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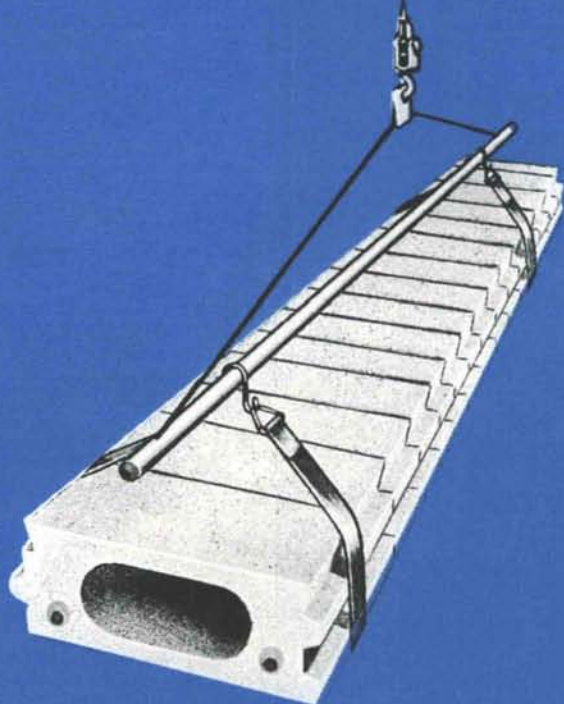


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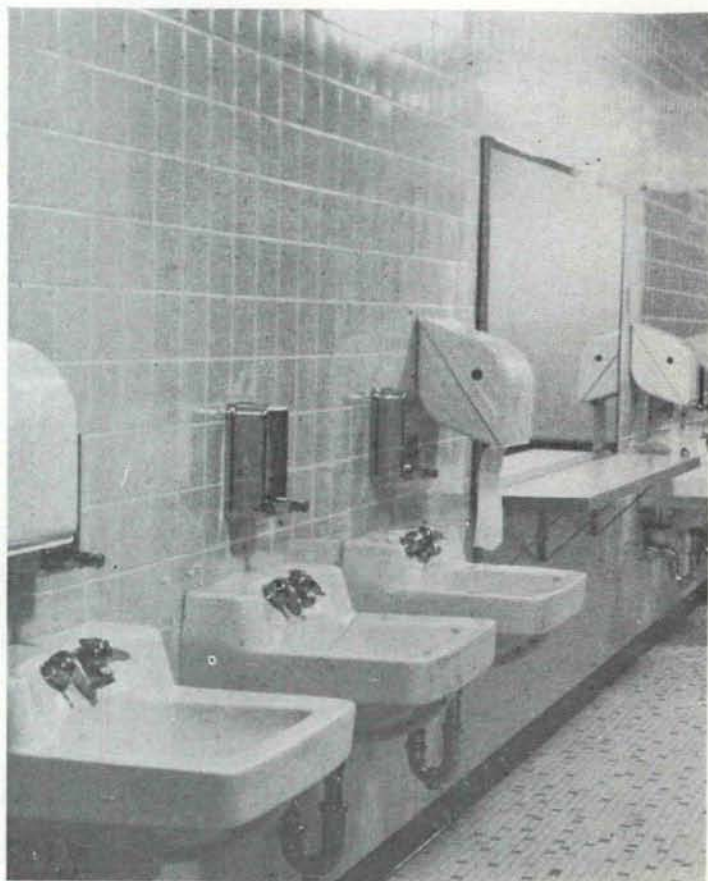
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Conversations in Santa Fe

with Lewis Mumford

no. 2

This is the second 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. The first article considered the unique character and architectural challenge of Santa Fe. The present conversation considers the problem of a historic style ordinance for Santa Fe. Subsequent issues of the magazine will consider the means of achieving architectural harmony in a changing community and plans to regulate Santa Fe's pattern of growth.

The 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 followed the conversation and it 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 the architectural public of New Mexico an opportunity to share in Mr. Mumford's views. These articles can not help but become important points of reference in any future plans and discussions of New Mexico architecture.

Mr. Solnit: My second question to you, Mr. Mumford, concerns the Historic Style Ordinance which has been in force here in Santa Fe since 1959. This type of thing I first met when I worked in New England. There they also have a rich tradition of architecture. They passed historic zoning in Connecticut and immediately people said "... everybody in this district shall build in this style." Many of us felt it was quite wrong to impose a style that had been developed in days when materials were handled quite differently from what they are today and when many materials that are available today were not then obtainable.

I wonder whether you would advocate conforming to a style here in Santa Fe, or would you allow freedom of expression in design?

Mr. Mumford: I am very glad you bring up this question. The question of historic style is very interesting. You have adobe construction here, as a native material; it has many virtues and it has a certain con-

sistency in it. It also has one virtue which I think is insufficiently appreciated. It's impossible to combine it with an excess of fenestration. Therefore, it has so far saved you from some of the absurdities that followers of Mies van der Rohe have perpetrated in the name of domestic architecture, and I think that you should be congratulated upon that and the moral isn't to be easily forgotten.

On the other hand, what is the New Mexican style? You can't stop life at any one moment. You can't stop the development of architecture at any one moment. There are many things and many resources that architects now have that the primitive adobe builders didn't have. You have real adobe construction here still, which as I say, has many admirable features, but you also have a lot of fake adobe construction now being built and I think that the attempt to perpetuate this traditional form by purely external means without regard to the fact that the actual character of the building is different is a dubious one.

There is no reason, for example, why there shouldn't be considerable latitude in the development of a regional architecture here. I'm sure the Indians learned a great deal about the proper way to live in this climate and it is pure brashness on the part of an architect to ignore what they have learned. We have a young professor at the University of California who spent a little time investigating peasant architecture in India and he discovered that the educated Indian architect who has been to Paris or to London or to New York, who knows his Le Corbusier and Mies van der Rohe, builds all-glass houses that nobody can live in in the climate of India, whereas the simple, humble peasant has learned how to be comfortable and to be well looked after in terms of his own climate and his own daily life.

There are many variations within the general pattern established here which should be permitted, and I would agree with you, it is very dangerous to lay down by ordinance a fixed style. That's the way to kill the development of architecture.

Certainly I would have preserved here in Santa Fe some of the buildings of the middle 19th Century that have been destroyed. That was part of the history of this community. You destroy the memory of the past if you ruthlessly wipe out all buildings of an earlier period in order to make the city look more uniform than any really living community should look. So I would say that what some of you are thinking of doing by an ordinance would much better be done by the slower and sometimes embarrassing means of education. The architects who came here and designed a flagrantly non-regional building, non-regional because it ignored the peculiarities of the climate and various other aspects of the scene, shouldn't be encouraged. But neither should people be commanded by law to produce fakes — mere superficial imitations of what was done honestly in the past.

Mr. McHugh: Mr. Mumford, this is a touchy subject and many of us feel very strongly about it.

Mr. Mumford: That's my specialty — touchy subjects.

Mr. McHugh: We are all, I think, probably in agreement that we find Santa Fe a charming place and that's why we live here. We don't want to see it become another Los Angeles. On the other hand, I feel as do quite a few people, that an ordinance which would require us to build fake antiques is not good for the city in the long run.

Mr. Meem: I think that the term "fake" architecture — in fact some people call it "bastard" architecture — is a misconception. This architecture is unique because it goes back perhaps thousands of years. The basic shapes are ones that were inherited by the Spaniards and now by us. I feel that it has been a natural, not a fake development. When the Americans came here in 1848, they found adobe buildings everywhere. Since there has always been the problem of how to maintain adobe because of its vulnerability to rain, these Yankees introduced stucco or hard lime plaster and buildings were preserved. This did not make them fake. As time has gone on other materials have been introduced, materials that are easier to handle and lighter in weight. These have been used as the core of the buildings rather than adobe. You can call it fake to make these buildings look like adobe if you wish to, but there are certain elemental forms connected with them that to me seem to tie the buildings into a tradition. One uses these forms symbolically so to speak. For example instead of having a parapet that is absolutely rigid and square such as concrete blocks would demand, it is softened by cement on the top and finished by hand. I regard this as a symbol and therefore legitimate.

I also feel very strongly that Santa Fe has a problem of conservation, similar to the problem that other old cities in America have had. Boston has it on Beacon Hill. If Beacon Hill were allowed to express any architect's ideas of how Beacon Hill should look in the 20th Century rather than how it really did look, we wouldn't have a Beacon Hill; we would have something very different. The same is true here in Santa Fe. I therefore think that it is absolutely legitimate for Santa Fe to have an Historical Zone in the center of the city where the majority of the older buildings are. In conserving the old buildings and in building new ones, we should follow very closely the patterns that have been set from time immemorial in this area. It is these patterns which give our architecture its character and individuality and which make Santa Fe. I have therefore felt strongly and have backed the ordinances which attempted to establish an Historical Zone in Santa Fe. Furthermore I think it is legitimate, inside of those zones, for architects to submit to the discipline of certain forms although I admit that the present historic zone ordinance is probably too rigid and inflexible.

We have many types of architecture here that should be recognized as belonging to this area. We have the original pueblo, which has been tremendously modified by the Spanish occupation. This constitutes one type of architecture — the Spanish Pueblo type. Then with the opening up of the Santa Fe Trail, other factors came into being which produced a type of architecture similar to that of Monterey. My feeling

is that inside of our historic zone we should stay closely in spirit to these, because there is a charm here, there is something that is very unique that should be preserved. There is a humanness in our individual quality here, that is different from anything else in the world, except perhaps in certain parts of the Old World, like North Africa. It's a rarity in America — a little enclave, so to speak, of architecture of a very distinctive type.

