

new mexico architecture

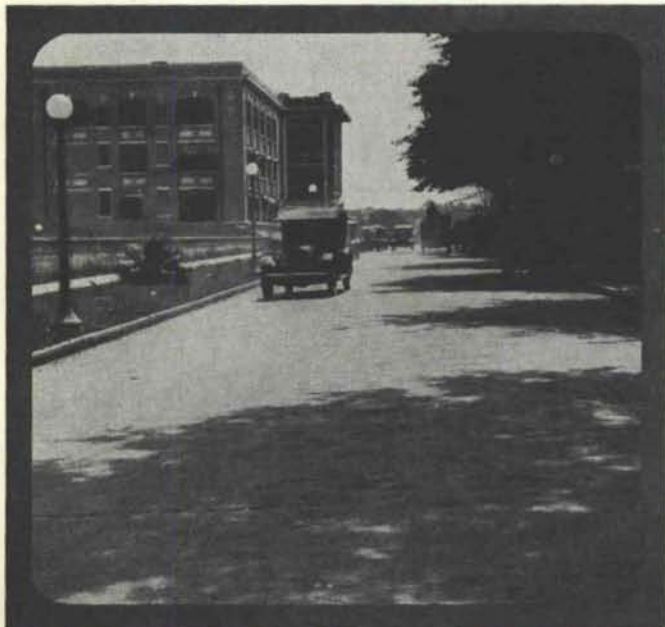
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(Cover — A New Mexico Barn)

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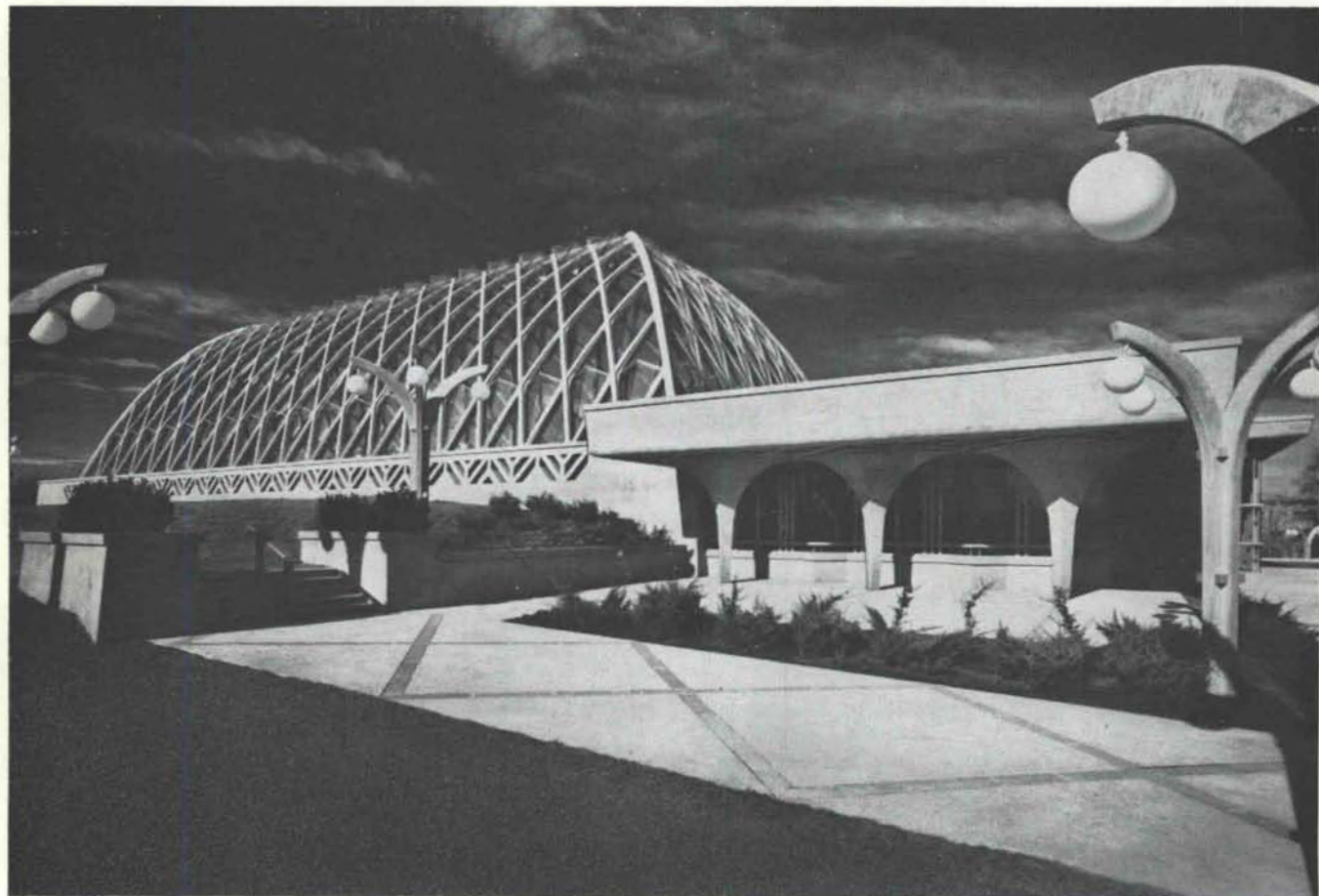
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"How I deplore this senseless destruction of our historic landmarks!"

