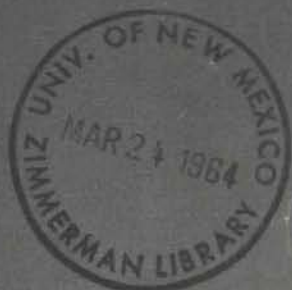


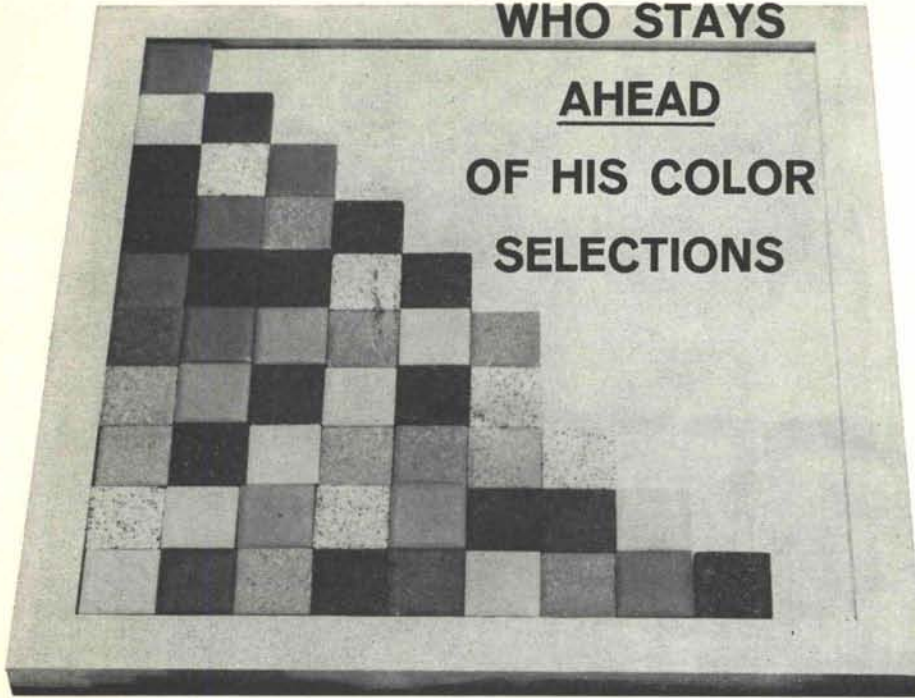
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(Cover—*The Henge*—J. Frederick Laval, Photographer)

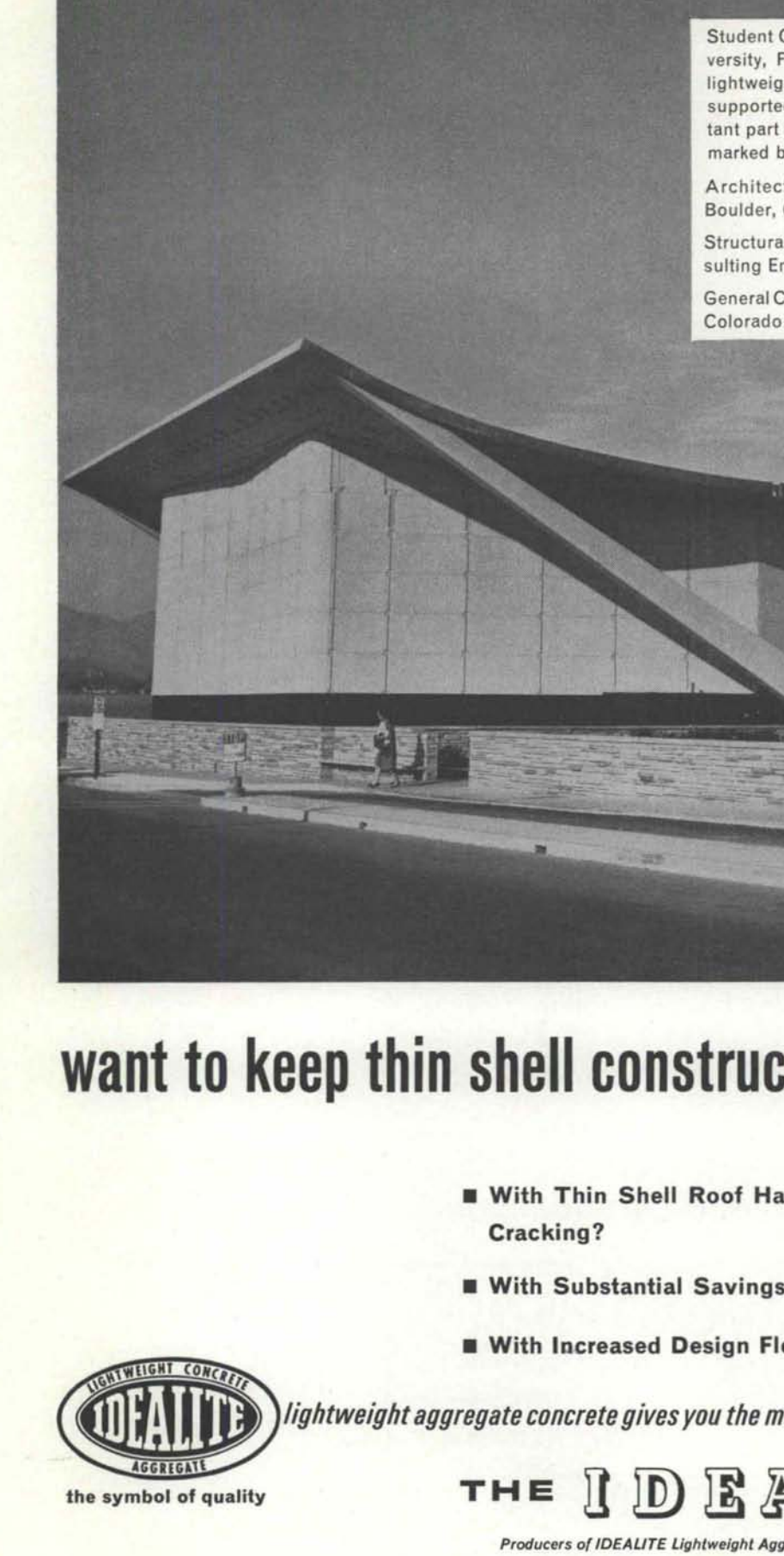
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3rd Annual Conference.....

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HOSTS: Southern Section, AIA
DATES: April 3 and 4, 1964
PLACE: Roswell Inn, Roswell
SUBJECT: Excellence in Architecture

FOREWORD: Most professions other than architecture are tending more and more to specialization. The Architect, by the very nature of his services, remains a synthesist and, in order to discharge his obligation to his client and to society, he must take a synoptical approach to social and architectural considerations. The Program Committee has established as the theme for this conference "The Importance of Excellence in Architecture." The "Expanding Responsibility of the Architect" is a broad outline or overview of the program. For the purpose of this study and in order to emphasize the importance of excellence in architecture, the mechanical process of the practice of architecture is organized in sections or steps in their normal chronological order of consideration and accomplishment. These steps are: Step I, Community Needs; Step II, Design Criteria; Step III, Design or Preliminary Plans; Step IV, Instructions to Contractors or Plans and Specifications; and Step V, Construction. In order to accomplish an architectural actuality of value, it is important that adequate study, consideration, and action be given to each step. The end product or the completed building will not be any more suitable than the geometric product of the degree of proficiency for the various steps.

Thursday, April 2

6:00 p.m. Preregistration and fellowship.

Friday, April 3

8:00 p.m. Registration

9:00 a.m. Welcome and program concept
 W. Kern Smith, AIA.

9:15 a.m. 1. Community Responsibility

Presiding: J. C. Powell, President,
 First National Bank, Roswell;
 Chairmen, Roswell Development Committee,
 John W. McHugh, Dr. Howard L. Smith,
 President Chaves County Medical Society;
 Dr. LaMoine Langston, Chairman,
 Administrative Services; State Department
 of Education.

2:30 p.m. 2. Planning Criteria

Presiding: Jason Moore.
 Victor S. Glover, O.D.; Don Paxton, P.E.;
 Don P. Schlegel.

7:00 p.m. 3. Design

Presiding: Donald P. Stevens.
 John B. Reed; C. P. Houston, P.E.;
 Hugh Rowland; Walter A. Gathman.

Saturday, April 4

9:00 a.m. 4. Plans and Specifications.

Presiding: Bradley P. Kidder.
 Ike Turner, P.E.; E. Pat Wood, P.E.;
 Kenneth S. Clark.

1:00 p.m. 5. Construction.

Presiding: Earl F. Puckett, P.E., A.G.C.
 George S. Wright, Don Litchfield,
 Conaly Reed.

3:30 p.m. 6. Address.

Lloyd S. Snedaker, AIA,
 Director Western Mountain Region.

