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nma

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Editorial	5
Conversations in Santa Fe with Lewis Mumford	7
Report on Sun Valley Meeting —John Conron	11
New Mexico Conference on Ugliness	15
The Rio Grande Zoo	16
Randon Thoughts on Architecture —John Reed, A.I.A.	23
The Good Food Club	24
A New Architectural Firm	27
Recently Published	29
A New Mexico Sketch by John McHugh	30
Index of Advertisers	30

(Cover—Drinking fountain by Patricia Smith, Children's Zoo. Jean Rodgers Oliver, Photographer)

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THE NEW MEXICO ARCHITECT

Originally conceived as a "public relations" tool and undertaken because many other AIA chapters were doing the same sort of thing, the **New Mexico Architect** first appeared as a monthly publication in March, 1959. It was a resounding flop! The production of self-styled professionals in the field of public relations, whose relating might have been public if not very professional, the magazine lost money. It had little visual appeal and less prestige.

While slight improvements of format were made in succeeding issues, it was not until the magazine committee was able to secure the editorial services of Dr. David Gebhard, then Director of the Roswell Museum and Art Center, that the **NMA** became a publication of professional stature. The Chapter's Magazine Committee, under the leadership of W. Miles Brittelle, Sr., Chapter President, and the new Editor completely overhauled the format and contents. The result of this new direction was the handsome November, 1959 issue. The magazine became a steady bimonthly with the March-April, 1960 issue.

The present editors took over with the September-October, 1960 issue when Dr. Gebhard left to teach architectural design and history at the University of Istanbul. Now director of the Art Museum, University of California at Santa Barbara and no longer on the **NMA** staff, David is a frequent contributor to the magazine. The recent series of articles on the Fred Harvey hotels are by him.

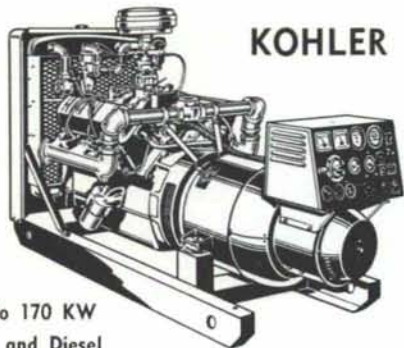
So much for history!

The **NMA** is designed to present architecture to the public and to stimulate architectural thought and even controversy among the public and the profession itself. With occasional "Glimpses of the Past" we present the architectural heritage of New Mexico. By publishing new buildings we try to acquaint the public with the current work of the profession. In articles and reprints we hope to indicate the thoughts and directions which our profession is exploring in dealing with the environment in which we all live.

The editors wish to express their gratitude to the various contributors to past issues and they take this opportunity to solicit articles, buildings, thoughts and letters for possible inclusion in forthcoming issues.

The editors wish also to express their gratitude to the Chapter President, W. Kern Smith, for his strong support; to Van Dorn Hooker for faithfully handling the problems of circulation; to Mr. and Mrs. W. Miles Brittelle, Sr., without whom the magazine would not exist. Mrs. Brittelle is our faithful keeper of pursestrings; Miles Brittelle is everything else; Chairman of the Magazine Committee, Advertising Director, financial birdog and grand sachem. —J.P.C.; B.B.

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Conversations in Santa Fe

with Lewis Mumford

This is the first of four articles in the NMA in which various characteristics and problems of Santa Fe architecture and urban planning will be discussed by and with Lewis Mumford. Subsequent issues of the magazine will consider the problem of the historic style ordinance for Santa Fe, the means of achieving architectural harmony in a changing community and plans to regulate Santa Fe's pattern of growth.

This series grew out of a small supper and an evening of informal discussion arranged by Mr. J. B. Jackson and the staff of LANDSCAPE magazine at the time of Mr. Mumford's visit to the city last April. A tape recording which followed the conversation forms the basis of these texts. Occasional sentences have been reworded for the sake of clarity and the order has necessarily been somewhat rearranged to allow a division of the single discussion into four shorter parts. Editorial work on these articles was done by Bainbridge Bunting.

The informality and spontaneity of the occasion should be kept in mind as one reads these remarks. Mr. Mumford and other parties quoted have seen the revised accounts and have very generously conceded their appearance in print.

The editors of the NMA are extremely grateful for this permission. It is, of course, a great honor for a small regional publication to present the opinions of a person of Lewis Mumford's stature. But even more, the editors are conscious of the service they perform in giving the architects and architectural public of New Mexico an opportunity to share in Mr. Mumford's views. These articles cannot help but become important points of reference in any future plans and discussions of New Mexico architecture.

□ □ □

Mr. Mumford: I couldn't face another public lecture. I've been giving such a number of them And I am a little frightened about discussing the problems of the Santa Fe area and this whole New Mexico culture after having been here just three days. After being in a place for only three days only a very great authority would be able to say anything, and, if he were sensible, he would keep his mouth shut. And yet some of the things I have learned about other parts of the world do have application to this area, which is also a part of the world. It might be valuable for us to discuss these matters.

I don't know the desert country at all well — I know a little of it in the state of Washington; I've been in Arizona and I'm fascinated by it. But I can only give you my first, very rough impressions. I'm really here, however, to learn from you and to get a little better knowledge of what you are doing.

Yet some things have impressed me during these three days. I had a very good morning yesterday with Mr. Jones going around this immediate area, not doing it just by car but also on foot, and I got a little of

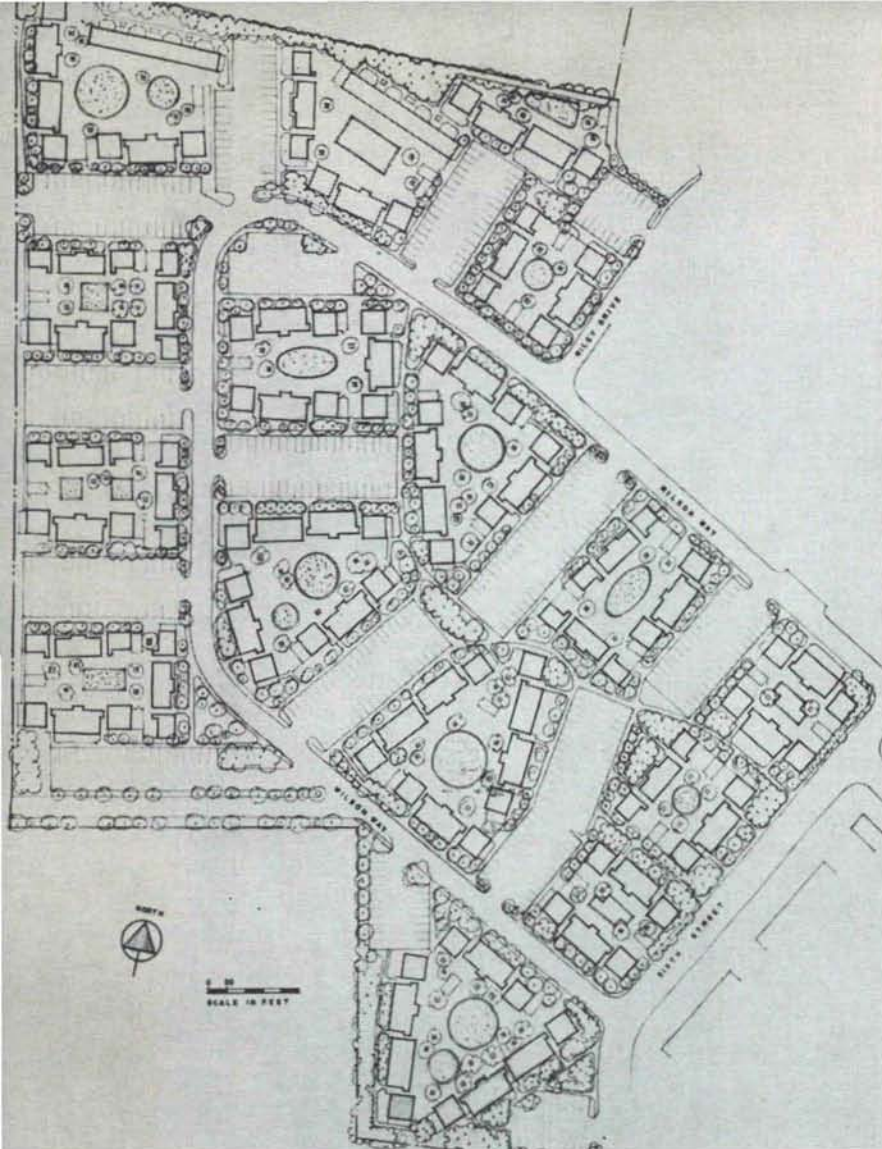
the feeling of the place. Sometimes it happens that things you see about a city during the first 12 hours are more sharply incised on your mind and sometimes truer than the things you discover after being there for 12 months when your impressions become blurred. At least you have my sharp impressions this evening.

What is the tradition of this desert country? What do you really face here? The land itself is so different from the part of the world where I live, the lush dairy country of Dutchess County, New York, that I perhaps can see with great sharpness what your values are. It is a kind of starkness and austerity in the landscape itself which has a special value of its own. I am very glad to see that few people here have engaged in the futile pastime they indulge in in California of growing grass lawns. Grass lawns are an absurdity in most of California. They can be cultivated only with immense effort and extravagant use of water. In dry areas you are commanded by the climate and the landscape to use the natural vegetation and to keep it relatively austere. There is great beauty in this austerity. If it got cluttered up with either foliage or machines that don't belong here, it would be too bad. The quality of the desert is something that you have to preserve. And yet it takes a strong soul to live in the desert.

Then there is another aspect of the desert that is very important. That is the oasis, a place where water is sufficiently plentiful so that you can have trees and shrubbery, a place where you can have a better climate for daily enjoyment than you could under the harsh sun or in the harsh cold of desert itself. The problem of a city situated in desert country like this is to create an oasis — partly a physical oasis and partly a social oasis.

