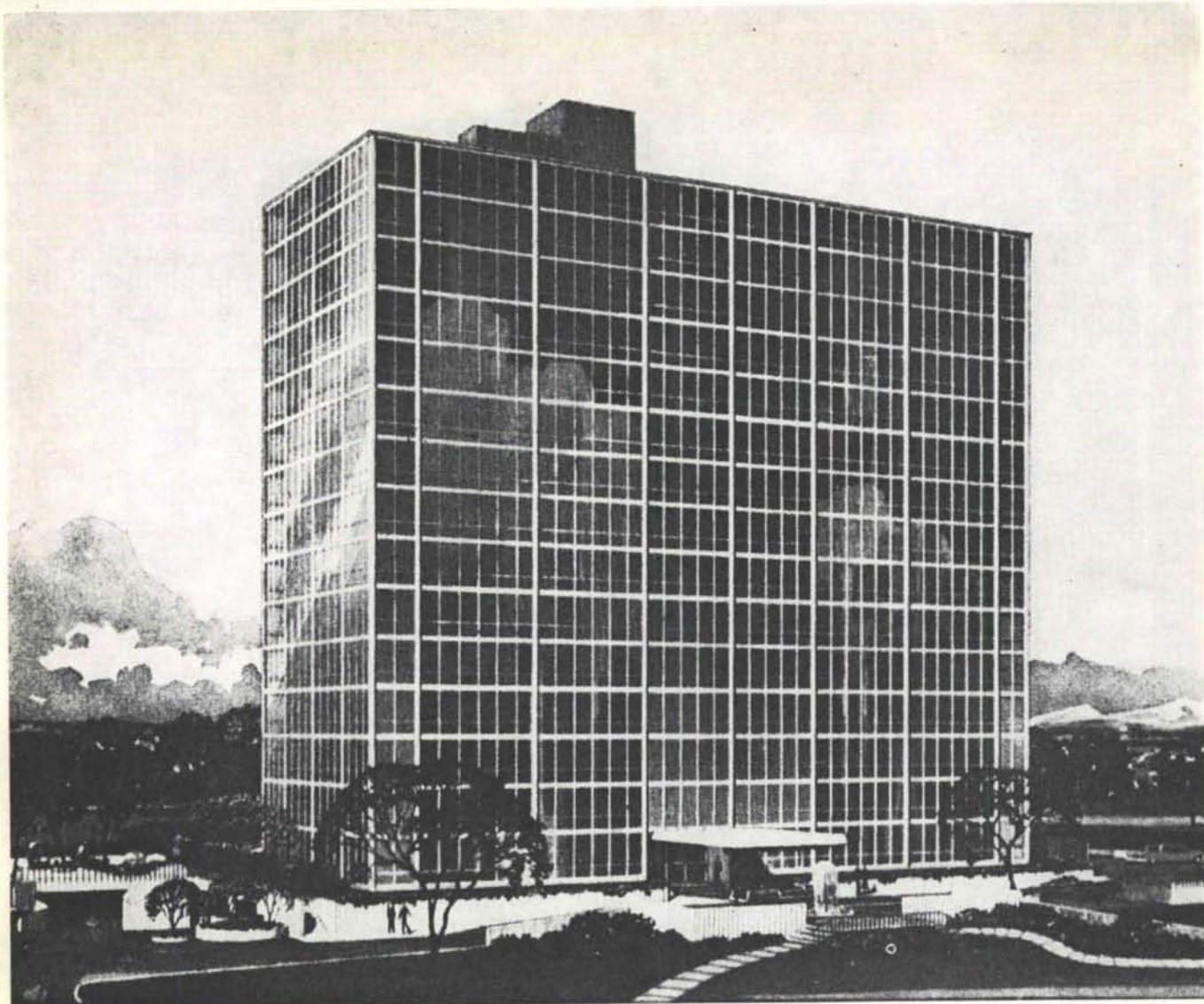


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Membership List, New Mexico Chapter, AIA	5
Church of the Good Shepherd —Walter Gathman, AIA	8
John Robb Residence —Don Schlegel, AIA	12
Notes on Reading —John Conron	17
Project	19
Conservation—Ranchos de Taos Church	21
Howard Smith Residence —Hugh Rowland, AIA	22
Notes on Reading —David Gebhard	24
Index of Advertisers	26