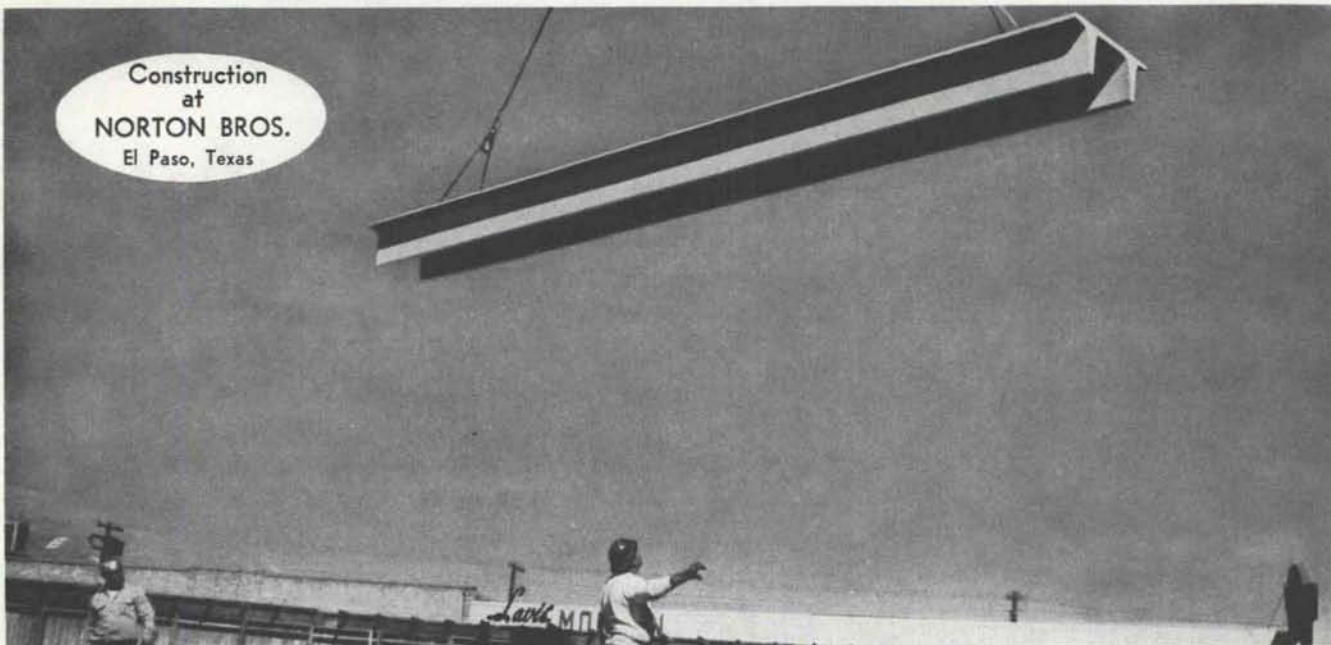
7:00 p.m. Dinner.

9:00 p.m. 7. Address.

Willard C. Kruger.

Coffee and soft drinks will be available during session. Planned entertainment and activities for wives.

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NEW MEXICO PIPE TRADES INDUSTRY PROGRAM

This article first appeared in the Feb. 9, 1964 Pasatiempo section of the New Mexican Sunday Magazine. The editors of NMA feel that it is so important that they persuaded the author to allow it to be reprinted here.

When will we people of Santa Fe achieve the emotional maturity commensurate with the age of our quiet, serene city?

The mental picture that keeps recurring to me is one of a fox hunt with the gaily bedecked hunters, all very proper in dress and behavior . . . and with penants flying . . . joining their hounds to bay and bark at one end of a culvert while their prey walks unnoticed out and away . . . and forever lost . . . from the other end of the tunnel. While we continue our snarling dog fights over the shape of a wall of one single building, the real meaning and true character of this Santa Fe continues to slide silently and persistently down the drain.

Really, is it necessary today to inform an educated public that the architecture of its city is far, far more than the texture and color of the exterior wall planes? Is it necessary to say again that the "Look of Santa Fe" is so much more than extended roof joists and the distance from windows to the corner of the building? Is our comprehension so shallow that we are not cognizant of the physical-spatial relationships between buildings, the proportion of facade height to width of street, the plan of streets and intended traffic, the planned vista and recognition of the unplanned happy accident when confronted by it? Must we continue to discuss in Brobdingnagian fashion a paper-thin concept when we have (and are losing) one of the most three-dimensional cities in the United States?

How can we get so emotionally involved in the "look" of a building while ignoring our own building ordinance? This ordinance, approved happily by all, prohibits the continuing construction of the city in the form which it has followed for centuries and which is known and admired all over America. For instance do you believe that you can still build up against the street in residential areas like Canyon Road, Alto Street or the Acequia Madre (except with a great deal of time-consuming trouble) in order to leave room in the rear of the house for a private patio? Can you build a solid, continuous row-front series of buildings like the old Sena Plaza, Trujillo and Prince residences or the Canyon Road street facade? Quite the opposite . . . it appears that we are forever committed to minimum setbacks from street-lines and side-yard lines, each of the little houses to have its little front yard and its "littler" side yards until Santa Fe looks like any other city you care to mention.

We are all proud of our better-kept compounds and perhaps even show them fondly to visiting professors, but can you build such a group on Camino Encantado, Manhattan or Camio del Monte Sol today? Are you concerned with creating your own private, walled and well-planted patio, which is so important to the visual aspect of Santa Fe's way of life, or are you more occupied with making sure somebody else doesn't build a patio wall out of wood . . . which is not Santa Fe Style?

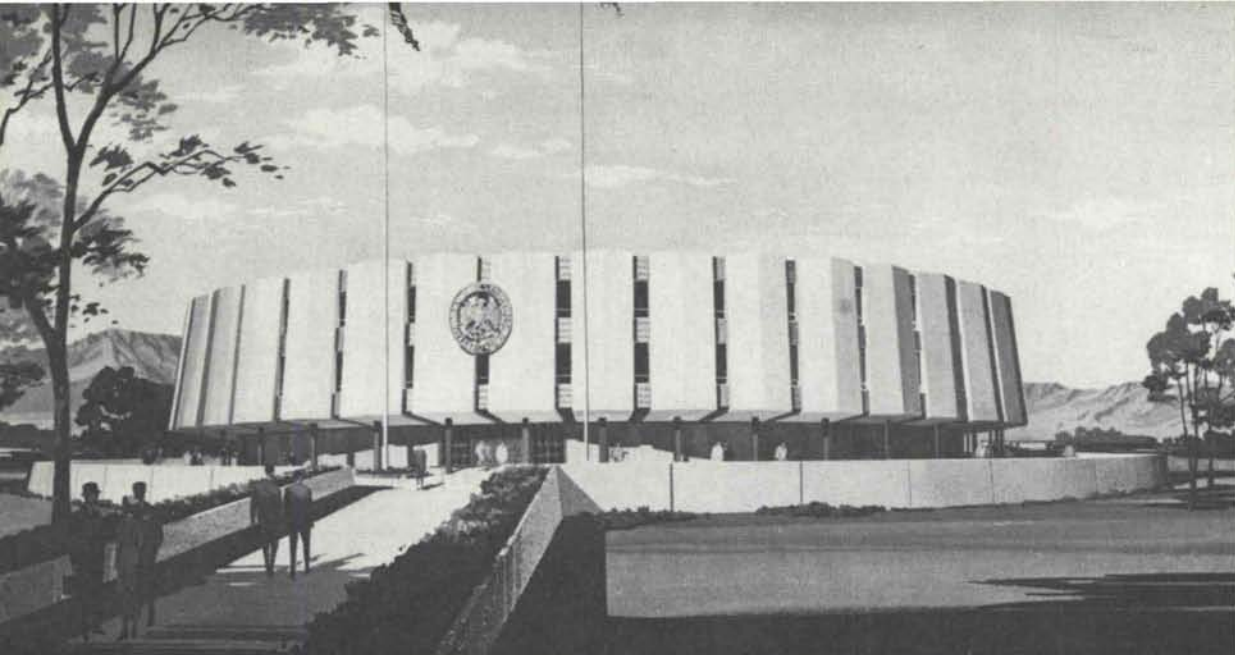
Incidentally, when you say patio, do you mean patio or are you referring to the housing developers' pat phrase describing a flat chunk of concrete just outside the back door? We in Santa Fe should know at least the definition and pronunciation of "patio." And do you know what a Territorial Period building really looked like, or do you confuse this with "Territorial Style" as variously described today?

Are you aware that while we are currently raising this loud protest about the capitol building, we are being represented in the New York World's Fair by an amateurish concoction of project builders' pueblo style? The participating nations of the world and other states of this union are commissioning their most talented architects to design their exhibits, but our own Department of Development has employed an agronomist from an air base to "draw-up" ours. Do you know, or care, that our venerable Canyon Road is to be paved and guttered like Lincoln Street in front of Sears & Roebuck or Cerrillos Road? Are you at all concerned that one of the most exciting and dramatically conceived sites in relation to a community's downtown that I have ever seen lies on unsightly exudation of filth, debris and unmentionables within two block of our city hall?

