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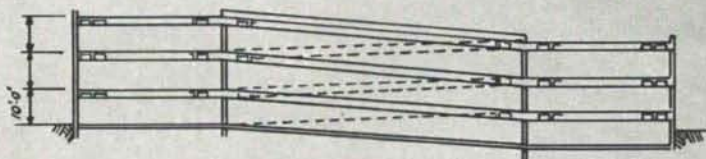
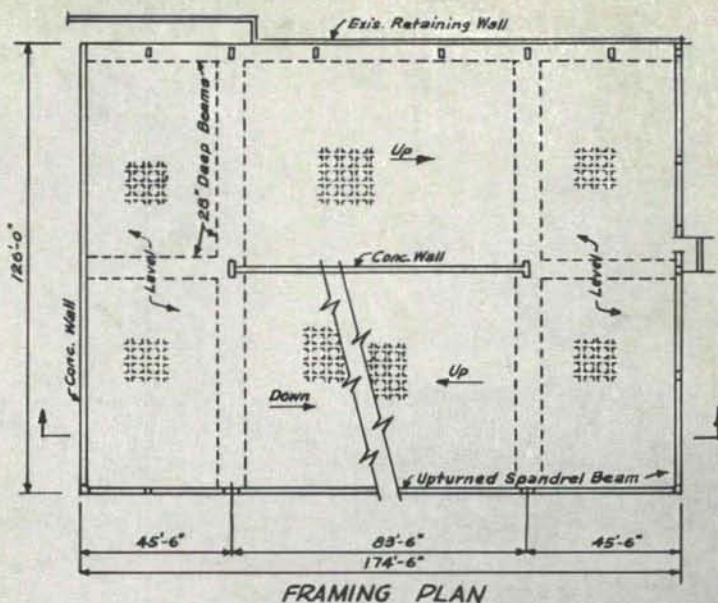
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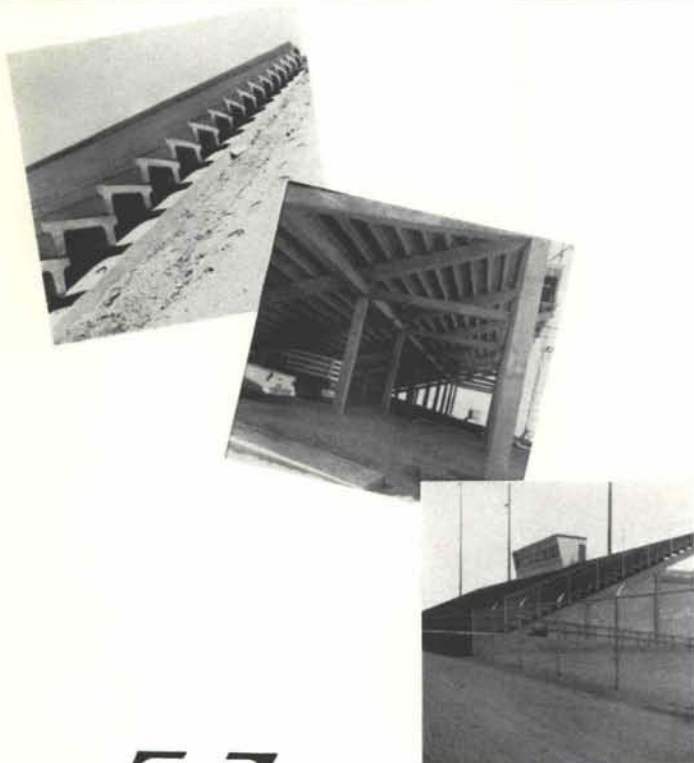
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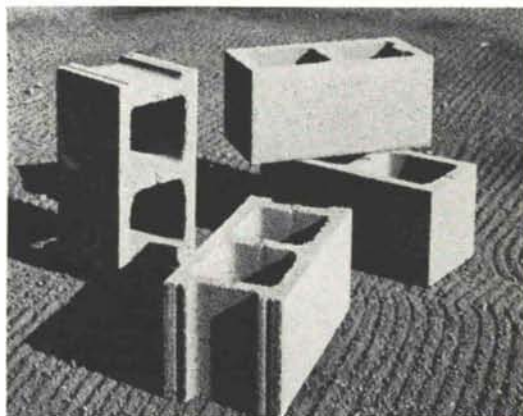
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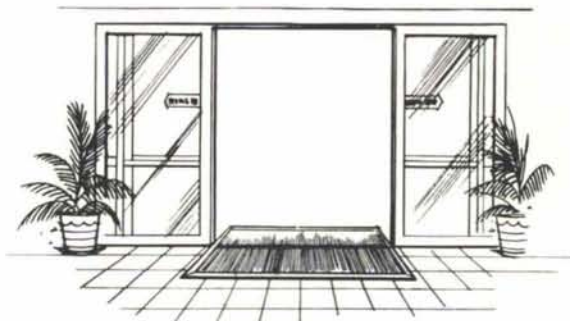


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## Photographers and camera carriers take note . . . . .

### a 2<sup>nd</sup> COMPETITION



For the second time, but now in conjunction with next year's AIA regional conference, NEW MEXICO ARCHITECTURE announces its photography contest. Since the theme of the forthcoming regional conference, which will be held in Santa Fe in October of next year, is DESIGN FOR PEOPLE, it seems appropriate that the photography contest also adhere to this subject.

Photographs of structures in the entire six-state Western Mountain Region are eligible, and the contest is open to anyone in the area.

A great deal of our building scene disappears each year under the pressure of real estate values and growth. While this is often necessary and sometimes an improvement, a bit of the past disappears. Unless it has been recorded in photographs or drawings, a portion of history is lost. In most instances the building that is destroyed is not of historical or great architectural significance. But even a piece of architectural vernacular records cultural attitudes and economic conditions which have helped shape our society.

Thus an on-going effort by the **NMA** in the form of an annual competition seems in order. The rules are simple, the judging flexible. An exhibition of the submissions will be presented at the Fifteenth Annual Conference of the AIA's Western Mountain Region in Santa Fe, October, 1966.

#### **RULES:**

- 1) The competition is open to all: architects, professional and amateur photographers, adults, children.
- 2) The subject matter must concern itself with man-made structures and buildings constructed within the boundaries of the Western Mountain Region. All structures are eligible: bridges, homes, barns, sheds, office buildings, hotels, hospitals, irrigation structures, dams, powerhouses, patios, building pieces or details—in short, any man-made structure from pre-history to the not-yet finished. In keeping with the Conference theme, however, emphasis should be on DESIGN FOR PEOPLE.
- 3) Color or black and white photographs are acceptable, but prints must be a minimum of 5" x 7". Larger sizes or other proportions are acceptable and even solicited.
- 4) All photographs must be identified as to location and must have the name of the photographer and date the picture was taken placed upon the back.
- 5) No submissions can be returned.
- 6) NEW MEXICO ARCHITECTURE reserves the right to exhibit any or all submissions in its publication. Full credit will always be given the photographer.
- 7) Deadline for submissions is October 1, 1966. This is almost a year away, and it should provide an incentive for some excellent picture-taking.
- 8) Send all entries to John Conron, P. O. Box 935, Santa Fe, New Mexico.



