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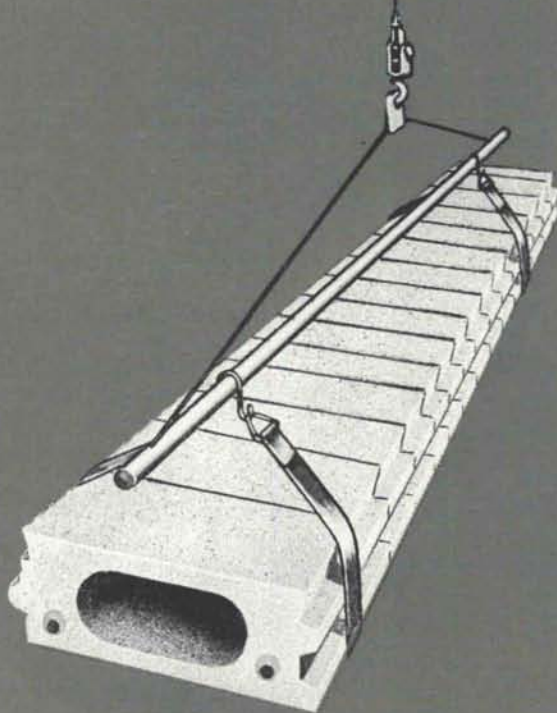
# new mexico architect

march - april 1963 35c

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# nma

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(Cover photograph by Dick Kent)	

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## An Editor Rambles

Following the recent magazine editors' conference held in Washington at the Octagon (see *NMA*, Jan. 1963, page 11), I spent a couple of days in New York. I always enjoy New York. I enjoy the shows, the lights, the restaurants, the museums, and even the people — for a few days. After that, however, I am most happy to return to New Mexico.

There is a song, "New York, New York, it's a wonderful town." But is it? So infrequently does one hear a "please" or a "thanks." Most questions are surly and most answers are curt. The competition for taxis is animalistic; the push into subway trains is unyielding. Is this a product of *mass*? Does *mass* produce *rush*, and do *rush* and *mass* produce *human indifference*? Friendly to friends, yet uncaring for unknown neighbors.

The hardships of the African jungles may make cannibals out of humans; will the civilization of the mass produce a new form of cannibalism? Is our human race, though possibly quite lovely in isolated groupings, ugly in mass form? Are all our anti-ugliness campaigns (see page 17) only idle longings of romantic dreamers, and are they therefore doomed to failure?

But New York is exciting for the visitor. I sauntered through the Museum of Modern Art and its neighbors the Whitney Museum of American Art and the American Craft Council's exhibition area. I laughed at some of the works, smiled at others, and wanted to own several. Naturally these evaluations vary with the beholder.

New York is exciting architecturally and very lively. I made a special point of visiting the New I. Miller "shoe parlor" — one cannot use the crass term of *store* when referring to all this elegance. Here a non-descript Fifth Avenue retail space has been transformed into an elegant, almost "Gothic" retail establishment by Victor Lundy, A.I.A. Mundane structural piers have been encased in vertical stripes of wood and the result is a soaring nave with a surrounding balcony hanging just below the spring line of the vaults. Where these vaults join the walls, mirrors are placed to heighten the effect of soaring spaciousness. The entire scene is one of subdued grandeur; mulled velvets and silks, aluminum and glass, all combined with the wood-slatted columns and vaults to produce a setting of quiet splendor.

But it is best to enjoy this large space-drama and not to look at the jointing details of the myriad pieces of vertically laid wood. Perhaps good wood joinery is not compatible with New York wage scales. This interior, however, is "stage design" at its best! Elegant shoes are sold to elegant women in an elegant manner.

A walk of a few blocks will deposit you at one of New York's newest hotels. This is a "must" for the architectural sight-seer. The exterior is large and not a little flashy. To me it looked like a Florida beach hotel set uncomfortably on a too-small New York lot. Its name, "Americana," is boastfully spelled out along its roof top in letters large enough to be read five miles off shore.

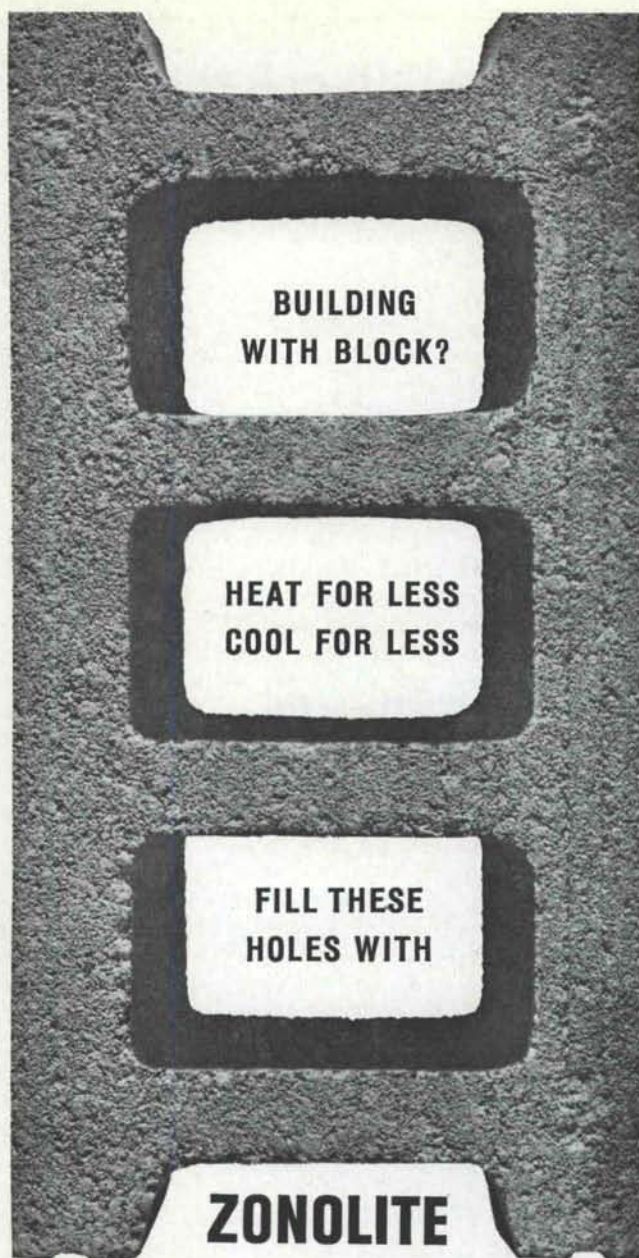
Its interior is opulent and cluttered. It seems that every light source is bedecked with glass prism; they even hang from the semi-flush ceiling fixtures in the large assembly rooms. Gilded "things," ranging in height from one to six feet, stand about at various focal points. I suspect that these "creations" were conceived as supports for something like candles, lamps or plants, though their function may only have been to create the impression of luxury and elegance, an elegance of past, regal ages, long gone but redeemed by designers unable to cope with the problems of creative contemporary interior design. I have seen such "things" gathering dust on Third Avenue antique shops for years, and I used to wonder who would ever buy such nonsense. I have also mused on what a wonderful irrelevant wedding present such an *objet* would make for the young couple just moving into a cramped apartment!

But to return to the interior decor of the "Americana." No wall space or door or column is left unattended. Antique mirrors cover walls and columns. Moldings "relieve" the "harshness" of the flush door. Marble is used; wallpaper is used; in fact all the materials in the book are represented. It is thoroughly "decorated" if, unfortunately, not "designed." It is sheer visual cacophony. I recommend that you time your visit to the "Americana" so that you can go quickly around the block to sit in that "essence" of good interior design, La Fonda del Sol, and there have a strong Pisco Sour.

A trip to New Haven to visit the new Yale dormitories by Eero Saarinen was most rewarding. The day was cold and gloomy; the dormitories, warm and inviting. There is new visual excitement as each view or visita unfolds when one walks into and through the courts. The exterior wall texture is a warm sand-colored concrete and stone. The pleasing sculptures of blocky, monolithic and abstract concrete shapes are appropriately placed. The surrounding landscaping, while still in its infancy, is obviously an integral part of the over-all design; it is not the too often seen "foundation planting."

Inside, the dining halls are handsome and comfortable; the libraries are intimate and conducive to quiet study or relaxed reading. Saarinen has translated the essence of the "Collegiate Gothic" architecture of





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Yale's older colleges into modern dress and techniques without resorting to archaeological clichés. The detailing is simple and direct, and the buildings look as though they would withstand the vigor and vitality of many generations of college students.

