The selections of writings contained in "Aims of Architecture" are at times so fragmentary and brief as to be quite unintelligible. Then too, although the "controversies" are supposedly treated in a balanced fashion, such is hardly the case. Reed's anti-modern, pro-Neo-classic orientation would not allow him to present an unbiased picture of these controversies. In the final analysis though, it is this Neo-Classical orientation of Coles and Reed which makes the book an enjoyable one to read.

—David Gebhard

## PINK ADOBE

*The following article is reprinted with the kind permission of the DETROIT NEWS.*

HOLLYWOOD—(UPI)—Jayne Mansfield rapidly is developing her "pink palace" mansion on Sunset Boulevard into probably the most spectacular home in Hollywood history.

Nearly everyone has heard about Miss Mansfield's heart-shaped, gold-colored bathtub, surrounded by pink carpeting on the walls and floor. But here is the actress' account of the home's latest development:

"Mickey has done everything. I don't even know how many rooms there are—maybe 35 or 45. But anyway, in front Mickey has created a scene of Roman ruins, just gorgeous, with pink flowers growing out of them.

"There's a marble entrance hall and a marble walkway that leads out to a statue of Christ over a fishpond with pink water lilies. There's a bridge which overlooks our heart-shaped pool. On the bottom of the pool, in gold mosaic, it says, 'I Love You Jaynie.' Of course the i is dotted with a heart.

"In the pool, there are two heart-shaped blue and gold mosaic islands upon which are two receptacles. On each receptacle there's a statue of a maiden holding a jug of water, and a fountain comes out of each. We also have a white sand beach by the pool. The sand was imported from Acapulco.

"Surrounding the pool is a pink wall with about 10 statues representing the four seasons. There's a bathhouse, and inside is a beauty parlor in pink marble with a pink make-up chair. We're going to put in a gymnasium.

"We have an open barbecue, and the top of the stove is inscribed: 'Jaynie, my love for you flames forever, Mickey.' Oh yes, there's a three-story waterfall leading down from the living room into a water pond. And we have every kind of palm in the world. And a badminton court.

"Were building a replica of the all-glass wed-

ding chapel we were married in, with a wishing well fountain in front of it. Of course, some of our flower beds are heart-shaped too."

The ornaments are endless. Suffice it to add a few more details: A loudspeaker system blares music—often rock'n' roll—into all the rooms.

An intrigued visitor once counted 11 bathrooms.  
—Detroit News.

*It's pink!! Would the House Un-American Activities Committee approve?*

## NEW ARCHITECTS

Early in January seven persons passed the three-day examination to become registered architects in the State of New Mexico. The examination, taken at the UNM architectural department, is administered by the New Mexico Board of Examiners for Architects. Several of the young architects received their training at the UNM. The new registrants are:

W. Miles Brittle, Jr.  
Michael Hamilton  
Earl L. Mayne  
William A. McConnell  
Albert S. Merker  
Delmar H. Wallerstedt  
William H. Wilson

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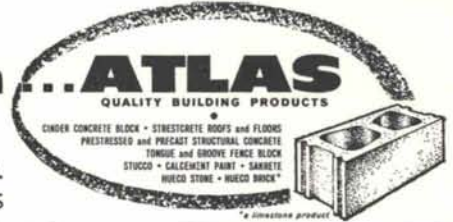
Chaparral Junior High School  
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Architects: Wolgamood, Millington and Associates, A. I. A., Santa Fe, New Mexico

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## Adjustable anchoring system solves problem of fastening railings to thin precast treads



Many of the problems of securely anchoring metal railings to concrete stairs have been overcome by an adjustable anchoring system developed by Blumcraft of Pittsburgh.

Heretofore, two conventional methods have most frequently been used to fasten metal railings to concrete:

1. Drill into the concrete and insert expansion shields.
2. Build steel anchors into the concrete, drill and tap the steel anchors for fastening the posts.

Both methods obviously require expensive field labor, and if the drilling is not perfect, vertical alignment of the posts is not possible.