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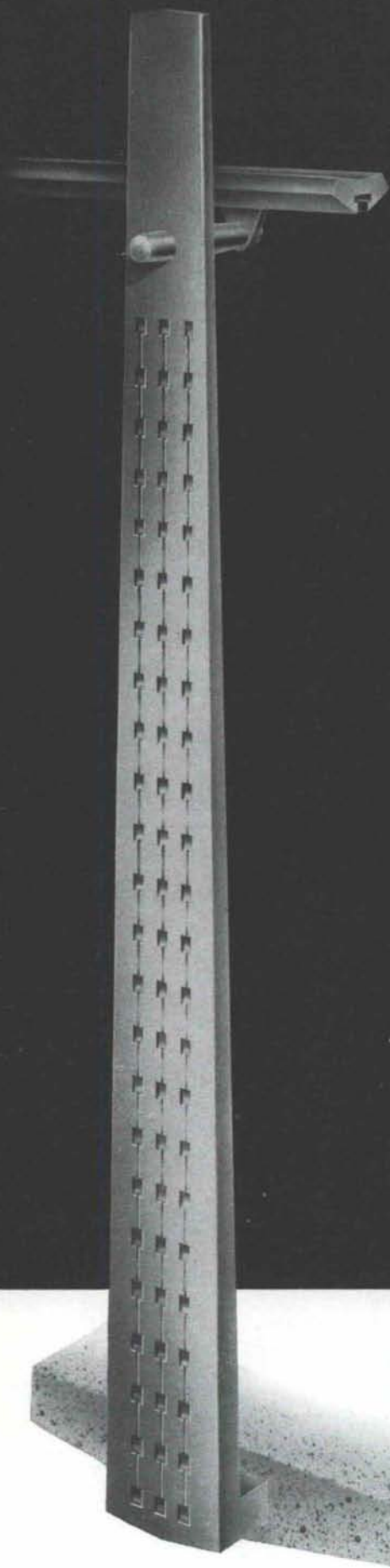
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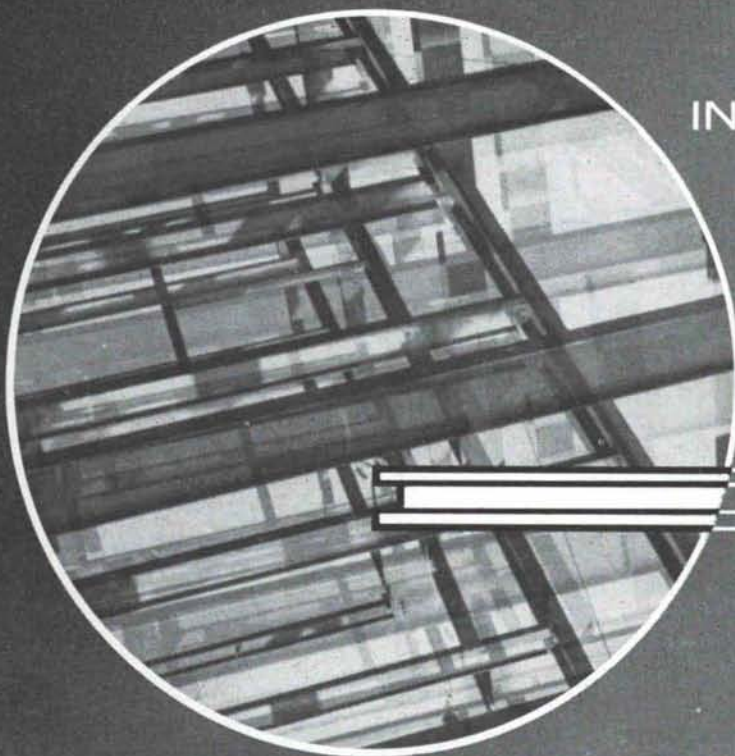
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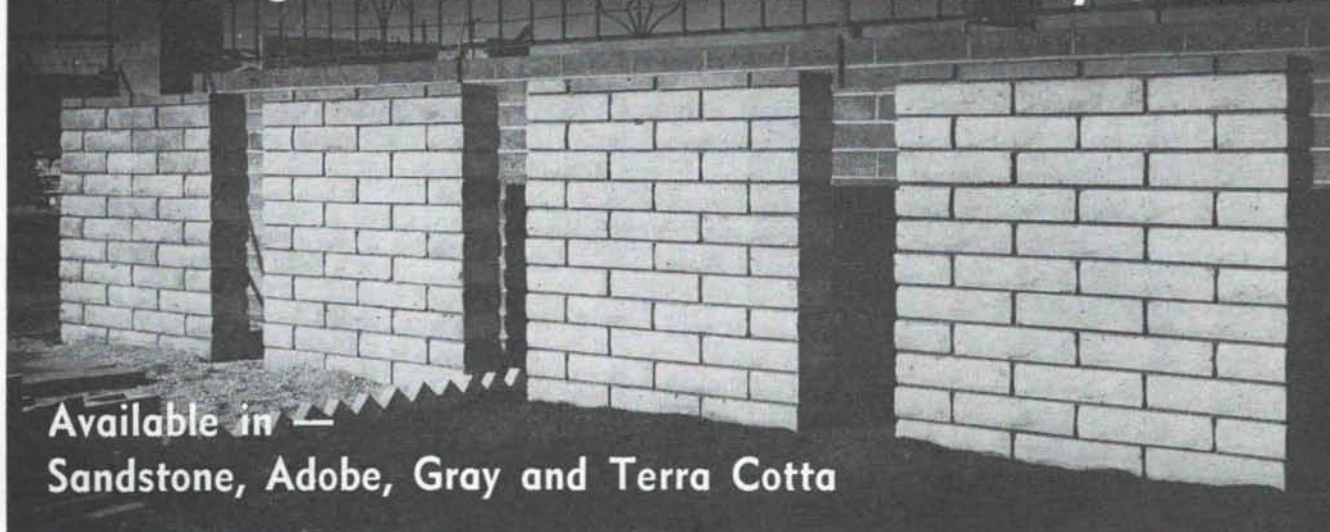
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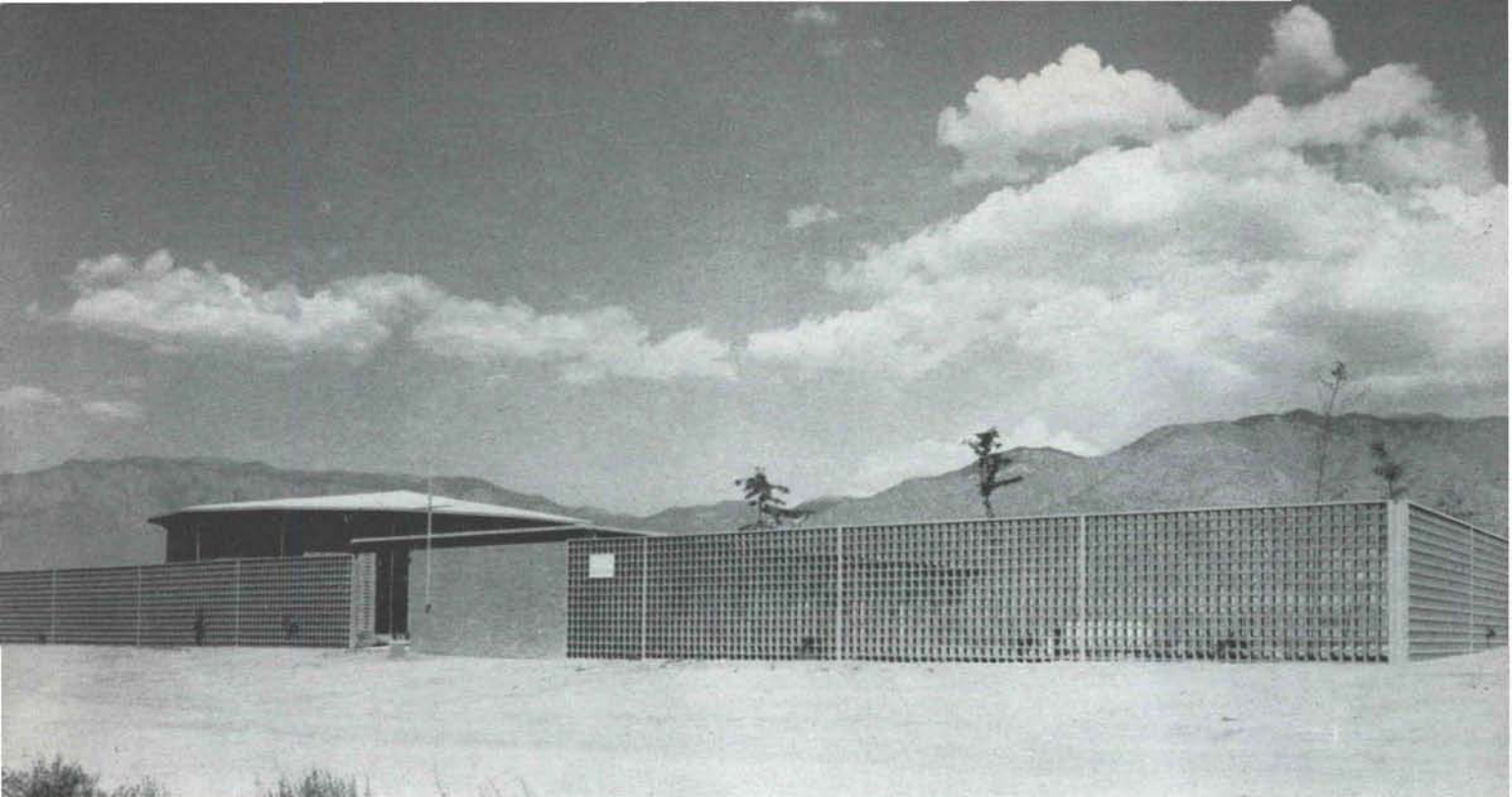
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I see in the development of a church design a number of specific points around which design concepts must evolve. These include: The needs of the congregation both materially and spiritually; the restrictive budget of the first phase of construction; the need for bringing the church back as a strong influence in architectural design; the assimilation of many functions into one harmonious whole.

In discussion of the first item, it is necessary that we accept the differences, not only in the different congregations' approach to religion but in their general living habits and locale. It is quite apparent that a city church, the majority of whose members are college graduates, cannot be approached the same as one designed for people in the small rural community.

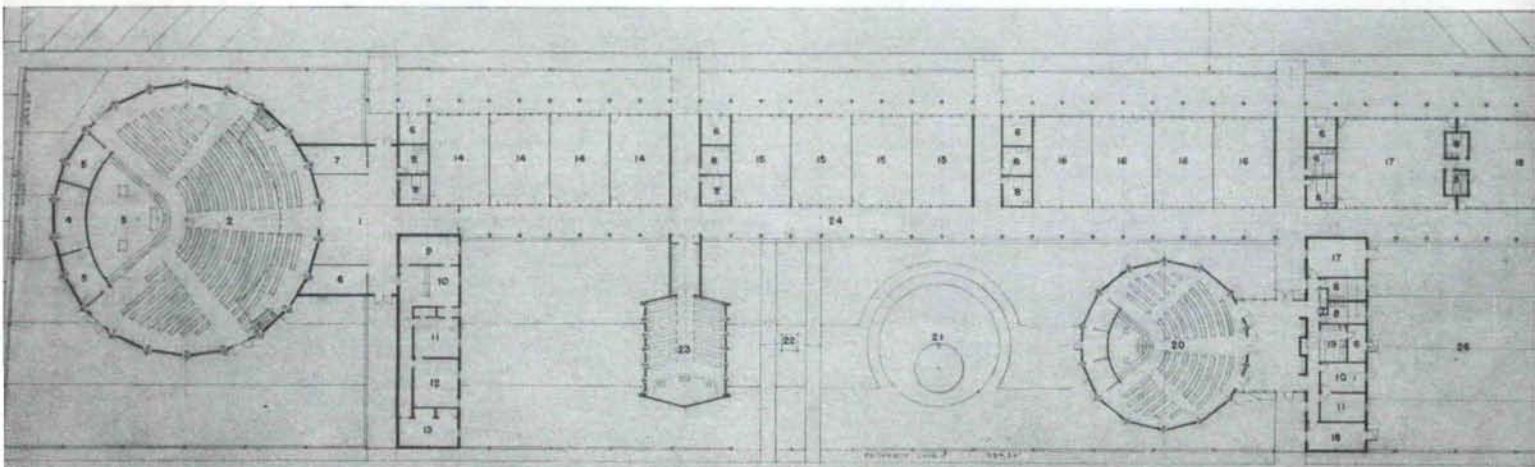
The restrictions of low budgets in the first phase of construction are a constant challenge. Usually for the first phase the congregation has a budget of from \$40,000 to \$60,000 which has to cover all costs in connection with land improvements. It is extremely important that the church organization understand the limitation of this budget and that the first unit be designed with its relation to the eventual master plan having precedence over the amount of square footage achieved.