Two reviews of these dormitories appear in the December issue of *Architectural Forum*. One is favorable and was written by Walter McQuade of the *Forum* staff. The other, by a British architectural critic, Reynier Banham, is a whopping damnation. When Mr. Banham observes that "Yale is a very sick place," I can only wish that my clients were so "sick!" I personally find no basis for any of Mr. Banham's judgments, and, on the contrary, I might suggest that it is he who needs the doctoring.

It is invigorating to see the architectural vitality displayed by a leading university like Yale. In New Haven new buildings are rising to mingle with the old. There is no attempt to mimic nor even to mock the Gothic or Georgian neighbors. The directions set by the university administration call for the architects to recognize site, place and purpose, and to produce work which is truly reflective of the best of contemporary thought.

The flight back to New Mexico originated from the TWA terminal also designed by Eero Saarinen. The space is sculptural drama. A review of this structure written by a layman, can be found on page 19 of this issue.

—J. P. C.

#### ELECTION OF OFFICERS

The Southern and the Albuquerque Sections, New Mexico Chapter of A.I.A. report the elections of the following officers for 1963. A notice of the Santa Fe Section's officials was carried in the last issue of *NMA*.

#### SOUTHERN SECTION

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# Conversations in Santa Fe

with Lewis Mumford

no. 3

*This is the third of four articles in the NMA in which various characteristics and problems of Santa Fe architecture and urban planning are discussed by and with Lewis Mumford. The first two articles dealt with the unique architectural challenge of Santa Fe and the problem of a historic style ordinance. The present conversation considers the need for planning to regulate the city's pattern of growth. The final installment will discuss the means of achieving architectural harmony in a changing community.*

*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 in April, 1962. 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 discussion of New Mexico architecture.*

*Mr. Jones:* One of the question that I would put to you, Mr. Mumford, is: How large should Santa Fe become?

*Mr. Mumford:* That's an interesting question because I think there's an upper limit to the size of all cities. When they grow without control they cease to perform their functions. They end up by just going in for bigness for bigness' sake. Most American cities haven't any notion of what their real character is and how big they can afford to be. I think this is a question Santa Fe should very definitely ask itself. It may

be that by the time you've reached a population of 75,000 you should appeal to the State Legislature to provide the guidance, leadership and planning which would establish another city within 20 or 30 miles of Santa Fe, and not just continue to spread out over the landscape because you can sell the real estate. I have no doubt that the many attractive features of Santa Fe will make more and more people want to come here. They are doing it relatively slowly as compared to, say, California, but that is your advantage.

There is a top limit to the population in such a region as this that was set long ago by the nature of the water supply. You must meet this problem, meet it in advance by making the public authorities aware of the fact that your very existence would be menaced by an indefinite increase in population. There isn't an unlimited supply of water. The very character of the community — the kind of intimacy you get from a city of 50,000 to 75,000 — you will not have if you expand to 200,000 which you might very easily do in the next 25 years with the way things are going in this country. If you don't take precautions, you may find yourselves in the same dismal state as so many California cities today, which have destroyed the very attractions that people originally came there to enjoy.

I would, therefore, introduce this question of maximum population at an early date. Realize that there is a top limit if you want to keep your character and integrity. Once you face that, you will have to take measures to prevent growth beyond a certain point. There are many ways of doing this: you could control the amount of land which would be permissible to put into subdivisions, you could zone the part outside this area for permanent agriculture or recreational use. There are many ways of doing this legally. Not all have been tried in this country, but they have been tried in one place or another.

Now I would like to hear what you gentlemen have to say.

*Mr. Clark:* I would like to comment on the limitations to the size of Santa Fe. As I see them, our limitations are more a matter of geography than one of water supply. Santa Fe cannot just spread out in any direction because of certain limiting geographical factors. The rough terrain — steep hillsides cut by barrancas — limit the amount of building that can be done to the east, north-east and north of the present city. These areas are necessarily limited to extremely low density housing. That explains the present drawing-away from the historic center of Santa Fe. His-



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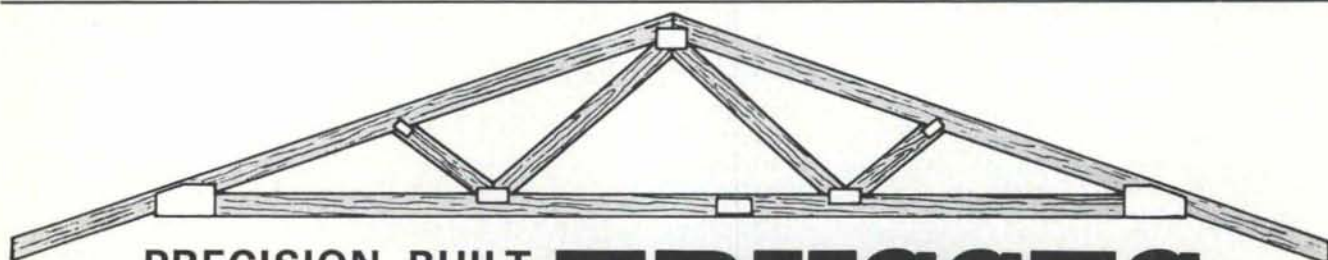
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torically, the town was placed where a town of its time and size should have been placed — in the upper regions of its valley. Now, when the present growth reaches the point where it cannot be accommodated within the valley, then another center will be evolved. The possibility of another center out at Agua Fria or down Highway 85 some place would seem very reasonable if urban development demands it. I think that all factors together will move to control the population of Santa Fe.

*Mr. Franke:* I question this expansion to the south and west of Santa Fe. If we sprawl out onto the flatlands just like any other highway town, then the essential character of Santa Fe will be lost. Tonight we have talked a good deal about Santa Fe's architectural heritage as the basis for the city's uniqueness. Personally, I question that; I think that Santa Fe's unique character is more a matter of the city's organization in terms of the narrow street pattern, the central plaza the quiet cul-de-sacs. Then beyond this we have roads radiating out.

*Mr. Mumford:* This radiating growth goes against the original compactness.

*Mr. Franke:* Yes, but the town will have to grow; if the city is to grow, it will grow out.

*Mr. Mumford:* The question is the mode of growth. You see the city is currently growing out linearly, without the close organization that you got in the old Spanish city plan.

*Mr. Franke:* I feel that if you lined Cerrillos Road with what we call "Santa Fe style architecture," it would still not be Santa Fe.

*Mr. Mumford:* I agree, because the motor road itself belongs to a different order.

*Mr. Franke:* The growth of this type of close-knit community does not grow out properly into flatlands with great, wide streets. I think the attractive growth in Santa Fe is up into the hills behind the city. I think it fits in there.

*Mr. Williams:* But we have to face the economics of building. I don't see how Santa Fe can expand in any direction except to the southwest for the simple reason that economics dictate growth in that direction. We built the sewer plant that pulls growth in that direction. The topography of the ground itself is pulling it in that direction. You can't build houses at three to five families per acre in the Dempsey Estates. Economics itself won't permit this. You might build on 5-acre tracts, but not all people can afford to live on 5-acre tracts.

*Mr. Franke:* Nevertheless, I feel that the continuation of the old close-knit street system is necessary to preserve the character of Santa Fe.

*Mr. Williams:* Well, I simply can't argue this point. A more sprawling growth to the southwest may be necessary to contain the population. If this is necessary, then I'm ready to give up on the character of Santa Fe.

*Mr. Clark:* We're not going to give up on that. But we are going to have to acknowledge the fact, I think, that if you can get one dwelling per two acres on our eastern mountainsides, this is about as much as one

can hope for. To the north there are some areas that could possibly contain one dwelling per acre. But this is low-density dwelling. I'm not talking about the quality of the dwelling or how nice a home you can have there or the architectural character of the house. I'm talking about how many people per acre you can accommodate.

*Mr. Mumford:* As a matter of fact, that brings up something that occurred to me only yesterday while going through this area. No attempt has been made to use the hillside itself as a building element, as some of the old pueblos did. Actually, there may come a time when it might become very valuable for Santa Fe to have apartment complexes where the hill itself is the background. They build that way in San Francisco, and it would be very much in the style of this region if you had groups of houses instead of letting them be scattered over one and three and five-acre tracts. Here there would be a much richer kind of neighborly life for the people living there, and you'd spoil less of the country and have more of the fine, rugged wildness of it left. The intimate part of it would be pleasanter to live in. Except in certain parts of old Santa Fe, I don't think there is anything here like a really first-rate environment, even for the good houses.