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# The New Mexico State Capitol

by David Gebhard

At and just before the turn of the century the influential American architectural publication *The Architectural Record* used to publish a series entitled "Architectural Aberrations." Through a critical text and all too revealing photographs, it aptly pointed its finger at the numerous nonsensical buildings then being constructed throughout America. As the writers of these series of articles continually pointed out, these buildings were not aberrations because of a lack of taste or perception on the part of the client, rather they were almost solely the result of the architect's decision.

While the general as well as the professional architectural presses have long since abandoned both their interest and courage to objectively appraise the buildings and the urban schemes around us, our physical environment is as plagued as ever with "architectural aberrations." If one is at all sensitive to the visual world and even more, if one participates to one degree or another in this world, it is not long before resignation and despair set in. Such despair is not really a direct outcome of the confused physical environment which is being created at an ever increasing rate, rather it is a result of the anti-rationalism of the whole affair. Nowhere is this more apparent than in larger master planning, whether for a complex of buildings or a scheme for a whole populous county. Literally, before the ink is dry and the official public body has accepted the plans, changes are initiated, not changes which modify this or that detail, carrying on the spirit of the original plan, but modifications which in essence completely disregard the basic concept of the plan. The master plan then becomes a fake, artificial window dressing, behind which the same irrationality and subterfuge continue on their old course. Consciously or unconsciously the established order is as intellectually dishonest in its approach and use of most master plans as it is in its pragmatic day to day activities.

An all too typical example of this is what has been happening over the past few years to the master planning for the New Mexico State Capitol. In 1963, Architects Associated of Santa Fe prepared for the New Mexico State Planning Office, a twenty-year development plan for the State Capitol complex. (See "*New Mexico Architecture*" Jan.-Feb. 1963). The basic recommendations of this report were accepted by the appropriate governmental body. In 1964 and 1965 the same commission proceeded to implement a program for "the area." Several new reports were drawn up, all of which totally disregarded the core recommendations of the original master plan. The commission was advised and supported in its recommendations by a local architectural firm, whose work has never really had anything to do with the world of architecture.

This firm published a report "The State of New Mexico Capitol Expansion, Santa Fe, New Mexico 1965 through 2010" which substituted a new master plan for that which had previously been accepted. This same firm was also engaged to design the new Legislative and Executive Building. An editorial in the March-April, 1964, *New Mexico Architecture* has aptly pointed out that the design of this building has nothing whatsoever to do with architecture — it is simply non-architecture, and nothing else. But even more of an "architectural aberration" is the revised site planning for the Capitol complex. Literally, not one of the meaningful aspects of the first plan has been retained. In principle, there is nothing wrong with a totally new concept being substituted for an older one, but the substitute plan, like the building which has been produced, is simply meaningless.

The original master plan seriously attempted to solve the basic problems which face any planner. How should this new complex fit into the existing layout of buildings and into the city of Santa Fe? How could the site and the buildings it contains become a part of the existing community and how could it make a real contribution to the community? In answer to these questions, the original plan let the City and the Capitol complex intermingle in a truly organic fashion. The Capitol complex was conceived of as a total connected whole, but equally it was thought of as a segment of the larger urban environment of Santa Fe. The substituted plan has not even recognized that this is a problem to be faced. What it does propose is a complete separation between the environment of the Capitol complex and the City. The furtherance of this separation is not an evidence of a strong belief which the designer holds on the subject, rather it is evidence of the basic nature of his whole approach — — — that of working from one expediency to another.

The original plan suggested a general environment which created courts and patios, and plantings which would, because of their intimacy and scale, invite people to use and experience the new Capitol complex. While the automobile with its traffic and parking needs was realistically faced in the first report, the substituted scheme advances the cause of Detroit by making it mandatory that one approach the building only by auto; if one wishes to simply look at the buildings, one must see them over the tops of hundreds of parked automobiles. Nor did this substitute scheme sense that the two streets, Galisteo and Don Gaspar, which presently run north and south through the Capitol complex, add little to the needs of the automobile. These streets hinder rather than help the traffic flow, and they almost completely destroy the ability



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to weld the buildings and their environment into a visual whole.

Although the first Master Plan had in no way set down a specific architectural style, it did suggest that a non-eclectic style should be developed which would be in rapport with the architectural tradition which Santa Fe has so long engaged. The buildings, the walled courts, patios and the walled automobile parking areas were to be loosely curved forms similar in spirit to the adobe walls of the old city. The scale of the buildings too was taken into account, with a balance being suggested between the need to create a human-scaled environ-

ment, and the quite natural urge to have the complex state that it was the Capitol of New Mexico. As with the other aspects of the substituted plan literally nothing was said about any of these problems.

As Louis H. Sullivan so aptly said over half a century ago, architecture is *the* perceptive mirror of its age. It is depressing to think that, with the long tradition of creative activity in so many areas of its life, New Mexico is erecting a visual image of itself which is nothing else than a pure mid 20th century "Architectural Aberration."

— David Gebhard

### Flatow Named to National Panel

Max Flatow, AIA, a principal in the New Mexico firm of Flatow, Moore, Bryan & Fairburn, Architects, has been named to an advisory panel of prominent architects by General Services Administration Administrator Lawson B. Knott, Jr. The members of the panel are to advise the GSA on the design of public building projects, and are to be asked to develop criteria for the evaluation and selection of architects for projects undertaken by GSA.

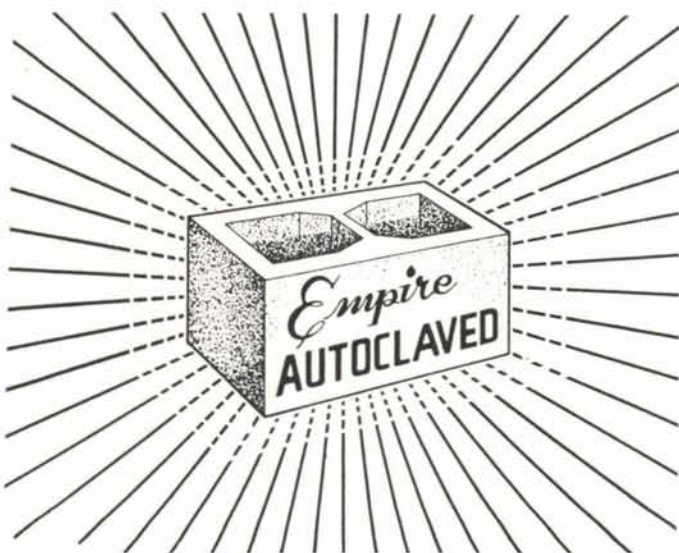
Mr. Flatow's architectural firm has designed the newest federal building in Albuquerque and is currently completing plans for a federal building in Gallup, N. M. The two other architects appointed to serve on the advisory panel with Mr. Flatow are Charles Luckman, AIA, and Henry L. Wright, FAIA, both of Los Angeles, California.