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ANOTHER HISTORIC STRUCTURE MAY DISAPPEAR . .

A permit to demolish has been requested of the Santa Fe Building Department. The victim will be the ancient, or at least old, Padre Gallegos house at 227-237 Washington Avenue.

The house was built by Padre Jose Manuel Gallegos shortly after the Padre was defrocked by Bishop Lamy in 1852. The house is representative of the early days of the Territory of New Mexico, and its architecture is reflective of those days. Its pitched roof is characteristic of those first attempts to overcome the New Mexico history of leaking roofs. The metal roofing material (terne-plate), as seen on the southern section of this house, was first brought to

New Mexico over the Santa Fe Trail from St. Louis. Other materials, such as wood-frame windows, wood doors, and milled lumber, were brought to the Southwest by the Yankee trader and the Union Army. This house is a reflection of those new materials and new building techniques. This house is one of the best examples of its type and style which still remains with us . . . but, very possibly, not for long!

Santa Fe has an ordinance to cover such structures . . . or does it? The city council passed a so-called protective architectural ordinance, which was designed to ensure the "continued existence and preservation of historical areas and buildings." It was also

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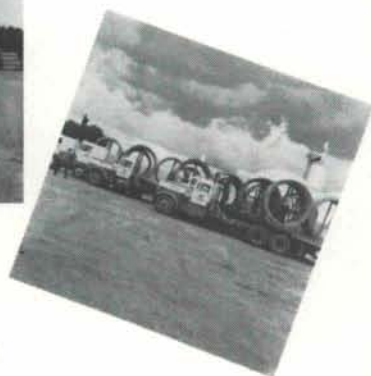


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conceived as an instrument to enforce the continued use of historic styles in all new construction. The ordinance established an area in which all this preservation and continuation would occur. The ordinance takes great pains to outline and to define the characteristics of the styles to which all new buildings must adhere.

It is interesting to note that personal taste was a strong factor in some of these design standards. At least one formulator of the ordinance did not seem to like the metal-clad pitched roof, such as can be seen on the Padre Gallegos house, and so this inherent detail of Territorial days was simply left out of the definitions. The pitched roof was put into a non-existent architectural style, called: "Military Style," and this so-called "style" was just not included within the acceptable styles from which architects are allowed to derive inspiration.

The protective aspects of the ordinance have no teeth in the form of money, or any other possible device, by which a historic structure can be saved from the realities of economic life. It states that the Historic Style Committee shall judge all applications to raze a structure, and that "judgment shall be made on the basis of its historical importance . . . provided, however, that in the event it is determined that a particular structure shall not be razed or destroyed, the owner shall receive adequate compensation therefor."—Period. No more is said on the subject! And, therefore, no legal, or preventative teeth exist. The present owner of the Padre Gallegos house can prove, I am sure, that the structure is costly to maintain and that it sits upon a piece of property which has a vastly greater income potential.

For a city government to provide the funds necessary to purchase the many listed historic structures or sites would place an untenable strain upon the city budget. Increased taxes would be necessary. I wonder if the voters would approve?

There are, currently, some three bills in the early stages of congressional action, which could provide funds for the preservation of the Padre Gallegos house. The city and the leaders of the Old Santa Fe Association have asked the owner of this structure to delay his plans to demolish the house.

Can the Congress act in time? Will the Padre Gallegos house be saved?

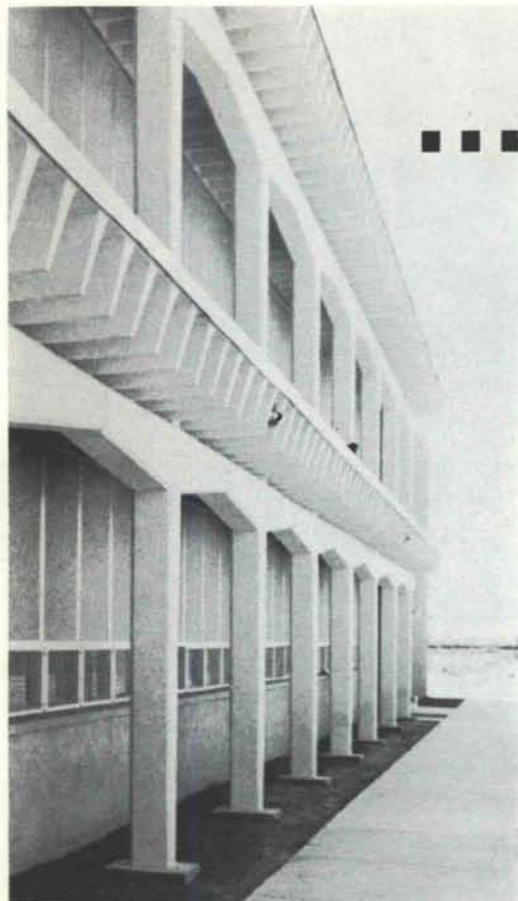
It has long been known that this particular building is a valuable example of the city's architectural history. Efforts should have been started some years ago to find effective means of saving this structure from the relentless bulldozer. The Federal Government should not be the sole source of preservation money; indeed, it simply cannot be. Perhaps the Historic Santa Fe Foundation could begin now to