If one studies the history of architecture he soon finds that most innovations through the ages occurred in Ecclesiastical buildings. I believe that this approach must be resumed and that the church should represent the most forward thinking the individual Architect can give.

Finally, in relation to the overall master plan, the Architect must design a completed layout for the eventual church needs.

In doing this, it is realized that subsequently changes will be made as each stage of construction is undertaken, but the basic design must be determined in the beginning. A master plan must be maintained and adjusted at each of these stages to keep it current.

—Walter A. Gathman





Architect: Walter Gathman, A.I.A.

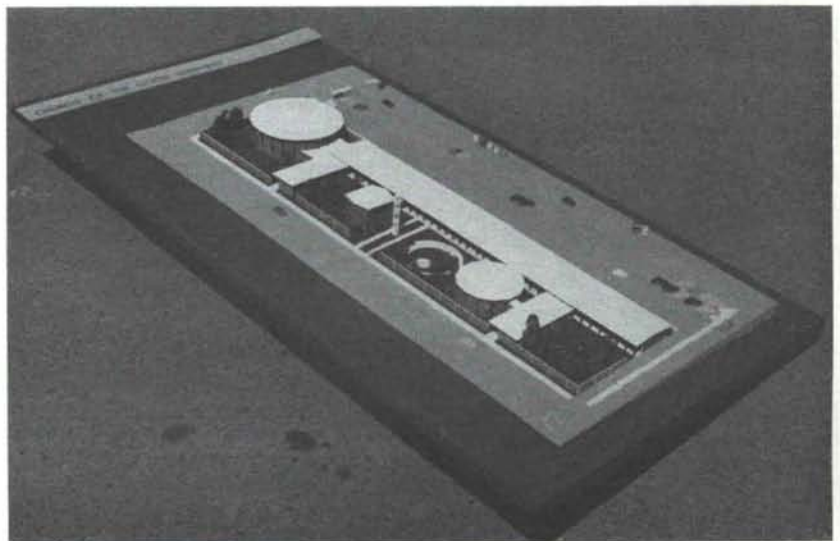
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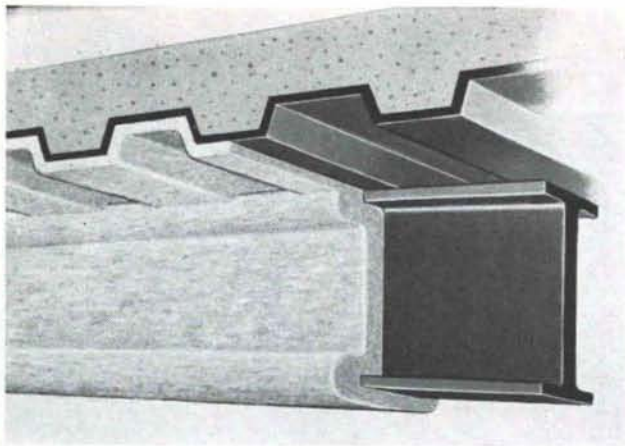
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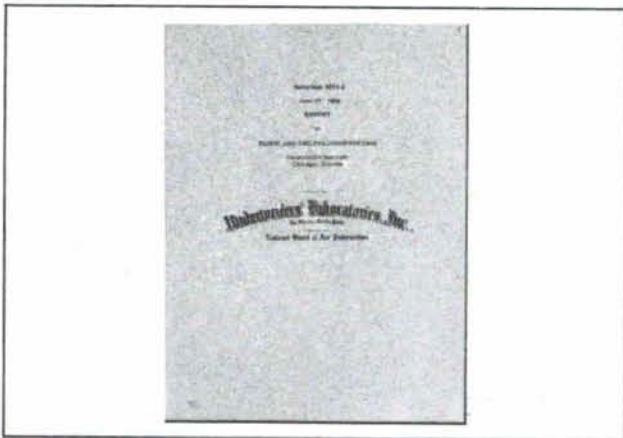
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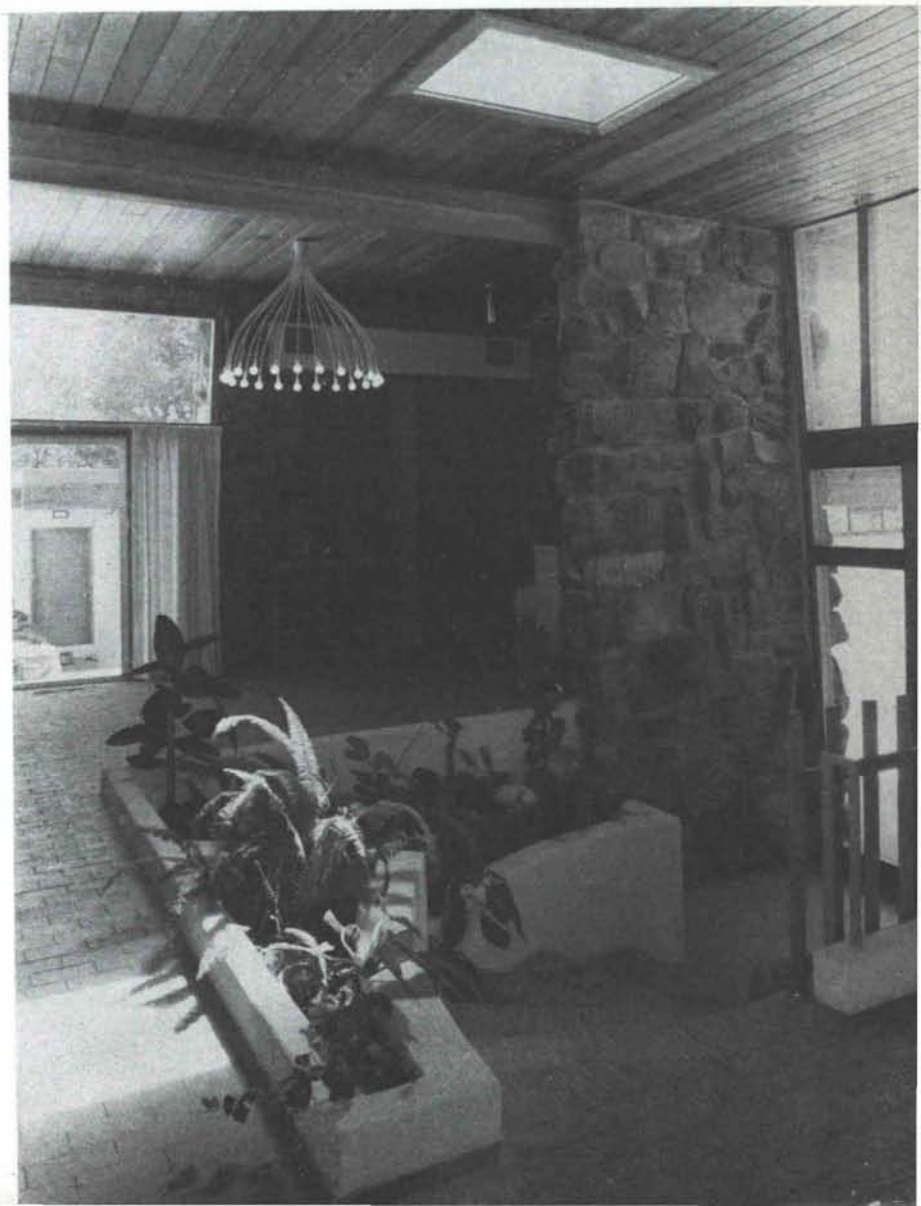
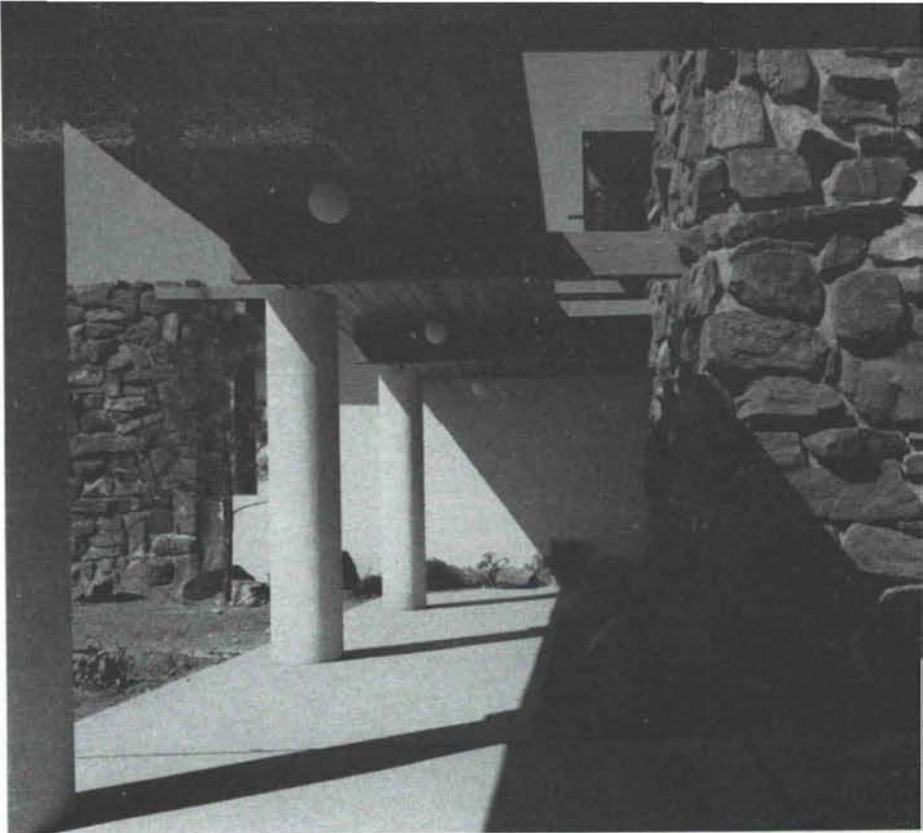
SOUTHERN UNION
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In the following notes I have tried to summarize the factors which contributed to the design of the John Robb house and my subsequent reactions to the solution. I realized that I had an ideal client, and if the work has any shortcomings, they are the fault of the architect, not the client.