*Mr. Conron:* Isn't that partially because we put in laws? Before we had zoning, we had Santa Fe. Since we had our first Master Plan, we have had zoning and that took care of Santa Fe.

But seriously, we can certainly increase the density to the north and to the east if we want to. Saying that we have to go southwest is merely basing our thinking on a sewage plant. I think that our laws — our zoning laws — are very definite factors in determining these things.

*Mr. Williams:* Well, there's one more thing—deed restrictions. Deed restrictions exist in vast areas to the north and east, regardless of what we might write in laws, and these restrictions override the public control. They still exist.

*Mr. Conron:* Public control has to be met, again, by education.

*Mr. Clark:* Now there is one more fact that overrides everything else: it is cheaper to build a 3-bedroom house on a level site than it is on a hill site. I'm not now talking about where we prefer to keep the city center or anything else; I'm just talking about the economics of it. It's cheaper to build on a relatively level site than to cantilever off a hillside. Now when the economic pressure becomes such that somebody wants to live up here on the side of Atalaya, he'll pay the difference.

*Mr. Mumford:* Yes, but there is another aspect of this economic question. The tendency to over-scatter the population of Santa Fe is to be guarded against for many reasons. Not only for the convenience of domestic life and neighborhood life, but also not to overburden the city budget with unnecessary extensions of paved streets and utilities. You spread too far and you automatically increase the taxes to provide these utilities.

(continued on page 30)

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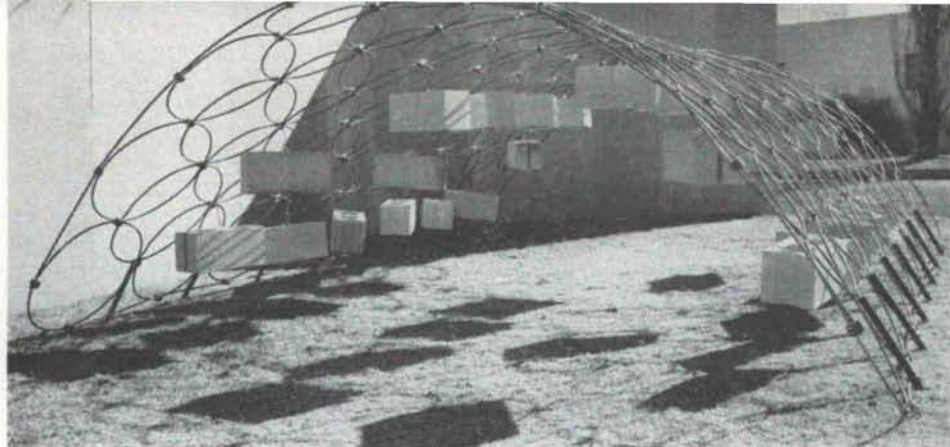


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## REYNOLDS ALUMINUM PRIZE

Manuel A. Fernandez of the University of New Mexico has been named winner of the \$5,000 Reynolds Aluminum Prize for Architectural Students. Mr. Fernandez' entry, "An Aluminum Curvilinear Truss System," is a vaulted space structure formed by simply-connecting interlocking rings. The prize jury termed it a "creative approach to the design of a lightweight space structure."

A model constructed by the winning student to demonstrate his design was constructed of interlaced aluminum rings two feet in diameter formed from 3/8-inch rods. Connector joints were cut from 1 1/2-inch square bars. The components can be designed to meet any desired requirements.

Announcement of the Prize selection was made on February 17 by the American Institute of Architects which administers this annual competition for the best design of a building in aluminum. This is the third year the prize has been given by the Reynolds Aluminum Company. The prizes will be presented to Mr. Fernandez during the 1963 convention of the American Institute of Architects, May 5-9, in Miami, Florida.

The cash award is divided equally between the student and his school, with the requirement that the student use his fund for further education. The winner plans research and travel projects.

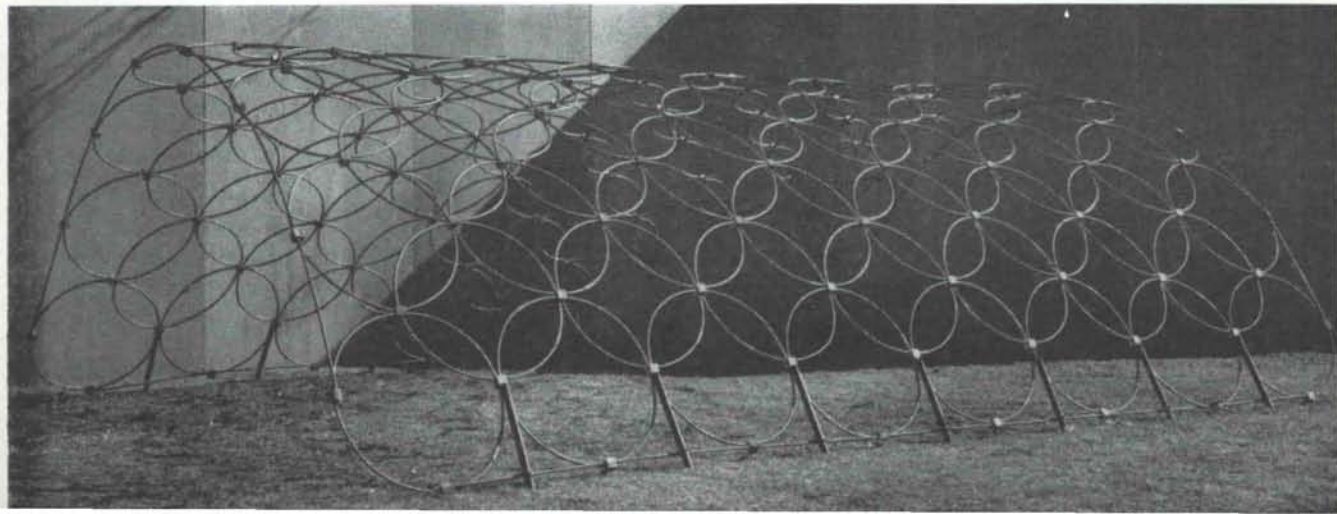
Mr. Fernandez, who will receive his Bachelor of Architecture degree in June, is the son of the late Con-

gressman Antonio Fernandez and Mrs. Fernandez who now lives in Santa Fe. The elder Fernandez was in Congress from 1936 until his death in 1956. The winning student and his wife, Mary Cleo Fernandez, have two children. They live at 4525 Trumbell St., S.E., Albuquerque.

Chosen from among entries submitted by 30 architectural schools over the nation, the entries were judged by a jury named by the American Institute of Architects. Jury chairman was Linus Burr Smith, AIA, chairman of the University of Nebraska's Department of Architecture. Other members were Robert Anshen, FAIA, of San Francisco; Philip D. Creer, FAIA, director of the University of Texas School of Architecture. The jury report stated: "The Jury was impressed with the enthusiastic endeavor of the various submissions, the ingenious methods of presentation, the amount of intellectual penetration, and the overall spirit of students engaged in whole-hearted competition."

Each of the schools participating in the contest first holds its own internal competition under rules set by itself. The winner in each school is awarded a \$200 prize by Reynolds, and the winning design is then submitted in the national competition. Thirty-eight architectural schools enrolled in 1963 Prize program and 30 submitted entries in the national competition. Previous winners came from the Universities of Texas and Cincinnati.

Photographs by Dick Kent.