raise funds for the purchase outright of other valuable examples of architectural history still standing in Santa Fe, and which are not yet in imminent danger of demolition. Perhaps the Foundation might find ways to partially subsidize valuable structures so that the individual owners would not have to stand the full burden of maintenance. Local property taxes might be re-assessed and substantially reduced as they apply to historic structures.

Many historic buildings can be remodeled into new and productive uses, without tragic damage to their architectural character. New structures can often be designed and constructed around, and sometimes even over, existing historical buildings to insure their continued existence. In some cases, historic buildings have been moved to new sites. Very often, preservation calls for imagination, ingenuity, and a sense of civic pride, rather than large sums of Federal money.

The problem is real. The answers are not easy. The Federal Government can participate, large Foundations can contribute, but the citizens of the city must do more than protest and lament; they must devote time and donate money.—J.P.C.



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5th Annual Conference New Mexico Society of Architects

Members of the New Mexico Southern Chapter, AIA, were hosts for the Fifth Annual Conference of the New Mexico Society of Architects in Hobbs on May 6 and 7.

Mack Easley, Lt. Governor of New Mexico, presented the opening address. He outlined the growth of New Mexico and expressed the need for quality in architecture. He suggested that architects, as they get "away from the old colonial or territorial styles," look to the "color and flamboyance of the new architectural work which has been done in Puerto Rico and Mexico for a possible direction for the new work of tourist orientated New Mexico."

Mr. Easley pointed out that New Mexico will grow at a faster pace than the national average. Accordingly, a great amount of work will have to be done by the architectural profession in order to accommodate these new people and their needs.

□ □ □ □

Panel 1. "Architecture for the Elderly."

Richard Snow, Administrator of the Retirement Ranch, Clovis, New Mexico, and president of the New Mexico Association of Nursing Homes.

Rex Quigley, M.D., Hobbs

Rev. Jack London, Minister, First Presbyterian Church, Hobbs.

R. E. Richards, Attorney, Hobbs.

Mr. Snow, the principal speaker on panel one, was pleased to see that there has been an increasing awareness for the need for study and research into the problems of "architecture for the elderly." Mr. Snow outlined the basic types of construction and design for the elderly. These include: retirement communities consisting of homes or apartments, occasionally a hotel for the elderly, and sheltered care or nursing homes.

Mr. Snow believes that "any real housing designed for the elderly should contain facilities at all levels of care. My thinking for this is that today the elderly are in one condition—physically or mentally—tomorrow they may be in an entirely different situation and the third day they may be in still another condition. When elderly persons decide to leave their own home, they are pulling up roots which are very deep. This is a somewhat shaking situation emotionally, and it seems bad to me to think in terms of their maybe having to change again." Therefore, a facility which provides a combination of "several different levels of care" is going to provide "a far greater service for the senior citizens." Mr. Snow pointed out, however, that these differing services should be located in separate areas. "It is not a good thing to mix the reasonably well with

the very sick." Mr. Snow outlined the needs and requirements which he felt should be considered in the designing of Nursing Homes, or, as they are now being called: Extended Care Facilities.

Dr. Quigley expanded upon Mr. Snow's list of construction and design details, which he felt should be considered for a home for the elderly. He asked that architects design these facilities to give the "feeling of a home, rather than an institution."

Rev. London stressed the emotional and spiritual problems which the elderly must face. Often the elderly must accept financial help for the first time in their lives, because of the high cost of nursing homes; this becomes an emotional problem. The elderly are very often isolated from their families and, as Rev. London pointed out, the grandparents are often no longer part of their families.

Rev. London stressed the need for the elderly to share religious experiences with other members of the community, and the equal need for the provision of areas for individual devotions.

Mr. Richards discussed the very real and increasing problems of liability which architects confront. He pointed out that the architect does have a real responsibility to the nursing home client. The architect must consider all the possible safety devices which might be used, thereby lessening the possibility of unnecessary exposure to liability by the client.