I regret having it called "fake" architecture, because architecture should be very flexible. And for the sake of joy, of recollection, of familiarity, I think the architect should be free to — shall we say, to violate certain material functional requirements. There are many great periods in architecture where certain functional requirements have been violated for the sake of the spirit. It's part of the joy of architecture. So that when you build a wall with a slight batter or entasis in it, you somehow recall the ancient type from which it derived thousands of years back. I don't feel that we are doing something that is wrong, something that is reprehensible. I believe that the architects of Santa Fe should rally around the efforts to preserve, even beyond the historic zone, something of the quality of Santa Fe. It is possible to produce delightful, comfortable buildings inside of this general pattern. And so if it were discarded because modern materials used in the style makes the building a fake, I think it would be a very grave misfortune.

I also feel that the minute we allow architects to express themselves within the Historic Zone in any way that they felt would be proper, that it would be a misfortune, because very frequently architects haven't got foolproof-good-taste. You can get some very bad things; you can get buildings quite out of character, buildings that would destroy certain qualities which exist in a sense that is unique. In other words, the effort to conserve something that has been inherited legitimately is, I think, a laudable thing. This little city which is unique in America, I think we have a special duty to preserve.

Mr. Mumford: Haven't we got three different problems here? One is the preservation of historic structures within the old core; the second has to do with other buildings within the historic core but built for modern uses; and thirdly we have to remember what goes on in Santa Fe outside the historic center.

Let's think first of the historic core where you have a number of traditional buildings, many of them very charming and characteristic, some of them in need of rehabilitation, but essentially sound and full of the old historic character. They're not all of one piece. Everything is to be said for preserving as much of these as one possibly can, and taking those that have become decrepit and making them public charges, bringing them back into life again by making them useful. This is an essential and valuable task. But what are you going to do about Bishop Lamy's Cathedral? That isn't adobe; it is an entirely different kind of creation introduced at a very early stage as part of Santa Fe's core. Nevertheless, it is a valid part of your tradition, it recalls a phase of history that should not be forgotten.

Secondly, there are more recent structures built for modern needs and the new ones that are going to be built. There are gas stations (and you have some hideous ones) and department stores and other kinds of special stores. I don't quite see how these can be done

over into the traditional adobe style. They can be made inoffensive, they can be kept from shouting too loud by zoning for height or even by passing on the finish and color of the buildings. Huge glass fronts might be reduced in size so that there would be more wall and less window space. Buildings can be kept from being offenses to the eye. But I do not see any way, without actually caricaturing the very thing we wish to preserve, of making a new building conform to an obsolete pattern.

Here, it seems to me, it is a matter of how to carry your old traditions further. Though there is room for great respect for the old tradition — and this is the thing I was emphasizing — perhaps the real adobe construction itself should be pushed even further. It has many virtues and the architect has a great deal to learn from the experience of the region. There is every reason why the New Mexico house should look different from a house in Connecticut or in California. One of my young friends, a young architect who used to live in New Mexico, even suggested the design of such a house. It was published, I think, in your Santa Fe newspaper (and a similar project in the *NMA*, May-June 1961). It was a house in which the rooms were rounded, a house turned in upon itself which would need a minimum of windows with a maximum sense of enclosure, light only where you needed it. I suspect there are many innovations still possible using the adobe form of construction which would come closer to the climatic needs.

Finally, it would be a great misfortune if in the emphasis on the purely historic core of Santa Fe you forgot what was happening at the outskirts. If you forgot that some of the main roads entering into Santa Fe are absolutely hideous in every aspect. They are typical of the very worst American practices from Buzzards Bay, Mass., to the Bay Area in California. One of the things that makes Old Santa Fe so charming is that the street network is composed largely of narrow streets with only an occasional opening. It is built for the pedestrian and on a pedestrian scale. This point you must remember both in preserving the old city and in laying out the new.

To be continued.

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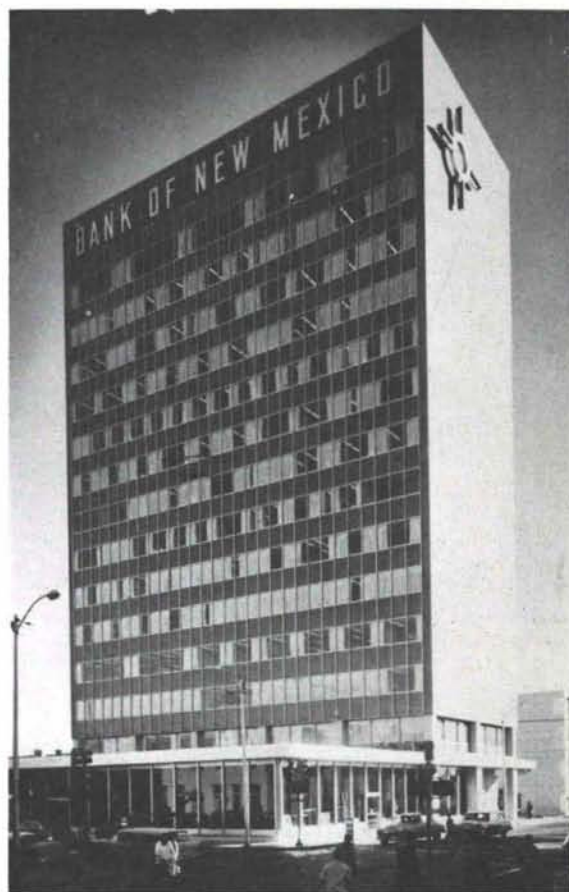
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THE NEED FOR JOINT RULES OF PRACTICE BETWEEN ARCHITECTS AND ENGINEERS IN NEW MEXICO

Within the last few months the laws governing the practice of both architecture and engineering have been seriously challenged. The basis of this action centers on the fact that neither law clearly states just what the practices of architecture and engineering are. The two appear to be separate laws and yet they seem to overlap. The situation is further confused by the fact that in 1938 the Attorney General of New Mexico ruled that the professions of architecture and engineering were one and the same. Despite the fact that legislation covering both professions has since been rewritten, this 1938 opinion is sometimes cited by persons wishing to interpret either law for their particular advantage.

Recently in the city of Albuquerque several cases have arisen where registered engineers have stamped the plans of large apartment projects which clearly fall within the area of architecture. The parties doing this were informed by letters that their actions were illegal according to the regulations of both professions. Section 3 of the New Mexico Engineering Act states: **Such practice includes the performance of architectural work incidental to the practice of engineering.** The New Mexico Architectural Law, Section 67 - 12 - 1, specifies that as the purpose of the profession is, **to safeguard life, health, property and to promote public welfare any person practicing architecture in this state shall be required to submit evidence that he or she is qualified to practice.**

Nothing was done about the above infraction until a building permit was denied by the Albuquerque Building Inspector on the ground that an engineer was not qualified to handle pure architectural matters. When this happened, pressure was brought to bear on city officials to reverse the Building Inspector's stand. The City Attorney decided that since this was a fight between engineers and architects, the city should not become involved. He did, however, propose changing the City Ordinance, Section 214 of the Building Code, to read, **Drawings and specifications shall be prepared by a registered architect or a registered engineer.** This wording eliminated the earlier phrase **in accordance with State laws.** Such a move would have removed the city from the role of protecting the public and have placed the responsibility of policing the professions on the boards of registrations of the two professions — a role that is untenable under existing modes of operation of these boards. Most architects, on the other hand, felt that the city Building Inspector was well qualified to decide what is architecture and what engineering.

The above proposed change of the Ordinance would have permitted **any** registered engineer, whether elec-

tronic, mining or petroleum, to set himself up as qualified to produce building designs and specifications because the Engineering Registration Act makes no distinctions within the fields of engineering.

In order to prevent the passage of this change of ordinance proposed by the city attorney, legal council was obtained, and eventually the proposal was defeated.

Although some diversity of opinion exists on the subject of the practices of architecture and engineering, both professions agree that a solution to the satisfaction of both groups must be found. There is basic agreement that the two professions are distinct and that some engineers (chemical, for example), are not qualified to prepare building plans.

In order to reach an agreement, the two professions appointed committees to work jointly to define the sphere of practice of each profession. Two proposals have thus far been put forward, but no action has been taken. It is expected, however, that the New Mexico chapter, AIA will consider and reach agreement on the matter at its annual meeting in January.

— Don P. Schlegel

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ANNUAL ELECTIONS

At the recent dinner meeting of the New Mexico Chapter, AIA, officers were elected for the coming year:

President	John W. McHugh
Vice-President	John B. Reed
Secretary	Don Schlegel
Treasurer	John J. Heimerich
Director	W. Kern Smith
Director	Max Flatow

The Santa Fe Section elected its officers at a luncheon meeting in early December.

Chairman	John P. Conron
Secretary-Treasurer	Allen L. McNoun
Director	Kenneth S. Clark

The major part of the business meeting was taken up with a discussion of the need for joint rules and practice between architects and engineers. See the article on page 8 by Don P. Schlegel.

The Southern and the Albuquerque Sections have not yet announced their new officers.