One can find this kind of oasis here and there in the older parts of Santa Fe and in some of the newer developments too. The little cul-de-sacs — I was in one yesterday — are marvelous examples of how the architecture of an oasis should be arranged. Not the usual straight street of houses, but a circle of buildings more or less hidden from each other by shrubbery, covered by trees, producing a miniature oasis with an excellent micro-climate and a fine human environment. That applies to the city as a whole; it should be an oasis.

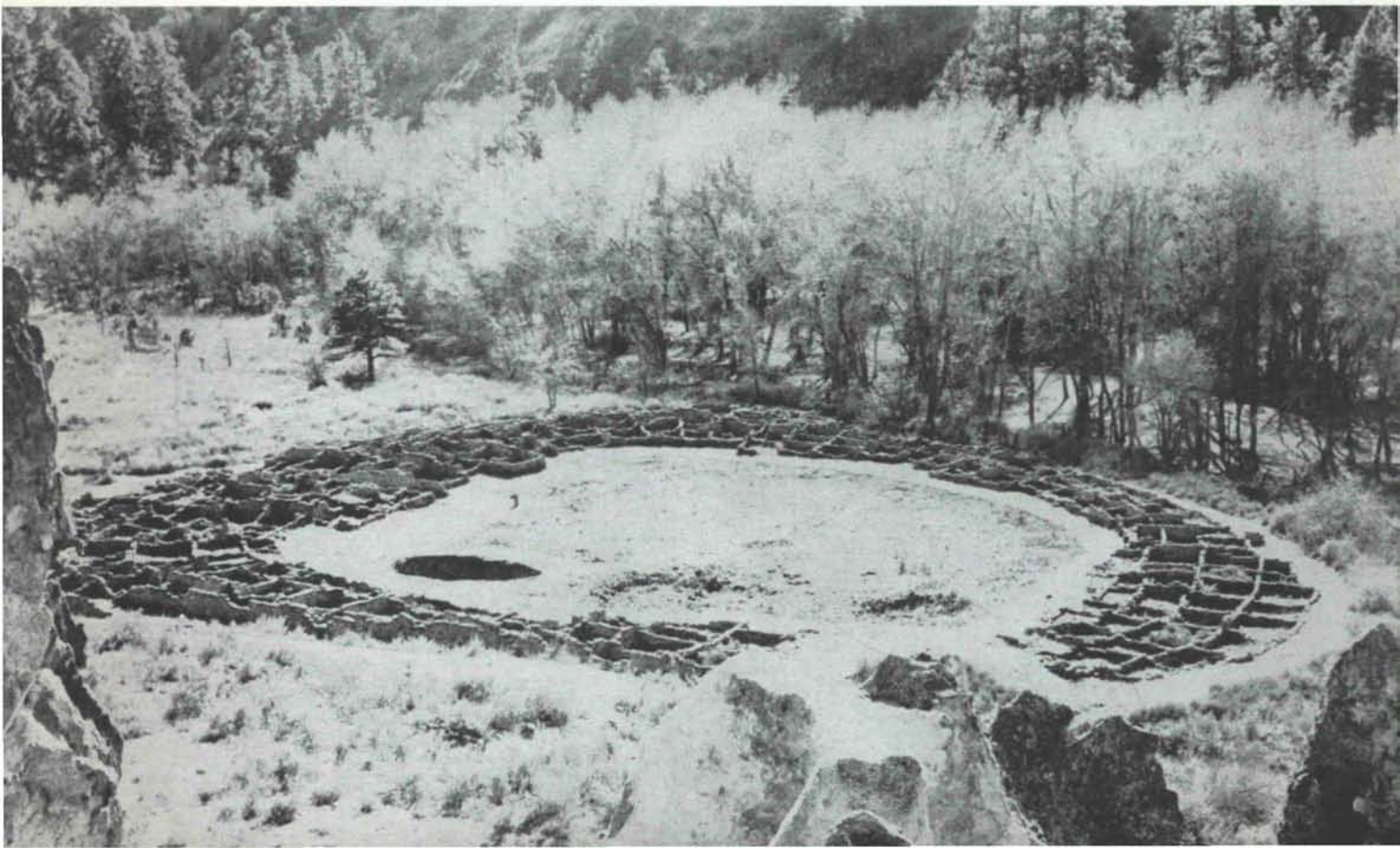
You should be able to recognize Santa Fe, or any other small town in this region, by the richness of its vegetation, with more trees and varied kinds of bushes. But it shouldn't be just a physical oasis or a botanical oasis; it ought to be a social oasis. You want the city to exist as a place where people come together, benefiting by each other's company. Our frontier America was too often settled by people who tried to get away from their neighbors and this bad habit has remained one of the constant features of American life. They would spoil a section of land or a neighborhood and then draw away a little further instead of staying on the spot and cooperating with their neighbors to im-



Left. Housing development for married students, University of California, Berkeley, California. Wurster, Bernadi and Emmons, architects. Project still under construction. Below. Community house, Frijoles Canyon, Bandelier National Mounment, near Santa Fe, N. M. Photo: New Mexico Department of Development and Tourism.

The Pueblo community house accommodated several hundred people during its heyday in the sixteenth century. Consisting of some 250 rooms on the ground floor, it was two and three stories in height. Rooms and terraces opened toward the semi-circular courtyard where daily activities of the community centered and where the kivas (ceremonial rooms) were also located. Limited access to the compound along the flat side insured safety from enemy assaults and furnished a protected area wherein the child could play freely and safely without the immediate supervision of his particular parent.

Although incomparably different in accommodation and appearance, the Berkeley housing development has one essential point of agreement with the pueblo. Hostile elements (today it is wheeled traffic and noise) are screened out by banks of dwellings and walls of planting. A protected nucleus in the heart of each residential block forms a garden area where children can play in safety while their mothers go about their many other household duties.



prove what they had. The city is essentially a social oasis. We have forgotten that.

People tend, when they think of their ideal home, to picture one as far as possible from the center of town. How unfortunate! For two reasons. First, as I said, it's an ordeal to live in the desert and not have sufficient company. Some of us are sufficiently developed spiritually so that we can face that ordeal; but most of us require companionship, friendship, neighbors who will help when we are ill or when some crisis occurs. So the habit of spreading out into the open country doesn't seem to me to be one that should be indefinitely encouraged, and this for a very interesting reason. Not at all because it spoils the landscape. Here in Santa Fe these adobe houses which are spreading over the landscape, further and further from the city, blend into the landscape. Set in the midst of pinon trees, they're not ugly; they're not disfigurements. They are really part of the desert itself; they have the same characteristics. So I wouldn't say that on aesthetic grounds this spread-out is as undesirable as it is in many other parts of the country. So far it has been handled fairly well. But I do think that after a while the people who live there will realize that there were values in the heart of old Santa Fe with its pleasant little cul-de-sacs and irrigation canals, where trees can flourish and one can get a few plants to bloom. And secondly, there are the values of neighborliness and accessibility, of having choices which you don't have when you are by your self out in the midst of unoccupied country.

You have a great tradition here in New Mexico which until now has been terribly neglected. The Indians, especially the Pueblo Indians, had a notion of a coherent community life in which there was a great deal of mutual aid. A child grew up not only under the eyes of his mother and a few other children, but with a whole nest of mothers and uncles and aunts who also had some influence on his life. This suggests an interesting problem for the architect when he designs a new subdivision. How are you going to relieve the modern mother of 24-hour duty of looking after children in a two-generation family, when one needs a three-generation family in order to relieve her of the incessant grind and harassment of daily duties? There was a time when you could have servants to do these things. Very few people today can afford the servants necessary to run a good household. Therefore, you have to introduce into the very community pattern itself an arrangement of families that will enable a little assistance to be given back and forth, and will give the child itself the effect of having grandparents and uncles and aunts around even though these blood relations are not actually on hand.

It happens that my friend William Wurster, the university architect in Berkeley, has designed a new group of houses for graduate students which, without going back to the Pueblo style of architecture, has reinstated its principle. He has groups of houses so arranged that in each group there is a playground in the middle with limited and controlled entrances. The little interior oasis of grass and trees of these houses look very much like an old pueblo, as a matter of fact, and the children are perfectly safe there under the eyes of more than their own immediate parents. The whole group turns its back on the roads and small parking lots placed at intervals around the community.

This is the sort of thing that I think you should be thinking of when you lay out new housing communities.

I would emphasize again the fact that you should be able to recognize Santa Fe by the richness of its vegetation, not by the number of neon signs, nor the number of gas stations along the entrance road, nor the sprawl of supermarkets. Supermarkets in any community should be scaled down to the size of the community. The scale of some of your big supermarkets here is wrong for a city of 50,000. It is absurd that people here have to go two miles in a car to get a loaf of bread just as people have to do in a metropolitan suburbia. There should be more small markets run by people who are now almost on relief, people who would then have a valuable contribution to make to the community.

Since Santa Fe is a unique town, so different in its problems from those of almost any town I know, either in the east or west, it should be built according to the right scale and in accordance with its own character. Your population is growing slowly and you should thank heaven for that, but you should see that the new enterprises that come in do not entirely violate the spirit of the community. It is a hideous misfortune — and an example of inadequate planning and foresight — that the square that holds all your state administrative buildings should have a screaming line of gasoline stations on one side of it.

If you take the pattern of Santa Fe from some other part of the country, you are going to make it even worse than its bad parts are now — and there are bad parts! I read in the paper yesterday that you are going to get Federal funds for urban renewal. This is a very grave danger because most of the urban renewal projects are so bureaucratically conceived and so mechanically organized that they are almost prime examples of how *not* to build housing for any group, whether rich or poor. And the curious thing is that the poor and the rich are both condemned to live in high-rise apartments in most parts of the world.

I should hope that the people in Santa Fe who are prepared to do urban renewal projects will fight Washington tooth and nail to get something that really corresponds to the needs of a modern community and to the needs of a region like New Mexico and not let the standard pattern guide their designs.