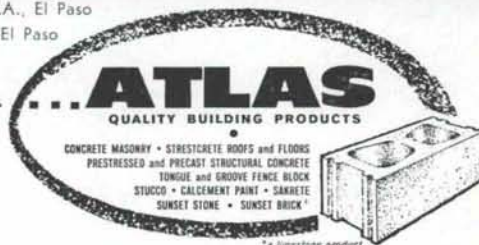


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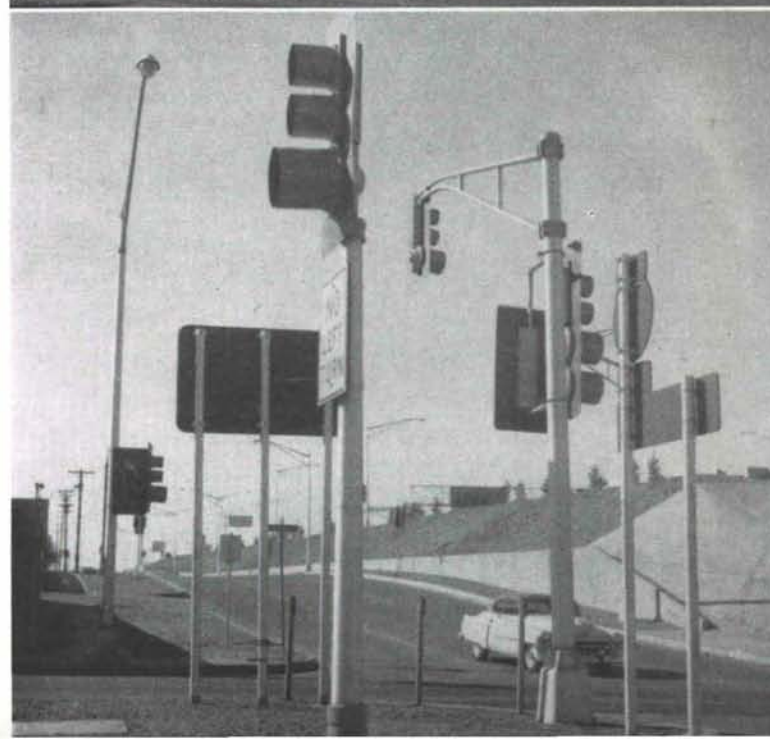
There is a growing revulsion among citizens against the ugly chaos of blinking, moving, rolling, flashing, glaring signs. The architecture of most commercial buildings is in constant conflict with the sign industry. The jumbled results have inspired the citizen viewer to cry for restrictive legislation to be administered by city, county and state agencies. Many sign ordinances have been adopted which place controls upon the size, design and character of signs erected by private enterprise. Even the federal government gives added road contribution to states which adopt anti-billboard legislation.

The sign industry has earned the restrictions that the law is placing upon him. And so has the client for whom the sign was designed. But, on the other hand, have you looked at the graphics of this government which has set itself up to control free enterprise? Have you noticed the mess that cities create on downtown corners with their traffic lights and trash cans, their innumerable one-way, no-turn, don't-walk, no-parking signs? When this city sets itself above the sign industry in the matter of taste, it somehow resembles the old situation of the "pot calling the kettle black."

Certainly a little thought on the problem of sign design — their lay out, placement and the relation of one item to the other — would not seem unduly burdensome upon the elected official. There are many fine graphic designers in our land. Is it too much to ask that government seek their advice. (The sign industry might make good use of their talents also). Is the cost of good graphics so prohibitive? I doubt it. In fact it might not cost one bit more than the trash the cities now nail up all about us.

And one more thing. Are our elected officials qualified to act as judges of design and controllers of signs? Each election season these very candidates put before us examples of their own aesthetic taste in the form of signs, placards and posters requesting our vote. Do the designs of these items indicate a sincere regard for the beauty of our cities and states?—J.P.C.

From the quality and cutter of traffic lights controlling some street intersections, it would seem that the Fuller Brush Man has been supplanted by the Traffic-Light-Man as today's super-high-pressure salesman.



# 2nd Annual Conference.....

## ... New Mexico Chapter ... A.I.A.

**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 Fe 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 Conference, which will be held at La Fonda Hotel, will open with registration on Friday morning, April 19. In the afternoon there will be panel discussions concerning the Responsibility for Ugliness to be followed by cocktails and dinner at the homes of various architects in the Santa Fe area.

On Saturday morning there will be further discussions concerning the Possible Cures for Ugliness, and this will be followed by a final discussion on Saturday afternoon with all panelists on stage.

There will also be a presentation of awards for the BEST RECENT NEW MEXICO ARCHITECTURE, and a CRAFTSMAN AWARD will be given to a New Mexico craftsman.

The banquet will be held at La Fonda Hotel on Saturday evening. Sunday morning visitors may partake of brunch at the home of President John McHugh or pursue a game of golf after breakfast at the Santa Fe Country Club.

Special activities for the wives, including luncheons, fashion shows, guided tours of the Santa Fe area, etc., are in the planning stages.

### Panel 1. — The Responsibility For Ugliness

**J. B. Jackson**, Editor and publisher of *LANDSCAPE* magazine  
**Rudolph Kieve, M. D.**, Psychiatrist  
**Oliver LaForge**, Author, frequent contributor to *The New Yorker* and Pulitzer Prize Winner  
**Winfield Scott**, Poet of national reputation  
**Richard Snibbe, AIA**, Organizer of first conference in New York City on topic of WHO IS RESPONSIBLE FOR UGLINESS

### Panel 2. — Possible Cures For Ugliness

**O'Neil Ford, FAIA**, Architect from San Antonio, Texas  
**Albert Solnit, AIP**, Principal planner, New Mexico State Planning Office  
**John Tatschl, Sculptor**, University of New Mexico  
**Elizabeth Thompson**, West Coast Editor, *ARCHITECTURAL RECORD*  
**Joseph Waterson, FAIA**, Editor, *A.I.A. JOURNAL*  
**Robert Berne, AIA**, Department of Defense, Office of Civil Defense





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# Function Follows Freud

Curtiss Ewing

I recently spent a week in New York after an absence of eight years or so, and I came home with such strong impressions of all the new building going on there that I bent John Conron's ear for the better part of half an hour on the subject of some of the opinions I had formed. He asked me then to write an article for the *New Mexico Architect* on the subject of the Saarinen TWA terminal at Idlewild Airport from the layman's point of view. I agreed to put my head on the block and do it, although I understand that the fee for such authorship is remarkably low, considering.

When I say that I was traveling TWA "economy", it will be understood that I had ample time to study most of the airports between Santa Fe and New York, and the Saarinen terminal was no exception. I should guess that the conditions under which I viewed this building were as close to those of the average air traveler as they could be. I arrived late at night after a long flight. I had never seen the building before, and I saw it again for the usual two hours on my way back to Santa Fe. Also I *am* a layman as far as architecture goes. In other words, the feel and function of the terminal were introduced to me just as the architect would have planned it. I saw it as millions of travelers will see it. The only difference is that I have the gall to publish what I thought about it.

Now, we laymen are exposed to an awful lot of hogwash about architecture. Our knowledge is usually based on "home magazine" articles or on discussions with our architect about plans for our own house. Many of us are extremely conversant in the lingo of modern architecture; terms like "linear structure," "textural contrast," and "traffic patterns" don't frighten us a bit. In fact, if the photographs in a home magazine aren't accompanied by idiomatic rationalizations of the subject under consideration, we are apt to think it is a pretty hokey magazine. I am no exception to this rule. I read with great interest the explanation written about new buildings which tell how wonderful the buildings are and how advanced the techniques that built them. The trouble is that most of the time these explanations are what the architect wished he could do, not what he actually did.

Then there is the Saarinen terminal. This is the big exception. Name a function of an airport and this building serves it. Name a desirable feature for a public building and Saarinen thought of it first. Not only that, but unlike the apex of all functional design, the safety pin, it is deeply satisfying from an aesthetic point of view. So much has been written about the traffic flow and the other *working* aspects of the terminal that I shan't go into that side of it at all; but the thought struck me that here was a building employing as a working hypothesis the subconscious of the human animal and making great use of it to produce concrete effects in practical ways.

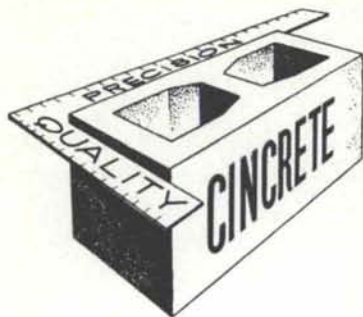
The floor plan of the terminal can easily be translated into a mother symbol by any sidewalk psychotherapist. The central portion is the womb, the airfield entrances are outstretched arms. The information board is a face — it even has ears of a sort — the logical place to look for information. The free-form balcony that floats across the middle of the central area is, pure and simple, a cloud bank with the red light of the sun symbolized by the red carpet. The long, roundish corridors through which you walk to your plane are designed in many ways to reduce the nervousness many people experience after they have taken out the \$100,000 insurance policy at the desk. If you want to, you can pick apart the chandelier, the air ducts, and every unit of the building and see a Freudian parallel.

But this is not all by any means. Aside from the "way out" qualities of the terminal, the ordinary ones have been thought of too. The concrete it is made of is visually soothing, though not obviously so. The acoustics are perfection. The equality of light which comes from two sides of the terminal is soft as a cumulous cloud. There are no signs pointing to the baggage department or to "Gate 4" or to the newspaper stand. You couldn't possibly get lost or not find the ladies' room or take the wrong turn. It would be impossible. This is the ultimate in traffic planning.