ARCHITECTURAL SCHOLARSHIPS

According to John Heimerich, Chairman of the Department of Architecture, UNM, that department has been the happy recipient of two scholarships for architectural students during the past few months.

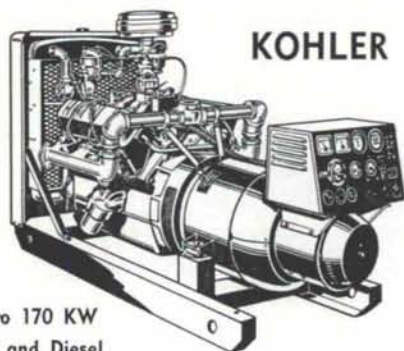
The Sandia Savings and Loan Association has established a \$2,000 annual scholarship to be awarded a fourth year architectural student. Selection will be on the basis of the best solution to a specified design problem.

The New Mexico Concrete Products Association has set up a \$1,200 trust fund, the interest from which will be used as a tuition scholarship for the winner of a second year design competition.

These new scholarships supplement six other yearly awards to UNM architectural students. The Kinney Brick Company gives \$500 toward two tuition scholarships; The New Mexico Home Builders offer a \$250 competition prize; the State AIA donates \$150 tuition award. Finally three \$50 prizes are made available to UNM students by Davis Brothers Co. of Albuquerque, the Tile Council of America and the Illuminating Engineers Society.

Such generous scholarship support, although new to the UNM, is encountered frequently in other parts of the country. The Monarch Tile Mfg., Inc. of San Angelo, Texas, for example, recently announced the award of two annual scholarships given to students enrolled in one of the five school of architecture in Texas.

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NMA Honored

THE NEW MEXICO ARCHITECT was honored at the recent conference of AIA chapter and regional publication editors held at the Octagon in Washington, D. C. It received one of six MERIT awards. One award of EXCEPTIONAL MERIT was presented which went to **OMNIART**, the deserving publication of the San Diego, California Chapter. The **NMA** is pleased to announce that its neighbor, the **ARIZONA ARCHITECT**, also received an award of MERIT. The **NMA** citation reads:

"The American Institute of Architects cites with merit **NEW MEXICO ARCHITECT**, published by the New Mexico Chapter, AIA. In the opinion of the Award Jury, **NEW MEXICO ARCHITECT** displays exceptional editorial concern with the historic architecture of the Southwest and its preservation, thereby rendering an outstanding service to its readers and to the public."

Publications Award Jury: Chloethiel Smith, FAIA;
Thomas Creighton, FIAI, Ralph Patterson.

Twenty-third "SOM"

When asked to submit a paper on Mies von der Rohe, University of California architectural student Robert Higginbotham submitted the psalm below and received a high grade.

This delightful footnote is reprinted from the **Progressive Architecture News Report**, September issue, with the generous permission of its editor.

*"Mies is my shepherd; I shall not want.
"He maketh me to lie down in glass boxes;
"He leadeth me besides sterile buildings.
"He restoreth my soul;
"He leadeth me through the universal
spaces for his name's sake.
"Yea, though I walk through the valley of the
shadow of Wright, I will fear no evil;
for thou art with me; thy marble and thy
bronze they comfort me;
"Thou preparest a table before me in the
presence of everybody,
"Thou annoinest my head with modeules;
my detail runneth over.
"Surely Johnson and Bunshaft shall follow me
all the days of my life, and I will dwell in
the house of Seagram forever."*



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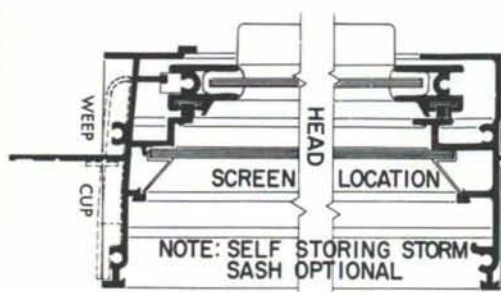
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Photographs by Jean Rodgers Oliver

New Mexico, like so many other states, has outgrown her existing capitol buildings. Although additions to the old state administrative complex were made as recently as 1950, there exists today a serious shortage of office spaces. Several governmental offices are housed in rented buildings, the legislative chambers and committee rooms are totally inadequate for present needs, filing space is at a premium and several state offices are restrained from conversion to systems of more efficient mechanical bookkeeping by lack of free floor areas required by the large machines.

Faced with this need for additional office space now as well as the certainty of substantial growth in the near future, former Governor Edwin Mechem wisely realized the need for a thorough-going investigation of needs and planning possibilities before plunging into a piece-meal building program. This was a sagacious decision on the Governor's part and one for which New Mexico may well be thankful in coming decades.

The first move of Gov. Mechem and the Capitol Buildings and Improvement Commission (C. B. I. C.) was to secure the services of Griffenhagen-Kroeger, Inc., consultants in public administration and finance, to study the requirements of the various state offices and to project their growth in personnel and space requirements for the next twenty years. The results of this inquiry indicated the interaction and location of the various departments and agencies as well as the amount of floor area that would be needed for expansion.

With this report in hand the Governor and the C. B. I. C. turned to Architects Associated of Santa Fe to develop a master plan for the state buildings for the coming twenty years. Architects Associated is a collaborative of three independent Santa Fe architectural firms: Robert Plettenberg, Phillippe Register, and John Conron-David Lent. The association of these firms was conceived in order to bring to the solution of the problem a broad base of backgrounds and talents with the ultimate objective of providing a scheme which recognizes the unique architectural heritage of Santa Fe and New Mexico as a whole.

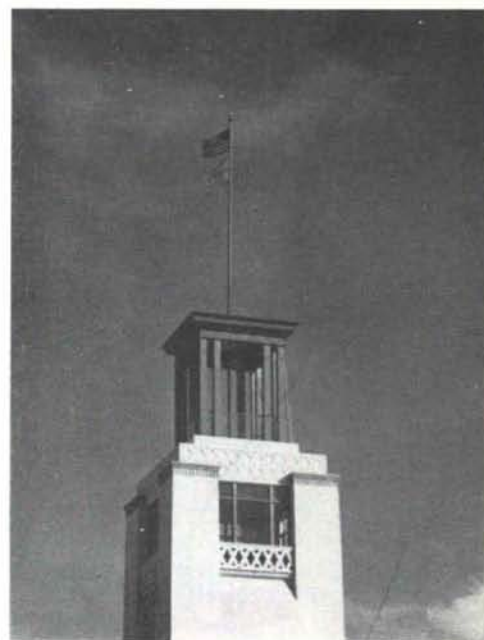
The first problem to be faced by Architects Associated was a big one — whether to retain and ex-

pand the present capitol site or to move to a completely new location. Two potential sites figured prominently in their deliberations. One was a 200 acre plot on the hill above Santa Fe once occupied by Fort Marcy. The other was a flat 34 acre area on the south side of the city where the state penitentiary once stood.

Three factors in particular indicated the decision to retain the present location. One was the replacement cost on a new site of several perfectly serviceable buildings. A second was the improbability of realizing substantial sums from the sale of the present state grounds and buildings. The third factor concerned the importance of continuing the integral relation of state offices with the commercial heart of Santa Fe about the old Plaza. The removal of governmental offices to either the Fort Marcy or old penitentiary grounds would insure the growth of a new business district in close proximity to the new site. A small city like Santa Fe cannot support two major business centers. The present proximity of governmental offices to the stores and restaurants of the Plaza are convenient for state employees, business men and tourists alike. Architects Associated recommended not only the retention of this working relation of the two areas but the strengthening of it by developing attractive walkways to tie together the Plaza and capitol sections.

The decision to retain and expand the capitol location was also recommended by the firm of Harmon, O'Donnell, Henninger and Associates, professional planners who prepared the comprehensive plan for the city of Santa Fe, by the State Planning Office and applauded by civic and business leaders in Santa Fe. The wisdom of the decision is further born out by the recent experience of the state of New York which in the late 40's started to move part of its governmental departments to a new site three miles distant from the capitol grounds. But in 1962, after the construction of some ten buildings, it is now recommended that the state give up the new campus and once again consolidate all offices in the neighborhood of the old Capitol.

This initial recommendation of the Architects Associated was accepted in May, 1962 by Gov. Mechem





and the C. B. I. C. who instructed the A. A. to proceed with a detailed study of site and space needs of the capitol for the next twenty year period. Utilizing the detailed forecasts of the Griffenhagen - Kroeger report, this study was carried through in the summer of 1962 and was presented to the C.B.I.C. on November fifteenth. The model here illustrated was constructed at that time and the final report, was issued as a hard-bound brochure in early January.

Before summarizing the salient characteristics of the Architects Associated's master-plan, it should be stated emphatically that the plan does *not* attempt the design of specific buildings. All they were asked to do and all they attempt is to study site and space needs and indicate a basic approach to the spatial character of the capitol complex. The concepts and suggestions they propose may be summarized under four main headings: vested responsibility for the capitol's improvement, overall site considerations, the spatial character of the capitol complex and certain recommendations concerning the architectural character of the complex.

As to the authority for the long-range capitol improvement program, the Architects Associated propose that responsibility and overall guidance be vested in a stronger Capitol Buildings Improvement Commission appointed by the Governor. Terms of office should be staggered so that members and therefore policies do not change with each new administration. Legislation to create such a commission is to be presented at the 1963 legislative session.