Well, I've said enough, I think, to loosen up your responses and to give you a chance to tell me what I ought to know about this region and what further things you are planning to do. Now the floor is yours. I've taken more time than I meant.

Mr. Solnit: Mr. Mumford, I feel it is incorrect to describe Santa Fe as being in the desert. This is a public image which we hope to dissipate. I do not think that our altitude or our type of vegetation corresponds with the public conception of a desert which is one of searing temperatures and extreme aridity such as one finds in the southern parts of New Mexico and Arizona.

Mr. Mumford: Oh, I wasn't thinking of the Gobi desert or the Sahara, but the semi-desert. Any country that has to guard its water supply very carefully is on the verge of being a desert. And if it doesn't guard its water, it will soon be desert.



Rendering of New York City Housing Authority's Simkhovitch Housing Project in Manhattan.
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The Eleventh Annual Regional Conference, Western Mountain Region, A.I.A., was held at Sun Valley, Idaho. It was enjoyed by those in attendance, and it was, perhaps, even productive. The accommodations were comfortable, the food good, the drinks plentiful. The weather ranged from sunny-warm to rainy-old.

The three days scheduled for the Conference were loaded with activities, including time for the activity of loafing. The official welcoming ceremonies of Thursday morning were, it seemed to me, unusually and therefore excellently short! This allowed for speedy entry into the first seminar, "Expanded Services." The participants are on a one-year's road show for National Headquarters at the Octagon. Their job: expand the horizons of the profession by explaining the "expanded services" concept. They did a good selling job.

Robert Hastings, F.A.I.A., president of the Detroit firm of Smith, Hinchman & Grylls Associates, Inc., explained the broad idea. The architect must be able to compete successfully with the "package dealer" such as the Austin Company. He detailed the desire for the architect to become involved in the job at the earliest decision-making stage. The architect must be in a position to offer the client feasibility studies and also be able to discuss the economics and financing of the project. The architect must be in a position to aid in the decision of the "whats and hows" of a project, rather than the existing case where he is only presented with a preconceived and predigested building program.

George E. Kassabaum, A.I.A., a principal in the firm of Hellmuth, Obata & Kassabaum, Inc., of St. Louis, expanded further on Mr. Hastings' remarks, and explained that the small architectural firm is not being supplanted by this new concept. Quite to the contrary. The national program is designed to acquaint the profession as a whole with the possibilities of expanding horizons of the entire profession. It is well known that the largest firms have been engaged in this wider program for some years. For their own survival smaller firms must now realize the need of providing more services to their client. As Mr. Kassabaum explained, the small firm should avail itself of consultants in the areas of real estate, finance, and space use, just as it now employs engineering consultants.

Why are "expanded" or "comprehensive" services important? "Simply to create more beauty and to make more money." Actually, the architectural profession did many of these things in the past as part of its job, but today "society is putting less and less reliance on the architect as a creator of environment." He must get back into the business of exerting a major influence on the design of our cityscape and landscape.

Mr. Robert Alexander, F.A.I.A. of Los Angeles explained the work that his National A.I.A. Committee has done on the revision and up-dating of the Standards of Professional Practice. In order to encompass the expanding sights of the profession, the Committee found that its main job was one of rewording, clarification

and some broadening of the existing standards. It also suggests that the Mandatory Standards be both expanded and made more flexible in such areas, for example, as the methods of agreement with the client. This new program is designed to broaden the profession — to provide for TOTAL ARCHITECTURAL SERVICES, with the architect becoming the focal point of the entire project, i.e., the coordinator.

• • •

New Regional By-Laws were passed at the afternoon business session. These by-laws are designed to clarify the duties of the officers, and to bring the region into a more workable unit. The old by-laws, apparently, were just too unclear to be effective working tools.

• • •

The Friday morning panel bore the title, "The Influence of Design on Architecture," and was moderated by Douglas Haskell, Editor of *ARCHITECTURAL FORUM*. Robert Alexander, F.A.I.A., discussed the three "boxes" of architecture: the "rigid box," as exemplified by the work of Mies van der Rohe; the "antibox" of Frank Lloyd Wright and Bruce Goff; and the "cave box," such as the work of Le Corbusier. Mr. Alexander broke these three main categories down into various sub-groups. The "rigid box" seems to break down into many branches such as the shoe-box or the tattooed-box (the library at the University of Mexico City), or the Sweets-catalogue-box (the curtains of glass on New York's Fifth Avenue). Mr. Alexander categorized some of his own buildings in this fashion.

There is another area of design influence, according to the speaker: the "sculptured forms," which is best illustrated by the TWA Building at Idlewild Airport by Eero Saarinen. Mr. Alexander mentioned what is, to him, the real menace in architecture today: the "shorn-horn" architect, who shoe horns functional needs into a form not necessarily suited to the task. He used the auditorium at MIT as an example of this.

I am not sure what the point of all this is, unless one feels that all architecture must be categorized. A great many colorful phrases can be derived by categorizing: the "cosmetic" architecture referred to by Albert Drexler of the Museum of Modern Art; "Brutalism" or even "Neo-Brutalism;" and now the "boxes" outlined by Mr. Alexander. It can make for an interesting, provocative, and often amusing talk (with slides, of course), when given by as excellent a speaker as Robert Alexander.

O'Neil Ford, F.A.I.A., of San Antonio, Texas, the other panel member, is disturbed about the present state of architecture, cities, and architects. He is not satisfied with the general work which is being done by

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the profession; in fact, he is not pleased with the work which he himself is producing. Perhaps, there is too much demand for change, fashion, and production speed.

Mr. Ford showed beautiful slides of the Georgian architecture of England and America. As he pointed out, the architects had time to give attention to minute detailing of each building and time to develop a true architectural style. Certainly, today's architect must take time to detail, even though too many simply pass this job on to Sweets catalogue. Robert Alexander, earlier in the morning, expressed this same need.

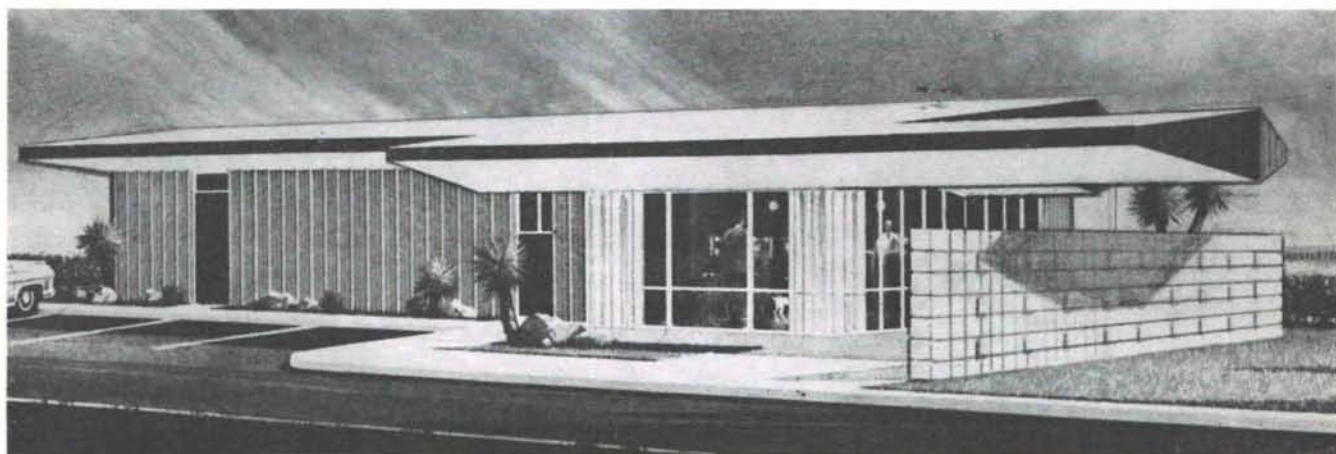
Mr. Ford is disturbed by the profession's apparent desire not to criticize its own work. He showed many slides illustrating how much of today's architect-designed work is really quite poor. He called for much more intra-profession criticism. He does not approve of the A.I.A. adopting any kind of protective screen such as the American Medical Association. "We can care more for architecture and not get involved with all the fashions that come down the pike. Architects must have more love for architecture."

The Saturday morning short business session was concerned with the acceptance of the Wyoming Chapter's invitation for next year's regional conference, and

the nomination of members to serve on the Regional Judicial Committee.

The Utah Chapter presented the Downtown Salt Lake City's Second Century Plan immediately following the business meeting. Dean L. Gustavson, Chairman, Utah Chapter's Development Plan Committee, gave a thorough and fascinating presentation of the plan. The work was done by members of the Chapter who donated their time and talents. The amount of donated time has now reached something like 6,800 man-hours. A corporation, The Planning Association, Inc., was formed at the instigation of the Chapter, with a board of directors composed of the leading citizens of the Salt Lake City. This corporation raised some \$35,000.00 to pay the cost of a planning consultant, a traffic consultant, and a tourist consultant, as well as, to pay for normal office production expenses, publication expenses, et cetera. Complete cooperation was achieved with the City and County Planning Departments, and enthusiastic citizens' support has been maintained throughout. The result of the two years of work was shown in detail at Sun Valley. It is certainly gratifying to see what architects can do to show the way towards better cities, towards more beautiful cities, towards more economically stable cities.

I believe that it is of benefit for each of us to incur the extra effort and expense to attend and to participate in these regional meetings. It might even be a good idea if those who attend them for the social aspects also make the effort to be at the business meetings.
—J. P. C.



AIRPORT VETERINARY HOSPITAL, EL PASO

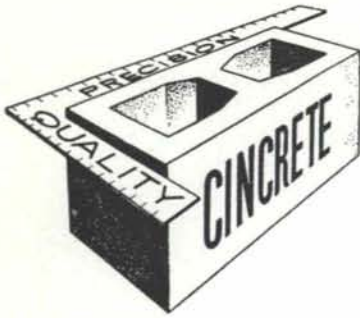
George C. Staten, Architect

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HOSTS: the Santa Fe Section, A.I.A.