When a very great man in architecture meets up with a very great sum of money, the result is fairly well apt to be first-class. But not always. The Guggenheim museum is the result of such conditions, and yet most laymen agree that it doesn't work, that it is a stunt designed to focus attention on the designer. The Saarinen terminal does work. It does satisfy all the clichés in the magazines that we seek after so vainly in the average building. It does glorify the architect's name as well as TWA which supplied *all that money*. But above all, it glorifies the man who uses the building; the travelers going through the terminal look better for some reason there than they do out on the sidewalk. What is it that makes this a monument to architects and to Saarinen in particular? In essence, as J. C. would say, it is the greatness and *bigness* of the personality of the architect. Somehow he avoided the pitfall of trying to satisfy his client too thoroughly. He built what he himself knew was good. He used the deepest drives and instincts in man and translated symbols of them into concrete and carpet; and, above all, he gave all of us a display of integrity which is almost non-existent in other commercial buildings, indeed in other buildings of any kind.

This terminal raises a question in my mind: "Is Freudian symbolism — assuming it is tactfully used — a valid consideration for an architect in America in the 20th century?" The obvious answer is that it depends on the caliber of the architect and the purposes of the client. The relative talents of the architect, to





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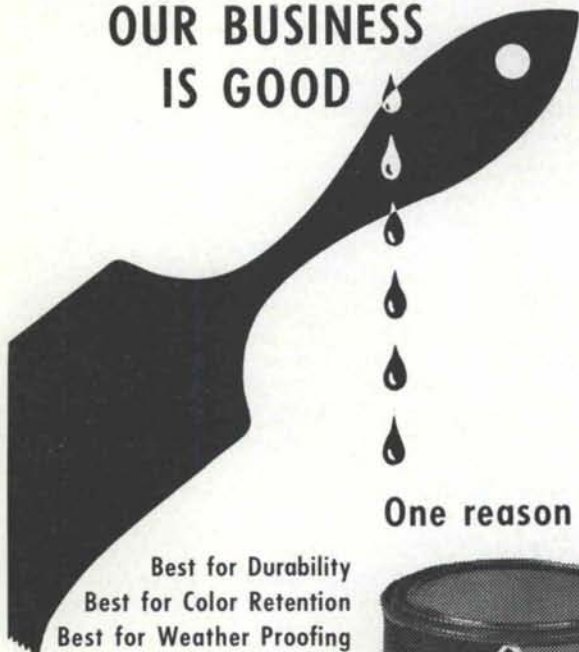
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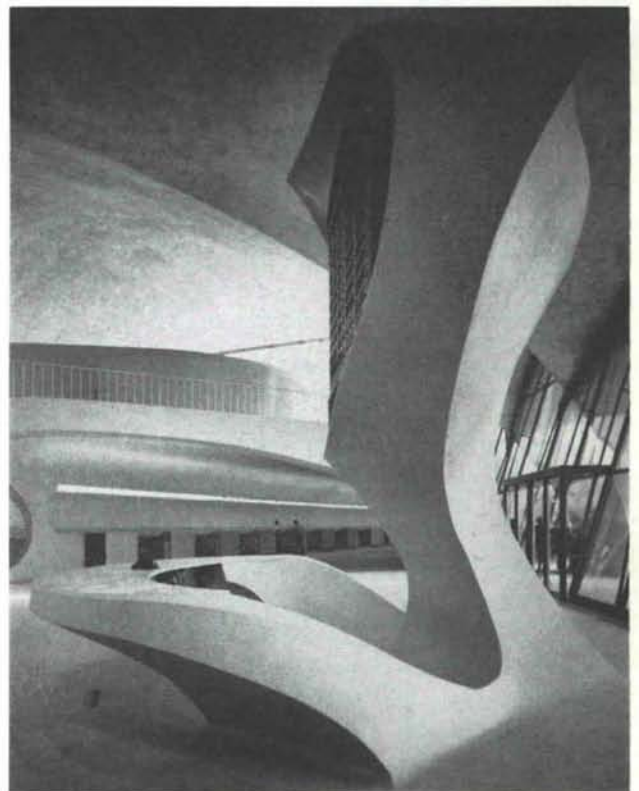




my mind, are the only fly in the ointment. If Saarinen can use mother symbols in an airport and put them across to the Board of Directors of Trans World Airlines without losing his job, then the feat can be done anywhere.

The directors no doubt had no idea where the shapes in the terminal came from, and I'm certain that Mr. Saarinen didn't tell them. However, since our basic human needs are often left below the conscious level, why not fulfill them at the same level? Why not learn to use symbolism in architecture as subtly and as boldly as Saarinen did? Is there any real objection to the statement that our "house" is a symbol of everything we are, good or bad? Why not include in one's house elements that will satisfy the *good* as well as the bad? Why struggle to design a building that fills the client's need for status, for dignity, for exhibition, and yet *fail* to design for his need of security, for serenity, for privacy? Why not go deeper into the human personality and provide for the underlying characteristic in human nature?

For my own purposes, I have answered my own question. I shall assume that all architects are perceptive enough and intelligent enough to design as well as Saarinen, and I assume that there is no valid objection to fulfilling subconscious elements in the design of a building. I may be wrong. —C. K. E.



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A "New Products Fair," displaying products significant to architects, builders and contractors, will be featured by the Apache Lumber Co. Thursday, March 14 from 10 a. m. to 5 p. m. at the Albuquerque Building Center.

Representatives of firms for which Apache is distributor will be on hand to explain their exhibits, presenting the most modern materials currently available for use in construction building.

Homasote Co. of Trenton, N. J., manufacturers of insulating building board, will be among those showing products. The firm won national acclaim in the building industry for the durability of shacks constructed as exploration headquarters by Admiral Byrd and his party in the Antarctic decades ago. The buildings, exposed to the bitter extremes of the polar regions, have never deteriorated and stand today in good-as-new condition. Homasote also manufactures siding, sheathing, drywalls and other building materials.

Also on exhibit will be Glen-Mar doors manufactured in Phoenix. The company specializes in flush doors, popular in the Southwest for their resistance to bowing, warping and dimensional instability. The firm has perfected a hollow-core door based on a "balanced moisture control" manufacturing procedure.

Heatilator, manufacturers of smoke-free, circulating fireplaces, will exhibit their nationally known Heatilator Units, designed to function as a built-in, structural part of a fireplace. The firm boasts a scientifically designed form to simplify installation for builders and to eliminate guesswork in fireplace construction methods.

Welsh Panel Co. of Longview, Wash., will display Welshtone prefinished plywood paneling, finished with the new, heat converting Catalyzed Resin. This revolutionary finish converts upon application of heat, forming a plastic-type bond on the surface of the panel, providing maximum scratch and wear resistance. The finish resists such common household chemical solution as alcohol, lard oil, vinegar, mustard and ammonia. Welshtone's catalyzed resin finish is considered superior to lacquer since it will not support a flame.

The Insulite Co. of Minneapolis will show the most modern ceiling tiles on the market. Available now are 13 color-coordinated patterns designed by decorator and design consultant Wallace Lanz. Insulite tiles are easily installed, utilizing metal furring strips designed to lock the tileboards into place.

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## NOTES ON READING

*Mildred Crews, Wendell Anderson and Judson Crews, PATROCINIO BARELA, TAOS WOOD CARVER, Taos Recordings and Publications, TAOS, N. M., 1963, \$3.75.*

Just off the press in January is this delightful little book on the well known Taos carver Patrocino Barela. A somewhat enlarged edition of the 1955 printing, the present title is the first book to be issued by Taos Recordings and Publications. Already the sponsors of four small, long-playing records, this young firm is making a notable contribution to the understanding and preservation of New Mexico's cultural heritage.

The carving of Mr. Barela is so fresh and engaging and the photographs by Mildred Crews so well done that one is immediately drawn to the volume. The spiral-bound format is very trim and there is a most sympathetic portrait of the artist on the cover. Retailing for only \$3.75, such a publication should find a ready market among New Mexicans and tourists alike.

Pat Barela's wooden sculpture is well known to collectors far beyond the reaches of the Rio Grande river. Somewhat akin in spirit to the primitive folk carving of this area done in the early nineteenth century, there is a stark, bewitched quality about this work which sets it clearly apart from and above palid imitations of the old tradition. Barela's work seems to express the same fierce strength and irrational dedication that one senses in Penitente art. But although the subjects and even the forms of these wooden figures often recall traditional New Mexican work, the artist's inner vision is so forthright and personal that it erupts in shapes that are clearly his own. If Barela's work is no gentle copy of traditional Rio Grande valley art, neither is it the harrassed, self-conscious search for personal expression that bedevils so many professional artists today.