### AIA Student Scholarship

A student at the University of New Mexico Department of Architecture is the recipient of two scholarships awarded for the 1965-66 academic year by The American Institute of Architects.

Donald Alfred Kruger of 125 E. Marquette St., Berlin, Wisc., received a \$400 Waid Scholarship and a \$500 Ruberoid Scholarship. The Waid Scholarship comes from the Waid Education Fund established by Dan Everett Waid and administered by the American Institute of Architects. The Ruberoid Scholarship is one of 20 given annually by the Ruberoid Company through the AIA Foundation.

Kruger was selected as a recipient by AIA's Committee on Scholarships, headed by S. Elmer Chambers of Syracuse, N. Y. The committee awarded a total of \$53,800 in scholarships for 1965-66 for advancement of architectural education.



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You can forget your troubles, forget your cares.  
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Everything's waiting for you Downtown.

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There are movie shows, Downtown.  
Maybe you know some little places to go to  
Where they never close, Downtown.  
Just listen to the rhythm of the gentle Bossa Nova.  
You'll be dancing with 'em too before the night is over,  
Happy again. The lights are much brighter there;  
You can forget your troubles, forget your cares.  
Go go Downtown where all the lights are bright, Downtown,  
Waiting for you tonight, Downtown.  
You're gonna be all right now Downtown.

Don't hang around and let your problems surround you;  
There are movie shows, Downtown.  
Maybe you know some little places to go to  
Where they never close, Downtown.  
And you may find somebody kind to help and understand you  
Someone who is just like you and needs a gentle hand  
To guide them along. So maybe I'll see you there.  
We can forget our troubles, forget our cares.  
Go go Downtown. Things will be great when you're Downtown.  
Don't wait a minute more. Downtown.  
Everything's waiting for you, Downtown.







*A current popular song, written by Tony Hatch and published by Leeds Music Company, introduces this article about the largest downtown in New Mexico. The central core of Albuquerque is not what it should or could be. What can be done to put things right?*

## ALBUQUERQUE - DOWNTOWN



"Everything is better when you're downtown" provokes a smile, doesn't it? And if it suggests yesteryear, it is also faintly nostalgic, for it conjours up an awareness of something good which has been lost. The old-fashioned downtown provided a festive environment which somehow invested events that took place there with a special significance. Downtown was the ceremonial as well as the commercial center of the community. Even in small towns, events that took place here did indeed take on a meaning and importance that they would have lacked in the suburbs.

During the last twenty years our modern cities have somehow tended to lose that important core which traditionally provided the focus and center of urban life. Still more recently, however, the devastating effects of a center-less urban sprawl have begun to be noticed by architects, sociologists, and other people of perceptive awareness. Today, plans are afoot and projects have begun to appear which will counteract the flight from the downtown.

In Albuquerque an organization known as Albuquerque-Downtown has been created which coordinates efforts of city government, downtown merchants, and local architects to revitalize the old downtown. *Albuquerque-Downtown* is alerting the entire city to the problems and importance of a vital core area, and it is developing methods for implementing this rejuvenation.

Consciously aware of the dangers of remote and utopian plans, no matter how beautifully designed, *Albuquerque-Downtown* is looking for practical solutions and grass roots support. Several original and fruitful approaches to the problem of planning have been evolved. One method of operation which is proving successful is a series of "skull sessions" between *Albuquerque-Downtown* staff and anyone interested in seriously discussing the planning problem. As of this writing, over one hundred people have spent considerable amounts of time with the technical staff. The interests of these people range from political science and sociology,



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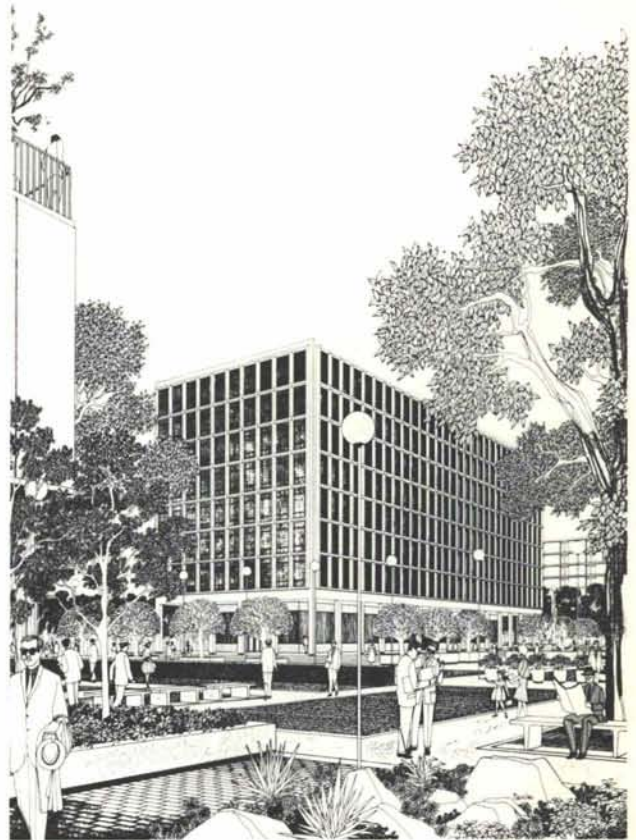
as in the case of several professors from the University of New Mexico, to traffic engineering and marketing. Official organizations such as the Urban Planning Committee of the American Institute of Architects, the American Society of Civil Engineers, the Special Property Owners' Advisory Committee, the Design Review Group, and the New Mexico Association of Planners have all contributed significantly to an understanding of the best avenue to pursue. Secondly, in a positive move to reverse the tendency that is all too prevalent in America today to employ "outside experts," the Albuquerque Metropolitan Development Committee, a group of civic leaders appointed by the City Commission, required that the designers charged with plans for the new downtown core be local practitioners. It also required that full use be made of data which had already been gathered or prepared by the City Planning Department. Since time is of the essence, there is an obvious advantage in having a technical staff which, being "on the spot" can continue to work toward ever better planning solutions at the same time that the plan is being explained to the public and early stages of work implemented.

"Why have a downtown?" This often-posed question is a complicated one to answer because the issues involved concern a way of life. It is a very personal matter. Normally, we do not argue about cities; we simply accept them. The obvious increase in the number of city dwellers indicates that we approve of cities. We settle in or near a city to obtain a job, to send children to school, to receive police and fire protection, and to shop conveniently. We take cities so much as a matter of course that we seldom stop to ask ourselves what the city does or should contain and provide.