Did you attend the architects' conference, open to the public, held here last spring on urban ugliness? . . . and where do you stand on the present sign ordinance hassle? What did you think twelve years ago about widening Cerrillos Road (with resultant destruction of a couple of authentic, wonderful Santa Fe buildings) when some protested that the obvious solution was to move it to where our master plan presently indicates its proper alignment? The same few people questioned the wisdom of building the high school field house in downtown Santa Fe . . . current school administrators and city planners are baffled and buffaloed by the presence of this expensive building in so unsuitable a location.

If we are all quite so concerned about the visual appearance of Santa Fe, and thank God that we are, let's open our eyes and minds and look at our city. Look at Cerrillos Road; look at Cordova Road and consider the future of St. Michael's Drive; look at our children's playgrounds; look at some of the schools. I have seen better looking play squares in some ghetto areas of New York. If we insist upon calling on Monterrey, Calif., as an example of style and awareness, then let's really observe their El Estero Public Playground. It is inexpensive, handsome, gay and constantly thronged with active children . . . and we could have a similar park here.

Santa Fe has been unique, independent, alive, beautiful and loved for hundreds of years. It can and should remain all of those now. Let us treasure it, protect it, and help it to grow wisely and well so that it need not be relegated to a showcase exhibit. If we would just turn 50 per cent of the noise and dust that we periodically raise into constructive activity, Santa Fe could become everything we say it is. —R. E. P.



Upon release of facade #1, above, last January, the citizens of Santa Fe rose in outraged fury. Facade #2, below, is the "praised" result!



The New Mexico State Capitol

A word of explanation must precede the following remarks on the Capitol design. The opinion stated here does not purport to be those of the whole architectural profession nor of the New Mexican Chapter, AIA. The opinion is only that of this Magazine's Editors.

The Editors publish these remarks because we feel that architectural criticism is necessary for several reasons: 1) No architect, even the best, is without fault. 2) Discussion stimulates public awareness and thought, and it creates a climate that is healthful — even essential — for the creation of superior architecture. 3) In the present instance, which concerns a

public building of utmost importance, we feel impelled to speak out as a matter of civic responsibility. The Editors also feel that the NMA, to have any validity as an architectural publication, must reserve for itself the right to discuss the negative as well as the strong aspects of a design. A building must not be accepted and praised merely because it is the work of an architect who belong to the AIA.

Apropos of this matter of criticism and public discussion, the NMA recognizes the active lead taken by John Meem which has lead the public into open debate. We cannot, however, agree with the solution which he has commended in the newspapers.

The revised design for the New Mexico Capitol building has just been released to the press. It is highly lauded by the Santa Fe "New Mexican" which suggests that the released sketch forecasts a building which is "architecturally exciting." John Gaw Meem, F.A.I.A., claims it to have a "nice, fresh quality."

Within that vast and complex area known as architectural opinion, we must take liberty and disagree. Our first reaction upon picking up the Sunday edition was one of disbelief; this must be a joke! But it is no joke; it is a serious proposal. It is hailed as a triumph of public opinion over government. In reality, it is a triumph of Disneyland over architectural integrity. The design has been reduced from a large nonentity to appalling mediocrity. A city's unique heritage has been used, not as an architectural foundation, but rather as a jar of cosmetic cream to be poured over a dis-sympathetic function. It is too bad that the needs of modern life seem so repulsive that they must be denied expression. Instead these functions must be masked by design clichés.

The true stream of architectural history must recognize the importance of site and past. But these are springboards towards creative design; they should not be the prison of our intellect. It is true that the second design is more locally recognizable than the previous design. But does either design take into full account the vast potential of the program? Neither design makes any attempt to express the two equally important functions of our democratic process: the Executive and the Legislative. The proposed building could as easily house the Land Office, the Welfare Department or just a branch of Prudential Life Insurance. The newspaper expresses the glad tidings that "much of the basic circular plan has been salvaged beneath the redesigned facade." This would indicate that most of the legislative functions are still housed in a basement surrounded by an underground parking lot. Pleasant office conditions in a *NEW* building! While most of us have questioned the political maneuvering of our legislators on one occasion or another, we don't believe any of us would advocate consigning them to the cellar for all time.

But, aside from the personal "taste" of facade architecture, there appear to be other even more important questions arising out of the released intentions of the Capitol Building Improvement Commission. The site chosen by the Commission is across campus from the one recommended by the Master Plan. Instead of becoming a dramatic front, the proposed building site is in the backyard overlooking the rear of the present Capitol Complex, and facing the not very inspired side elevation of that important statehouse lobby, the New Mexico Education Association. We suspect that this view will serve as a constant reminder of the potential power exerted by such lobbies. It remains only for the "circle" to be completed by having the liquor interests erect an office building in full view of the opposite side of the Capitol structure.

One wonders also why these two vistas have been potentially enhanced by the placement of a central heating plant between this new Capitol and the proposed State Library. The renderings indicate no landscaping nor architectural ties with the existing complex. They do indicate, however, a sea of grass surrounding the basically circular structure, with a few trees dropped upon the yard. There is no indication

of New Mexico landscaping; no indication that it has even been considered. Architectural design is not complete without a full consideration of the site. Too many of us, as architects, do our client a disservice by plopping buildings down onto empty sites.

One wonders why the patio and interior garden court so common to Santa Fe, can be seen in the newly completed legislative building for North Carolina, but but not in our new building. Or did such pleasant spaces get in the way of a preconceived shape? Does the spacious rotunda of the previous design still cut off below the top floor so as not to interfere with the air conditioning system? Does the Governor's office read visually as a vital element in the design, or is it still just an office down the corridor? If we are to believe that the budget is being pushed to the breaking point, then why are other functions such as the State Planning Office included within the building. These other functions could better be housed elsewhere within the expanding campus.

It has been said that the plans call for the widening of the surrounding streets. How far, and to where? A widened Don Gaspar Street would only be more of a disunifying element than it is now as it passes through the Capitol grounds, and the citizens of Santa Fe have long fought off attempts to negate the present charm of a narrow College Street. The Capitol's own Master Plan expressly warns against such action. The plan also suggests one possible way of increasing the traffic on Manhattan Street without the loss of the residential character along the street's South side. Plans have not been released which will show the taxpayer how the CBIC might be thinking in this regard. We suspect that they would rather build the building, and then design the street pattern.

It is interesting to note that the law under which the CBIC is proceeding, calls for a master plan in force before any architectural work is commenced. But a major alteration in that plan has been approved by a mere Resolution in the Commission's Minutes. This may satisfy the letter of the law, but it cannot satisfy the needs of the law. Citizens might like to see, and the architectural press would like to be able to publish, the revised campus site plan.

The letter which follows was written before the release of the new Capitol design. But its comments are still valid — perhaps even more so!

Gentlemen:

Is it true, as recent reports have it, that the basic concepts set forth in the twenty year development plan for the New Mexico State Capitol which was accepted last year by the Capitol Building Improvement Commission have been abandoned or ignored? That the legislative-executive building is to be located on a site diametrically opposite to the recommended site on the river front? And that the design of the proposed building is, as reported, unrelated to the tradition and culture of New Mexico?

Last spring it was my privilege to serve on the honors jury of the New Mexico chapter, American Institute of Architects, awards program. One of the projects to which the jury gave an award — as I recall, an award of honor — was this twenty year development plan for the Capitol.

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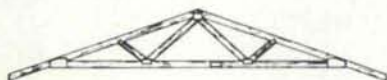
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The jury was impressed with the proposals of this plan for many reasons: the plan's recognition and expression, through plazas, covered walks and landscaping of the essentially pedestrian nature of such a complex, of governmental offices; its recognition of buildings and functions not only to each other but to the community around it as well; its location of the most important of the new structures — a legislative-executive building — on a site beside the Santa Fe River which suggests the opportunity of developing through landscaping and other means, a high degree of visual interest and importance for this presently nondescript area; the recognition of the region's unique history and culture as values whose influence should be felt, but not slavishly imitated, in the design of the buildings themselves.