The present book contains excellent photographic reproductions of 33 of Barela's statues. Considering the worth of the art objects themselves and the exceptional quality of the illustrations, one should have little reason for complaint. Still he cannot help regretting how, with very little additional effort, the value of the monograph could have been enhanced.

The absence of sizes of the objects illustrated is an obvious deficiency; another is the lack of dates. Although the Introduction makes the point that this volume includes works done since the 1955 edition, there is no indication of which they are. If some of Barela's work was done under W.P.A., then the chronological range is considerable and dating is all the more important. One is eager to know, for example, whether the curious abstract forms, such as that illustrated on page 45, represents a dominant tendency of any one period or whether the carving of such pieces was interspersed with more traditional forms. Another question is whether any of the objects constituted specific commissions or whether they were all home-spun productions, whittled out to be traded for the next day's bag of groceries.

What one is really asking for, then, is a more serious study on this artist. A scholarly monograph



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the present volume does not pretend to be; yet the subject is well worth it. One regrets the deliberate decision to neglect the documentation of Mr. Barela's work since so much valuable information could now be obtained from the artist and persons about him.

The quotations or paraphrases placed on the pages facing the photographs are moderately interesting, but not of equal interest, one feels, to the sculpture itself. One cannot help regretting that these short comments were not set in a less bold type and placed less conspicuously in order to make way for the inclusion of even more excellent photographs.—*Bainbridge Bunting.*

**THE GREAT AGES OF WORLD ARCHITECTURE.**  
*Robert L. Scranton, GREEK ARCHITECTURE; William MacDonald EARLY CHRISTIAN AND BYZANTINE ARCHITECTURE; Howard Saalman, MEDIEVAL ARCHITECTURE.*

*George Braziller, Publishers, NEW YORK, 1962.*  
\$4.95 ea.

The present group of three volumes is a continuation of a series of monograph-picture books, which when completed will provide a world view of architecture, both historically and geographically. (The first three volumes in the series were reviewed in the May-June (1962) issue of the NMA). As with the earlier examples each volume contains an essay of about fifty pages, accompanied by notes, a bibliography, and finally 100 or so plates of plans, exterior, interior views reconstructions and the like. As physical objects the books are handsomely printed, and the plates are excellent, with the one minor exception in all three books, and that is the poor maps, which are often unreadable.

Each of the accompanying essays reveals the basic difficulty which underlies this and other similar series — whether to write a scholarly introduction or a more general appreciation. The three authors of these volumes have regrettably attempted to do both, and as a result the texts are neither brilliant critical essays — such as Scully's *Modern Architecture* (one of the first of the series), nor are they in any way significant historical presentations. As literary essays the texts vary from the dull encyclopedic approach of Saalman, to a looser more flowing and readable text by MacDonald.

The architect and the historian will find the volumes of great interest because they entail some of the latest discoveries and ideas relating to the development of their respective periods. For the non-technical reader, their major advantage will probably remain that of a group of picture books.

The Byzantine world, its art, architecture and culture has always held a tremendous fascination for the western European. But only in the past 25 or 30 years has this fascination percolated to the point of encouraging more detailed scholarly research and the production of popular books. One segment of this world that rather surprisingly has remained unknown is that of its architecture. While the great church of Hagia Sophia in Istanbul is one of the most widely known buildings in existence we still know little about Byzantine architecture as a whole, its development, its relation with Rome, the Near East, with Armenia, Medieval Europe and the Islamic world. MacDonald performs a much needed service in bringing the result of much recent research to bear on the problem, especially the connections between Byzantine architecture and that of



the Early Christian in Western Europe and that of Armenia. His major limitation is his apparent lack of understanding of the Islamic architecture of the near East, for the lively interchange between the Byzantines and the various Islamic cultures of Syria, Iran and Anatolia accounts for a number of ideas which established the character of Byzantine architecture.

Both Scranton and Saalman tend to lose both themselves and the reader in a morass of factual information, but from time to time one encounters brilliant passages and observations. For example, in Scranton's discussion of Greek city planning, "... it makes each building an independent reality existing in its own right ... and ... it relieves the careful definition in the building themselves;" (p. 35) and in Saalman when speaking of Carolingian architecture, "The building as an architectural whole became a microcosm, in which the major sacred sites and the whole (locally relevant) calendar of martyrs, reflecting the main tenets of Christian doctrine were schematically contained." (p. 17).

—David Gebhard

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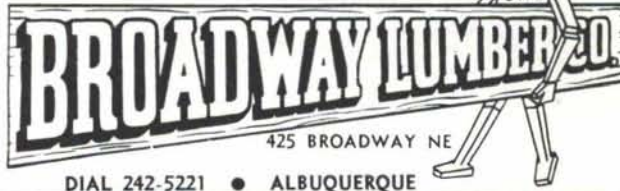
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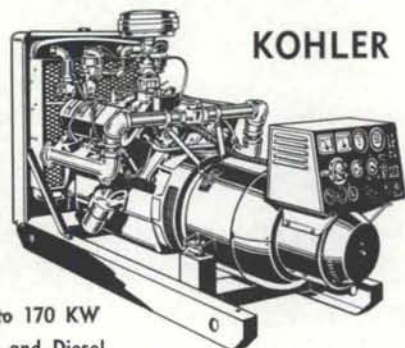
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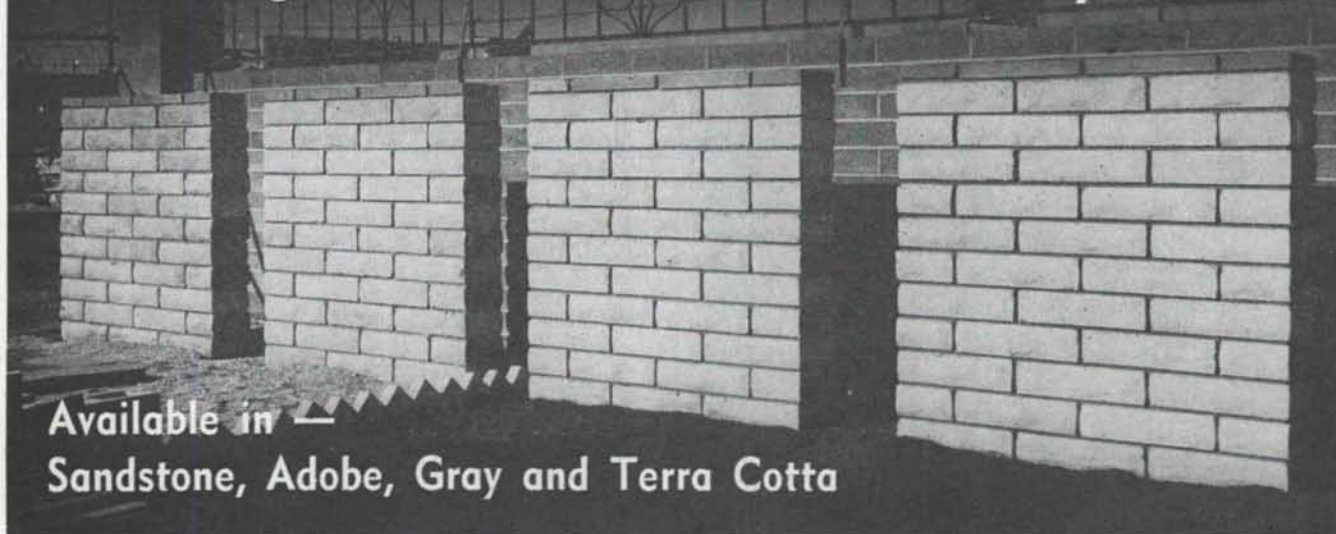
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# JOINT RULES OF PRACTICE BETWEEN ARCHITECTS AND ENGINEERS IN NEW MEXICO

*The last issue of NMA reported on efforts to establish joint rules of practice between architects and engineers in New Mexico. At the time of writing a joint committee had been appointed by the New Mexico Society of Professional Engineers and the New Mexico Chapter of the American Institute of Architects to work out the desired agreement. On January 12 this committee issued the following agreement. It was accepted by the New Mexico Chapter of the American Institute of Architects at the February 11 meeting in Santa Fe. It had already been approved by the New Mexico Society of Professional Engineers.*

## I. PREAMBLE:

In order to safeguard life, health and property, to promote the public welfare, the New Mexico Chapter of the American Institute of Architects and the New Mexico Society of Professional Engineers issues this statement of conduct for the practice of Architecture and Engineering in the State of New Mexico, which is an ethical guide for business relations with the public and among members of both professions and all Architects and Engineers have an obligation to observe it as such.