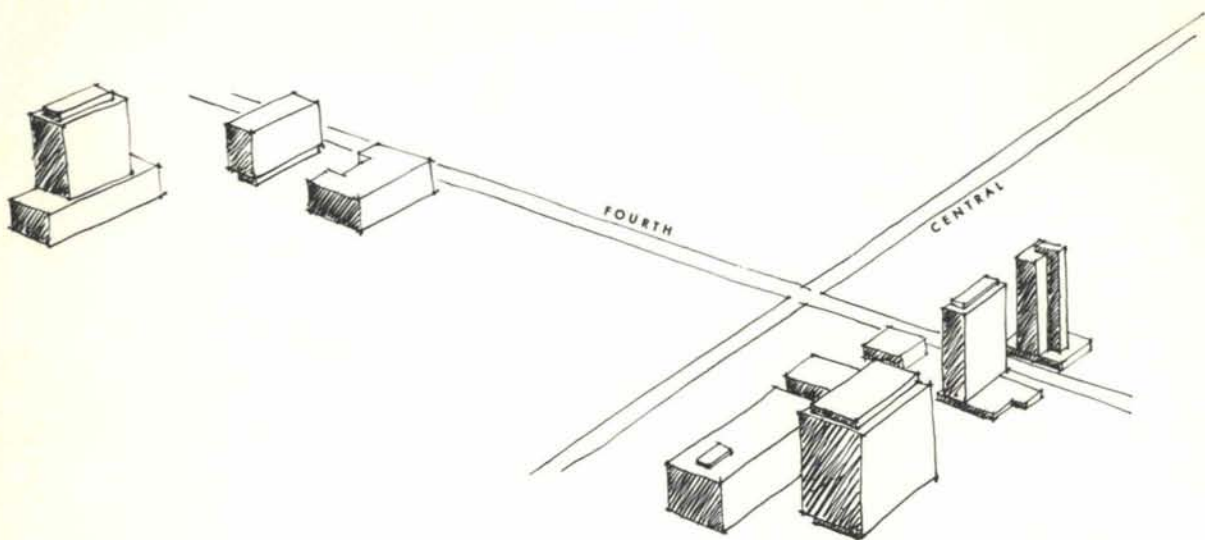
Arguments for a downtown should be made along the lines of the relationship of a downtown to all areas other than downtown, what a city needs in order to more than barely survive, and where these things should be located. With the use of the automobile, it is possible to have a branch of almost everything. But where is the trunk which supports these branches? We have branch banks, stores, telephone exchanges, and the like, but their main offices, the "trunks" are in one place; by tradition and because of economy and convenience, they are downtown. Where are our branch natural, historical and anthropological museums, our branch repertory theatre, our branch concert hall? Most cities cannot afford them. As a matter of fact, we in Albuquerque do not seem to want to provide even these main institutions for ourselves. But let us be theoretical and say that we did, if only for our children. Then where should these main institutions be located? By tradition and because of economy and convenience, they must be downtown.

We have become disillusioned with our downtown. The reason is simple. Historically, the major

. a n d T o m o r r o w







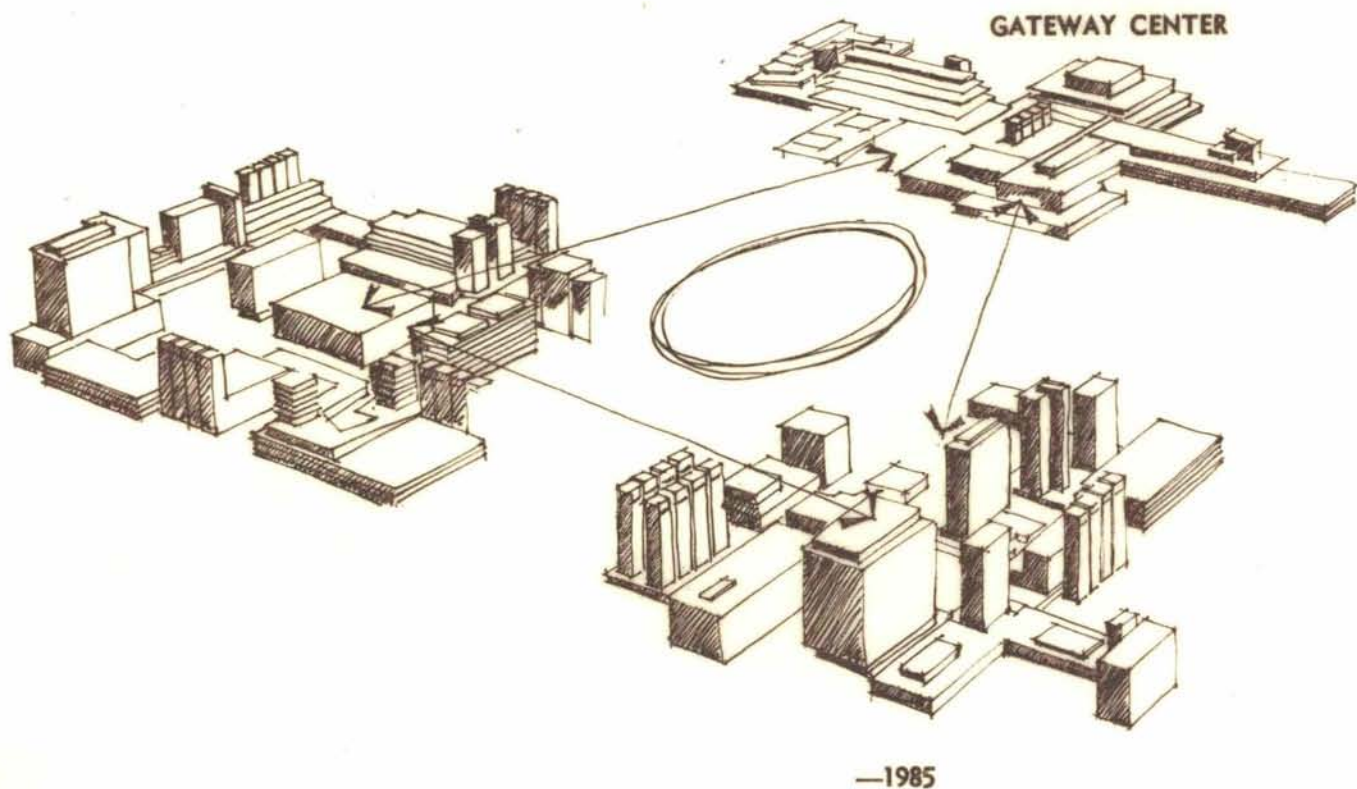
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land use of a city was commercial or retailing. Other activities grouped around the stores. Then, spurred on by the automobile, low interest loans and tax advantages, the vast low-density housing areas emerged on the periphery of the core, and the retail stores soon moved to the center of these areas, creating a new building type — the regional shopping center. Downtowns could not compete with these new clean facilities. Downtowns, therefore, began the slow deterioration process which has left them in need of repair and renewal.