To assist the Commission in carrying out the proposed capitol plan, the employment of a supervising or advising architect is strongly recommended. This architect should be a firm or individual currently in practice in New Mexico and familiar with the abilities of the state's practicing architects.

The C. B. I. C. would be responsible for the selection of architects for each new building project. The supervising architect as a staff arm of the commission would be called upon to see that the designs for each new building were coordinated with the master plan. It would also be his responsibility periodically to review the overall plan to recommend revisions as changing times and conditions might warrant.

Architects Associated considered the possibility of establishing legal controls and standards to gov-

ern land coverage, building heights and the architectural style or character. They decided, however, that it would be better to allow a sensitive Commission and its advisory architect to interpret the basic plan in the light of changing conditions and events. The Architects Associated realize that they cannot hope to foresee all the forces or problems which will present themselves as each new building project unfolds. So that while the group feels strongly that a consistency of design must prevail through the entire expansion program and beyond, it must not hinder or stifle the search for the best architectural solution to each project by statutory restrictions.

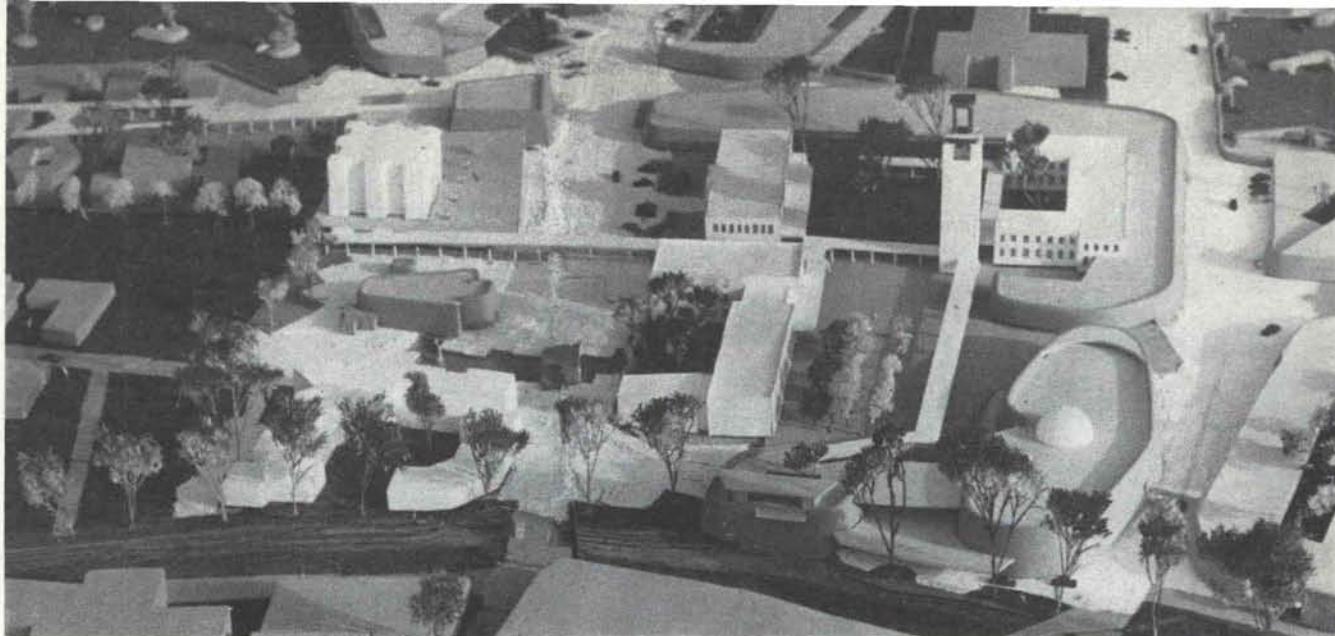
There is of course danger that each new architect will endeavor to create a "new architecture" with each new building. On the other hand, it should be pointed out that even the most restrictive of architectural controls cannot insure good or even capable design.

A Capitol Buildings Improvement Commission without benefit of restrictive controls but advised by its supervising architect takes upon itself a difficult task. It must see that each new building fits into the spirit of the complex and contributes to a coherent whole. Ultimately the burden of responsibility must fall squarely upon this living, thinking commission rather than upon an inanimate law.

A second group of recommendations concern the site. The State will have to acquire additional property in the area of the present Capitol to the extent of 12 acres. The new plan requires 35 acres whereas present holdings amount to about 13 acres.

The boundaries of the capitol complex should be apparent but the planners reject the super-block approach with government buildings set off from the rest of the city by major arteries. The Architects Associated realize the character of adjacent areas will have a definite influence and they are therefore concerned about the character of these neighborhoods. The planners suggest means of preserving the residential zone to the south by screening it from through traffic that will be routed along Manhattan Street.

In keeping with the idea of avoiding super-blocks, the decision was reached to retain Don Gaspar Street. It was felt that this street was essential for the flow of traffic into the central Plaza area from the southern part of the city, and a street passing through the capitol



campus would allow access to additional parking areas and enable visitors to drive through the capitol grounds. A deliberate attempt must be made, however, to avoid the feeling of a main traffic way bisecting the campus. This defect could be avoided by doing away with the usual asphalt pavement and curbing which make the sharp distinction between the street and its bordering sidewalks and lawns. Instead, the entire area between buildings fronting on this "street" might be paved with a variety of materials like brick, cobblestone and varied-textured concrete arranged in a pattern of panels. Traffic lanes could be defined by panels of planting or textured materials or by bollards. By changing the texture and feel and sound of the contact between automobile tires and pavement, the driver could be reminded to proceed with due caution and attention. And the varied colors and textures of the panels of this pavement could also relate to the walls of the buildings or the planting.

Maximum use would be made of the Santa Fe river. As the river passes the capitol, it should become an integral part of the overall landscape plan. The State Park Commission and the city of Santa Fe must cooperate with the C. B. I. C. to create a park along the river. The landscaped embankment, which is effective further up the river (to the east), should be prolonged downstream at least as far west as the proposed new highway crossing at Jefferson Street. The Architects Associated recommend the construction of low dams along the river to retain the small amounts of water that flow during the dry seasons.

Lastly the planners counsel deliberate efforts to bind together the three principle nuclei of downtown Santa Fe: the main Plaza business area, the Federal buildings to the north and the state Capitol complex three blocks to the south. Planted walkways and portals are two of the means suggested to achieve this.

The plan proposed by Architects Associated is deliberately compact and pedestrian in feeling. Developed about a series of large and small courts and patios, there is extensive use of screening walls and portal-covered walks. The land about the buildings and the land enclosed by the buildings must have the same completeness of design as the actual buildings themselves. The visitor will be led through a sequence of spaces of contrasting size and character and these will be carefully planted and animated by fountains. Thus the care-

ful and intensive development of the spaces about the capitol will form a contrast to the vast expanses that lie beyond the limits of the city. The capitol area will become a kind of hospitable oasis.

The planting here should reflect the varied flora of New Mexico. Aspen and pine of the high sierra areas can be used in larger courts; the fruit orchards of the Spanish villages recalled in others. Within walled patios the plants can augment the sense of refreshment. The stark austerity of the desert can be used as a foil to the strong "Mesa walls" of some of the buildings.

Benches, signs, trash receptacles, telephone booths, construction for illumination and similar items of "out-door furniture" will appear throughout the area. Numerous and conspicuous, these important elements can be used to identify the capitol grounds and to express the atmosphere of Santa Fe. When one considers how many otherwise fine developments have failed their visual potential because of ordinary, standard furniture, he will realize that it is imperative that all such be "designed" rather than merely picked from a handy catalog.

The C. B. I. C. must take a strong stand and insist that all utilities in the area be placed underground. Outdoor lighting is another area which must be carefully considered. Lighting can be varied and appropriate to the object or area to be illuminated.

Although the capitol campus must be accessible and inviting to all citizens, it must also provide enough privacy and quiet and good working conditions for its staff. This calls for subtle planning to provide separate traffic patterns for the two groups. This is particularly true in the Legislative building where a difference in levels is indicated as a means of keeping legislators and public observers separate.

The Architects Associated also felt that care should be taken that the capitol grounds of the future do not become deserted as soon as work hours are over. Tourists and visitors now coming upon the capitol grounds on week-ends or on a weekday evening find a deserted multi-million dollar wasteland. Continuity of activities "after five" might be assured by locating restaurants in the area. This would not only benefit the state office workers during the day, it would attract the evening visitor with their park-like environment. These establishments could take form, depending on their location, of terrace dining, a sidewalk cafe, or a

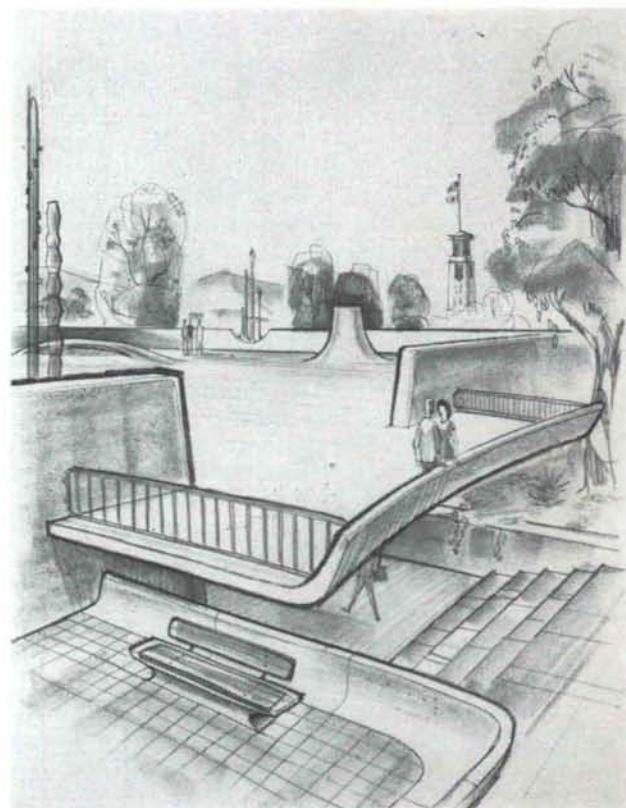


patio restaurant. Such features would certainly add to the total design. In addition the craft and art shop development along De Vargas Street could also help to animate the neighborhood after office hours.