During the discussion period which followed, Mr. Jason Moore, AIA, stated that he felt that "there is a great deal wrong with the geriatrics program in this country. We are attempting to segregate the elderly. In my opinion this is the worst kind of segregation. We have retirement communities where old people are supposed to go. Many old people do not want to be put out to pasture." Mr. Moore also questioned the present orientation of the medical profession; he challenged the profession to deal considerably more with preventative medicine.

Mr. Snow agreed that "most alert elderly people do not want to feel that they are only with elderly people, but, at the same time, most of them appreciate being with elderly people most of the time. So it behooves the home to organize such a program that will keep these people in the mainstream of life."

Dr. Quigley took issue with Mr. Moore's challenge and pointed out the great amount of time spent by doctors in preventing disease. He called the charge "fallacious."

□ □ □ □

Panel 2. A Design Seminar

Friday afternoon and Saturday morning were devoted to a presentation of the workings of a single

architectural firm, Caudill, Rowlett, and Scott, Architects, Planners, Engineers, Houston, Texas. In the introduction, Hugh Rowland, President of the New Mexico Society of Architects, explained the purpose of the forthcoming two sessions. "They are here to show us the results, approaches, and techniques by which their firm has produced such outstanding designs."

Representing Caudill, Rowlett, and Scott were two associates of the firm: Mr. David C. Bullen and Mr. Michael H. Trower.

Mr. Bullen began by showing slides of the offices of Caudill, Rowlett, and Scott, which are located within a building designed by the firm. He then outlined the philosophy of the firm. "The Caudill, Rowlett, Scott (CRS) tree symbolizes the beliefs of a firm which designs everything from tables to buildings to cities." The firm has currently some two hundred million dollars worth of projects in various stages of progress.



the CRS tree

The seed.

The CRS firm believes in "building a better architecture. Quality is a must. Function, cost and environment—these are the three great factors involved in planning, whether it be a large city or a small building. To achieve a successful project, there must be a tri-lateral balance of these three. . . . Competent, experienced designers attempt to balance these three factors, and when they do, they come up with a truly economical building. This we believe."

The roots.

"CRS believes that analysis is the prelude to a better architecture. This is the era of team cooperation. Architecture must reflect the needs of the people. The problem solving approach is our deepest root. The pioneering work of CRS has come about largely through its problem solving approach.

"We believe that everyone of our clients has a different set of building problems. Our first job is to determine exactly what these problems are. Analysis is the key to understanding these problems. We work as a team. We have deep convictions; when creative specialists work together, they produce a successful architecture. The client is an integral part of our team. Without the client our team would be incomplete . . .

"The client and the architect must understand each other. Very often, the difference between good and bad communications is the difference between a good and a bad building . . .

"Architectural humanism is our doctrine. We believe that through the spirit and humanism of a great architecture man can be motivated to live a better and more worthwhile life. We know that there must be a fulfillment of an emotional need as well as a physical one."

The trunk.

"CRS believes that research, plus imagination, plus technical competence, plus practical direction is equal to a better architecture. Good roots produce a sturdy tree trunk. From our three root convictions: analysis, the team, and human values grows the trunk of the CRS tree. The trunk symbolizes straightforward, economical solutions."

The limbs.

"How is a CRS building recognized? Although there are definite characteristics in CRS buildings, the non-professional may have some difficulty in recognizing them. Our firm does not confine its thinking to any one specific school of architectural thought. We will not allow ourselves to get on any one bandwagon, although, admittedly, we do like to listen to the music.

"One CRS limb is the individualized solution. We believe that a building must start with a concept. This stems from the CRS roots. When a building has a strong concept, when it knows its purpose, the concept is reflected in the plan. This is why one can see such a variety of plans and structures from CRS.

"Creative use of environmental controls characterize another limb of the CRS tree. CRS architecture has been influenced greatly by research, particularly in the areas of light, air, and sound.

"Structural order is another limb. The use of space which has a fluid quality is another characteristic of CRS architecture. Interior space is generally not chopped up like an egg crate; there are few confining cell-like rooms.

"The building should have a regional character; CRS designers make a deliberate attempt to reflect the region in which the building is to be located.

"There are many other limbs, none by itself signifies a better architecture, but, together, the limbs characterize the well-balanced CRS tree."

Mr. Trower:

The CRS method of operation, the "squatters," is a team of specialists. The team involves a partner-in-charge, a project manager, a designer, and a job captain. Often engineers or other specific specialists are included. Of course, the client is considered to be a member of this team. This team goes to the job site, after the design program has been previously prepared. However, no designing has been done

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prior to "squatters." In effect CRS sends "Mohammed to the Mountain."