*Albuquerque-Downtown* is a private planning organization with technical staff. Created at the suggestion of the Urban Planning Committee of the Albuquerque Chapter of the American Institute of Architects and sponsored by the Albuquerque Metropolitan Development Committee (AMDEC) as well as the Albuquerque City Commission, in November of 1964, the purpose of *Albuquerque-Downtown* is to prepare a comprehensive long-range plan for the development of the core area together with suggestions for implementing it. The completion date for the initial phase, the preparation of the plan, is scheduled for January, 1966. Staff members are Ronn Ginn, AIA, Supervising Architect; Charles Quinlan, AIA, Coordinating Architect; Maria Blachut, Senior Planner; Jack Barkley, Designer; Joe Ehardt and Eugene Bebermeyer, draftsmen (part-time) from the Department of Architecture, UNM; and Rosemary Winkler, Executive Secretary. Financial responsibility for *Albuquerque-Downtown* is assumed by the downtown property owners via assessment on a fair-share basis supervised by AMDEC. The salaries of the Senior Planner and the Executive Secretary as well as office expenses are defrayed by the City of Albuquerque.

Development of the core plan was begun by a detailed review and evaluation of existing information. Noted was the sizeable investment which already existed in public utilities, property improvements, acquisition of rights-of-way, and the like. Two years ago, the *Downtown Association*, an organization of businessmen, with the advice of the AIA's Urban Planning Committee, sponsored the construction of an accurate "as-is" model of the core area. The *Albuquerque-Downtown* staff applied standard architectural criteria to all buildings in the core area and, for reason of structural or functional inadequacies, removed many buildings from the model. Once this was done, a pattern of "activity generators" emerged. An activity generator is an area, which by virtue of its location and complex of buildings, has the ability to continue to grow and exert influence on its surroundings. Albuquerque's core has two such activity generators: One, on the north edge, is composed of the Municipal Office Building, the Bernalillo County Court House, and the soon to be completed State Office Building. This area has been named the Metropolitan Center. The second, directly to the south, is the Federal Center.

This generator is made up of the federal buildings, the Simms Building and the Bank of New Mexico Building. Surrounding both these building complexes are support facilities which consist of restaurants, smaller office buildings, parking facilities, automotive service stations and the like.

The proposal for the core development, which is to be completed by 1985, calls for the phased development of a third activity generator. To be known as the Gateway Center, this complex will be comprised of a convention center and display area, parking facilities, railroad passenger accommodations, facilities for local and interstate buses, helicopter service to the Sunport, a major hotel, and a new YMCA for the benefit of the downtown worker. The purpose of the location of this new center in terms of long-range planning is two-fold: Adjacent to and partially over the Santa Fe Railroad tracks, it serves to eradicate the visual and growth barrier created by the tracks themselves; secondly, its location in relation to the Metropolitan and Federal Centers establishes a growth potential. Retail stores, provided primarily for people who work downtown in one of the three activity generating centers, will occupy the triangular zone between the three areas. Here we are recognizing that commercial activity in the core area will never again serve in its historic role as the prime activity generator, and that it will thrive as an adjunct to and by virtue of its location between other generators.

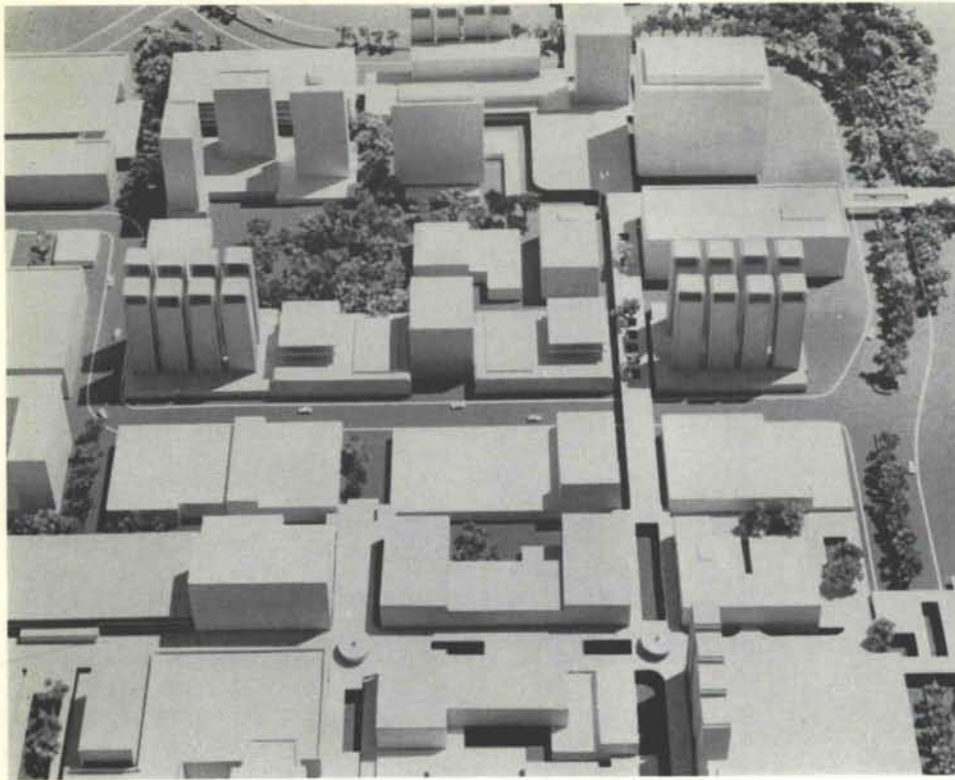
As urbanites, we have placed few demands upon our city. Whether caused by general apathy, television or our so-called troubled times, we have seen fit to defeat bond issues for an art museum, failed to provide adequate housing for the Albuquerque Symphony, failed to provide even mediocre facilities for our libraries, and have given only token support to our legitimate theatre. In other words, Albuquerque is one of many cities where both the spirit and the substance of the "great society" have gone unnoticed.

The proposal by *Albuquerque-Downtown* for core development and the support it has thus far received do suggest that an awakening is taking place. Albuquerque has begun to be aware of the financial advantages as well as the true amenities of a city. The location for the phased development of a cultural area is in the general vicinity of Gold Avenue extending from the Gateway Center to the Federal Center.