DATES: April 19 and 20, 1963

PLACE: the La Fonda Hotel, Santa Fe

SUBJECT: THE UGLINESS AROUND US

The Santa Section wishes to invite all readers of the *NMA* to attend this conference on the subject of ugliness. We wish to explore with you the problem of ugliness and its implications. Is it a problem of design? Is it a problem of social disintegration? Is it really a new problem, or has it always been with us? Is our environment worsening, or is it just that more and more people are contributing to a man-wide environment? Or is it because people simply don't care and are quite content to live in the present environment, adding even more ugliness to it as long as it is financially profitable?

The stimulating roster of panelists includes:

J. B. Jackson, publisher and editor of *LANDSCAPE* magazine

Oliver LaFarge, frequent contributor to the *NEW YORKER* magazine and winner of a Pulitzer Prize for his novel, *LAUGHING BOY*

Winfield Scott, nationally known poet

Rudolph Keive, M. D., psychiatrist

Albert Solnit, A.I.P., Chief Planner, New Mexico State Planning Office.

Richard Snibbe, A.I.A., organizer of the first conference on *WHO IS RESPONSIBLE FOR UGLINESS?* held last Spring at the Plaza Hotel in New York City

Letters have gone out to O'Neil Ford, F.A.I.A. of San Antonio, Texas, to Miss Elizabeth Thompson, West Coast Senior Editor of *ARCHITECTURAL FORUM*, and to Lloyd Snedaker, Regional Director of A.I.A. These individuals have expressed an interest in attending but they must check the actual dates against their calendars. Letters have also gone to other potential panelists.

And there will be eating, drinking and merry-making! We welcome all interested readers. And this would be a wonderful excuse, if you need one, to make a trip to Santa Fe in April.

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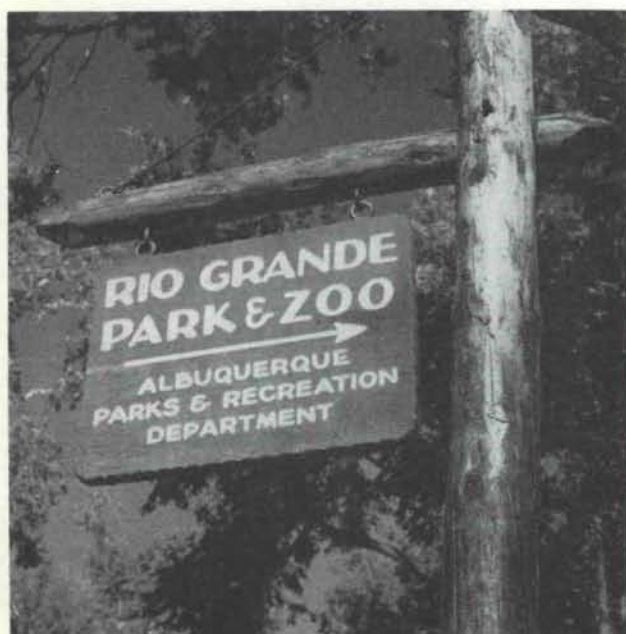
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ALBUQUERQUE and EL PASO



No New Mexican, native or adopted, is unaware of the emergence of Albuquerque as a full-fledged city. Growth has been rapid and the growing pains commensurate. But one by one, the city has gradually assumed most of the functions and symbols of city-hood: a civic symphony, a municipal auditorium, gargantuan shopping centers, plans for building a civic administrative center, thoroughways and overpasses, public golf courses and also a zoo. This latter institution by itself can serve to mirror Albuquerque's development in the past decade and to indicate its aspirations for still greater achievements in the near future.

From very humble beginnings in 1929 the zoo has grown in size and quality, and the plans projected for the next few years will, when carried to completion, give Albuquerque a most creditable institution. The account of the zoo that follows deals only with one aspect of the zoo's improvements — its physical design and expansion. No attempt is made here to discuss the extraordinary development of its zoological collection which is, after all, the *raison d'être* of a zoo and for which the Director deserves even greater credit.

The upturn in affairs at the zoo began in the spring of 1955 with the appointment of Dr. Ivo Poglayen as Director. At the time that Dr. Poglayen assumed his responsibilities the zoo consisted of a handful of out-dated bar and wire cages for large animals, a brick monkey house, a few post and wire fences that looked more like a dilapidated corral than a zoological garden, swamp-like ponds for ducks and aligators and a miscellany of wood or wire cages for 50 ring-necked pheasants and a few other fowl.

During the first seasons the new Director had his hands more than full tending the animals, cleaning up the premises and planting trees and bushes in the public areas and the pens. It was not until 1957 that

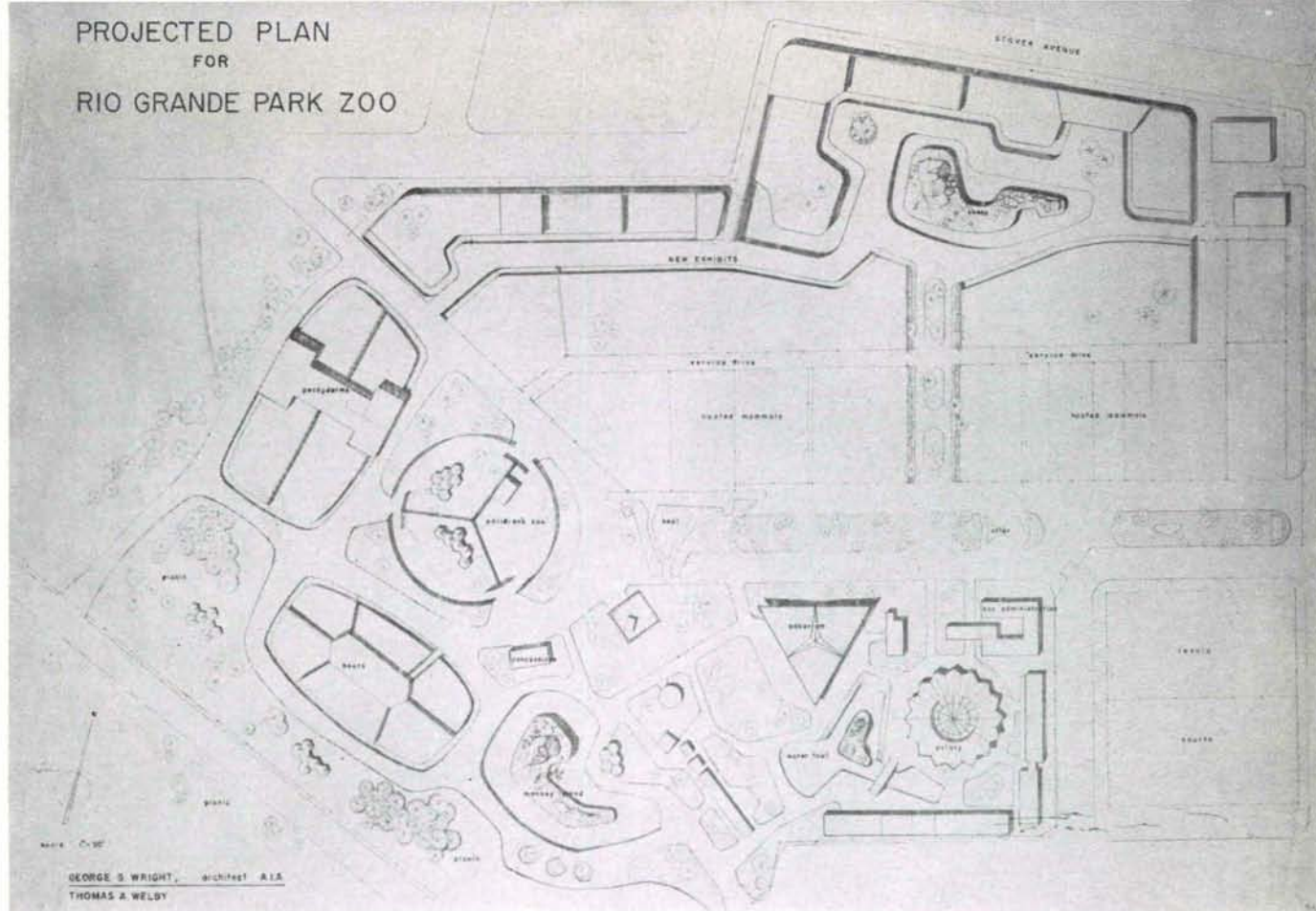
Increasingly the public attention of Albuquerqueans is focused on their zoo. This fact is evidenced by attendance figures (last year some 250,000) as well as the numbers of news items concerning the zoo that appeared in the local papers. But this increasing popularity of zoos is not restricted to Albuquerque or even to the United States, it is seen all over the world. In a separate column Zoo Director, Dr. Ivo Poglayen, gives some of the reasons for this growing awareness of the zoo as an important public institution.

a slow start was made on essential construction — public guard rails in front of pens and a few desperately needed shelters and cages. In the autumn of 1957 the zoo first received professional architectural attention when Stanley and Wright were appointed consultants.

The first major architectural addition was not long in appearing for in June of the next year the sea lion pond and the otter and racoon exhibits were dedicated. The success of this first undertaking was due to the happy understanding and cooperation which developed at the outset between the zoo's director, the architects, the consulting sculptor, Mr. Herbert Goldman, the Park Board and the City Commission. To call these compositions "buildings" would be an over-simplification, for they are both as much abstract sculpture as architecture, perhaps more. After long consultation with the other principals, scale models of the installations were worked out by Mr. Goldman who then supervised their construction and did much of the actual finishing himself. Besides being efficient containers and striking compositions of abstract shapes, these installations seem peculiarly well suited to the animals they house; they somehow suggest the shape and movements of their particular denizens. The understanding cooperation between these parties has happily continued through subsequent undertakings at the zoo.