The capitol is the seat and working center of government; it is also the image of government. As such it must be imposing and it must give the feeling of accessibility to its citizens and it should express the nature and history of the area itself. The capitol plan and its architectural concept that the Architects Associated has evolved show the results of a careful analysis of Santa Fe and the state as a whole. New Mexico is unique in its mingling of cultures — Indian, Spanish Colonial and Yankee. And yet the state stands squarely in the middle of the Atomic Age. The buildings of our state capitol must express this complex yet harmonious juxtaposition of cultures. This was the goal of the Architects Associated, not the creation of just another state capitol building.

The buildings to be used in the area are of two types: the "Mesa wall" and an extension of the "Territorial." The "Mesa wall" — strong, massive, with flowing surfaces suggests the Indian civilization as at Pueblo Bonito as well as something of the eroding mesas that are so characteristic of New Mexico. The second concept, the "Territorial," derives from early Anglo days in New Mexico. The Spanish tradition is recalled by the close-knit, patio concept of planning rather than by the introduction of another style of architecture. But it should be remembered that the Architects Associated is calling for an *extension* of these traditional architectures — not merely their imitation. The new buildings even though embodying sympathetic echoes of the past must still belong clearly to the present.

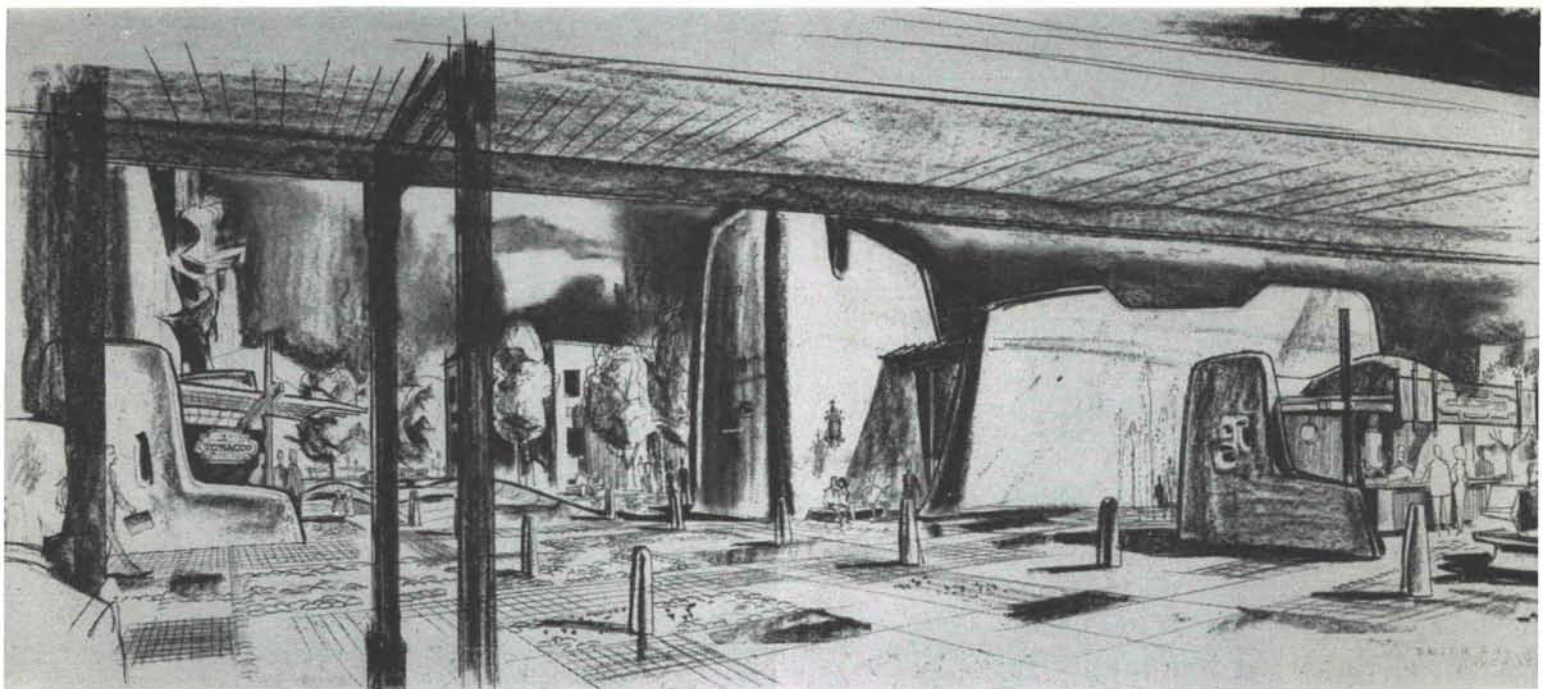
The "Mesa wall" forms were evolved to allow architects to achieve the added large loft buildings with vast, free floor areas and therefore increase the likelihood of their usefulness in the future. These great walls can assist buildings to turn their backs on noisy



streets or monotonous parking lots and they allow for a full use of roofs of the buildings. The "Territorial" concept is more formal and is broken by frequent windows. The style can be used for the taller, more conventional buildings. Furthermore numerous "Territorial" portals will traverse the complex and tie the various buildings together. The use of this Territorial manner was in part dictated by the style of the four existing buildings that are being retained, but it will also form a striking contrast to the low-lying "Mesa wall" designs.

The fine arts must be an integral part of the architecture and landscaping. Sculpture, murals and mosaic should be woven into the basic forms of the campus. A variety of architectural, landscape and artistic focal points must be used so that the complex will be visually enticing and avoid the monotony of sterile institutional appearance.

As to actual buildings, the Architects Associated recommend the retention of four principle buildings of the present state capitol: the present executive wing, Annex #2, the former land office building and the Supreme Court building. The old Capitol of 1900 date would be demolished as would Annex #1 and the Health and Welfare buildings. The planners establish the order of priority for new construction, starting with a new Executive building and then the State Library. They are specific and practical also in their suggestions of where agencies will be housed pending the construction of their projected quarters. As one reads their report, he begins to realize that despite their imaginative solutions and fresh insights, Architects Associated have produced no flimsy castle in the air. This capitol improvement plan is based upon thorough investigation and careful analysis. And it deserves in turn the attention and support of every architect in New Mexico. — B. B.