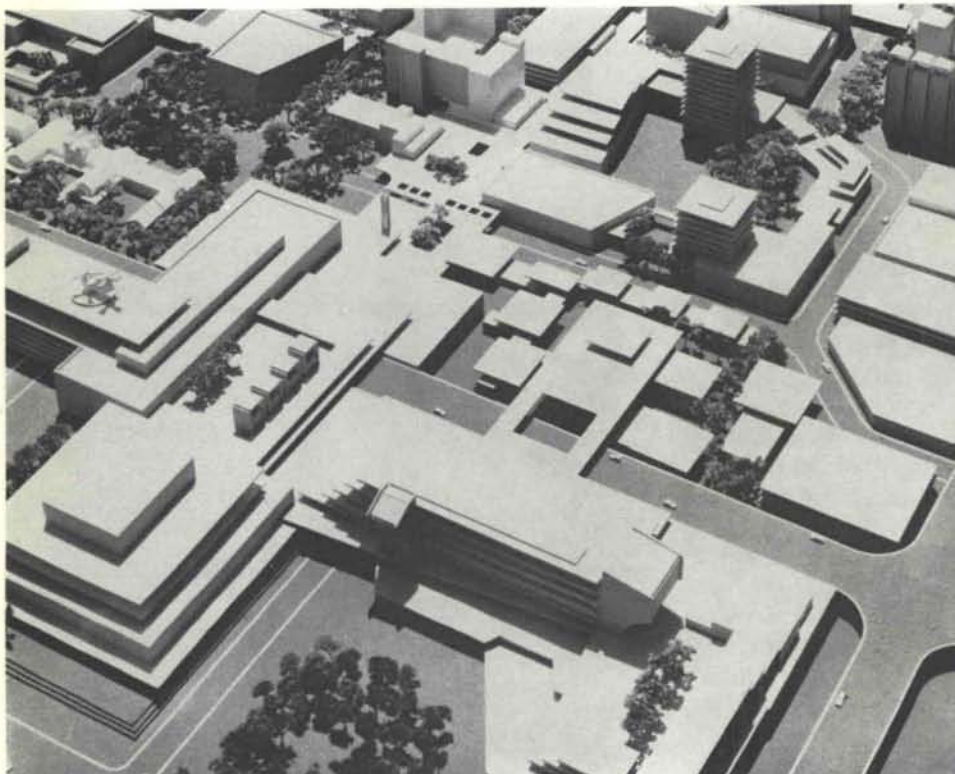
With the gradual development of these centers and the subsequent revitalization of retail trade it would not take real property developers long to recognize the market potential in housing facilities around and even within the core. As families move toward the center once again, downtown would go off the "eight-to-five" schedule.

"Pilot Projects" are small portions of an overall plan which, because of their size and location, can





The Federal Center includes the newest Federal Office Building, which is pictured here in the extreme upper right corner, the Simms Building, and the Bank of New Mexico Building. Indicated also on the model are the high-speed peripheral road system which serves the entire core area and the tower automatic parking structures.

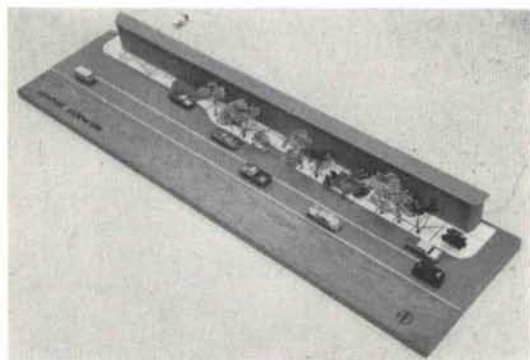


The Gateway Center, located adjacent to the Santa Fe Railroad tracks, includes transportation facilities for the railroad, municipal and inter-state buses, and helicopter service to Albuquerque's airport. Also included within the center are convention facilities, a new major hotel, and multi-story parking structures. The existing Alvarado Hotel is to remain and can be seen in the upper left corner of the picture. The Gateway Center forms not only an "activity generator" in itself, but it creates a tie to the west with the existing core area.

Photographs of the models  
by Dick Kent



be started and actually completed while the larger plan is still being evolved. The attention-getting qualities of a pilot project are obvious. Albuquerque has already completed one pilot project called the "Sidewide," and it has gained national attention. A



sidewide is essentially the widening of a sidewalk into the street, thereby occupying space formerly devoted to a line of parked automobiles. Plans for the beautification project were prepared by Jose Luis Yguado, landscape architect, and were concerned with the north side of Central Avenue between Third and Fourth Streets. The original idea for the "Sidewide" was suggested by John Harvey, an architectural student at UNM and it called for various color and textural changes in the walking surface, various kinds of planting areas and benches. Detailed by Yguado, built by the City of Albuquerque personnel with material purchased by the adjacent property owners, the "Sidewide" is one part of downtown which is pointed to with pride by the entire city. One unique feature of the plan was the inclusion of a kiosk, or small decorative stand. Designed by the *Albuquerque - Downtown* staff, the kiosk is used by the merchants for advertisement posters.



Another pilot project in the planning stage is "Gold Concourse." This project calls for the closing of Gold Avenue between the two newest federal buildings and the installation of trees, benches, and a pool. This plan was prepared by the *Albuquerque-Downtown* staff, and liaison work with the federal government is being handled by a private architect, Mr. Max Flatow, AIA. Several more projects are in the early planning stages and are being coordinated by Architect Peggy Hooker, AIA.

*Albuquerque-Downtown*, in its proposal for the core, is suggesting the location of a rapid transportation system — this system to be realized perhaps ten to twenty years hence. Case histories have proven that such a transit system cannot economically function unless terminals can be located in the

center of a densely-populated area. As part of its planning and implementation job, AD is working with the Governor's Committee on Annexation under the direction of Mel Eaves and with the State Department of Planning in efforts to gain the legislative power to create a regional planning authority. Such an authority could aid in the implementation of the downtown plan.

Regional planning is of vital interest to *Albuquerque-Downtown* because of the relationship of the core to the supporting communities to the north and south. No legislative power exists today to create a regional planning authority in the State of New Mexico, but its need will soon become apparent. In the Albuquerque area, such an authority would establish major land uses and would recommend population densities over a three-county area stretching from Algodones to Belen and from Route 10 to the Rio Puerco.

Success of this first comprehensive planning program for Albuquerque is virtually guaranteed for a number of reasons. Probably most important is the fact that it can be conclusively proven that renewal efforts reap financial benefits. Many cities, some the size of Albuquerque or smaller, have preceded our efforts with successful projects of their own. Federal urban renewal and matching local funds were used in most cases. In this situation, the federal government, in order to anticipate future increased tax revenues, invests in a city by providing up to two-thirds of the land acquisition costs for a project. It seems to make good business sense on the part of the government to protect its existing investments in Albuquerque (roads, public utilities, libraries, transportation system, planning grants, environmental health, education facilities) by further participation with the taxpayers and businessmen in the costs of land acquisition for parks, public facilities and private development.

The lethargy of the past generation has been costly, both in terms of dollars and culture. We are preparing now to live more handsomely and enjoy the amenities of urban life.

Charles W. Quinlan, AIA, Coordinating Architect



Albuquerque Chapter, AIA  
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## The Department of Architecture at the University of New Mexico Has A New Chairman

After years of faithful service to the University, seventeen of them as head of the Department of Architecture, John J. Heimrich hands the chairmanship over to Thomas Reed Vreeland, Jr. Mr. Vreeland, age 40, married, father of two children, graduate of Yale University, comes to Albuquerque from the position of Assistant Professor, Department of Architecture, University of Pennsylvania and from active practice as head of his own office in Philadelphia. Prior to entering Yale, Mr. Vreeland served three years in the Paratroops from which he emerged as a First Lieutenant. In addition to his Yale studies, he spent one year painting at the Ecole des Beaux Arts in Paris and one year at the Sorbonne, Paris, studying French Literature.