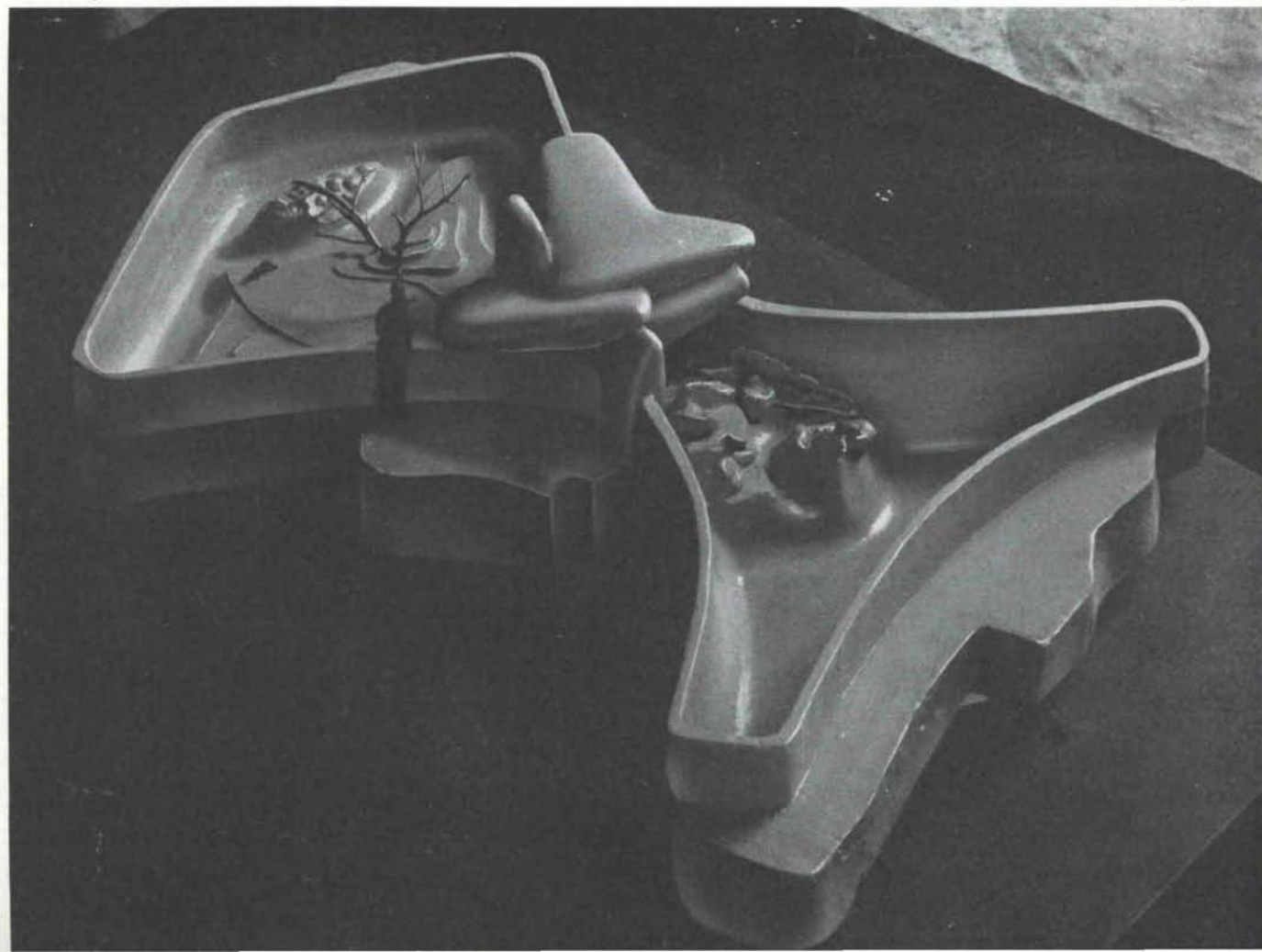
1958 witnessed the installation of the chain link perimeter fence essential for control of the area and saw the enlargement and renovation of quarters for the hoofed animals. Here also, during the following year, shelters were constructed. The tidy building for concessions and public rest rooms was added in 1960, while 1961 saw the beginning of the charming little children's zoo, miniature in scale and arranged so that children can have immediate access to small animals (Cover).

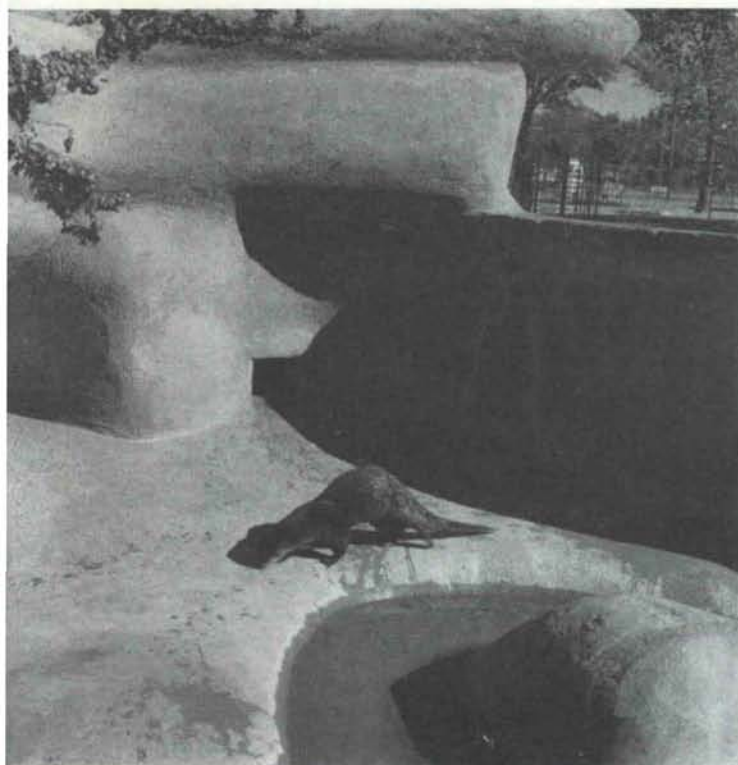
PROJECTED PLAN
FOR
RIO GRANDE PARK ZOO



Model of the otter and the raccoon exhibits.

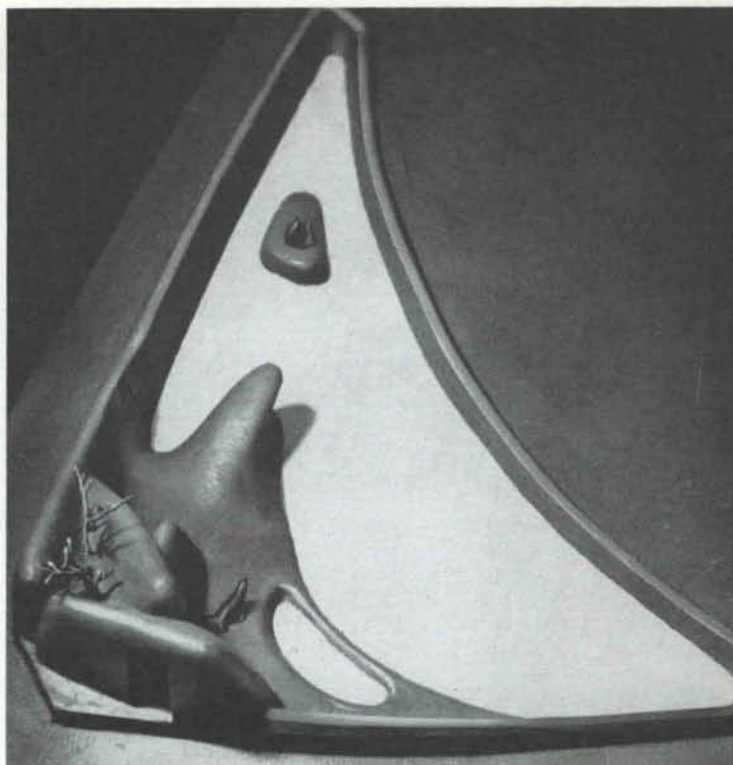
Jean Rodgers Oliver





The otter pool.

Jean Rodgers Oliver

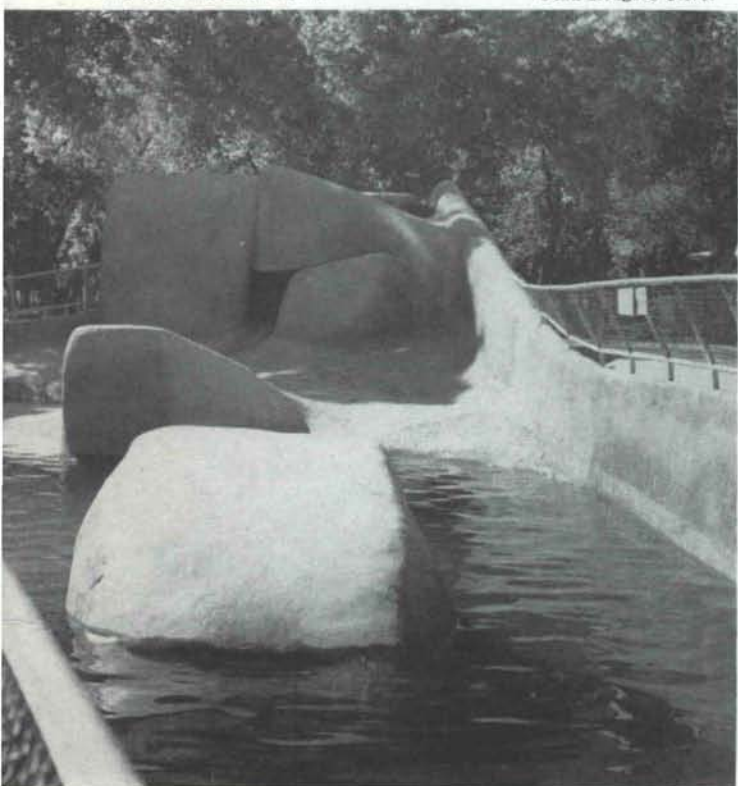


Model of the sea lion exhibit.