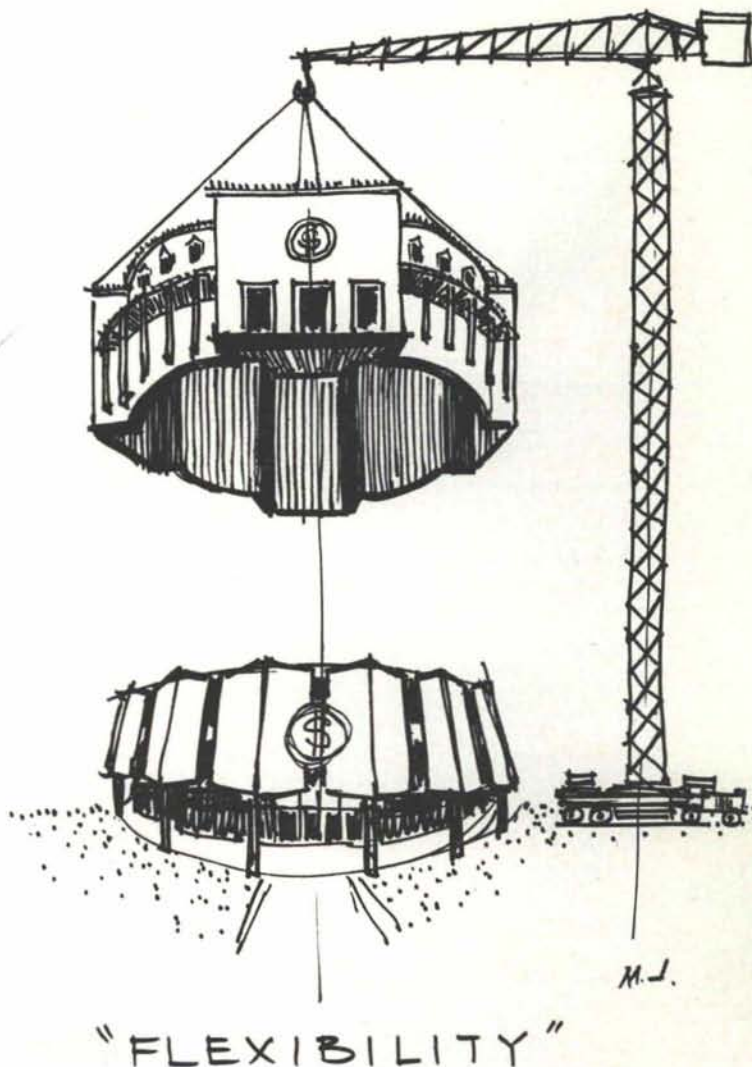
The elements which make Santa Fe unique among our cities are not, as many believe and would make believe, certain forms which were natural results of construction materials and methods of their time. These forms are results of needs and functions and of available skills and materials. Scale, interrelation of structures and spaces, empathy with the topography of the area, sympathetic exploitation of all the advantages of a site, reflection of the customs and ways of living and working of the region — these are some of the basic ingredients of an indigenous architecture, the kind of architecture that has no special time but very definitely has place.

The forms that evolve from such elements, or values, can only be arrived at in the demanding, tormenting, agonizing ecstasy of the design process, a creative process which must steep itself in the history, culture, customs, attainments and aspirations of a region, and which is in debt to all of these but is slave to none of them; which seeks the spirit and its expression but never repeats its form as such; which understands that to express spirit without the qualifying context of time denies the very essence of spirit.

Only the realization of this high ideal of expressing place, time, culture, should satisfy the people of New Mexico, all of whom must concern themselves vitally with this Capitol project since what is at stake is a Capitol for *all* of the state, not for one city and its citizens. All the more for this reason, the region must be felt in the designs of the building which will make up this complex.

Although I can be but an occasional visitor to New Mexico and have no vote with which to impress my hopes — and my fears — for the preservation of your state's inherent values, I strongly hope that the importance of the design decisions made now will not be minimized and that the true elements of the region — the basic ingredients suggested above — will be the determinants not only of the master plan but of the design of the buildings which will implement the plan.

Words can be misunderstood, and twisted to new and unintended meanings. The twenty year development plan makes clear its meaning and its intent. Last year's jury, whose other members were Henry L. Wright of Los Angeles, immediate past president of the American Institute of Architects, and Robert Berne, architect, of Washington, D. C. saw and understood this meaning. Have those most directly concerned with it equally understood it? Perhaps a new look at this



plan and its recommendations by the people of New Mexico and their elected officials would not be out of order.

I hope for and look forward to reassuring news from you.

Cordially,

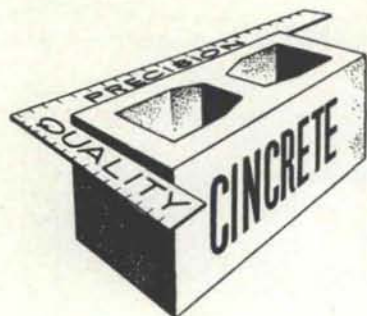
Elisabeth K. Thompson, A.I.A.
Senior Editor, *Architectural Record*

EKT/mj

AWARD

John J. Heimerich, University of New Mexico chairman of architecture, presented a check for \$200 to Frank R. Stubbs, a senior at the University, for winning a prize in the 1964 Reynolds Aluminum prize for architectural students. Stubbs won his prize for a design of a folding aluminum storage unit.

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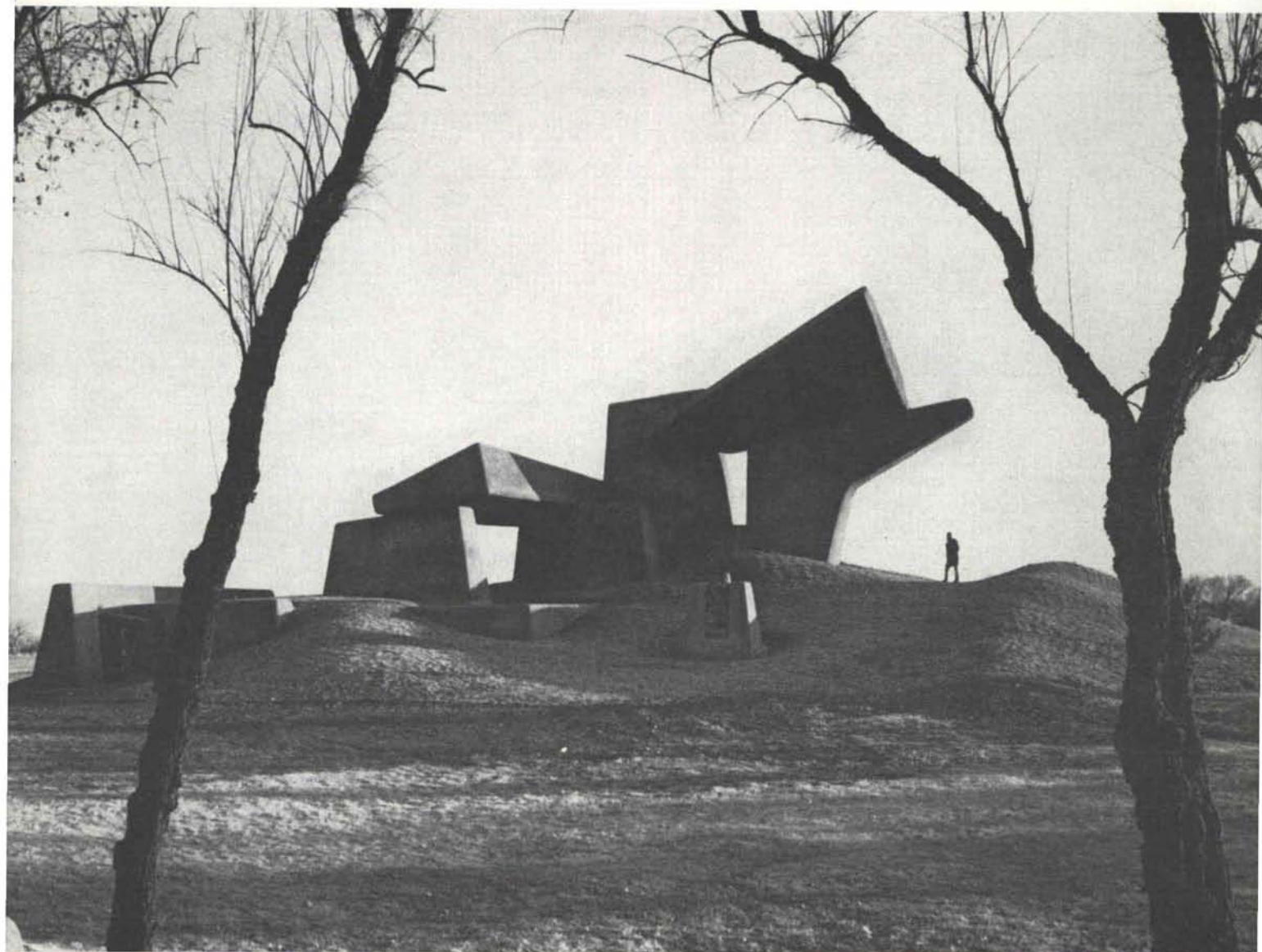
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THE HENG E