"The squatters method is an intensive design effort aimed at completion and approval of schematic design." This method developed because of the far flung practice of CRS; building projects have been undertaken for some 28 states and 8 foreign countries. The method brings the principals of the firm, who are directly involved with a specific project, to the actual site for schematic design. This also allows for the team to be conveniently available to the client, his principal assistant, or a school faculty. As a result, they become active and participating members of the team and they are asked to be on call day or night during the squatters period. Necessary discussions and decisions can thus be made as the need arises. This period will last some four days, after which a presentation is made to the client, or to the school board, or whoever must approve the schematic designs.

"A developing concept may or may not be valid. This can only be determined in discussions with the client. The client knows why decisions are made as they are made, because he is involved in making them. Also, he has a greater appreciation of the services of the architect, since he is intimately involved in the architect's process; he sees the work going on."

The schematic designs are prepared during the squatters visit on 5" x 8" cards and are shown to the client by means of an opaque projector. Simple felt-tipped pens and pencils are used as the drafting instruments, drawings are free-hand but always prepared to a convenient scale. Colored inks and colored tissue paper are used to prepare sketch renderings and for graphic clarity.

A further advantage of the squatters method is the relief from the telephone and the usual problems of home-office routine. Only in extreme emergencies can a member of a squatters team be interrupted. A programming squatters team will often precede the design squatters on large projects.

The squatters are followed by concept development, and preparation of the construction documents back at the CRS office. The basic squatters method has proven equally suitable for city planning projects, interior design, and even feasibility studies, as well as for architecture.

A great deal of programming preparation must take place before a squatters team is sent out to the site. The programming process defines the problems while the squatters solves these problems.

Mr. Bullen explained how the firm is putting the computer to the task of solving actual problems of modular relationships, or to retain, and later give back to another designer, information relative to a specific problem of detail design.

The methods of architectural practice are changing, and Caudill, Rowlett and Scott are developing some of these new methods. The look of architecture is changing, and CRS is providing much of the design direction.