In his final year at Yale, Mr. Vreeland came under the influence of the nationally-known architect, Louis Kahn, who was then teaching at Yale. Upon graduation, he went to work in Louis Kahn's office in Philadelphia. "These were exciting years," says "Tim" Vreeland. While associated with the Kahn office, he worked on the Trenton Jewish Community Center, the Richards Medical Laboratory and Biology Building (both for the University of Pennsylvania), the Rochester Unitarian Church, and the Salk Research Center in San Diego, California. "Kahn has been the dominant influence on my thinking to date," Mr. Vreeland said.

In partnership with Frank Schlesinger, Mr. Vreeland's first individual commission was for the Rittenhouse Swim Club in 1960, (Figure 1). Later they did the Beachcomber Swim Club for a sub-



*Thomas Reed Vreeland, Jr.*

urban Philadelphia site. Their last joint commission was the Therapeutic Research Laboratory for Pennsylvania University, which is now under construction. Mr. Vreeland also did a number of private residences and oversaw the restoration of an 1824 house on Society Hill, Philadelphia. He is currently engaged in completing a major downtown planning concept for Camden, New Jersey under the Urban Renewal Program.

In addition to these commissions, "Tim" Vreeland has taken part in a number of architectural competitions. Working with Romaldo Giurgola and Ehrman Mitchell, he won second place in the important Boston City Hall Competition in 1962, for which the competitors received considerable national publicity (Figure 2). The following year they entered the Tel Aviv-Yafo Town Planning Competi-



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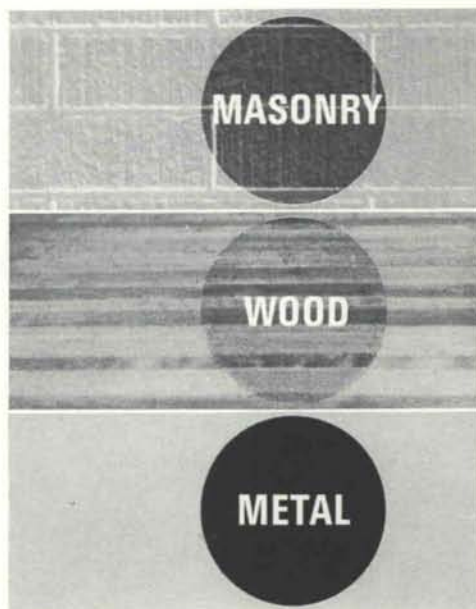
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tion. A third project, the Coopers Point-Pyne Neighborhood Competition for Camden, New Jersey, was won in cooperation with Oscar Newman. As Vreeland explains, "I have participated in a large number of competitions in the last ten years. I have enjoyed every one of them in spite of the toll in money and time which one inevitably pays. I believe competitions are an invaluable part of an architect's experience and development in which he pits himself against the best talents, nationally or even internationally, on a completely equal basis. Nothing has pulled the work of the Philadelphia architects into the world picture as much as the high number of winners and near-winners that they have produced over the past ten years in local, national and international competitions. It is my earnest hope that, increasingly, Albuquerque architects and their buildings will become engaged in national competitions."

Mr. Vreeland explains that his experience in architecture and planning "has been a concentrated urban one, shaped largely by the traditional and the contemporary forces at work in Philadelphia. I have been involved first hand in the redevelopment process of a major city. I have witnessed the failures and the successes of this process and I have come away convinced that the process is necessary. In fact, it is the only one that can do the job needed to insure the survival of our major built-up areas. When well-administered, as it was in several outstanding instances in Philadelphia, it results in a superior and highly consistent architectural and social ambience; this is almost impossible to achieve in any other way."

"The reconstruction of our cities," Mr. Vree-

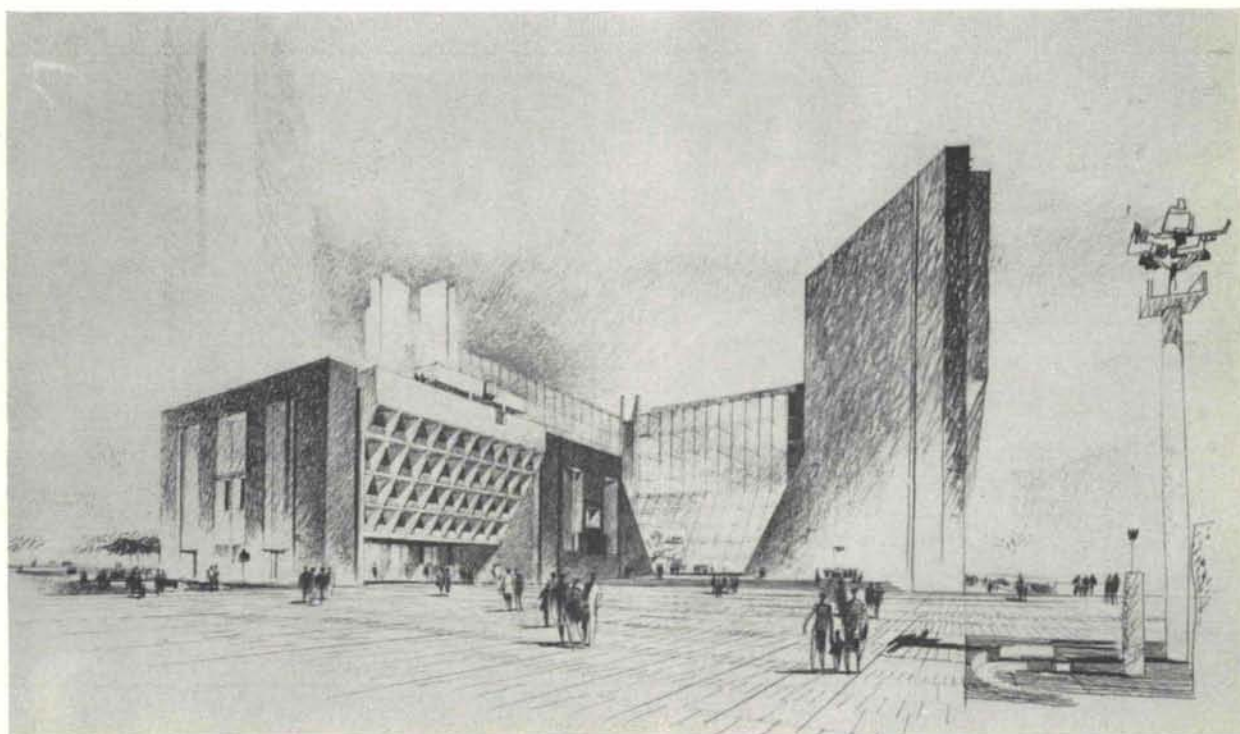
land goes on to say, "is clearly only half of the problem. Vast areas of the world await development and colonization by future populations. Our new settlements need to be designed along lines very different from those molded by earlier traditions in order to accommodate the new, emerging patterns of present and future living. A new rational occupation of raw land must be found which will best serve the needs of future societies, if we are to avoid the wholesale exploitation and despoiling of the natural landscape. New Mexico is a superb test case, and it is my intention to orient the Department of Architecture towards the study of this world-wide problem."