HERBERT GOLDMAN, SCULPTOR

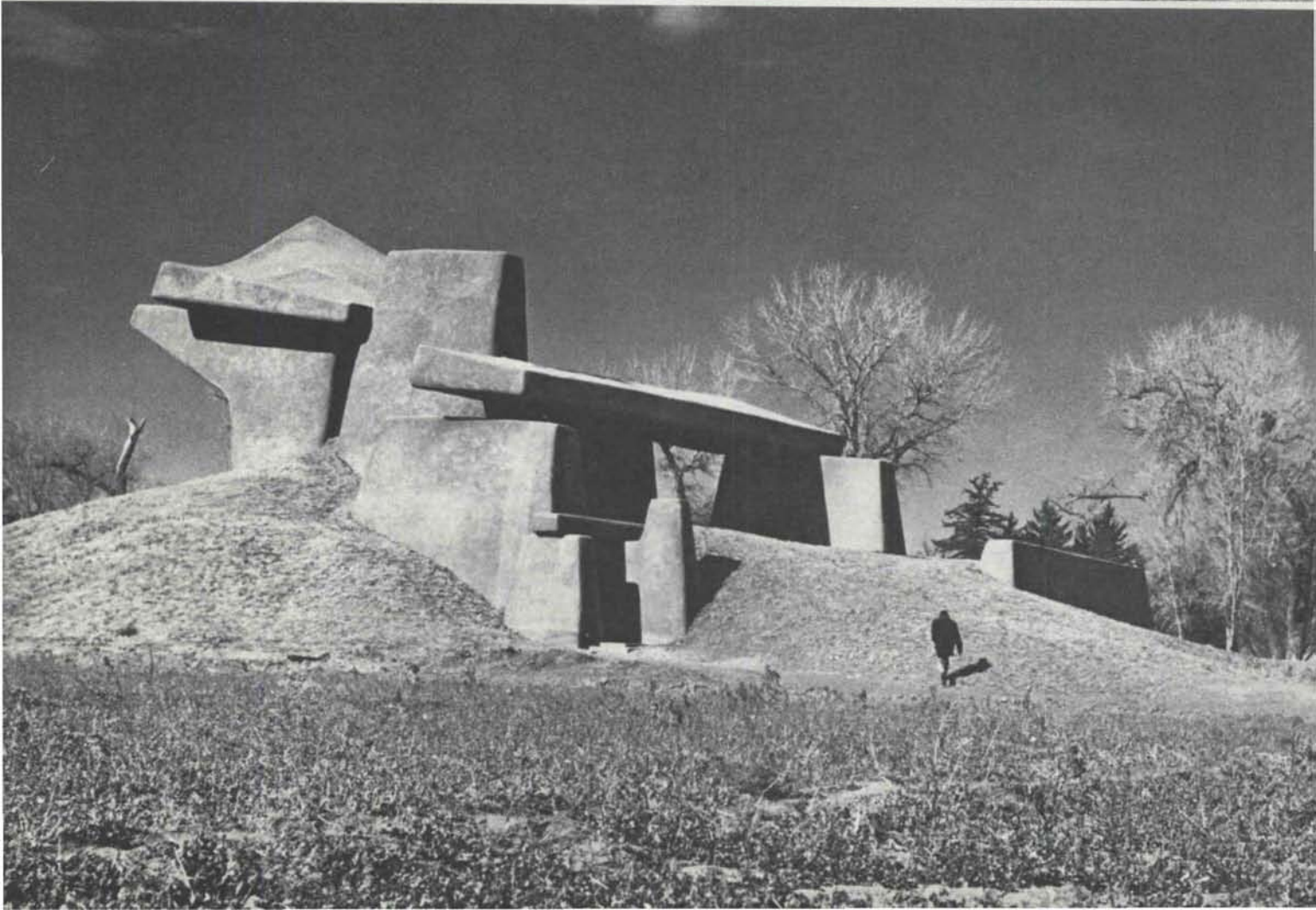


PHOTOGRAPHS BY J. FREDERICK LAVAL

On an expansive prairie "somewhere in New Mexico" rises an impressive cluster of enormous stones. Seemingly tumbled-down and half submerged in earthen barrows, this construction has the giant scale, the elemental strength and the mystery of some Stone Age cromlech like the Stonehenge. Contrary to first impressions, however, it is no Neolithic ruin but a modern construction erected with every benefit of modern technology. Built of sprayed Gunitite concrete surfaces supported on a frame of welded steel pipe, the calculations and assembly were done so accurately that all

members could be constructed on the ground and then lifted into place by a huge derrick. The New Mexico sculpture Herbert Goldman is responsible for the design and construction of the work; James A. Innis was the consultant for steel specifications and the underground structure. The Henge, as the monument is called, was completed as recently as October 1963.

One of the fascinations of this powerful but enigmatic composition is its power to evoke simultaneous but contradictory responses in the mind of the specta-



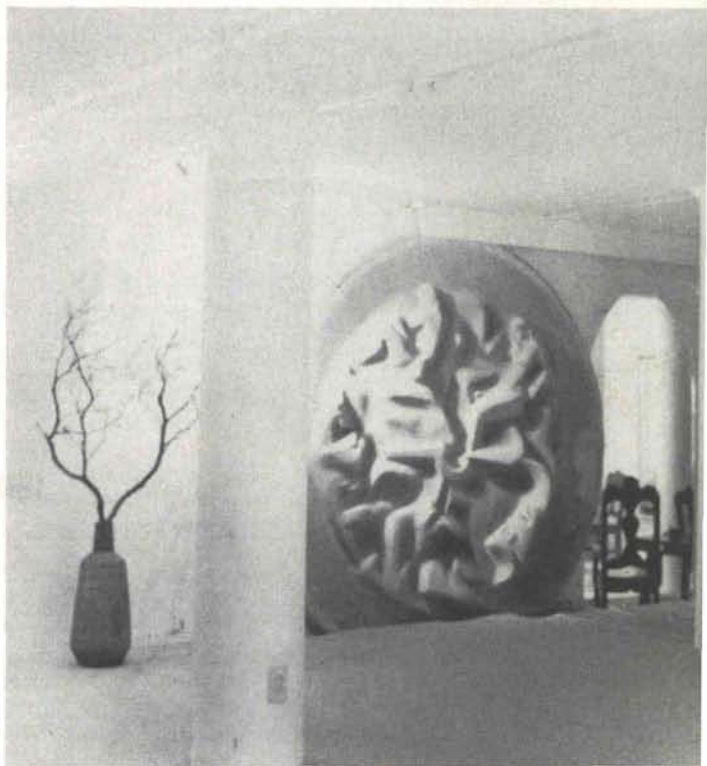
tor. The juxtaposition of Atomic Age technology and a suggestion of remote prehistory has just been mentioned. As another instance, tensions are created between the static, ageless sense of repose connoted by the monolithic forms and the extraordinary dynamic organization of space which these placid megaliths generate. There is also the dichotomy between the ponderous sense of weight of the "stone" forms seen from without and the kaleidoscopic lightness and brightness of the interior. In short, the visitor's reactions to the composition are never final; they are constantly subject to revision or even reversal.

Towering 45 feet above surrounding fields and more than 100 feet in horizontal dimensions, the Henge is an enormous sculpture. It is big enough to walk through and under as well as around. Like drifting sand dunes, mounds of earth pile against and between portions of the construction and serve as an integral part of the composition. By means of these mounds the viewer approaches different sections of the configuration at varying levels. Partially submerged in the earthworks stand a series of upright monoliths. Articulated by deep clefts, the masses of the monoliths are roughly commensurate although some forms rise higher than others. Aligned in parallel or in perpendicular sequence, they create a labyrinth of courts and open passageways.

Contrasting with tapered vertical monoliths are a number of horizontal members which are supported like lintels or cantilevered like outstretched wings of a giant bird. These hovering masses create deep recesses and shadowed passageways. Keyed together like interlocking members of a colossal Chinese puzzle, these massive shapes define and partially enclose a number of "blocks" of hollow space. Thus two systems of forms — one solid and positive, the other hollow and negative — are inseparably enmeshed.

As the visitor stands before the Henge, a strong impulse directs him to explore it, to scramble up a rising earth mound and enter the moving complexity of the shapes and spaces. Baffled back and forth between solid and negative forms, buoyed up by the swelling contours of the ground so that he forgets the variations in level, turned and diverted constantly by changes in plane, the visitor soon loses his identity and is absorbed into the life of the composition. He ceases to be "spectator" and becomes "participant." The compelling vitality of a Villa d'Este fountain or the labyrinthine complexities of the Roman theatre of Sagunto could not hold a visitor more entranced.

After climbing up and over, through and under, down and on to, behind and around, one may possibly discover somewhere on the Henge's periphery a stone grotto containing an iron-clad door. Pushing this aside one creeps along a crooked, dark passageway until he suddenly is plunged into a high, white-plastered, light-flooded hall. As a shock comes the sudden realization that what appeared from the outside to be solid megaliths are in reality hollow forms. Shock soon gives way to a diverting scramble through the strange, hollowed-out shapes. One climbs ladders and spiral stairs, tip-toes across slender steel catwalks and stands on transparent glass floors which seem to levitate above well-like caverns. At times the visitor erupts through the skin of the Henge by means of a glass hatchway and realizes that he has emerged into a small cock pit



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over the "beak" of the end monolith or that he stands behind battlements which are the sides of the tallest pylon. From such vantage points magnificent vistas obtain wide expanses of contoured, irrigated fields or distant snow-capped mountains. Disappearing again into the innards, one descends through narrow, vertical volumes or creeps along low, horizontal spaces. Even when he has worked his way back to where he started, the visitor is apt not to recognize the area when viewed from a different angle.