The written program clearly described how the Robbs and their five children would like to live, and it expressed their desire that the design be sympathetic with the Southwest.

An eleven acre tract on the east side of Rio Grande Blvd. north of Albuquerque, the site commands a panoramic view of the Sandia Mountains. It contains also a 200 by 200-foot mound, four feet high which had been constructed by a former owner. It seemed ideal to place the house on top of this mound, thus allowing it to appear as if built on an island in a sea of alfalfa pasture.

As the Sandia Mountains seem to over-power most things in the foreground, it seemed appropriate that the house should be strong enough in mass and scale to maintain its own identity and have a character that would relate to the background. In attempting to solve this problem, many ideas passed through my mind. I know that I was impressed with the





ruins of Quarai, whose mighty stone masses relate so well to the ground and sky that they seem an indigenous solution to the architecture of New Mexico. Also the land forms of the state have always fascinated me, and I feel that they mean something architecturally.

The problem of getting on and off the mound without destroying the nature of the platform was important and it seemed wrong to drive on to it. The car port, therefore, was the only element of the house at the lower level. The process of entering the house, I felt, should be a continuing and developing experience in space and in view, almost processional in character.

The living space, I felt, should dominate the complex and be somewhat similar to the great halls of the late Medieval period.

It appeared that all major rooms should take advantage of the spectacular view which opened, fortunately, to the east and therefore away from the scorching west sun and winds. As the various living functions of the residence announced themselves very clearly, they should, it seemed, be expressed as distinctly. The area for entry and entertainment should be almost Baroque in space configuration.

Red sandstone from the Sandias would give the

visual tie with the mountains and they should be distributed throughout the composition. These forms would then be connected by light roofs and plaster walls in a way that would accentuate the heavy stone masses.

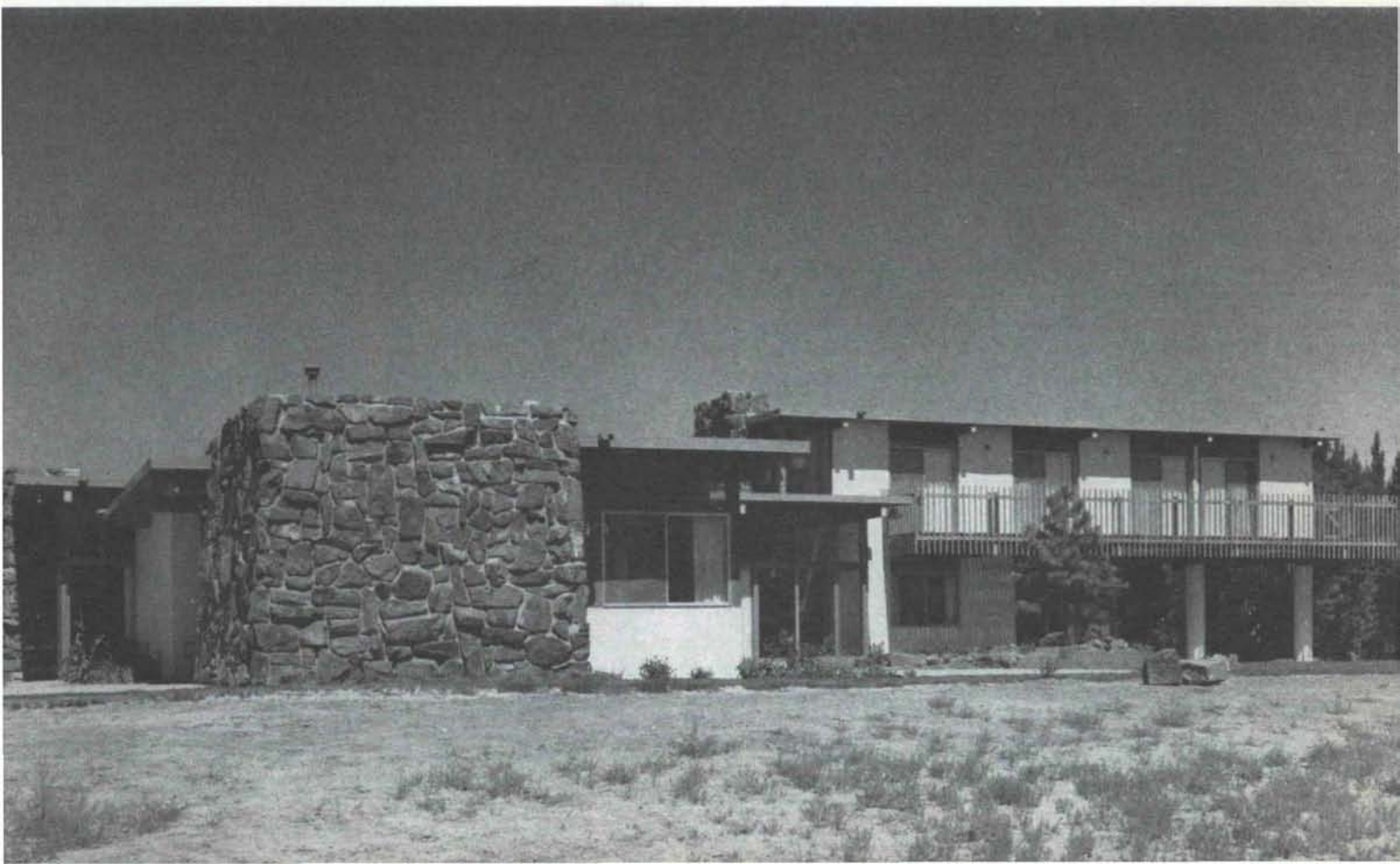
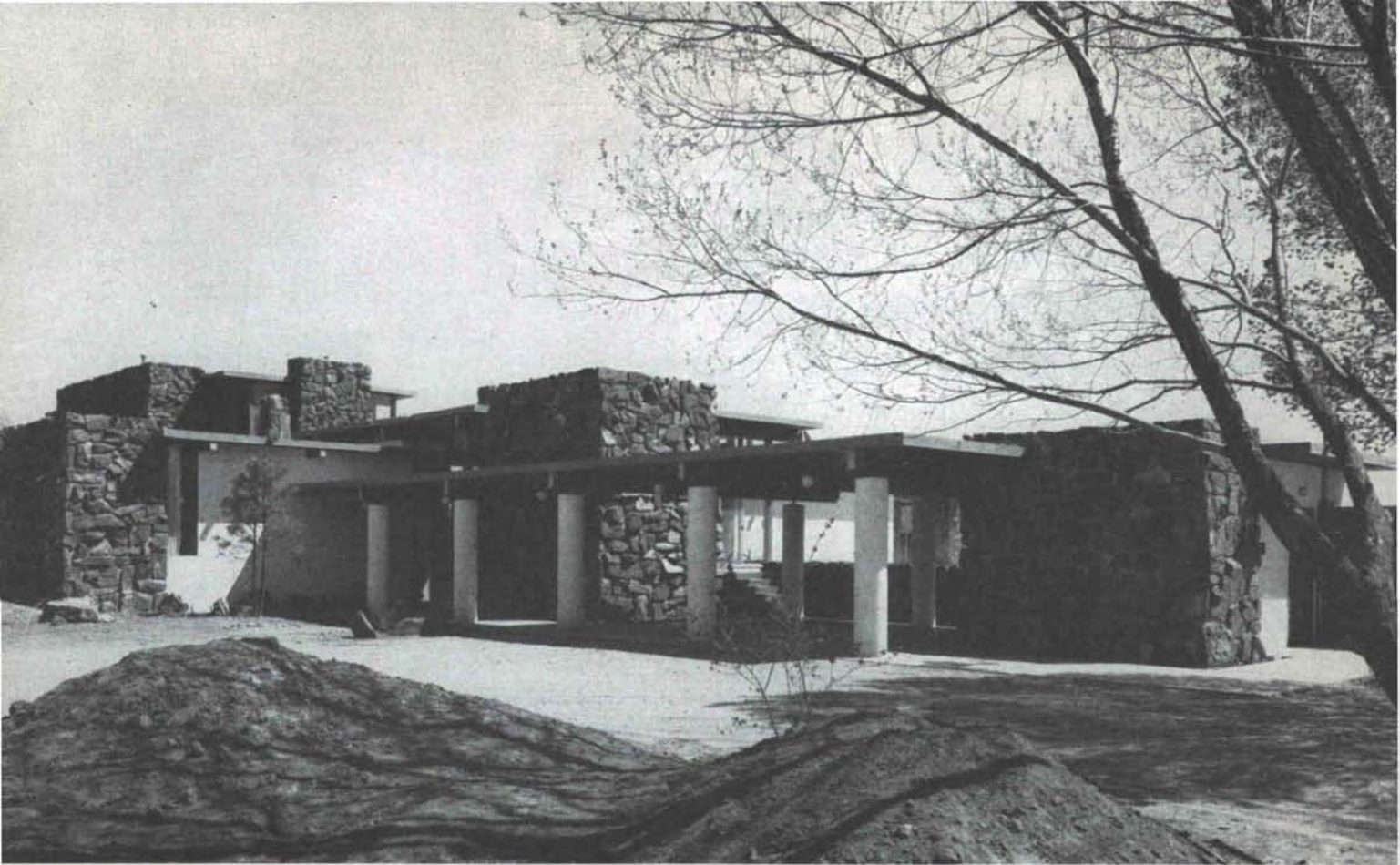
In reviewing and evaluating just how well I was able to integrate the above-stated concepts in the final solution, my reaction is something like this: The stone masses should have been slightly rearranged in order to convey a more three-dimensional quality. Also these masses should have been slightly higher so that a clearer definition between stone and roof would exist.