J. P. C.

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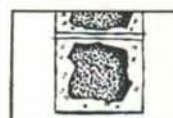
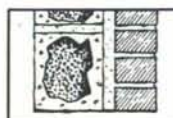
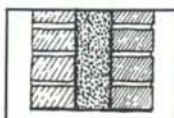
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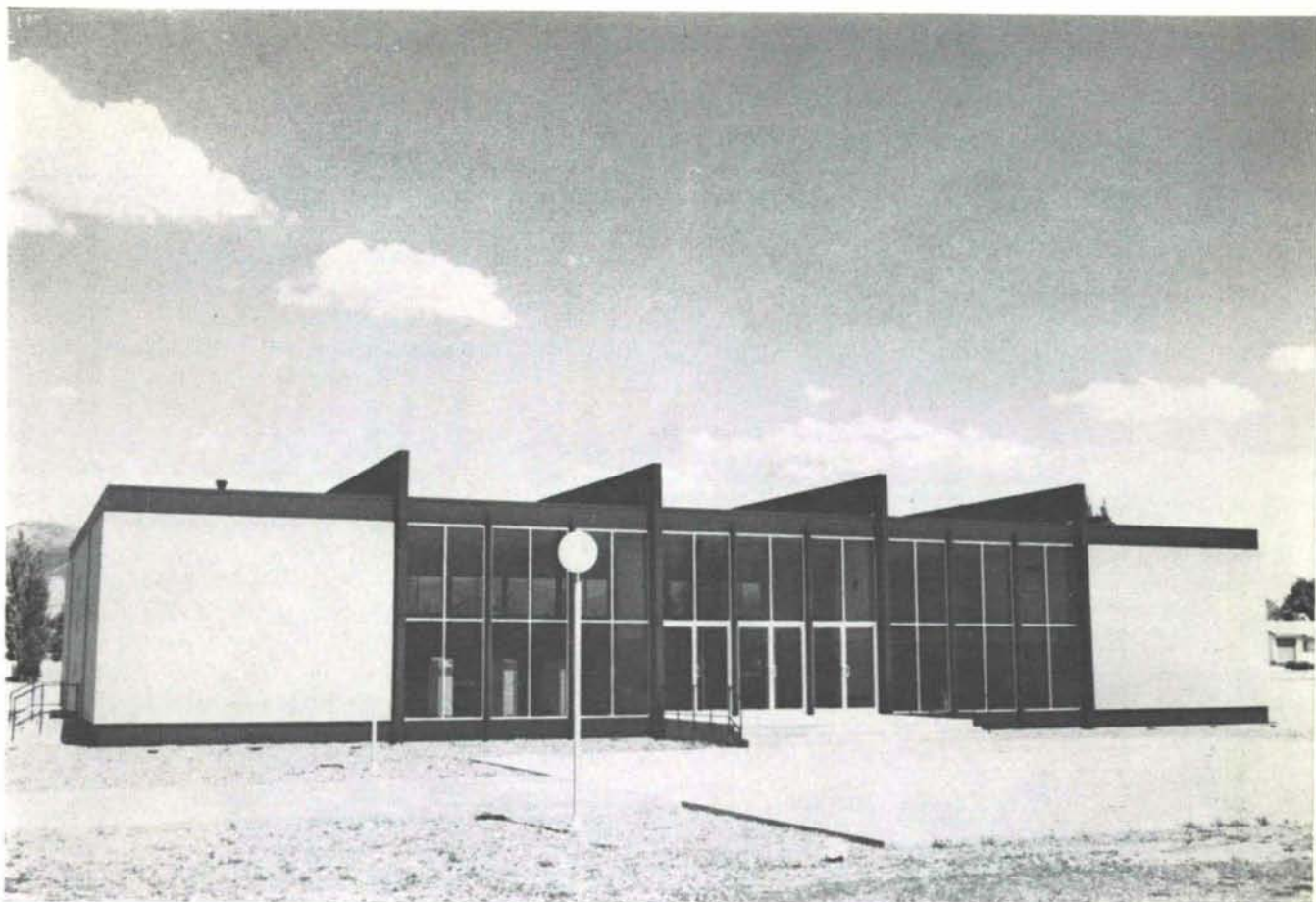