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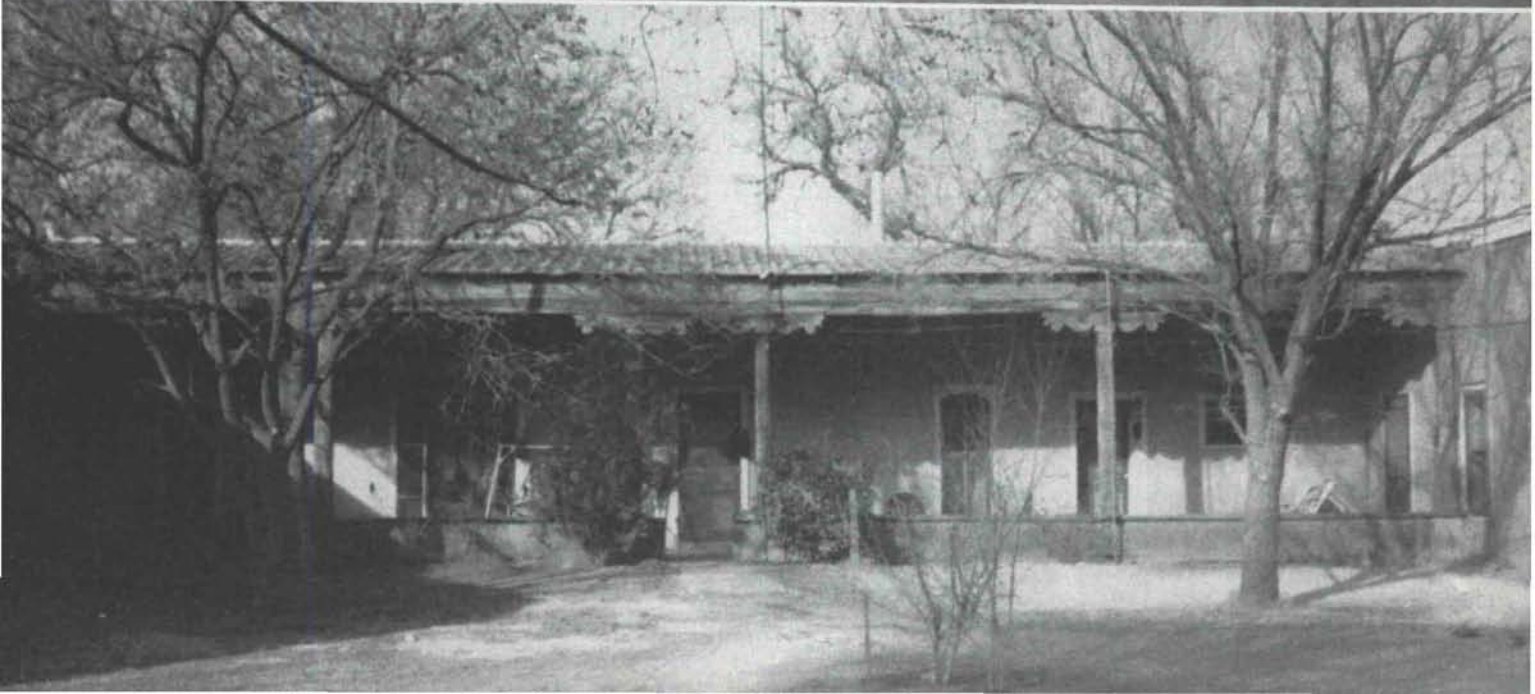
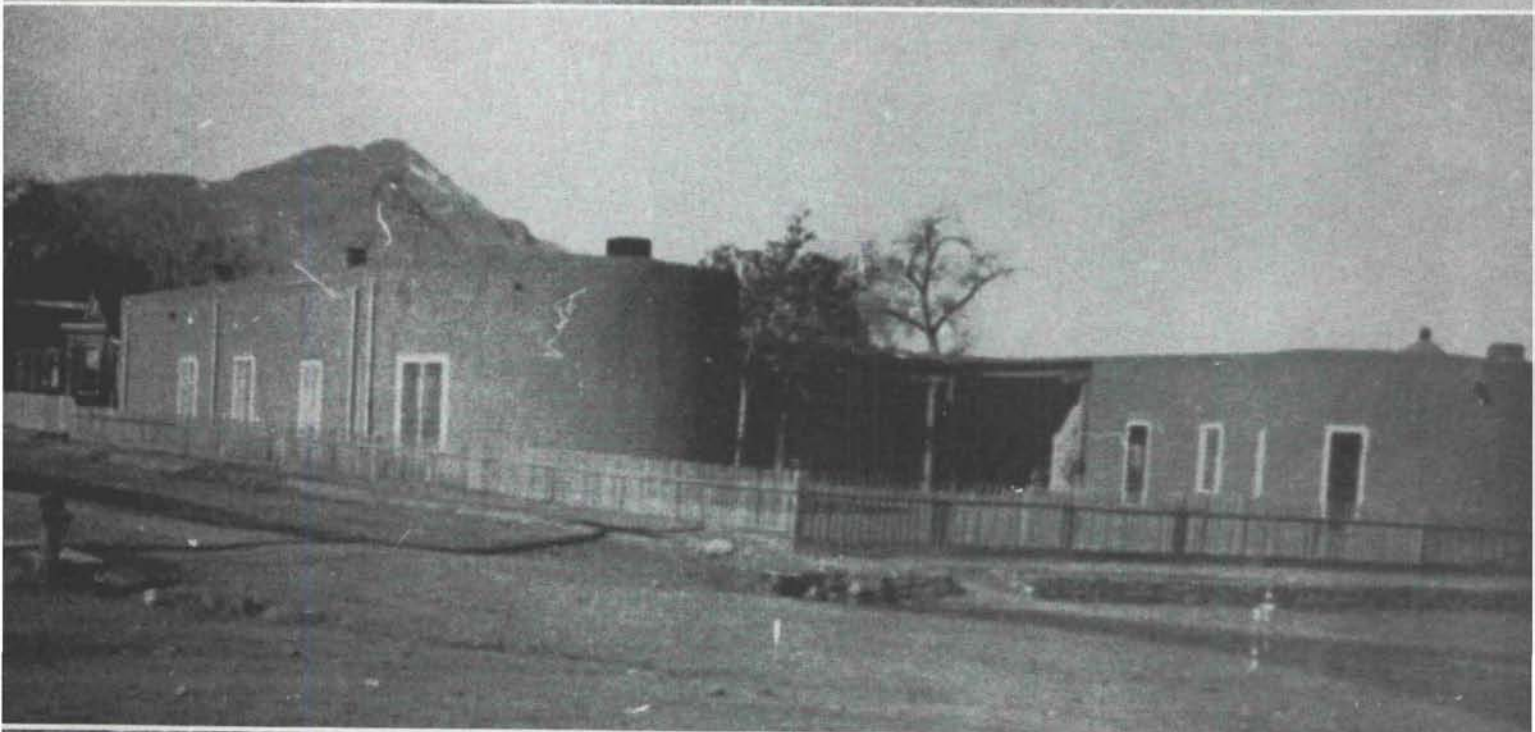
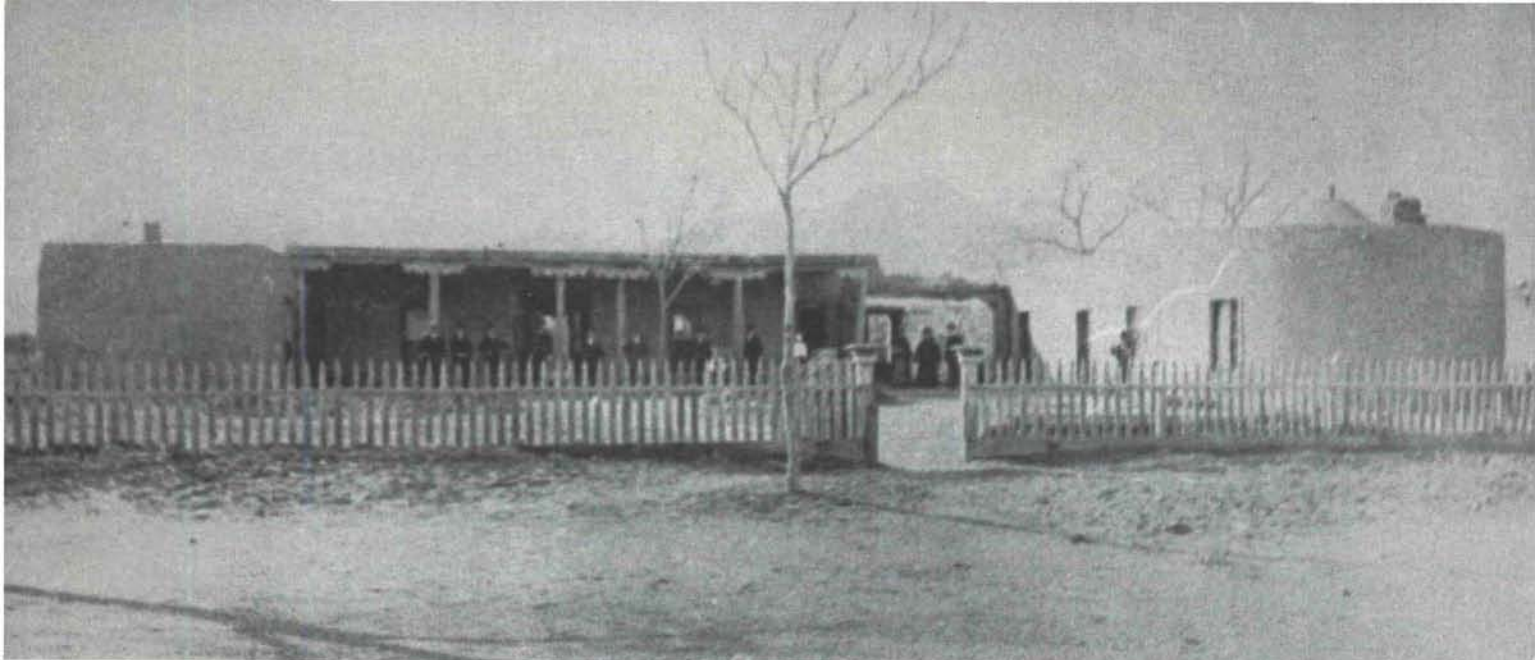
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EL TORREON Socorro, New Mexico

a case history, investigated by Bartlett Gilbert and Charles Quinlan

Today's architect must design buildings with a maximum of flexibility. Even in designing houses, changes in economic and social conditions along with varying family requirements necessitate different housing solutions from one generation to another. This fact is illustrated with "El Torreón," 255 Park Street in Socorro, New Mexico. The home, now uniquely divided into an apartment, exhibits approximately one hundred years of adjustment to changing living requirements in the Southwest.

"El Torreón" at one time had several large rooms and housed a single family; today, however, there are several families living in the building. The majority of these rooms have undergone modifications to convert them into apartments. Hallways were not used in homes of this period; consequently, the rooms were merely connected to one another by doors. When the building was converted into an apartment, the doors through thick adobe walls were blocked up and used as pantries or closets. This lack of halls enabled the owner to convert the building with almost no loss of usable floor space.

The many architectural styles combined in this house are striking even to the most casual observer. The Spanish Colonial *portal*, Territorial doors and windows, and the elliptical porch arches of the Spanish Mission Revival style are the most notable features visible. Still other styles are seen in the interior trim. This overlay of features and sequence of modifications is the most interesting aspect of the building.