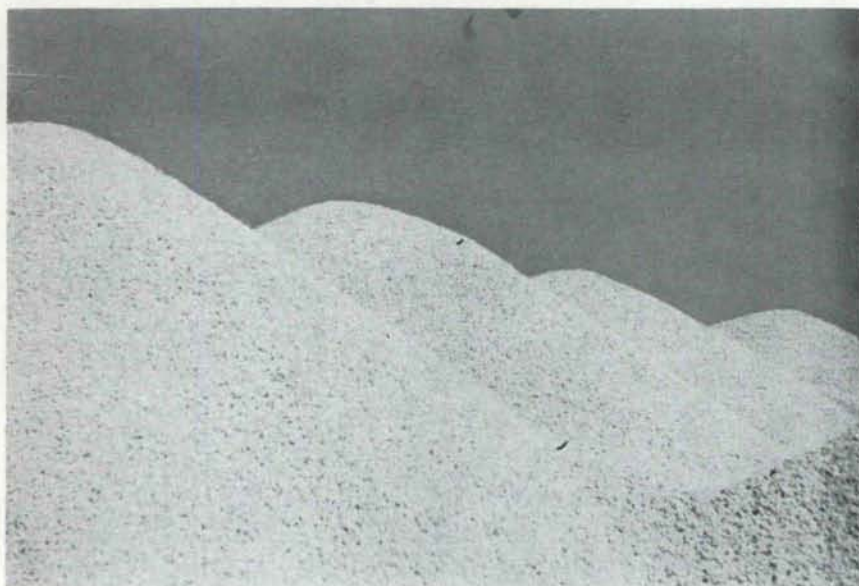
The center living space should, perhaps, contain a conversation area in order to provide a more intimate space and to add a change of scale.

The cantilever on the north end of the house was at one time longer. But one bedroom was eliminated, and that section now appears a little too short.

On the whole, I am well satisfied with the solution and I wish to express my gratitude to Mr. and Mrs. Robb for this opportunity which enabled me to develop in practice many of the ideas I had heretofore only talked about in the classroom. No teacher of architecture, I believe, can really teach properly without also building.

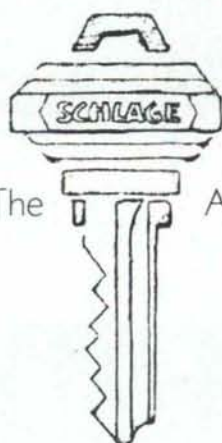
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NOTES ON READING

Christopher Tunnard and Boris Pushkarev,
Man-Made American : Chaos or Control? Yale University Press, New Haven, 1963. \$15.00.

America is laid bare before us as Part I of this fine book discusses the "Esthetics of Man-Made America." Here lies the beautiful, the not so beautiful and the downright ugly. All this we have, and it is used to illustrate that beauty can result from our use of the land. The authors believe, and successfully set out to prove, that while the landscape they see "is the result of our attitudes and actions . . . there is nothing to prevent its changing for the better except ignorance and inertia."

The primary concern of the book is that area within the total landscape which begins with the inner suburbs on the urban fringe of our cities. From a detailed discussion of these suburbs the authors expand into the open country, which is being traversed more and more by bigger and broader highways. They discuss present-day practices of low density subdivision and layout, which they find woefully lacking in design and in human amenities. The reasons for this are existing zoning regulations, which date back to the early thirties, and unimaginative design. "Subdivisions will record the blight of non-imagination in design until the 'common good' is interpreted as putting man rather than the market at the center of our thinking."

The authors insist that a subdivision be integrated with its environment. They discuss the relationship of the house to its site. They show how variations in setbacks, ground levels and groupings can relieve the usual monotony. They point out the need for variety within harmony rather than the usual builder's planned subdivision which has either harmony to the point of monotony or variety to the point of chaos. They would like to see bulldozers used to enhance the topography rather than only used to nullify it.

The industrial plant and its relation to the landscape is discussed in another part of the book. Here the authors point out that some few industries do put a premium upon visual design in the location of the architecture of their facilities. Most industrial development, however, leaves "much to be desired. Industrial scars in the landscape, particularly along railroads, do not contribute to the beauty of the country. Meanwhile, inherent in our advanced technology is a great potential of significant esthetic expression which sometimes comes to the fore by accident but should more often do so by design." The fault of present-day practices are described, and many suggestions are presented to show that industrial and commercial facilities can be planned and designed to be both convenient and beautiful within the overall landscape.

The section devoted to the design of freeways is most compelling. By means of careful analysis they demonstrate that a beautifully designed highway is also the safest. There is no reason why highways and freeways should not be esthetically pleasing to the traveler rather than merely fast. The American traveler spends many hours of travel time watching the roadway in front of him; and since the well-designed, beautiful



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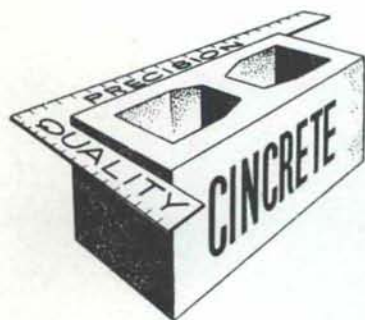


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freeway is the more restful and satisfying, it is thus safer. The first impression we have as tourists entering a new area of the country is the view of that country from the automobile window. Garish billboards, ugly ports of entry, eroding embankments and chain link dividers only suggest that the state has little interest in the impression it makes on visitors. This is all so unnecessary. The freeway can be designed and evaluated from the esthetic as well as the economic standpoint. "The paved ribbon should neither destroy the landscape nor be hidden in the landscape. Rather it should accentuate its character by a firm, yet sensitive alignment. In addition to the usual questions about proper land-use relationship, the questions to be asked about how the freeway relates to the landscape are somewhat like these: Does it flow along the river smoothly, hug the slope naturally, climb the hill in a convincing way? Does it grasp the mountain firmly, jump the valley decisively? Or does it, on the contrary, climb a ridge needlessly, descend into a valley thoughtlessly, violate a lake brutally, cut up the landscape violently? Or is it simply trite?"