Herbert Goldman

The sea lion exhibit.

Jean Rodgers Oliver



Miniature farm buildings, Children's Zoo.

Jean Rodgers Oliver



Young visitors approach this area through a gateway inscribed "Los Animalitos." The miniature barn, silo and shed will, in all probability, be the first exhibit to catch one's attention. This group is scaled so accurately that it is difficult to tell its real size—a deception that must delight all children.

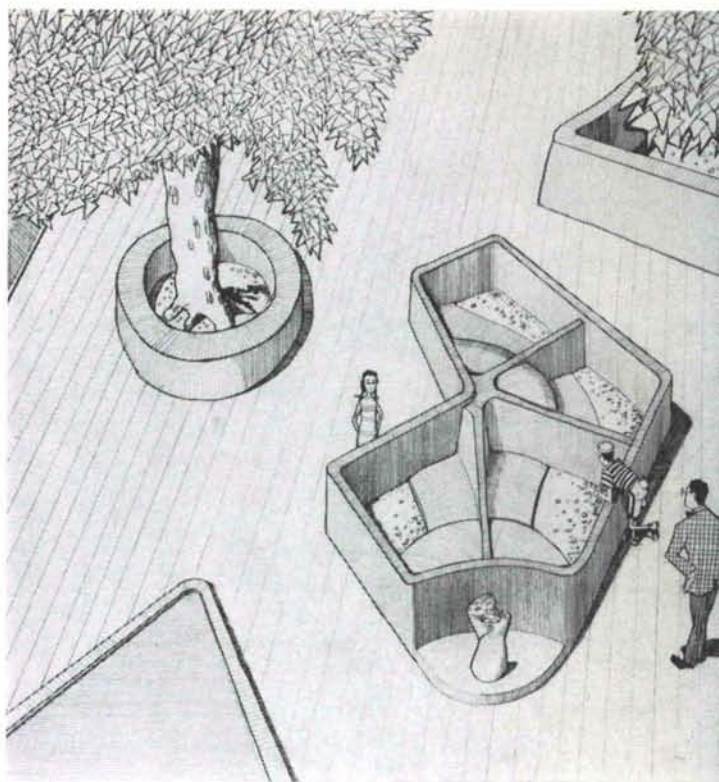
More interesting aesthetically, however, is the very sculptural guinea pig exhibit designed by George Wright. Here only low undulating parapets of concrete separate animals and children. So irregular in shape and perimeter walls so low, it is sometimes difficult to tell what is inside the exhibit and what is without—another new concept in zoo design which sets this installation apart from the old-fashioned concept of caged animals.

An integral part of this island-like guinea pig exhibit is the delightful, child-sized fountain in which two baby guinea pigs scramble up a tree trunk to the drinking basin. In this composition sculptress Patricia Smith incorporates real animal interest with considerable sculptural form (Cover photograph). Furthermore the fountain's concrete base effectively relates it to adjacent exhibition forms.

In 1960, also, a structure for utility and food storage was erected from designs by John Reed, AIA. As is appropriate for a zoo, where interest should center on the animals and exhibition areas, utilitarian structures like concession and storage buildings should not compete for the visitors' attention.

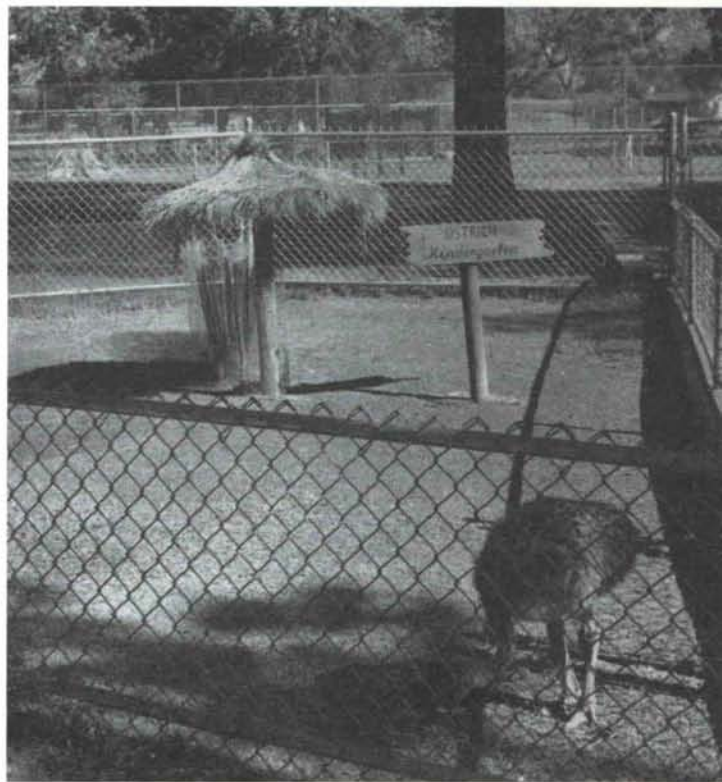
The current season at the zoo has been the busiest yet. An undramatic but absolutely essential sewer line was built to drain the pens of hoofed animals, and, most notable of all projects undertaken at the zoo thus far, the elephant exhibit was completed. Set off from the public by a 12 foot wide, concrete-sided trench, this construction forms an appropriate back drop for the elephants as well as possesses great sculptural interest. The result of collaboration of Mr. Wright and Mr. Goldman, the concrete wall covered with Gunite is surfaced to appear as though it were constructed of great megaliths fitted together by some race of Neolithic men. The great, smooth-surfaced chunks of masonry are interspersed with shallow niches filled with more intricately modeled surfaces which give scale and add textural variation. The big, round-edged, flat surfaces of the wall with its sharp joints, together with the tawny grey color, recall the texture of elephant hide. Indeed the entire exhibit — exotic elephant and back drop — suggests some remote scene of prehistory.

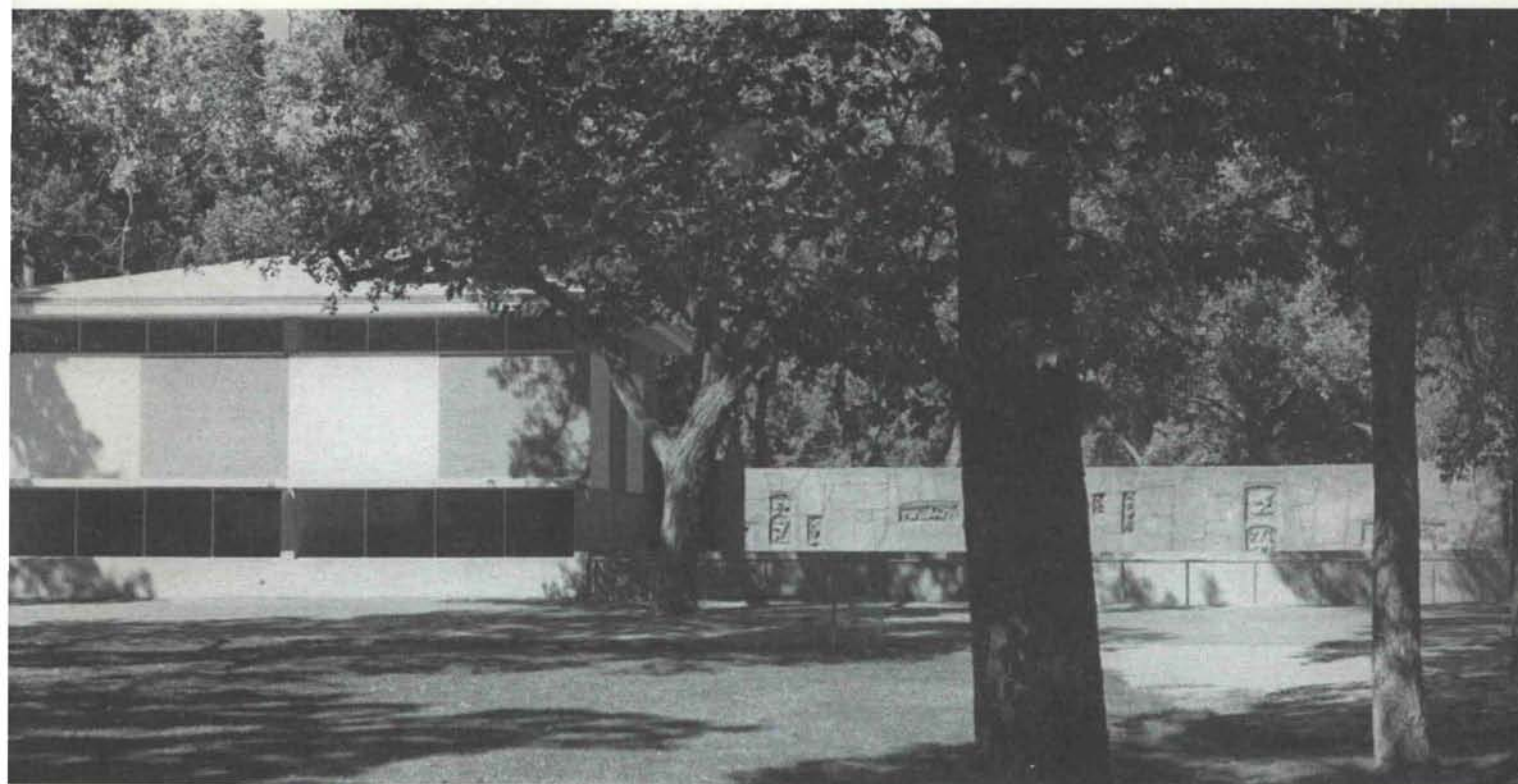
Dr. Poglayen and his collaborators are, of course, looking to the future. Next on the list of improvements are a primate building and a giraffe house. Architect George Wright has prepared a master plan for the 25 acre zoo that indicates the general line of future expansion in the area north of the hoofed animal pens. The details of each new installation remain to be worked out after consultation with the directors of the Zoo, the Park Board and the Parks and Recreation Department. The older areas to the south will be intensively developed with aviaries, a monkey island and bear grottos. Within a few years a visitor to our zoo will be hard put to find a trace of those depressing barred pens and delapidated wire cages that once were about all that the Rio Grande Zoo contained. —B. B.