The building is shaped in the form of a "U" with a pleasant courtyard in the center. The central file of rooms has a charming *portal* with rough beam supported by hand-hewn columns and brackets which have a symmetrical arrangement. A second series of rooms has been added parallel and adjacent to the central file of rooms; this is the only place where the building is more than a single room wide. Two wings project from the central file toward the east. These two wings terminate with low tower-like ends which give the home symmetry and an overall harmony seldom found in a building constructed over a long period of time.

The main periods of construction can be reconstructed by reference to early fire insurance maps and

photographs. These maps from Sanborn and Company are dated 1893, 1898 and 1913.¹ Photographs, dated 1899 and 1904 taken by Mr. Smith, one time owner of the house and Socorro's only professional photographer at that time, also substantiate these maps. The central portion of the building must certainly be the oldest part of the house and might well date as early as 1820. The two wings and the portal seem to have been added sometime before 1893. The addition of the north apsidal termination came in 1898 or 1899 while the south apse was added between 1899 and 1904. The next phase of construction was a series of rooms added to the west side of the central block by 1913. The final phase was the addition of a series of small rooms along the south wall of the south wing.

The central portion of the building is primarily Spanish Colonial in origin, the style still popular in the Southwest during the first two-thirds of the 19th century. Both wings are trimmed in Territorial woodwork which was prominent after the Civil War. The apsidal ends do not belong to a particular style of architecture but reminds one of old Spanish *torreones* (defense towers). The next major phase, rooms 6 through 13, is Spanish Mission Revival, popular in the late tens and early twenties of this century. The final phase of construction on the south wing, primarily utilitarian in nature, is of less architectural importance.

The central portion, rooms one through five, is Spanish Colonial and retains much of its original plan of rooms strung out in single file. However, the doors and windows are presently much larger than would have been practical in Colonial times. This is the oldest part and was on the property when the land was bought by C. E. Smith in the 1880's.² According to Mr. Avery Smith, son of the above, the building also had at that time dirt floors and adobe plastered walls. The roof was constructed of wood beams supporting *latias*. On top of the *latias* a layer of river reeds was placed, which in turn was covered with a thick layer of dirt.

The rooms of this central portion were soon treated in more up to date methods and materials of construction. The earlier small doors and windows were enlarged and embellished with Territorial wood trim. Inside floors of wood replaced the original adobe floors (some of these in turn were later replaced with concrete). Walls were covered with lime plaster. A wood

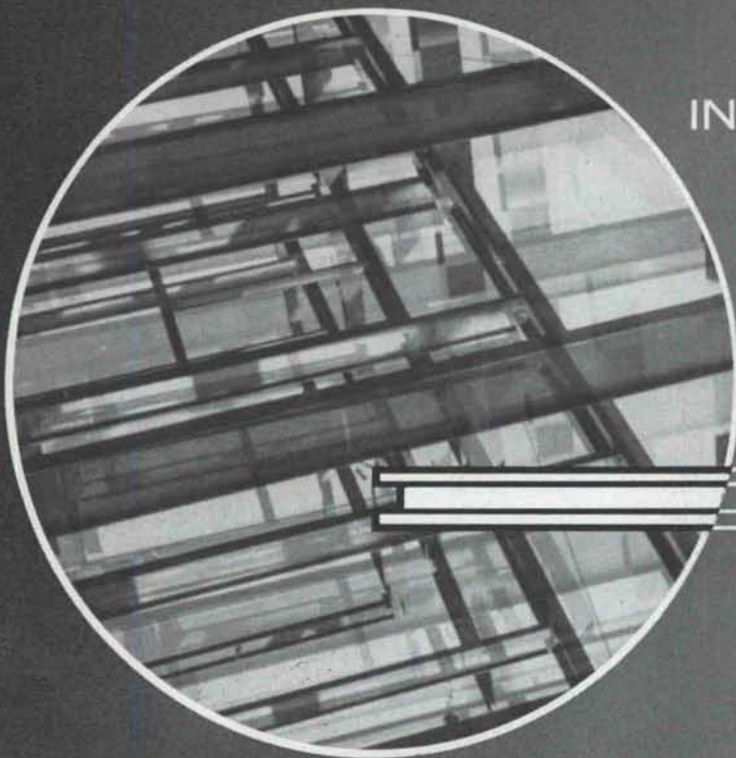
Photographs of El Torreón in 1899, 1903 and 1962. The two old photographs courtesy of Mrs. Elsie Lebew present owner of the property.

¹ Sanborn Map Company, 11 Broadway, New York.

² Information from Mr. Avery Smith in conversation during the spring of 1962. County records for this property do not go back before Jan. 1, 1896.

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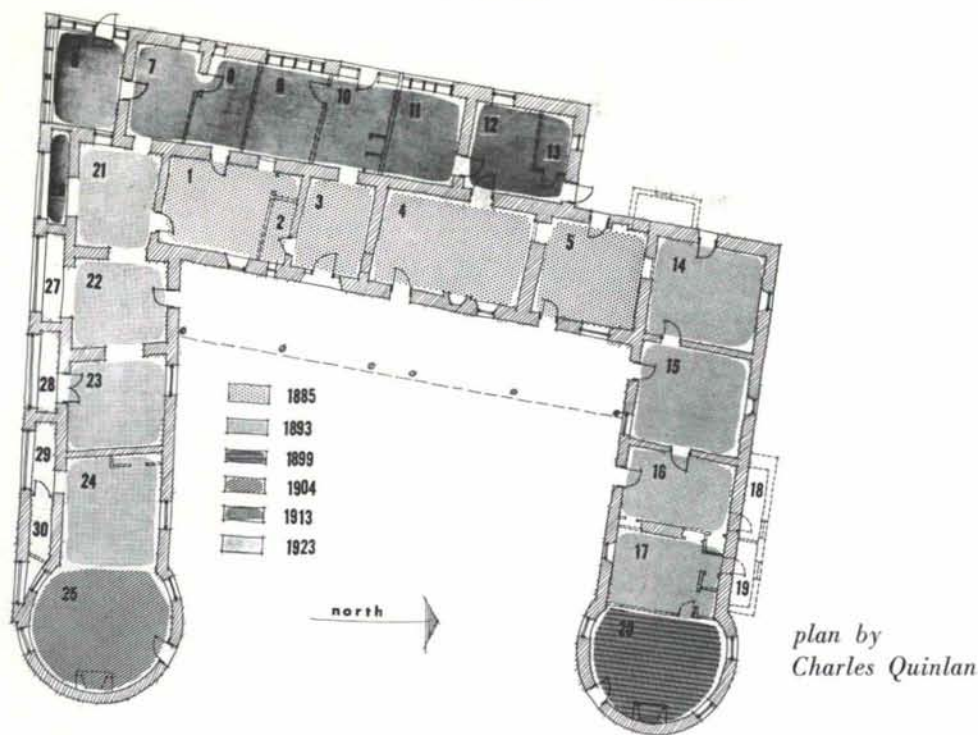
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deck with a modern built-up roof replaced the old dirt roof. The most interesting interior finish found in this area is the use of the stamped metal paneling found on the walls and ceilings of room #4. Examples can be found in other rooms. It is curious to find stamped paneling in a home of adobe construction as it was more commonly used in commercial buildings during the early years of the century.

The *portal* of this central block was in existence at least as early as 1893, the date of the first Sanborn map. Mr. Avery Smith reports that this *portal* came from Abó Mission; this, however, is doubtful since Abó was abandoned in the 1680's. It is quite possible, nevertheless, that it might have come from some other early home in the Socorro area. Its Spanish Colonial inspiration is indicated by round columns and irregularly shaped hand-hewn brackets. The beam supported by these brackets is also very rough indicating that it was hand-worked with crude tools. *Portals* of Territorial style had square columns, capitals, and beams, and the wood was machine finished. This Spanish Colonial *portal* contrasts strikingly with the Territorial door of Room #3.

The *portal* was modified around the turn of the century after it was reportedly damaged in an earthquake said to have caused the damage visible in the photograph dated 1899. Originally this *portal* was divided into five bays with closely spaced columns before the main entrance. Today, however, the length of the porch has been increased by augmenting the width of each bay. When modification took place, the entrance bay of the *portal* was shifted to the north by approximately twelve feet creating an impression of symmetry lacking in the old arrangement.

Some sort of short projecting wings were in existence before 1893 as we know from the oldest fire insurance map. Wall thicknesses and alignments indicate that the wings are not coeval with the main block. Although it is merely speculation, one can assume with reasonable correctness that the two wings were not added

at the same time. One suspects this because of the disparate angles at which the two wings project from the main body of the building. The addition of the two apsidal ends was the next phase of construction but they were not added at the same time. The north termination was added first in 1898 or 1899 as one can see from the insurance map of 1898 and the photograph of 1899. The south apse was added between 1899 and 1904 as seen from photographs of those years. The addition of these wings, the symmetrical arrangement of the portal and the addition of the apsidal ends causes one to speculate that Mr. Smith was making a definite attempt at formal order within the overall plan of the building.