The weakest section of this otherwise excellent book, in the opinion of this reviewer, is the one dealing with preservation of our historical heritage. The authors forcefully describe the pressing need for action in this important area, but the solutions they present in the form of laws or practices followed in various communities, range from the possible to the dreadful. Most existing ordinances lack comprehensive knowledge of the very thing they set out to preserve, and very few provide the tools or the money which is needed to save a building or an area. The preservation movement is a new one, and by their unimaginative handling of it, the authors point out the need for still further study.

In all aspects of the planning process the authors stress the need for design — a rarity in most of the planning reports and studies which this reviewer has seen. The need for the architect, the landscape architect and the social scientist to have a greater part in the

over all planning process is amply demonstrated. Statistics should be the *basis* for design, not the design itself.

While they point out the need for certain controls in the development of our landscape, they also stress the need for design freedom. "Let us allow a very considerable amount of freedom in design, even at the risk of mistakes, in order to produce the sparks of originality, the contrast and alternation that we have noted as psychological necessities."

The entire volume is readable, informative and challenging. It shows by words and pictures what we are, and it presents the various techniques and knowledge which planners have accumulated and which can be used to better the man-made environment. The book should have the widest possible reading audience; certainly it should be read by all city, county and state officials who deal with the development and expansion of our human environment. It might also be well to publish a slightly condensed, well illustrated paper back version, to make the important contents available to a larger lay audience.

The book is an education. And education, along with imaginative planning can make the wishes of the authors possible. "With education, most Americans would no longer tolerate big, flashy automobiles crowded on ugly highways seen against a background of fields littered with their just discarded predecessors; they would prefer modest and durable vehicles on expansive freeways with views of well-landscaped surroundings. They would no longer tolerate cheap wood-and-plasterboard boxes, destined to fall apart in thirty years and create urban renewal problems of colossal magnitude. And they would not regard with equanimity the prospect of everyone on a half-acre lot with public open space squeezed down to almost zero, preferring the advantages of a variety of compact as well as low-density settlement patterns, with plenty of open space reserved for public use."

—John P. Conron

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The initial plans for a nine-story motel have just been finished by Flatow, Moore, Bryan and Fairburn, architects of Albuquerque, to be situated on a 5-acre tract on East Central. The motel buildings will be related to a larger 32-acre complex containing a shopping center and other facilities. Construction is expected to start late in 1963.

In addition to its 210 guest rooms, the motel will contain several restaurants and bars, an Olympic-size swimming pool, and a convention hall — the largest hall of its type in the city. To be constructed by Edward Snow, the motel will be leased by Motels Development, Inc., of Dayton, Ohio.

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The Ranchos de Taos Church is in need of financial assistance. The parishoners, faced with the perpetual maintenance problems inherent in adobe construction, have decided to protect the church with a coating of stucco. Until now the church has been surfaced in the traditional way with adobe mud plaster which contributes to the beautiful soft contours of the edifice.

Hard cement plaster, altho it protects the surface from erosion, destroys the flowing, organic quality which is the visual delight of New Mexico's Colonial buildings. The church is one of the most famous and most photographed landmarks in the Southwest. Built soon after 1776 by the Spanish settlers, the church is one of our most important Colonial monuments.

It would seem most appropriate for the architects of New Mexico to take the lead in its preservation. The value of this particular church far outstretches the confines of the small parish responsible for its maintenance. It has become apparent in the past few years that the Archdiocese has been either unable or unwilling to undertake the responsibility for the maintenance of the valuable historical monument under its jurisdiction. A void exists, which time and the ravages of weather refuse to acknowledge.

At the moment, the Ranchos church is the one most in need of immediate action. Donations are needed for the expensive process of re-mudding the exterior. Once this immediate task has been accomplished, a long range study of the possibilities of adobe preservation must be undertaken. Some research has been carried on in the areas of applied silicons. More effort must be spent in this field so that the many adobe relics which surround us in this vast New Mexico country can be retained for the pleasure and education of future generations. Let the New Mexico Chapter AIA, assume the responsibility for the task!

Donations for the Ranchos Church are earnestly and hastily solicited. Please send them to the editor, *NMA*.



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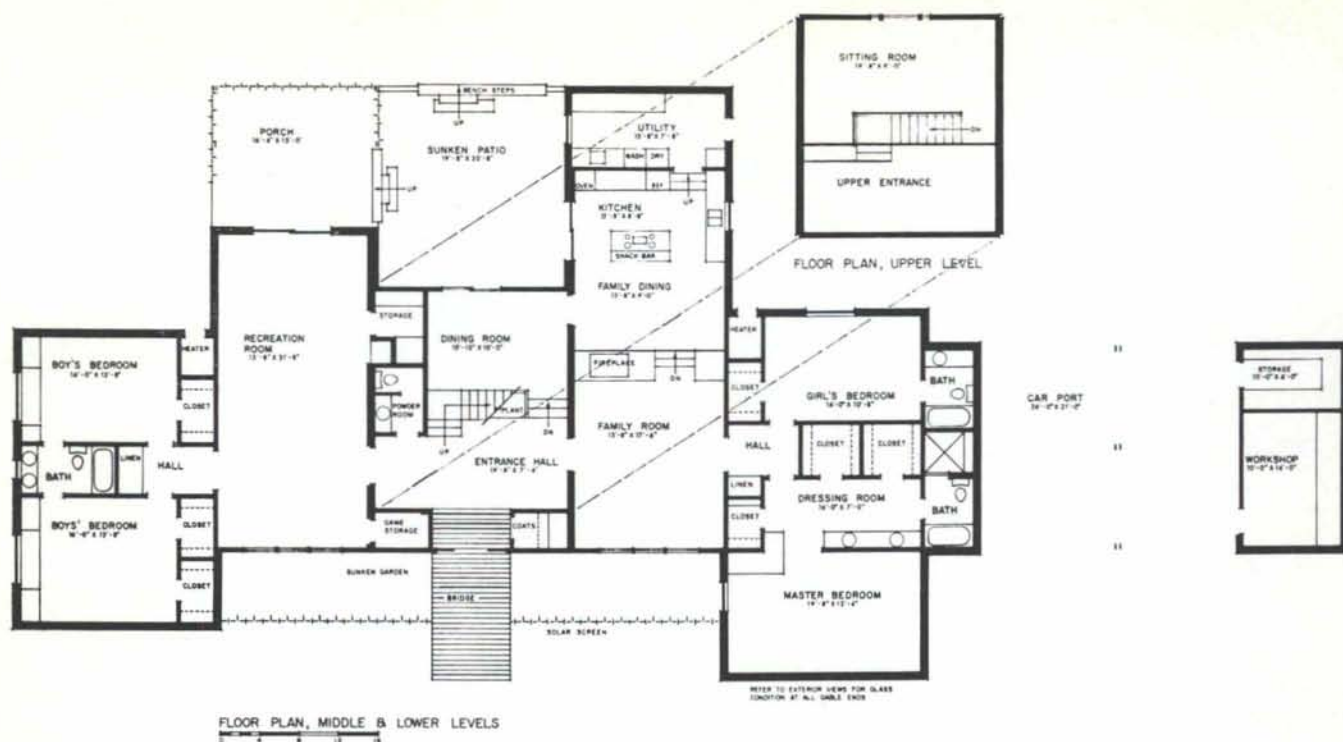
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A RESIDENCE IN ROSWELL, NEW MEXICO

Architect: Hugh Rowland, A.I.A.

Owner: Dr. and Mrs. Howard L. Smith

Structural: William D. L. Brown, P E

Contractor: C. O. Holloway, Jr.