## II. THE PRACTICE OF ARCHITECTURE AND ENGINEERING

An architect or engineer may ethically accept commissions for projects embracing both architectural and engineering work, provided he is competent to do the type of work involved, or provided he will employ other registered architects or engineers who are competent in those phases of the projects in which he lacks proficiency.

The client's interests normally are served best when the principal retained is proficient in the predominant work involved in the project. Recognition for their responsibility shall be granted to the architects or engineers executing separate phases of the project as associates of the principal.

The following recommendations govern in the certification of plans for buildings:

1. One-two-three-and four-family residential structures, and structures other than residential structures and less than 2,000 sq. ft. in floor area need not require professional certification except as may be required by State or Local laws.

2. Buildings not exempted by Paragraph 1, that house engineering or industrial processes require an engineer's certification. These buildings may also require architects' certification.

3. Buildings not exempted by Paragraph 1, that create strictly an environment of human habitation require an architect's certification. These buildings may also require engineer's certification.

4. The responsibility of all professional engineers and architects involved in the design should be demonstrated by the appearance of their seals and signatures on the appropriate drawings and specifications.

## III. MUTUAL RELATIONSHIP:

A. Architects and Engineers will cooperate to uphold the dignity and progress of each others professions by maintaining a Joint Standing Committee, and will foster instruction of students in their respective profession in every practicable way.

B. In any case of dispute over questions of relationship between Architects and Engineers which cannot be resolved by discussion, and which threatens the amicable relationship of the profession generally, or of individual members, the matter shall be referred to a Board of Arbitrators composed of one member of the New Mexico Chapter of the American Institute of Architects chosen by the Architect involved, and one member of the New Mexico Society of Professional Engineers, chosen by the Engineer involved, who shall select a third disinterested party to sit with them, and pass on the matter at issue, and who shall have power by majority decision to make recommendations for appropriate action to the respective societies.

## IV. PUBLIC RESPONSIBILITY:

A. Architects and Engineers shall interest themselves in public welfare on behalf of which they shall at all times apply their special knowledge, skill, and training within the scope of their commissioned work.

B. The professions oppose the practice of the furnishing of so-called "free" architectural or engineering services by a manufacturer, contractor, and others, or their representatives, or designing and planning work which comes within the fields of the registered architects and registered professional engineers, as application of technical skills incurs labor costs that must of necessity be hidden in the cost of such products or systems offered and are not in fact "free." But this shall not be construed as to prevent either profession from calling upon a manufacturer of special equipment to furnish full details of their product and the advantages of its application in specific cases.

## V. INDIVIDUAL OBLIGATIONS:

A. Each Architect and Engineer will familiarize himself with the Registration Laws and these Joint Rules of Practice of both professions and will not knowingly violate such laws, or rules.

B. It shall be considered unethical for a professional engineer or architect to certify drawings, reports or specifications in a field for which he has not established competency.

C. Each Architect and Engineer pledges himself to respect the honest business interests and code of Ethics of every colleague and accordingly:

1. Will not injure falsely or maliciously, directly or indirectly the professional reputation, prospects, or business of another Architect or Engineer.

2. Will not attempt to supplant another Architect, or Engineer after definite steps have been taken toward his employment.



3. Will not knowingly compete with another Architect or Engineer for employment on the basis of professional charges, by reducing or rebating a portion of his usual charges, or to underbid the other after having been informed of the charges named by the other.

4. Will observe that the practice of taking jobs on a contingency basis is definitely discouraged.

5. No Architect or Engineer will review the work of another Architect or Engineer for the same client, except with the knowledge of such colleague or unless the connection of such colleague with the work has been terminated and he has been fully compensated for the work already performed.

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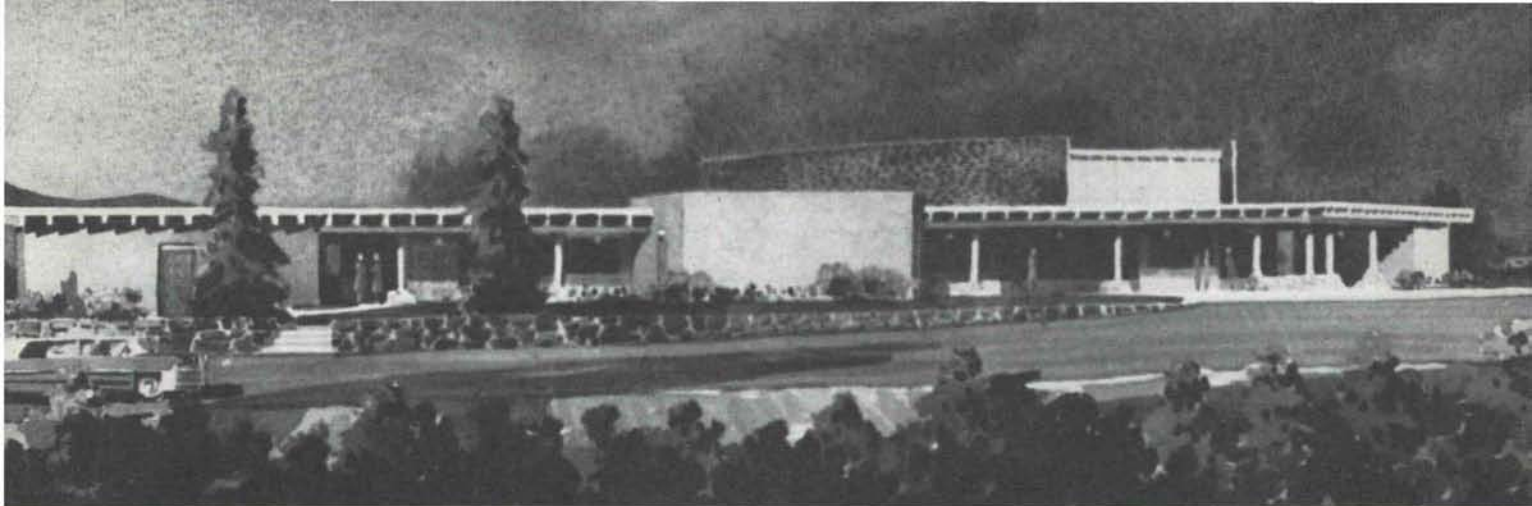
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## PROPOSED SANTA FE WOMAN'S CLUB and LIBRARY ASSOCIATION

### Architects Associated

**Phillippe Register, Partner-in-Charge.**

Approximately 8,000 square feet in area, this one story building is to be located on the north side of the Las Vegas Highway about two miles from the center of Santa Fe. The site is a cedar and pinon covered ridge on a seven acre tract.

The principle elements of the building will be: an auditorium to seat 180 people, a banquet room for 200, board room, kitchen and an apartment for a resident couple.

One unusual feature is the use of curved masonry walls which will soften the lines of this building, give it a more characteristic southwestern appearance and add to its structural strength. In the auditorium the masonry walls will be 16 inches thick and laid in a slightly irreg-

ular manner to give a textured appearance and to assist acoustical dispersion in the auditorium. The finished surfaces in the building will be simple. The toilet rooms will use vertical tongue and groove walls of unfinished cedar, a material that is attractive and durable in the presence of limited moisture.

The color scheme for the project is simple: whites and browns with color accents picked up in the furnishings and lights. The seats in the auditorium will be movable "directors" chairs rather than the conventional upholstered theatre seats. A desirable feature of the contract includes the complete selection of furnishings by the architects.

The project is being designed by Architects Associated of Santa Fe with Phillippe Register as the partner in charge. Other members of the firm are Robert Plettenberg, John Conron and David Lent.

## PROPOSED TRAINING CENTER for the PEACE CORPS

### D. H. Lawrence Ranch, Taos, N. M.

**Don Schlegel, A.I.A., Architect**

Architect Don Schlegel's sketch shows the dormitory building which the University of New Mexico considers building on the Lawrence Ranch near Taos, N. M. If present plans materialize, the edifice will be constructed immediately for use as a Peace Corps Training Center.

A steep, heavily wooded hillside, the proposed location is in the extreme northeast corner of the property. At an altitude of 8,500 feet, it is slightly lower than present ranch headquarters.