This interior volume, confined by prismatic surfaces of white plaster which stretch between crisp, white-painted, steel members of the structural framework provides a kaleidoscopic sequence of shapes and spaces which in its own way is as bewitching as the overwhelming massing of the exterior.

As though a work of art were not a sufficient reason for being, someone inevitably asks the question, "Well, what is it for?" But even on this ground the Henge is versatile: among other things it serves as a lookout tower, a picture gallery, a drafting studio, a storage room. Family birthday banquets are held here, and for the children of the family it must indeed be an enchanted castle, as stimulating and evocative as any word picture painted in Mallory's *King Arthur*. For child or adult it abounds in inaccessible hideways with variety enough to suit any humor or any weather. No matter the intensity of the sun nor the direction of the wind, a suitable retreat can be located — the soaring "beak" for expansive moods or halcyon days, a sheltered, over-hung cove for inner reflections or when a harsh west wind sweeps the plains. It is even suggested that certain of the galleries could serve as a bomb shelter, but when one considers the creative play of imagination which every detail manifests, one can not believe that the artist who created it was obsessed with plans for survival in a post Atomic age.

From inside as well as for outside the Henge provides a sequence of aesthetic sensations which derive from the interplay of positive and negative spaces. The public is accustomed to viewing sculpture from the exterior but infrequently from within. Architecture concerns itself with interior space but usually the de-

signer, concerned primarily with utilitarian considerations, is not free to engage in spatial explorations. A simultaneous exploration of outside and inside space on a monumental scale has been the challenge of this unique commission.

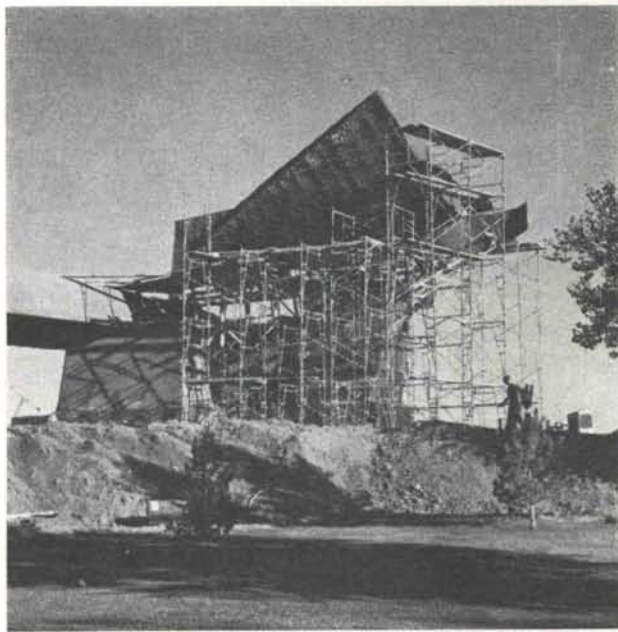
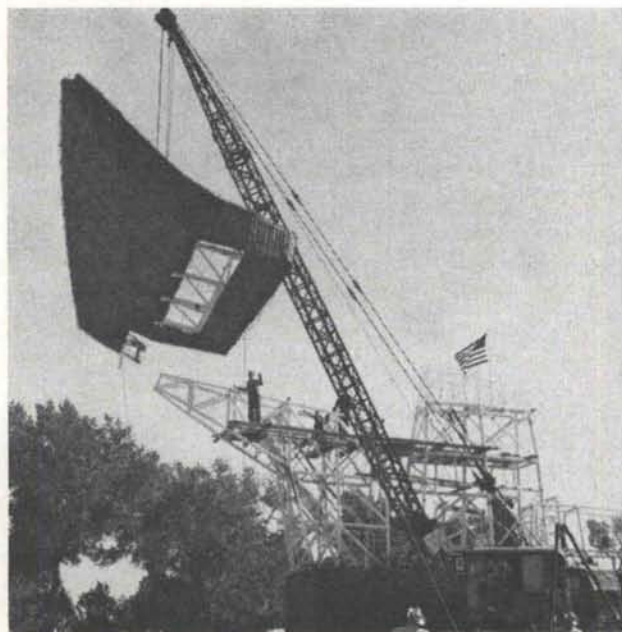
Many sculptors in their more expansive flights of imagination may have dreamed of organizations as vast and complex as this one, but very few have had the opportunity to test their dreams against reality. To do so requires the encouragement and financial support of an understanding client. To this end, the Henge stands as a wonderful vision, unhampered by practical necessity, unmarred by deliberate or even unwillful interference of the client.

This brings us to a final point — the role of the client. Although he insists on complete anonymity and permits the publication of the Henge only out of regard for the sculptor, the client must be mentioned as an active participant in the evolving plans for the Henge. Far from the usual acquisition of an art object — a matter of writing a check, arranging for the finished work of art to be trucked in and set up to be then enjoyed — the Henge evolved as would a major improvement in the private park of an eighteenth century patron.

The commission for the Henge followed a weekend of conversations between the client and sculptor about sculpture in general, about the technique of Gunnite concrete (see article in November, 1962 *NMA* on Mr. Goldman's work at the Rio Grande Zoo in Albuquerque), and about a world cruise in the course of which the patron had been intrigued by several ancient ruins. In two successive models Mr. Goldman developed a design that was evocative of but not imitative of ruins and proposed to create the work in Gunnite concrete. The client, himself a qualified engineer, participated actively throughout the planning and construction phases of the work, sharing supervision with the sculptor. Toward the end of the construction, the client himself operated the earth-moving equipment which piled up and shaped the earth mounds which engulf the Henge.

—Bainbridge Bunting

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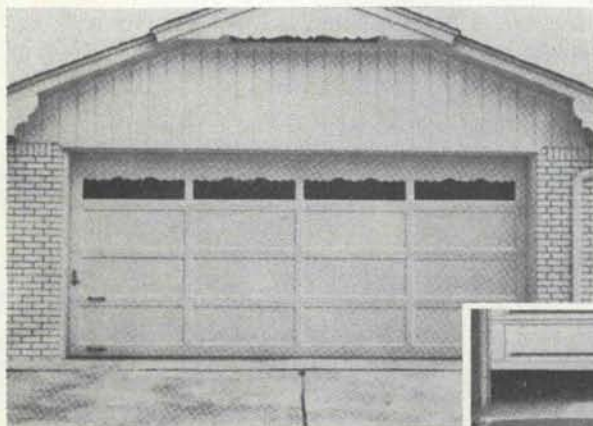