Landscape: Carpenter Nursery & Garden
Center

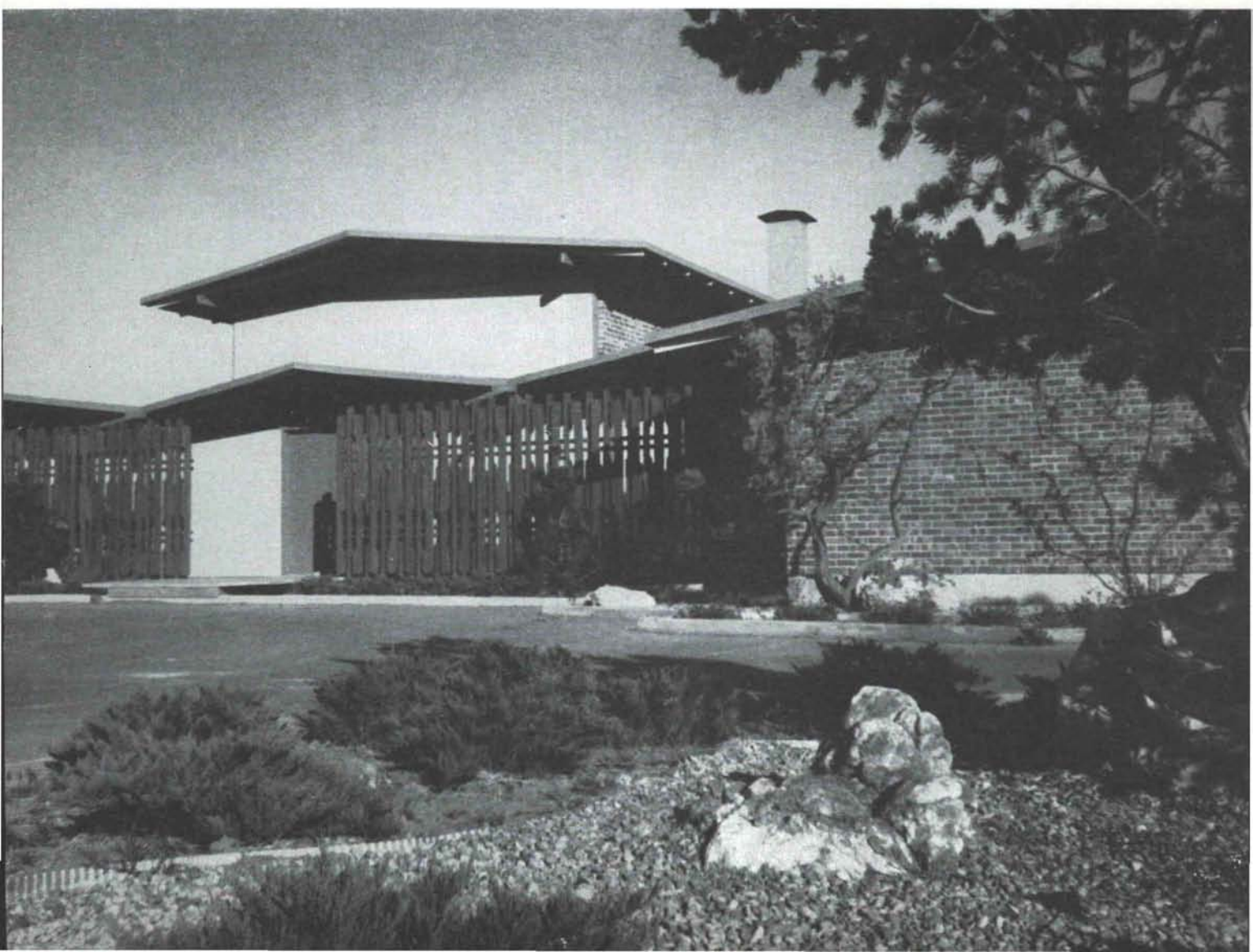
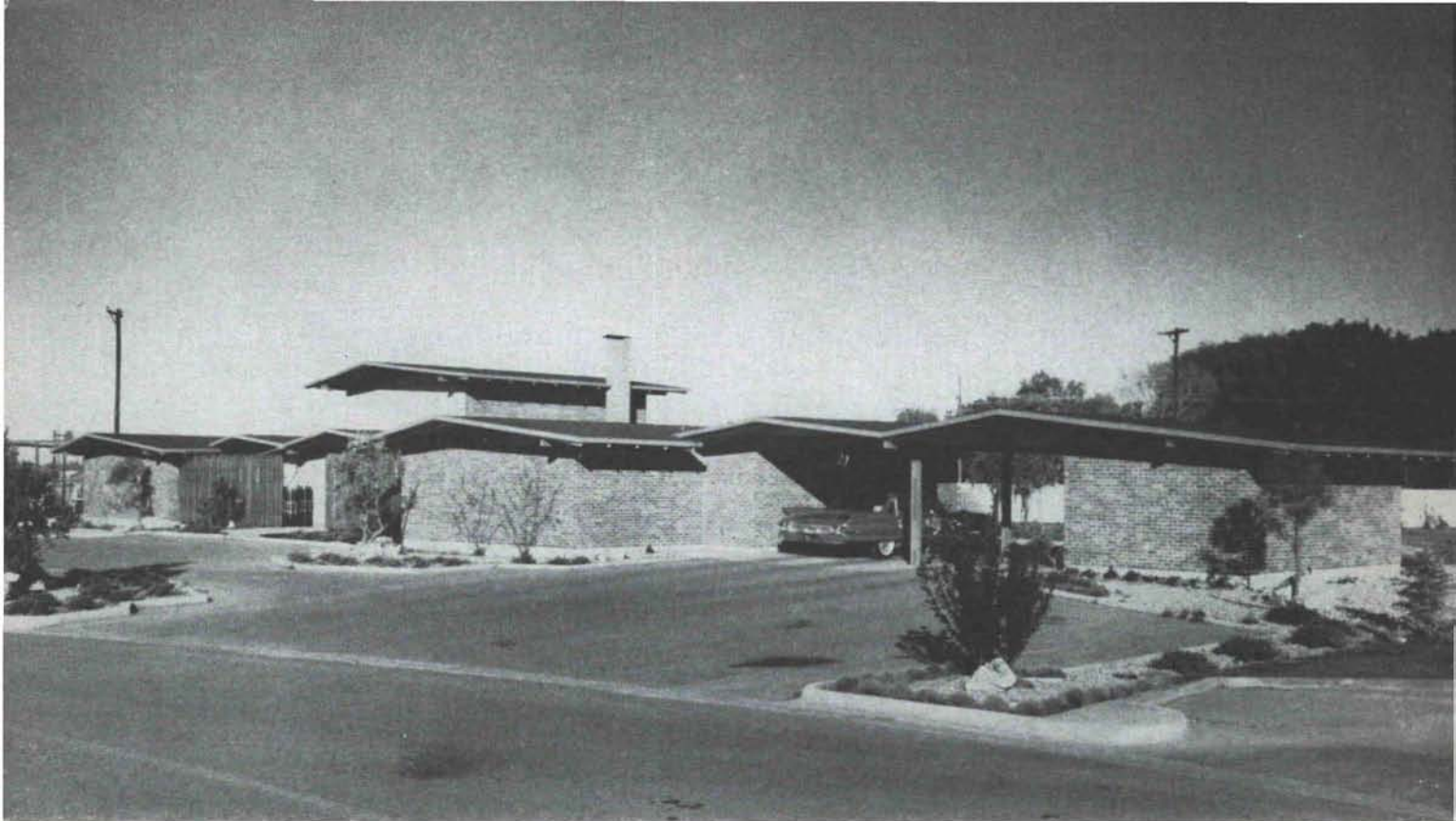
Decorator: Bill Purdy, AID

Photographs: Ken Cobeau

One of the 13 projects selected by the New Mexico Chapter of the AIA for the current New Mexico Architectural Exhibit, this home was designed to meet the owner's specific requirement for a facility wherein a great volume of people could be entertained on an informal basis. The upper level sitting room was requested to accommodate those guests who desired to get away from the milling of such entertainment. A grand piano was planned for this sitting room and the area serves as an intimate music group. The well proportioned entrance was necessary to accommodate the simultaneous coming and going of a large number of guests.

The boys' bedrooms are located so as to provide cherished teenage privacy and are further buffeted from the activity area by closets. The bedroom for the baby daughter is located near that of the parents for convenient supervision. The particular dressing room arrangement, shown adjoining the master bedroom, affords the doctor an opportunity to come and go at odd hours with a minimum of disturbance to the sleeping wife or household.

The kitchen was designed to serve an exterior dining area as well as two interior areas. A further requirement was that the kitchen not afford the usual somewhat clinical appearance.



NOTES ON READING

John Dixon, *Architectural Design Preview U. S. A.* Reinhold Publishing Corp., New York, 1962. \$15.00.

"What are American architects designing in the 1960's? That is the question that is explored in this book through the analysis of 144 projects by 111 architects or firms. This examination of projects — work still in the design stage as distinguished from finished buildings — illustrate the way Americans are thinking today."