The projecting wings (Rooms 15, 16, 17, 20 and 22, 23, 24, 25) are again of adobe construction predominately Spanish Colonial in style while the tower-like terminations (Rooms 20 and 25) recall in a vague way the Spanish Colonial defense towers. The Territorial trim found in the doors and windows of these wings is the one feature these rooms have in common. Some of the windows found in these rooms have splayed frames, another Territorial characteristic.

Inside the south *torreon* (Room #25) there is one striking departure from Territorial architecture, that of a "Mission Style" fireplace. This so called "Mission Style" is related to the fashion of interior design and furniture which accompanied the Craftsman movement about 1905. It is not to be confused with the Spanish Mission Revival mentioned below. The appearance of this style in an adobe home of this area at such an early date is unusual. This is the most interesting feature in this phase of construction as the "Mission" style was more commonly found in the Midwest.

The next phase of construction, done between 1904 and 1913, was the addition of rooms 6 through 13. This area displays two unusual features. It is the only portion of the building with a double file of rooms; real Colonial homes of the 18th and 19th centuries were but a single room in width.

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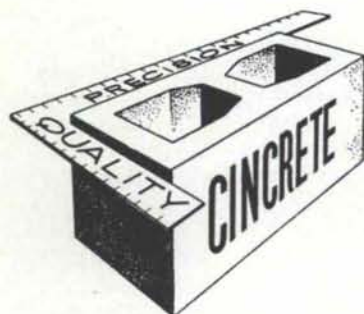
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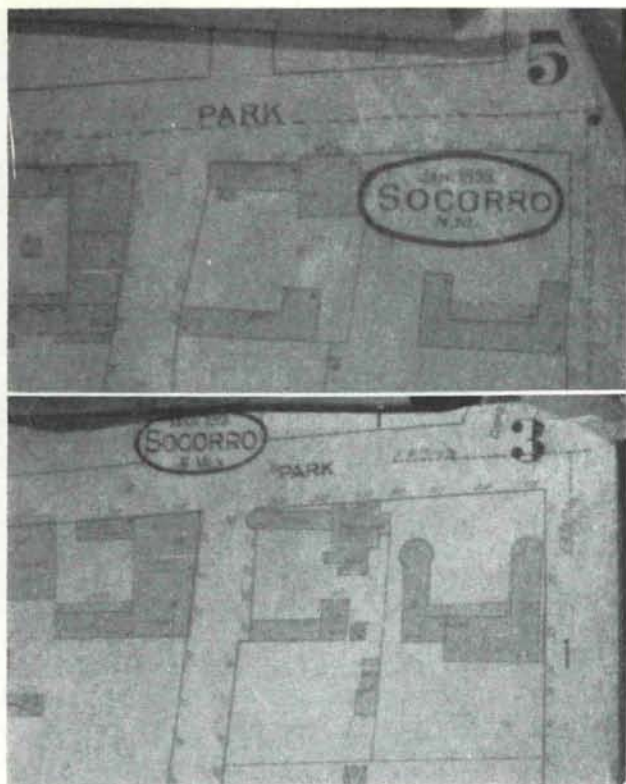


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Plan of El Torreón property. Details of Sanborn Insurance Atlases for 1893 and 1913.

The second and most important feature is the appearance of the rough-textured cement plaster and the segmental arches in the one time open porch (presently Rooms 8, 9, 10 and 11). Examples of this Spanish Mission Revival style are rare before the late ten's and early twenties. The most prominent and influential advocate of this style in New Mexico was the Santa Fe Railroad; therefore, its appearance in this residence as early as 1913 is noteworthy.

The changing family requirements and the size of the building made El Torreón impractical to maintain as a single dwelling for one family. The final phase of construction, completed at least by 1923, was rooms 27, 28, 29, and 30. This was primarily a utilitarian addition to gain closet space when the building was converted into apartments. Here the bank of double-hung windows departs from the casement windows found elsewhere in the building. El Torreón is a fine record of modifications forced upon a building because of changing requirements.—C. Q.; B. G.

West elevation showing portion added, 1903-1913.



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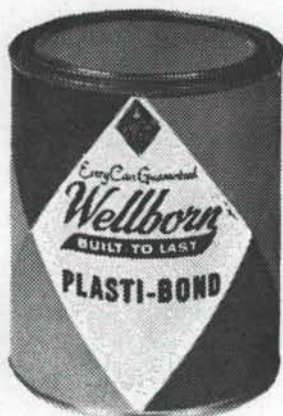
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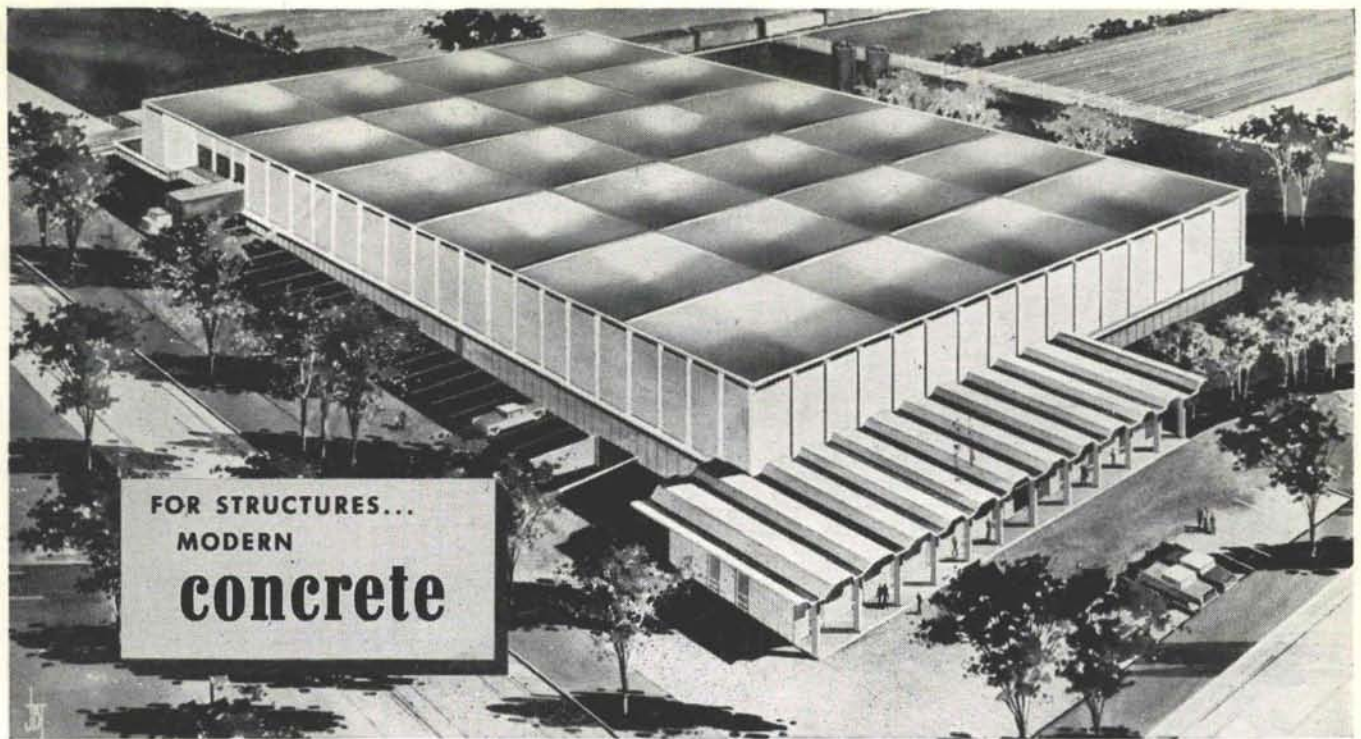
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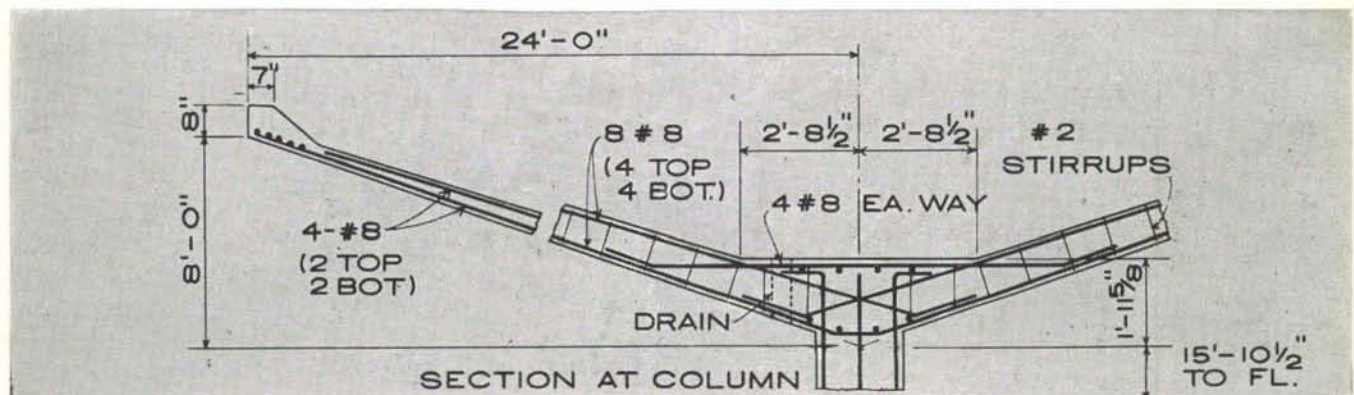
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