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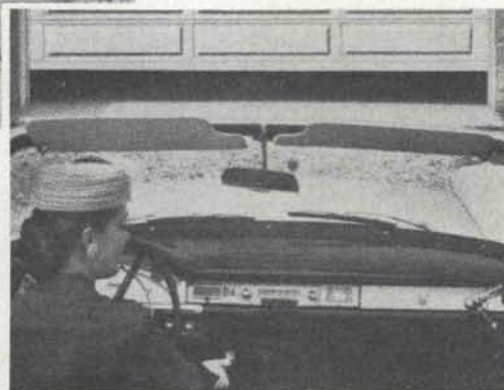
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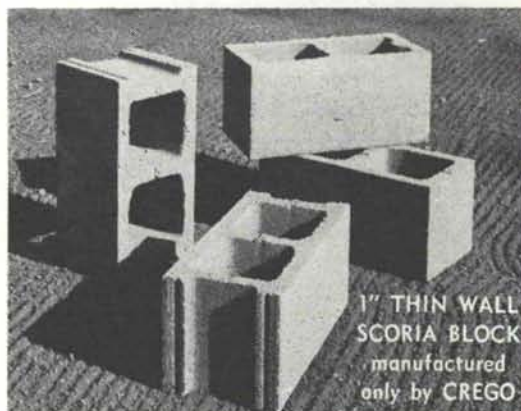
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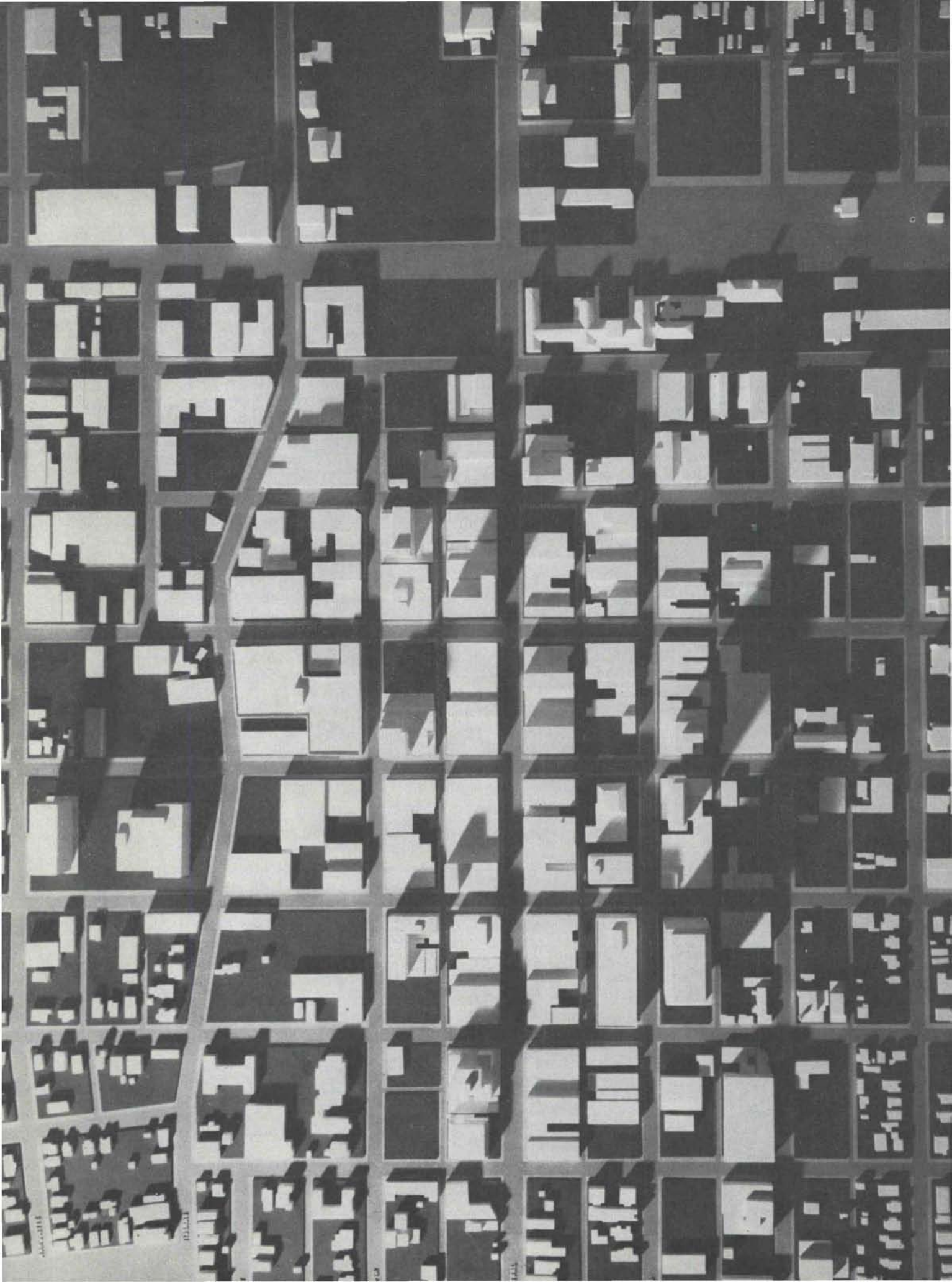
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An architect has a more than ordinary responsibility to the community in which he lives. He has the usual responsibilities for good government, schools and the support of institutions of cultural betterment. Further, he has a responsibility for the appearance of the community in terms of the individual buildings that he designs. But beyond that, he has a responsibility in the matter of total urban design — a matter of planning and then bringing into realization a pleasant, coherent physical environment in which to live.

Too often in the past the individual architect has been preoccupied with the design of a single building — with bits and pieces — to pay much heed to the total urban environment. But in recent years a growing realization has forced itself upon architects, that a more concerted and comprehensive approach was necessary if the utter chaos of the average American city was to be remedied. Not only would the designer of the single building have to think in terms of its relation to the total city, individual architects would have to work together in order to solve the problem that was far too complex for a lone individual to handle.

Realizing this responsibility and aware also of the unique contributions that the profession of architecture can make toward solving the problems of a satisfactory urban environment, the Albuquerque Section of the New Mexico Chapter of American Institute of Architects determined in 1962 to undertake as a corporate project the formation of plans for the Downtown area in Albuquerque. For years citizens had been aware of the urgency of this problem, but up to that time no adequate solutions with public opinion marshalled behind them had been formulated.

Now this is a big problem which Albuquerque architects have shouldered. They realized from the outset that it was no short term project, that it was not merely a matter of producing a pretty picture of a streamlined Downtown area. No matter how original or logical the design nor how convincingly it was pictured in models or drawings, if this were to be all that was done, the proposals would soon be forgotten. The architects of Albuquerque knew also that to evolve an adequate plan for such a complex problem would entail coordinated activity in many different fields — politics, economics, public education as well as design. In short, the effort had to develop a grass roots understanding and support of a design solution which had been drawn in response to the needs and desires of an educated public.

To this end the Albuquerque Section appointed a five-man committee of AIA members to tackle the problem. With William Burk as chairman, the committee consisted of John Reed, Ron Ginn, Joseph Boehning and Charles Quinlan. The strategy which this Urban Planning Committee developed consisted of four steps:

1. To investigate the problem and gather material. This was to be done, of course, in conjunction with such existing agencies as the City Planning Department which already possessed much necessary data. The Committee also would seek the advice of individuals, groups or organizations which had a vital interest in the area.

2. To develop a public awareness of the critical need of the Downtown and to keep the public informed of the steps that were being taken to solve the problem. This would necessarily be, the Committee realized, an on-going project, utilizing the public press, lectures and many discussions with clubs or small groups of interested persons.

3. To formulate actual design proposals for the re-development of the Downtown. This, of course, could not be done hastily if it were not to be done in a vacuum. And to be practical, the final design proposals of this central area had to be coordinated with existing conditions and planning in peripheral areas of the city.

4. To place architects in positions of civic responsibility in order to be able better to implement the plans that the Committee and its allies were readying.

All of these endeavors had to work together. One aim could not be pursued in isolation.

Now, almost two years after the forming of the AIA's Urban Planning Committee in April, 1962, it is interesting to review what has been accomplished:

1. The fact-finding goes on consistently and quietly. The City Planning Department possess most of the necessary technical information. But there is also the job of finding out what the people want — weighing and sifting contrary opinions, attempting to temper practical aims with aesthetic considerations. This is indeed a long-term and painstaking procedure.

2. To alert public opinion and enlist the support of various groups and organizations, the Committee has spent many hours in conference and informal discussion. A three-man speakers bureau has been set up to discuss the problem of the Albuquerque Downtown of three members of the UNM architectural department, this team gives a sequence of three illustrated lectures. Don Schlegel discusses the past history of the Downtown; Harold Benson, the present conditions; Charles Quinlan outlines various future possibilities for the area.

Another striking project in this direction has been the construction of a large scale model (see photograph) of the Downtown as it exists. Work on the model was done by UNM architectural students who were paid moderate wages from funds provided by the

Downtown Association. Various Albuquerque merchants (not all of them situated in the Downtown area) provided the materials and facilities for building the model. The model is currently on exhibition in the lobby of the American Bank of Commerce, but it will be moved to various locations in the city from time to time.

Eventually it is planned to supplement this model with a new or revised model of the proposed Downtown. The idea is to keep the changing and evolving plans continuously before the public.

3. The final design proposals for the Downtown are still in the future. The Committee has, however, succeeded in formulating a *Planning Criteria for the Central Area and Urban Core* which has been printed as an attractive six-page brochure and which has won the endorsement of the Albuquerque City Commission, the City Planning Commission, the Downtown Association, the Urban Planning Committee of the American Society of Professional Engineers and the AIA. This pamphlet is for free public distribution—again through the cooperation of city merchants.

—B. Bunting

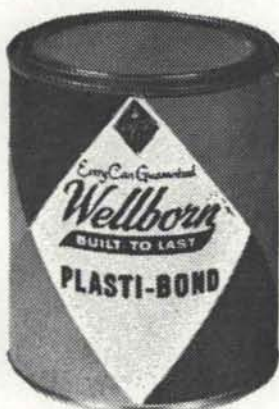
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Schoolbuilding Workshop

A two-day workshop on school building design was held on January 16 and 17 at the University of New Mexico. The conference was sponsored by the New Mexico School Administrators Association, the New Mexico Chapter, AIA, and the UNM School Facilities Laboratory. Attended by more than 118 persons, the meetings were held in the Kiva of the new College of Education buildings. Two guest speakers from outside the state addressed the group while two long sessions with short talks and discussion periods gave participants from the state ample opportunity to scrutinize their thoughts.

The first session was addressed by O'Neil Ford of San Antonio, a Fellow of the AIA and a leading designer of private schools. His was a delightful talk—informal, rambling, conversational—but the point was clear: to waken people to the stifling physical ugliness that is engulfing our cities. The speaker's aesthetic insights and ideas flowed rapidly and when he had finished the audience must have felt that it had come to know Mr. Ford personally. One pondered with him the provincial mind set that he sometimes meets in America which rejects all that is unfamiliar; one shared his indignation at the second and third class citizenship which is extended to some Americans; and one rebelled at the ugliness of modern American towns. (Mr. Ford is particularly saddened by the ugliness that reduces so many New Mexican towns because of the great fondness that he has always had for this area).