Project for guinea pig exhibit, Children's Zoo.

The ostrich kindergarten, Children's Zoo.
Jean Rodgers Oliver





The elephant house and yard.

Jean Rodgers Oliver

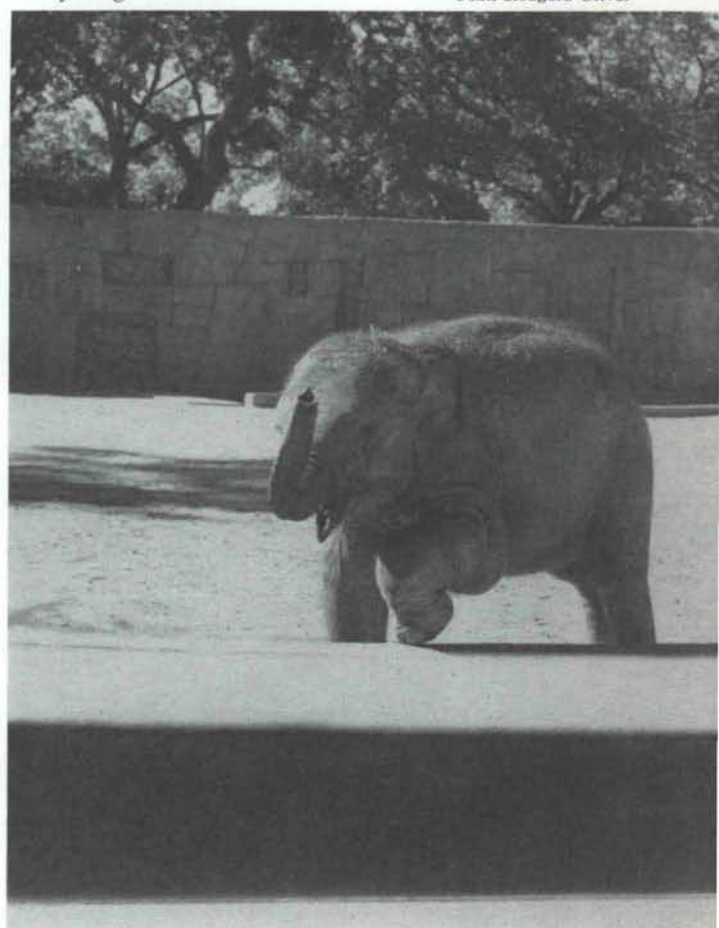
*The elephant exhibit—
sculptor Herb Goldman at work.*

LeGuant Photographic



The young Duchess.

Jean Rodgers Oliver





Lambs in the Children's Zoo.

Jean Rodger Oliver

THE ZOO IN SOCIETY —

*a statement by the Zoo Director
—Dr. Ivo Poglayen*

Today's urban developments, agricultural exploitation, rapid increase of populations and technical progress are rapidly destroying wildlife and reducing wilderness areas. The modern city-dweller will soon find himself segregated from wildlife and untouched nature. It will be impossible to find experience of this kind near cities without many hours of driving or even flying.

What is true of our developed countries is even more urgent in Africa, parts of Asia and Australia. In Africa it is the ignorance of its people which causes tremendous devastations among the once countless species of wildlife.

The role of the zoo is manifold: educational, recreational, scientific, and lately, more than ever before, the zoo is becoming a repository for endangered species that may be kept and perpetuated in captivity and perhaps someday released in new and suitable habitats when the species in the wild will already have become extinct.

In order to see many exotic and native species, even persons who could afford to fly to other continents soon will be able to find certain animals in zoos alone. People starved for nature and its creatures will patronize their zoos in increasing numbers to see, admire, enjoy and learn.

Even in Albuquerque, for so many years a kind of "sleeping beauty," many thousands of citizens have become aware of the cultural value of a project like a zoo. And thanks to their growing interest and support the Rio Grande Zoo has been growing within the last few years.



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RANDOM THOUGHTS . . . concerning the practice of architecture in new mexico . . . John Reed, AIA

In my opinion the architects who are practicing in New Mexico are a fortunate group. There are more characteristics conducive to a meaningful practice in this area than in almost any other area. Our basic problem is to recognize these characteristics and capitalize upon them.

The natural features of our area are perhaps the most important influences. How many of us really make a conscientious effort to approach our projects from the viewpoint of creating something truly regional? By regional I do not mean the use of contemporary materials and methods to create a "pueblo" atmosphere. The Indians built as they did because they had to, it was the only way they knew. I like to think we have advanced since that time. We should certainly maintain the "living" characteristics of our area's architectural heritage. A good regional expression can be created in a strictly contemporary manner. The natural characteristics which make this possible are — the sun, shadows and shade, even the wind, snow and cold, the mountains, mesas, trees, rocks, cacti, and many others. Everywhere we look there are reasons why we should develop a contemporary-regional architecture. We seem to take all this for granted and assume we have considered them automatically. Looking about us, however, we know this is not true.

We can be most creative perhaps in the aspect of form. The natural forms in the New Mexico area seem to be pleading with us to express them in our buildings. These forms — soft rolling hills, craggy mountains, magnificent mesas, and winding rivers, are a few which give us a right to be "sculptural" in our work. Thus we have no excuse for architecture that is not

plastic, fluid, and exciting in form. This approach naturally brings about more original and meaningful spatial qualities.

Color is another important characteristic of our area which seldom is given the serious consideration it deserves. Our state is rich in color. We should use it much more than merely application to "walls" after a space is created. Why not use color in our designs much as we do building materials. We should build with color in order to create psychologically pleasant, relaxed spaces which help counteract the fast, nervous pace of the business world. The landscape about us is colorfully restful, and this gives us reason to create this atmosphere in our architecture.

I firmly believe that we owe it to our clients, our area, and ourselves to seriously try to develop a truly indigenous architecture.

The remainder of this article deals with personal observations of our practice of architecture which concern me greatly. These observations concern weaknesses which should be corrected.

1. Why are architects so quick to be destructively critical of each other? Very seldom have I talked with another architect in New Mexico who has genuine praise for another or the work of another. Why does this petty professional jealousy exist?

Good, honest competition helps us all. We should be congratulatory when one of our competitors lands a nice project, or provides us with a successful, meaningful addition to our environment. We must begin to "pull together" — to erase all the "pulling apart" that has gone before.

2. The foregoing brings about thoughts concerning our AIA Chapter. We are seemingly defeating the purpose of the AIA in this area — just when we need it most. The national organization is doing a tremendous job, and if we do not take advantage of the many opportunities provided by the AIA, we can only blame ourselves.

It concerns me that two or three architects, whom I consider very good practitioners, are not members of the AIA. Perhaps I touched upon the reason above. The younger architects will eventually make our state chapter the success it should be — with the help of the more experienced ones who sincerely believe in ethical practice. It is a shame that the most serious violators of the AIA ethical standards in the past have been prominent AIA members.

3. I believe that 6% should be the standard minimum fee for architectural services — with increasing and decreasing percentages depending upon the size and complexity of the project. We should post a proposed fee schedule in our offices. If each firm held to the same schedule, most of our problems would be solved.

Typical of why I feel this way is the situation that has existed in Albuquerque for many years — the straight 5% fee for public school work. According to AIA research, on a 6% fee basis, the architect should realize a profit of approximately 15% of the fee. You will agree that any business must maintain a similar profit margin to be successful. If you discard 1/6 of the fee — you have lost any chance for profit. Is it fair to charge a private client 6% and receive only 5% from a public body?

Where do we reduce our services in order to make up for the missing profit possibility? The most important phase of our services suffers — design. The success or failure of a project is determined at this stage. Our few successful schools have been carefully planned at the beginning — they didn't just "happen." Who suffers? The architect, in effect, makes a generous donation to the city — but he certainly doesn't get to write it off tax-wise. The client suffers — and when you analyse it, our children are the clients. They are being deprived of good design — because the school system, through precedent, has decided that this must be "donated" by the architect.

4. This last item deals with the types of architectural practices in New Mexico. Some practices are businesses and not professions — and good design is not a major concern to this type organization. This group takes "the easy way out" — easy to build, easy to detail, easy to please the client in that everything is non-arbitrary. The primary concern of this group is that of getting something done, getting the fee, and forgetting it.

Some practices approach problems in the design stage with the idea that each project must be "different" — trying to top that which has gone before, employing all the cliches available. This unstable approach brings about many disappointments. In a short while everyone (client and architect included) gets "tired" of the final solution. This certainly doesn't bring about "lasting" architecture.

In conclusion — I believe that we can all achieve "lasting" and "inspiring" solutions if we diligently try to develop a meaningful contemporary — regional architecture.
—John Reed

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A NEW ARCHITECTURAL OFFICE

W. Miles Brittelle, Jr., announces the opening of his office for the practice of architecture at 117 Quincy Street, N.E., Albuquerque. Associated with him in the new office will be his father, W. Miles Brittelle, Sr., and John J. Ginner, principals of the former architectural firm of Brittelle and Ginner.

The junior Mr. Brittelle attended school in Albuquerque and the UNM where he received a degree in architectural engineering in 1954. Subsequently he attended the University of Texas as a special student in architecture before being called for military service. Upon returning to Albuquerque in 1957 Mr. Brittelle, Jr. entered his father's office and again enrolled in the architectural department of the UNM. Here, in June, 1960 he received the first Bachelor of Architecture degree granted by the Department after its incorporation in the College of Fine Arts. Mr. Brittelle passed the State Board Examination in Architecture in January, 1962, and he holds architectural certificate No. 270.