"This study will be the concern particularly of the later years in Architecture and will eventually lead to the establishment of a graduate program in land planning and development. Meanwhile, I want to intensify the architectural training in the earlier years in order to establish a commonly-held, principled and rational approach, to design problems, from the design of the individual house up through the increasingly complex problems of large buildings, groups of buildings, sectors of cities and cities themselves."

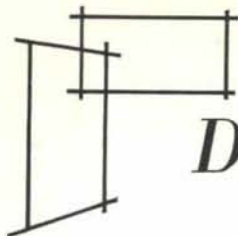
The editors of NMA wish Thomas Reed Vreeland, Jr., and the Department of Architecture all the success that it is possible to attain. We expect that Mr. Vreeland and his students will become an exciting and compelling force in the development of architecture and city planning in the Southwest. We look forward to being pushed and pulled into new areas of thinking, and to being challenged into producing a better environment for ourselves and our successors.

— The Editors

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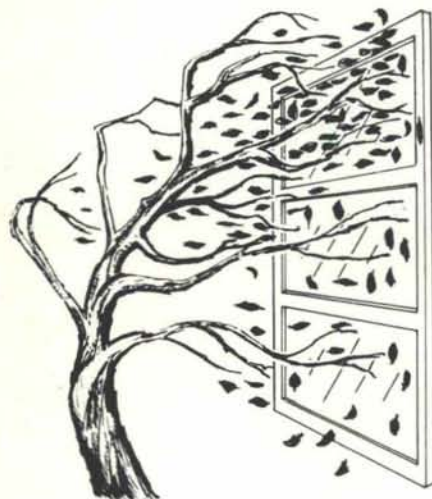
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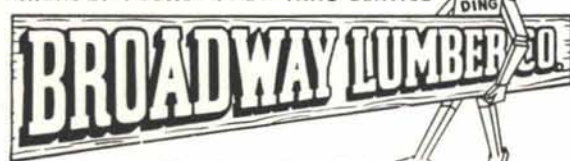
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## CONTRIBUTORS TO THIS ISSUE

Dr. David Gebhard, an honorary member of AIA, is director of the art gallery, University of California at Santa Barbara. He is the author of numerous articles and books on architecture, the most recent of which, *A Guide to the Architecture in Southern California* will be reviewed in this magazine next issue. For the current academic year Prof. Gebhard holds a Fulbright Fellowship to lecture on architectural history at the Technical Institute in Istanbul, Turkey.

Mr. Charles Quinlan, AIA, has served as Coordinating Architect for Albuquerque-Downtown since its inception almost a year ago. Previous to coming to the University of New Mexico to teach beginning architectural design, he had studied architecture and city planning at Cornell University.

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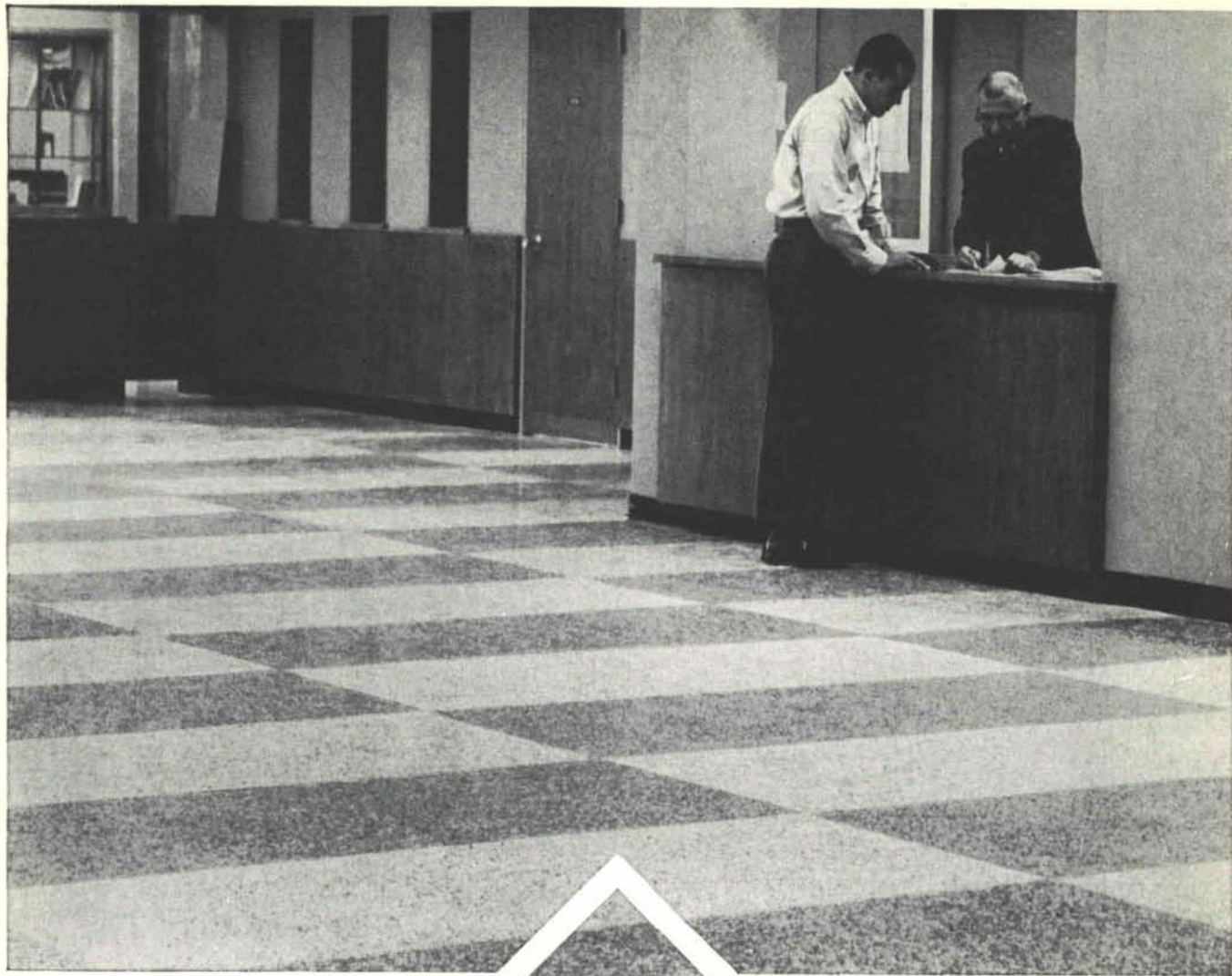
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