Blumcraft's new adjustable anchoring system provides these advantages:

- Reduces costly field labor.
- Permits adjustability for post alignment.
- Eliminates breakage in masonry when drilling for expansion bolts.
- Provides extreme rigidity through sound structural supports.
- Prongs can be welded to reinforced steel in the concrete, so that the anchors form an integral part of the stair.
- Built-in anchors will not work loose, as may happen to applied expansion shields.
- Posts can be mounted at extreme edge of stair, permitting use of the full width of the stair.
- Permits side-mounting of posts to thin precast treads as narrow as 2", as well as to wood plank stairs and conventional concrete stairs.
- Decorative trim can be applied to the anchor at the edge of the tread.
- For through-tread mountings Blumcraft provides sleeves for building into the precast treads.

As pointed out by Blumcraft, the railing is only as strong as the anchoring to which it is applied.



## ANNUAL MEETING AND CONFERENCE

The annual meeting of the New Mexico chapter AIA is scheduled to meet in Albuquerque on April 6 and 7. The chapter meeting will be held in conjunction with a conference on Church Architecture which is jointly sponsored by the Chapter, the Albuquerque Ministerial Alliance and the Department of Architecture, UNM. Don Schlegel, Chairman of the Albuquerque Division, AIA, announces the following program:

*Friday, April 6.*

9:00 Registration.

10:00 Keynote speech, "Religious Symbolism," speaker to be announced.

11:00 Panel discussion on same subject by ministers of four different faiths.

12:15 Luncheon, Student Union Building.

2:00 Lecture, "Symbolism in Earlier Church Architecture," Dr. Bainbridge Bunting, Assoc. Prof., UNM.

2:45 Informal discussion and questions.

3:00 Lecture, "Symbolism in Modern Church Architecture," Dr. David Gebhard, Director Gallery, University of California at Santa Barbara.

3:45 Informal discussion and questions.

7:00 Dinner, Student Union Building.

8:15 Lectures, "Role of the Crafts in Church Architecture," Prof. John Tatschl, UNM faculty. One other speaker to be announced.

*Saturday, April 9.*

9:00 Workshop on "Developing the Master Plan and Programming a Church Building" Robert Fairburn and John Udy. This will be a very informal discussion designed primarily for church building committeemen.

12:00 AIA Luncheon, Student Union Building.

1:00 AIA Business meeting with installation of officers. The meetings are open to anyone wishing to attend. There will be a nominal registration fee.

## DEATH OF HUGO ZEHNER

Hugo Zehner died in Denver on February second after suffering a heart attack the preceding day. From 1930 until his retirement in 1955, Mr. Zehner practiced architecture in Santa Fe where he was associated with John Gaw Meem. They designed many public buildings in the state including several of the handsomest structures on the UNM campus. A native of Belleville, Illinois, Mr. Zehner was 74 years old. Members of the New Mexico chapter of AIA extend their sympathy to Mrs. Zehner.

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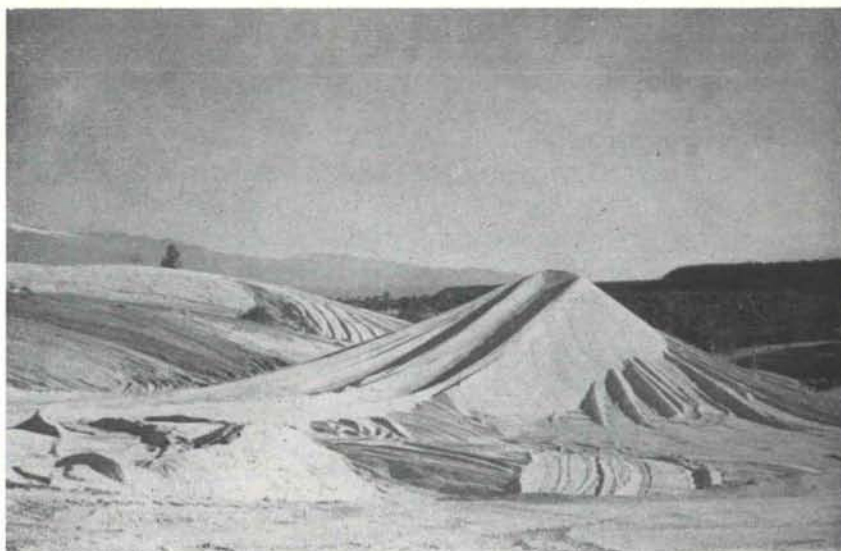
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