His father, Miles Brittelle, Sr. holds certificate No. 2, issued to him in 1931 by then Governor Arthur Seligman, immediately after the state instituted the policy of licensing architects. The number differential between the two licenses indicates the growth of the profession in the intervening 31 years.

Miles Brittelle, Sr. had opened his architectural office in New Mexico earlier, in 1929 to be exact. Mr. Brittelle came to Albuquerque in 1926 and first worked

as chief draftsman for the George Williamson office. Later he was associated with Trost and Trost of El Paso in the construction of the El Fidel (now the Cole) Hotel in Albuquerque. Later, in partnership with Mr. John Ginner, Miles Brittelle, Sr. engaged in one of the largest architectural practices in New Mexico.

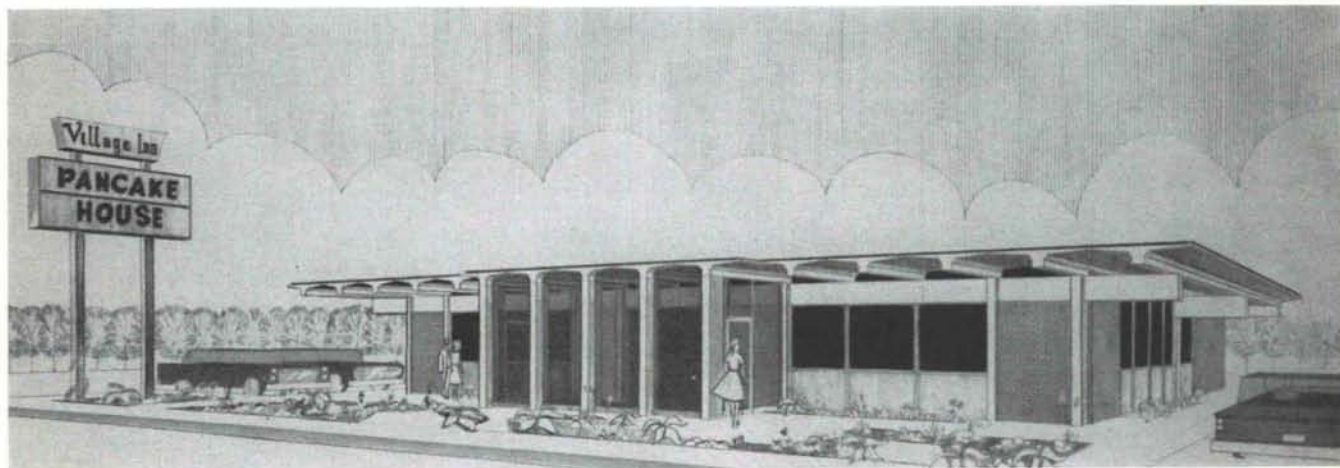
Both Mr. Ginner and Mr. Brittelle, Sr. will have an association with the new firm of W. Miles Brittelle, Jr. The elder Brittelle will act as consultant and as public relations representative. In his new capacity Mr. Brittelle hopes to have even more time to devote to AIA chapter affairs and to the *New Mexico Architect*, both of which he has served so dependably and faithfully in the past.

In the past two years more and more of the design responsibilities of the firm of Brittelle and Ginner have been turned over to W. Miles Brittelle, Jr. Such recent work as the new building of Fraternal Order of Police on Highway 422, the second unit of the Princess Jeanne Shopping Center and the Doctors' and Dentists' Office and Clinic at Five Points were designed by the younger Mr. Brittelle.

The first work of the new office of W. Miles Brittelle, Jr., the Village Inn Pancake House, is pictured below. Currently building at 2437 Central, NW., this is the property of Mr. and Mrs. Angelo Bandoni. The general contract was recently let to Styron Construction Company for \$90,000.

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RECENTLY PUBLISHED

LANDSCAPE AUTOGUIDE, TOUR I, SANTA FE TO TAOS, published by Landscape Magazine, Santa Fe, 1962, pp. 31, price \$1.00

The first of a projected series of guides designed to help the tourist see and enjoy the landscape of northern New Mexico, this autoguide fills a need of long standing. As the introduction of the guide states, the publication, "although compiled from reliable sources, does not pretend to replace the many scholarly studies which have been made of the region. It is, moreover, impossible in so brief a compass to do more than indicate the chief objects of scenic and cultural interest in what is one of the oldest permanently settled regions in the United States."

The great importance of the publication is the well-rounded account which it offers of the areas to be visited. In addition to the political history and the points of greatest scenic interest and a calendar of fiestas — the principle concern of most tourist guides — this *cicerone* discusses places of architectural and archaeological interest, and it includes excellent brief notices on the area's ecology, geology, economy, folk art and its social organization. Indeed, the guide follows in point of date if not, perhaps, in inspiration, the many planning and discussion sessions and the final report of the *Pilot Planning Proposal for the Embudo Watershed of New Mexico*, prepared by the Interagency Council for Area Development Planning and the New Mexico State Planning Office (Santa Fe, Spring, 1962). It might be noted also that several individuals closely connected with *Landscape* magazine played vital roles in the prosecution of the Embudo study.

Handy in size, handsomely designed and inexpensive (price \$1.00), the guide appeals to the visitor and can greatly enhance his enjoyment of New Mexico. Beginning with a brief historical summary of the area, the guide conducts the visitor from Santa Fe to Taos via Espanola and back again by way of Penasco and Truchas. No attempt is made to describe Santa Fe or Taos in detail. Perhaps the only suggestion that one might make as far as the make-up of the booklet is concerned is that a sketch map might have been included for those following the itinerary in reverse or in an irregular fashion.

Of particular value to this reviewer were such diverse but interesting details as the meanings of important Indian and Spanish place names, a short account of the Penitente groups, mention of changing agricultural practices and the economic bases of various villages and pueblos, the region's tradition of town planning, the problems of conservation and the various steps taken thus far to meet the needs. This kind of material furnishes the serious visitor with an intelligent guide to the region. Included also is a sizable excerpt on the architecture of the mountain villages taken from the June issue of the *NEW MEXICO ARCHITECT*.

—B. B.

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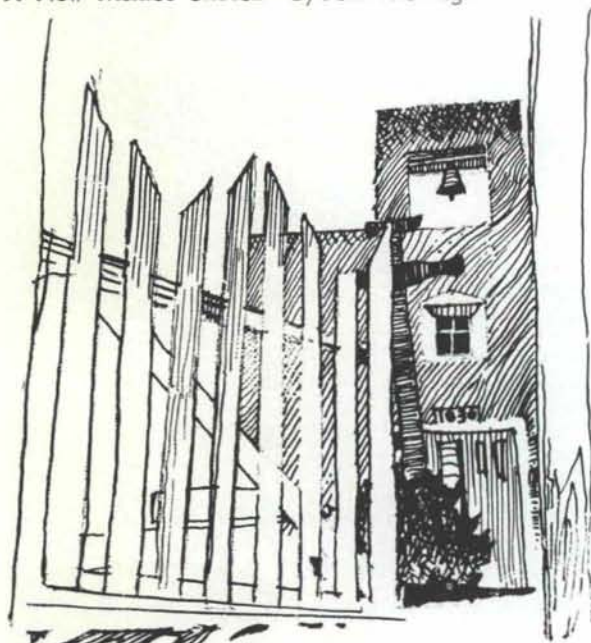
Lewis Mumford needs no introduction.

John Reed, A.I.A., Albuquerque architect. Trained at Tulane University, Mr. Reed came to Albuquerque in 1954 where he was first associated with the Flatow office. Sometimes Lecturer on architecture at the UNM, Mr. Reed opened his own office in 1959. Recently he transferred his office to the new Marberry Plaza, pictured above his article, which he also designed. The NMA hopes soon to devote an article to Mr. Reed's recent work.

Dr. Ivo Poglayen, Director of the Rio Grande Zoo, came to Albuquerque in 1955 from his native Vienna where he had received his training and his degree in zoology and paleontology. Under Dr. Poglayen's direction the improvements at the Zoo have been spectacular.

John McHugh is a well-known civic leader in Santa Fe and Vice-President of the New Mexico chapter of A.I.A. An architectural deliniator of unequalled skill, Mr. McHugh prepares an extraordinary Christmas card each year illustrated with his sketches. The pen drawing here reproduced is from this year's forthcoming card.

A New Mexico Sketch—by John McHugh



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Bid on Zoo Exhibit Backed by Board

The Parks and Recreation Board has recommended that a \$17,700 bid of Murphy Construction Co. for an oryx exhibit at Rio Grande Zoo be accepted.

It will include relocation of one deer pen and opening a new area of the zoo.

The oryx are being shipped here from Africa early in the spring. Oryx are members of the antelope family.

—October 18, Albuquerque Journal

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INDEX OF ADVERTISERS

Air Conditioning Equipment Co.	15
Albuquerque Blueprint Company	28
Albuquerque Gravel Products Company	6
Albuquerque Testing Laboratory	15
All American Marble Co.	4
Atlas Building Products Company	26
The Banes Company, Inc.	13
Blue Streak Reproductions	28
Blumcraft of Pittsburgh	2
Broadway Lumber Co.	22
Builders Block & Stone Co., Inc.	14
Crego Block Co., Inc.	24
Eckerts, Incorporated	28
General Pumice Corporation	28
Kinney Brick Company, Inc.	29
Lath & Plaster Supply	6
Lavaland Heights Block Co., Inc.	25
Leggette-Bryant, Inc.	28
Martin Marietta	12
Miller & Smith Mfg. Co., Inc.	12
Monarch Tile Manufacturing, Inc.	31
New Mexico Marble Tile	14
New Mexico Pipe Trades Industry	4
Office Interiors	6
Edgar O. Otto & Sons, Inc.	32
Perfection Truss Co.	14
Portland Cement Association	10
Sandia Auto Electric Service	6
Southern Union Gas Company	21
Southwest Vermiculite Co.	22
Stryco Sales, Inc.	22
Weilborn Paint Mfg. Co.	29



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