Among the welter of projects are such buildings as John Carl Warnecke's Hawaii State Capitol building, a mixed salad of ideas derived from Le Corbusier, Edward Stone, Yamasaki and Wright; Edward Stone's neo-classic pile for the North Carolina Legislative Building; a house at Palm Beach, Florida which is simmered down Yamasaki; and a work by Kump Associates which is a direct steal from Maybeck. As the author points out, American architecture (and for that matter world architecture) has taken a drastic turn in the past six or seven years, a turn it should be noted which has been and still is under severe attack, both here and abroad. Aspects of it have been labeled the new "Sensualism," "Chaoticism," the "Ballet School," and so forth. How valid are these criticisms, and what are the essential ingredients which are coming to constitute our present architectural scene? As this survey of projected buildings illustrate there seem to be two major trends developing. One of these could aptly be called Neo-classicism, the other a new episode of Expressionism. As a fundamental component of both, is a renewed rash of self-conscious eclecticism which ranges not only into the far distant past and to far distant lands, but feels no qualms about "borrowing" in a most blatant (and usually trite meaningless fashion) from our immediate 19th and early 20th century past. The Neo-classic phase is characterized by symmetrical plans and facades, arches and arcades, high porticos and/or completely peripteral buildings, while the Expressionists have returned to the concept of the "picturesque" silhouette — especially the roof forms — of the Queen Ann. The greatest rage among the Expressionists are high pitched hipped roofs, truncated roofs, often with central skylights, etc.

It is self evident that both of these phases — Neo Classicism and Expressionism — mark a decided departure from the canons of the International Style. The fact that they are a departure need not, of course, condemn them. For among these projects (for example, Edward L. Barnes' Haystack School of Arts and Crafts at Deer Island, Maine; Richard C. Peters and Charles W. Moore's Guest House at Sobre Vista, Calif.; or Marquis and Stoller's projected house, at Mill Valley, Calif.) are a number of buildings which undoubtedly are of real quality. The problem which the contemporary architectural scene faces (dramatically illustrated in this book) is to avoid the emptiness of the fashion of the moment, the new and different for different sake. How can even the most gifted designer produce a significant building when even a client for a new church (Church of the Good Shepherd, Bellevue, Wash., by Kirk, Wallace, McKinley and Associates) demands that "... will attract a maximum of attention and the largest possible number of visitors?"

—David Gebhard

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NOTES ON READING

John D. Hoag *Western Islamic Architecture*; Nelson I. Wu, *Chinese and Indian Architecture*; Donald Robertson, *Pre-Columbian Architecture*; William Alex, *Japanese Architecture*. The Great Ages of World Architecture. George Braziller, New York, 1963. \$4.95 each.

The publisher has issued 12 volumes in this series to date. This present group of four volumes follows the earlier format: each contains a short introductory essay of around 25 to 40 pages accompanied by a few notes and a selected bibliography. The major portion of each book is devoted to half-tone and line cut illustrations. The earlier volumes in the series were devoted to the major historical phases of western European architecture (the Gothic, Renaissance, Greek, etc.), and as such they could assume a certain degree of passing acquaintanceship on the part of the reader. On the whole most of us approach these four non-European epics of architecture with little or no previous knowledge; not only are we usually ignorant of the architectural tradition, but we usually know little about the basic history of the non-European world. This, of course, poses a major difficulty for the writers of these volumes, for in essence they must assume that their readers are completely unaware of the subject (with perhaps the exception of the Japanese), and also that we tend to approach the non-European with many set, preconceived ideas.

With these difficulties in mind one must commend the four authors, for on the whole they have performed this task very well. Each of them has obviously sought to tread the precarious path between that of a cataloger of buildings, and that of a broad and often times abstruse philosophical approach. The only one who has a tendency to slip into the latter — the vague and indefinable — is Nelson I. Wu (*Chinese and Indian Architecture*), while Donald Robertson's text (*Pre-Columbian Architecture*) gravitates toward that of a catalog. For the American or European reader, John D. Hoag's *Western Islamic Architecture* and Nelson I. Wu's *Chinese and Indian Architecture* will unquestionably be the most interesting, since these are two areas of architecture with which most of us are unfamiliar. An acquaintanceship with these non-European traditions of architecture should provide the necessary background so that we may continually examine and reappraise our own contemporary world of design and that of our American and European heritage. —David Gebhard

A NEW MEXICO SKETCH—by John McHugh



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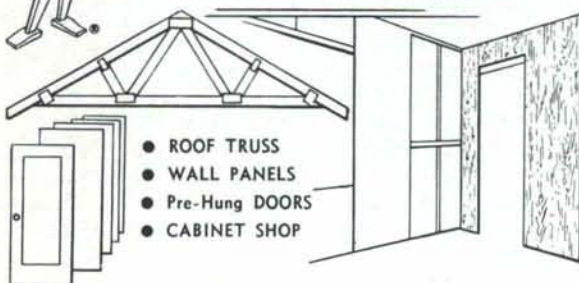
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TO THE EDITORS

Editors, NMA

Dear Sirs:

The *New Mexico Architect* is one periodical that I read completely when it arrives while most others are set aside for weeks and months. The articles are refreshing, stimulating, significant. I am grateful that I am on your mailing list.

Dorothy I. Cline,

University of New Mexico Government Dept.

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INDEX OF ADVERTISERS

Albuquerque Blueprint Company	20
Albuquerque Gravel Products Company	10
Albuquerque Testing Laboratory	20
Atlas Building Products	10
Apache Lumber Co.	24
Blue Streak Reproductions	26
Blumcraft	4
Broadway Lumber Co.	26
Builder's Block & Stone Co., Inc.	18
Crego Block Co., Inc.	7
General Pumice Corporation	16
Gibson Lumber	6
Hanley Paint Mfg. Co., Inc.	25
Hunter-Hayes Elevator Co.	6
Kinney Brick Company, Inc.	26
Martin Marietta	21
Miller & Smith Mfg. Co., Inc.	7
Monarch Tile Manufacturing, Inc.	12
New Mexico Marble Tile	16
New Mexico Pipe Trades Industry	18
Office Interiors	6
Edgar O. Otto & Sons, Inc.	28
Perfection Truss Co.	10
Portland Cement Association	27
Southern Union Gas Company	11
Southwest Vermiculite Co.	11
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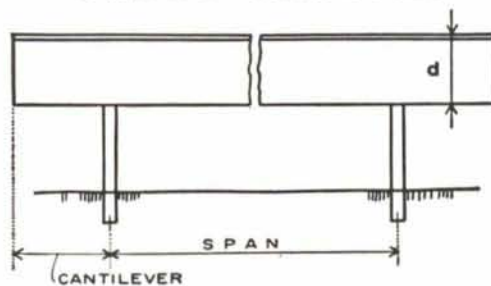
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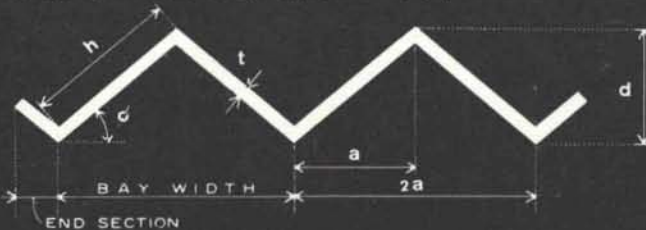
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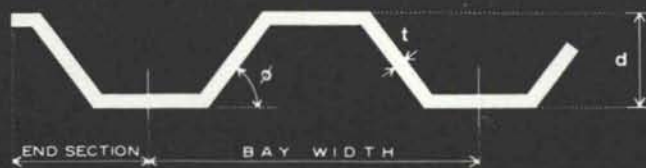
t = in.

a = ft.

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60'	45°	25°	6'-0"	4'-0"	20'	4"	1.9-2.7
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100'	45°	25°	10'-0"	6'-9"	30'	5"	4.0-5.2
40'	45°	30°	5'	2'-6"	20'	3"	1.5-2.0
60'	45°	30°	6'	4'	25'	3"	2.0-3.0
75'	45°	30°	7'-6"	5'	30'	3"	2.5-4.0
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(1) values shown may vary with architectural design

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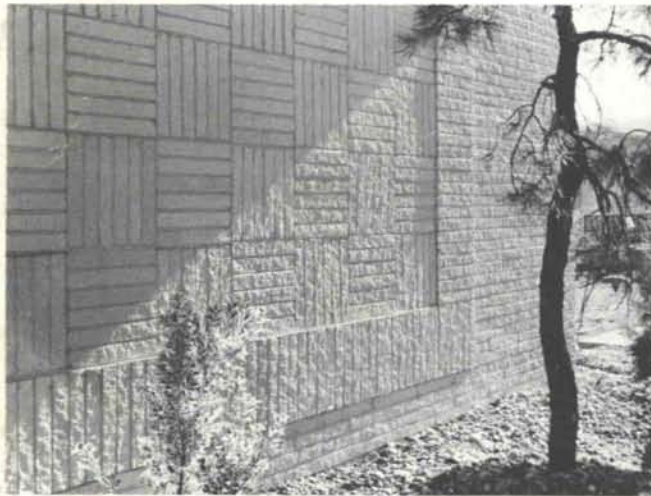
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