We agree with Mr. Flatow's remark the following morning that it was a major misfortune that UNM architectural students were not there en masse to roam the centuries and the faces of Europe and the Americas with this engaging and perceptive *cicerone*. Outstanding designers and articulate speakers are so rarely found in the same person.

Three major speeches constituted the afternoon session. Dr. Merle Stoneman of Lincoln, Nebraska and President of the National Council on Schoolhouse Construction, spoke on "Aspects of Financing Current School Building Programs." Although this may be familiar territory to schoolmen, it was very informative for architects. Dr. Stoneman began by analyzing the causes of the staggering classroom shortages which face America (larger population, students in school longer, greater diversity of course offerings, drastic shifts in population). He then went on to review the various methods of financing school building that are open. The building of schools is purely a local responsibility and funds for construction can be obtained from only two sources: a bond issue or a general levy. But in all states the issuance of bonds is limited to a fixed percentage of assessed property valuation. In cities that have enjoyed recent growth the legal bonding limits have long since been reached.

Dr. Stoneman next reviewed courses of action open to local school boards where legal limits have been reached. Reducing the time limit for refinancing bonds, raising the legal limits of indebtedness and reducing the legal voting margin for the authorization of a bond issue from two-thirds to a mere majority are the principle devices employed. When even these means have been exhausted as they have in many communities, school boards have had recourse to the leasing of buildings for school purpose, to the issue of revenue bonds for class room construction, and to the construction of schools under a public housing authority which

transcends city and even state lines and which has power to build though not to operate schools.

Dr. Stoneman finally commented on the particular conditions of school bonding in New Mexico vis a vis that pertaining in the rest of the country. Among other things, we have unusually high—76% second highest in nation—percentage of state support for school maintenance and an exceptionally low (6% as opposed to national 10%) legal limit for bonded indebtedness.

Perhaps the most thought provoking observations on the topic came from Dr. Charles Spain of the Albuquerque schools on Friday morning. He observed that public education was the only area left in American life where the public controls policies directly. He noted that it was here, in school bond elections, etc., that the public's hostile emotions crystalized. He went on to observe that education and public expenditures still retain a certain charitable overtone in American thinking and that the public has not yet accepted education as an investment which is absolutely basic to the country's economy and productivity. Still later he cited the recent experience of Detroit in passing a bond issue for the school system only after a titanic effort, and he noted the question raised by an educator there as to whether the problem of public education were not really too complex and important for the public at large to decide. He admitted that he expects assistance. Assistance for school construction will eventually have to come from state and especially federal sources.

The two other speakers of the afternoon session were the West Coast representative for the Libby-Owens-Ford Glass Company and Mr. Frank Standhardt, AIA member from Roswell. These gentlemen debated the open vs. the closed school concepts, i.e., "windowful" vs. "windowless" school buildings. Both protagonists claimed economy for his side and proved it by means of selected statistics to the utter boredom of the audience. If either side had merely rested his case, he would have won by default. Two good comments came out of the ensuing discussion: one observation was to the effect that it was not really an either-or matter—all glass or no glass—but a judicious use of glass in appropriate areas. The other comment was a well-deserved scolding administered by the glass manufacturer, Mr. Ford for the slick, Madison Avenue tailoring of the presentation. A group of laymen might not have missed the presentation of the whole story but this could have hardly been expected of a group of school administrators and architects.

Although there was intense interest in the statements of the committee set up to investigate the pros and cons of the bomb shelter schools in Artesia, the findings thus far have been inconclusive.

Dr. Stoneman spoke again in an abbreviated evening session on "Implications of Curricular Change on the Planning of School Buildings." Observing that primarily two factors (curriculum and instructional technique) determine school building needs, he pointed out how necessary it is to determine these factors before an architect goes to the design board. The speaker then went into an extremely interesting historical review of major changes in educational theory that have

developed in America since 1860 and which have had some effect on schoolhouse design.

For the layman Dr. Stoneman's remarks on recent emphasis on individual learning were encouraging. He stressed the need for flexibility in the organization of classroom space to suit the changing demands of the curriculum sensitive to the needs of the individuals rather than the average needs of the group.

On Friday morning the final sessions of the conference were addressed by a second superintendent, Mr. Tom Hansen of Carlsbad, a civil servant, Mr. Earl None, mayor of Alamogordo, and three Albuquerque architects: Richard Milner, Don Stevens and Max Flatow. Several speakers noted the drawbacks and the advantages of fixed architectural specifications for schools (a danger of rigid rules which are mechanically adhered to in lieu of fresh and original study versus the need for as much careful study and checking and sharing of results as the experts can provide). But the expected tug of war between proponents and opponents of the proposed school specifications never materialized. Perhaps the informal discussions and sharing of views between administrators and architects revealed the degree of agreement that existed on aims and values. Agreement was general that schools should certainly be something more than efficient, minimal machines. Educators as well as architects recognized the value of a beautiful, well-designed school environment even though there is no concrete way to measure that value. One has the impression that even in the face of severe practical problems, educators are as determined as architects to produce well-designed schools.

—B. Bunting

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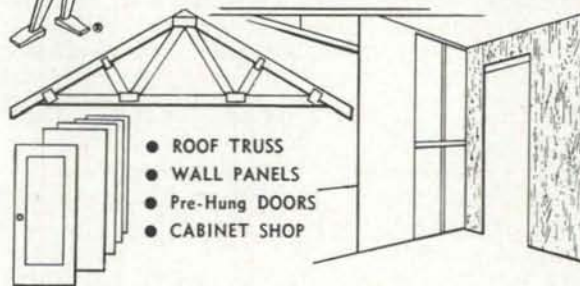
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exposed aggregates

a.i.a. file: 4a

Prepared as a service to architects by Portland Cement Association
clip along dotted line

Exposed aggregate provides concrete surfaces of unusual beauty and variety. To emphasize the gleaming freshness, true colors and textures of the aggregate, architects, today, choose concrete made with white portland cement. It is also an excellent tinting base for mineral coloring pigments.

Reveal of precast concrete panels is largely determined by aggregate size. When panels are to be viewed relatively close, less reveal is needed. When panels are some distance from the main flow of pedestrian traffic, greater reveal is required for a rough textured look.

Polished panels of pastel colors tend to appear white when viewed from a distance due to the high reflectance of the surface.

Shown at right is a table which demonstrates the unlimited range of colors possible with commercial aggregates and white cement.

Write for additional free information (U.S. and Canada only.)

VISIBILITY SCALE

aggregate size	distance at which texture is visible
1/4" - 1/2"	20 - 30 feet
1/2" - 1"	30 - 75 feet
1" - 2"	75 - 125 feet
2" - 3"	125 - 175 feet



First National Bank, San Angelo, Texas. Architects: Abel B. Pierce and George Pierce, A.I.A., Architect & Planning Consultants, Houston. Structural Engineer: Walter P. Moore, Houston. Contractor: Templeton & Cannon, San Angelo

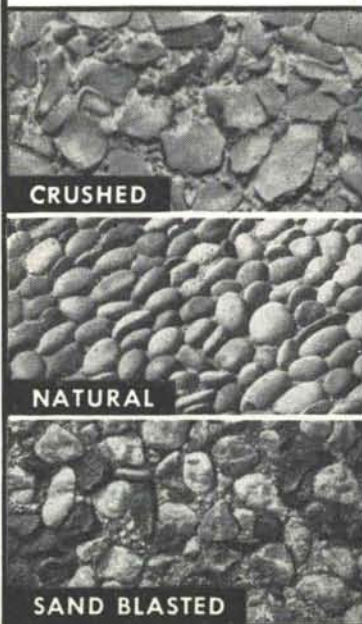


TABLE OF COMMON COMMERCIAL AGGREGATES

		SIZE	USES	SOURCE**	COLOR RANGE
GLASS*	ARTIFICIAL	1/4" - 1 1/2"	stained glass, walls, panels	Mich., N.J., Texas	brilliant and almost unlimited ranges
CERAMIC		1/4" - 1 1/2"	curtain wall panels, ornamental work	Ark., Ariz., Mich.	any color
SAND	MINERALS	fine to coarse	plain or sculptured panels	all areas	white-buff-yellow
PEBBLES		1/4" - 6"	tilt-up walls, panels, walkways	west & southeast	white-red-orange-buff-black
MARBLE		1/2" - 2"	curtain wall panels	all areas	white-red-buff-yellow-black
GRANITE		3/4" - 2 1/2"	tilt-up walls, panels, walkways	midwest & west	red-gray-buff-dark blue-black
QUARTZ		1/2" - 2"	curtain wall panels	east, west, south & midwest	white-pink-gray-clear

*Reactivity: some glasses may react with alkalis in the cement to cause expansion. Consult glass manufacturer to determine if glass is reactive.

**List of manufacturers available.

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