The building that is proposed consists of two attached Quonset huts, each 40 by 60 feet, and is designed to accommodate 90 students plus the teaching and service staffs. It is organized on three levels.

Entered on the down hill side, the lower floor includes lobby, lounge, seminar rooms and dining space

for 75 persons. On the same level, but excavated into the hillside under the second hut, are kitchen, service, mechanical and storage areas.

The actual second floor, but the bottom level of the Quonset itself, contains one dormitory for 28 men and another for 14 women plus toilets and bedrooms for two proctors. The third floor of this hut provides sleeping area for 16 more students and rooms for four proctors. The upper two floors of the second Quonset would furnish accommodations for 30 students and living quarters for the service and technical staffs.

It is envisioned that a sizable portion of the construction work will be done by Peace Corps trainees as part of their preparation for overseas service. The present time table calls for the 60 corpsmen now in training at the UNM to move to the Lawrence Ranch about May first.





**Mr. Jensen:** I would like to ask if the F. H. A. has not encouraged a great deal of the "sprawl" type of development?

**Mr. Mumford:** Yes, they're in favor of low density and they've been opposed to investing any money in built-up sections of cities. Even if you want to build a thoroughly sound house in the middle of a city, you don't get any encouragement from F. H. A. Now this is a scandal that should have been challenged a long time ago.

**Mr. Williams:** Recently there have been some indications of government insurance in urban renewal areas, particularly in areas that do not deal with clearance but with rehabilitation and conservation. There F. H. A. will go in and insure the loan.

**Mr. Mumford:** They are gradually coming around to it.

**Mr. McHugh:** Let's leave the economics and sewer plant and get back to problems of how to achieve a unified and well-planned community. If Santa Fe continues to expand as it has been doing, we shall end up with a core that is historic and the rest of the city that is ordinary. In order to preserve the urbanity of the city, would it not be wise to consider building some of the new portions of the city much more densely than is now ordinary American usage? I mean row houses and two-story houses and such things which at first might seem against the tradition of Santa Fe but which, in the long run, might preserve an indefinite part of it. That is, the neighborliness that you mentioned earlier, Mr. Mumford, and the "pueblo" quality.

**Mr. Mumford:** Before I answer that, let's see just what is the tradition of Santa Fe. I should say that your ancient tradition began with a response to both social and climatic conditions and is one of great continuity in the neighborhood development. I think you should avoid excessive density you get through high-rise apartments even when they leave vacant open spaces. On the other hand, the cul-de-sacs that you have in the old part of the town and in adjacent developments should be encouraged. They could be even more effective if they were more compact. If you used the row house, you would get much greater protection for children from highway traffic and accidents, and it would be very much in the spirit of Santa Fe. I should say one of the things you should do is get hold of Wurster's plans for the married students' housing and study them, not as something to be imitated, but as giving clues to a way of having a reasonably high density with much greater facilities for neighborly life than you have when you let people string out on an interminable street. The stringing out process destroys neighborliness, destroys character, wastes agriculture resources.

—To be continued.

## CONTRIBUTOR TO THIS ISSUE

Curtis Ewing is a professional layman who lives, works and enjoys life in New Mexico.

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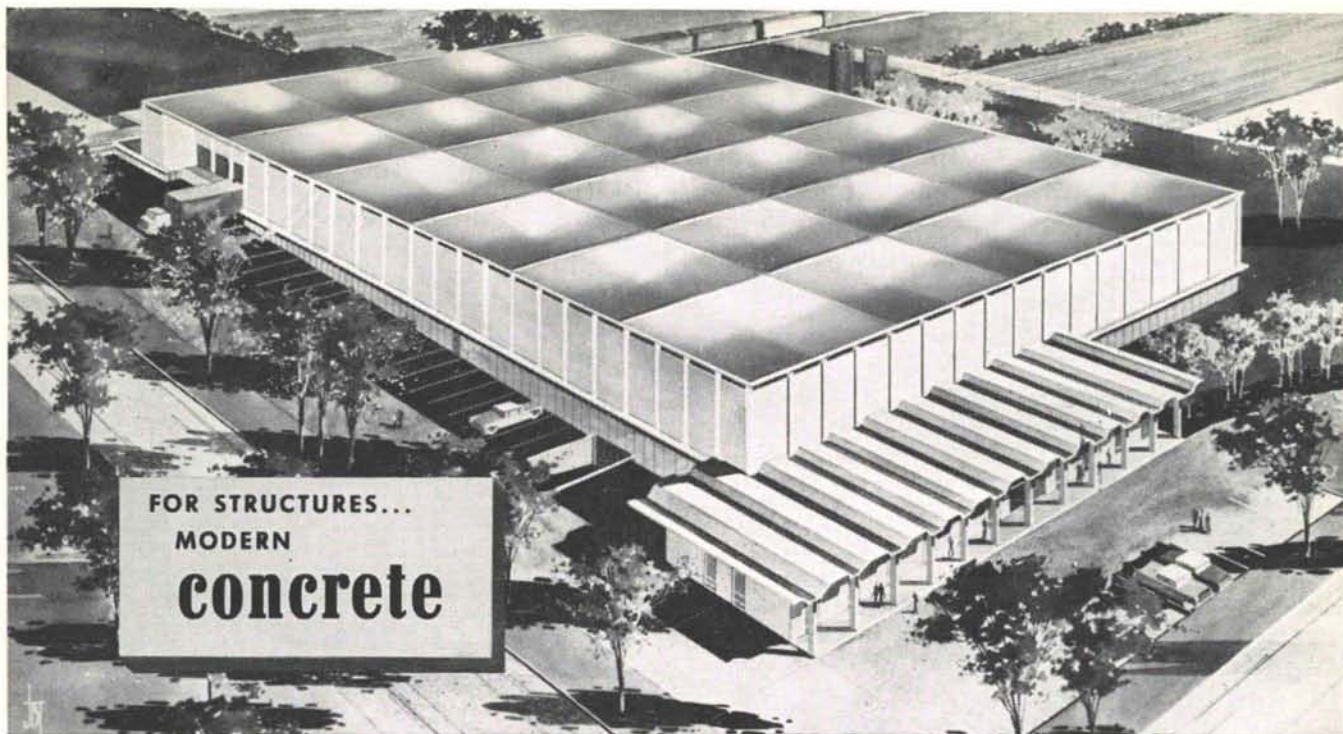


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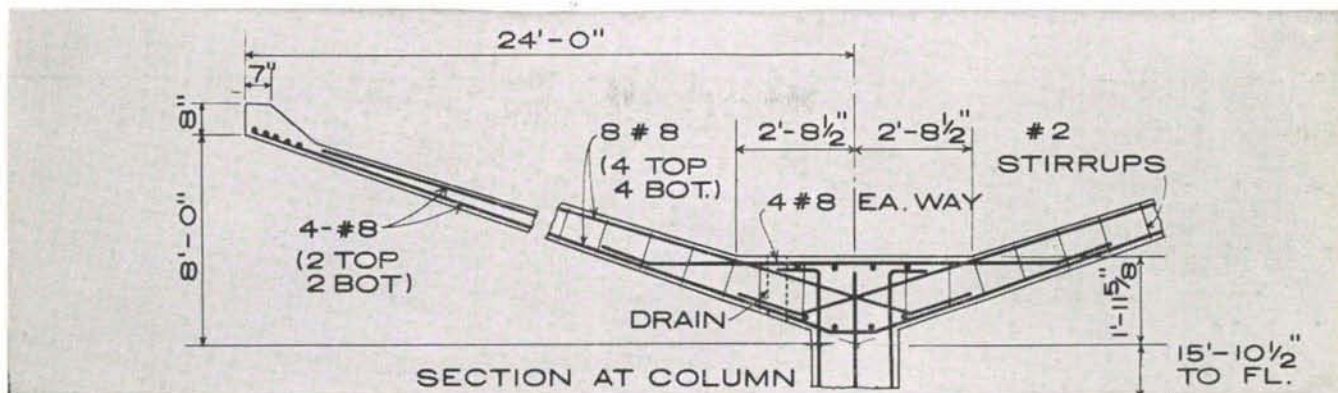
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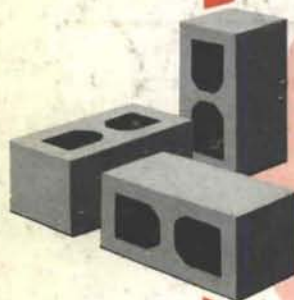
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