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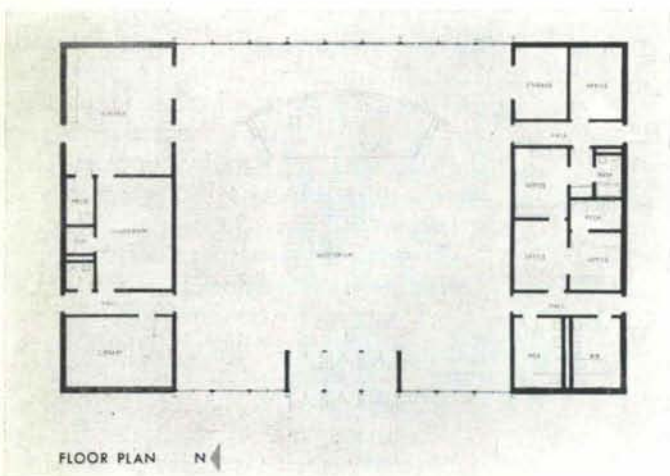
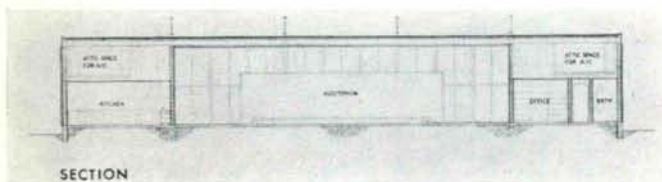
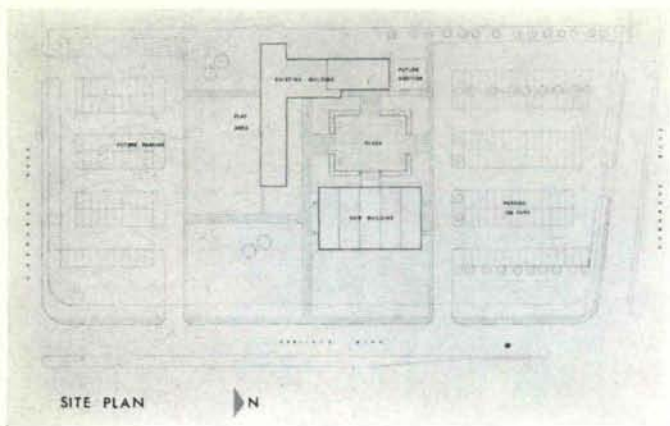
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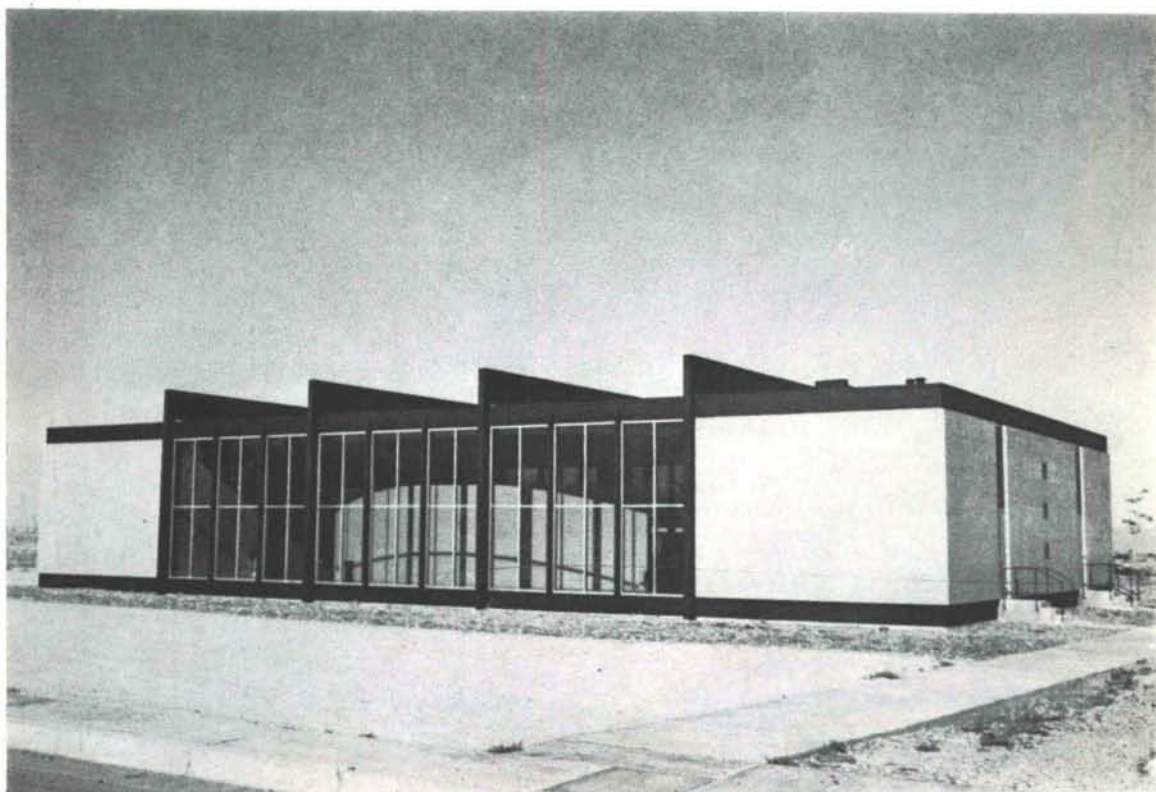
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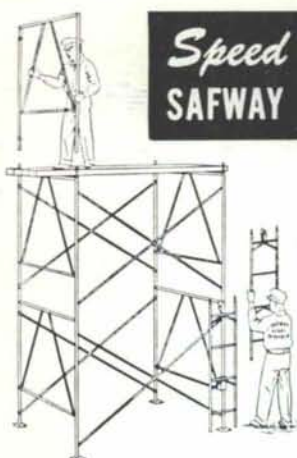
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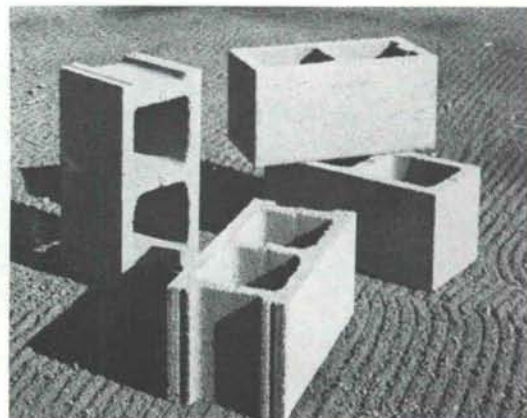
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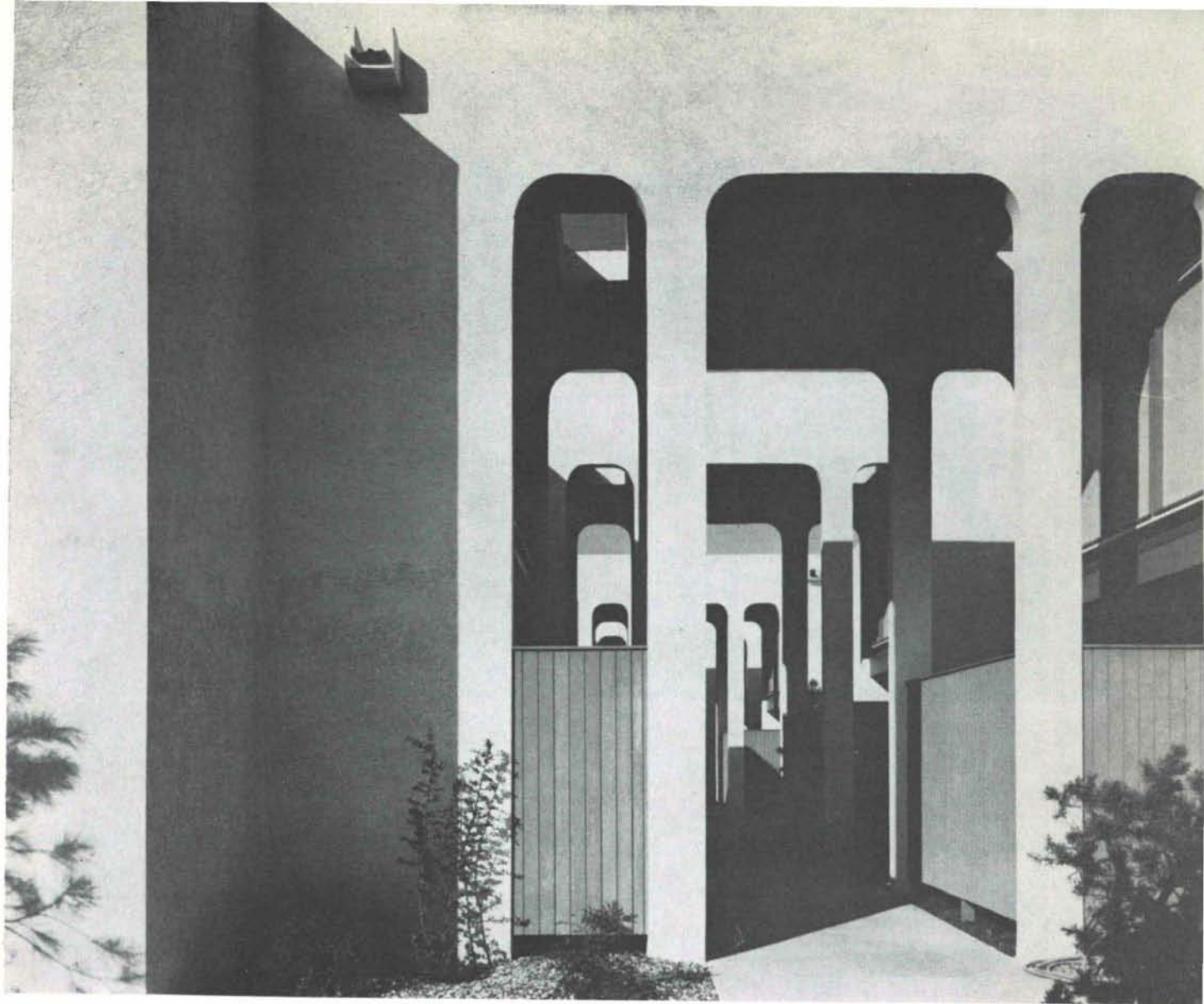
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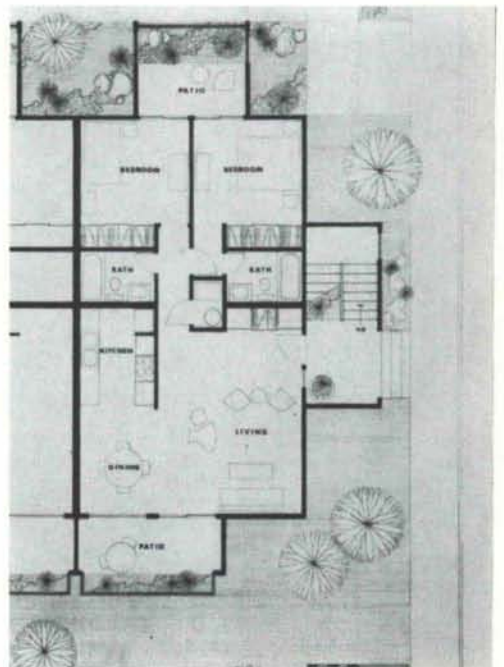
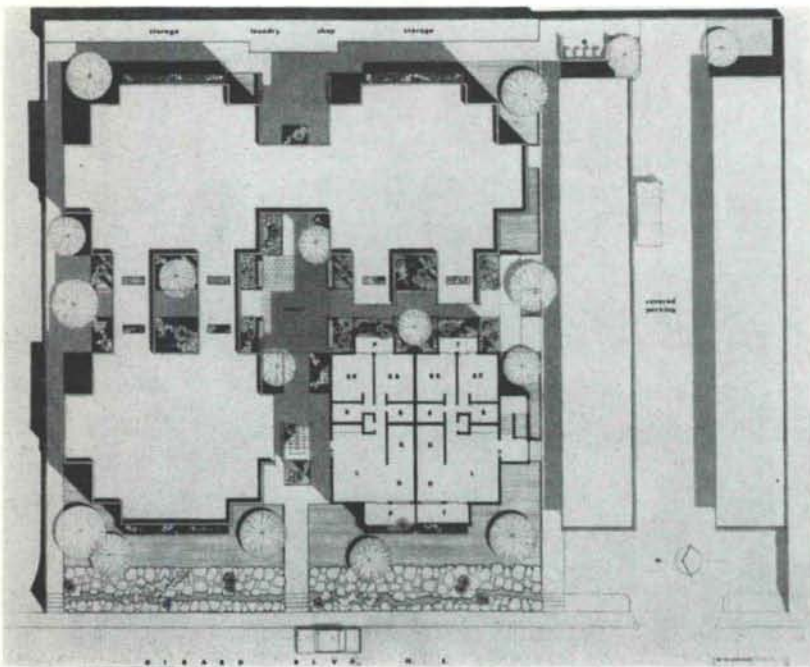
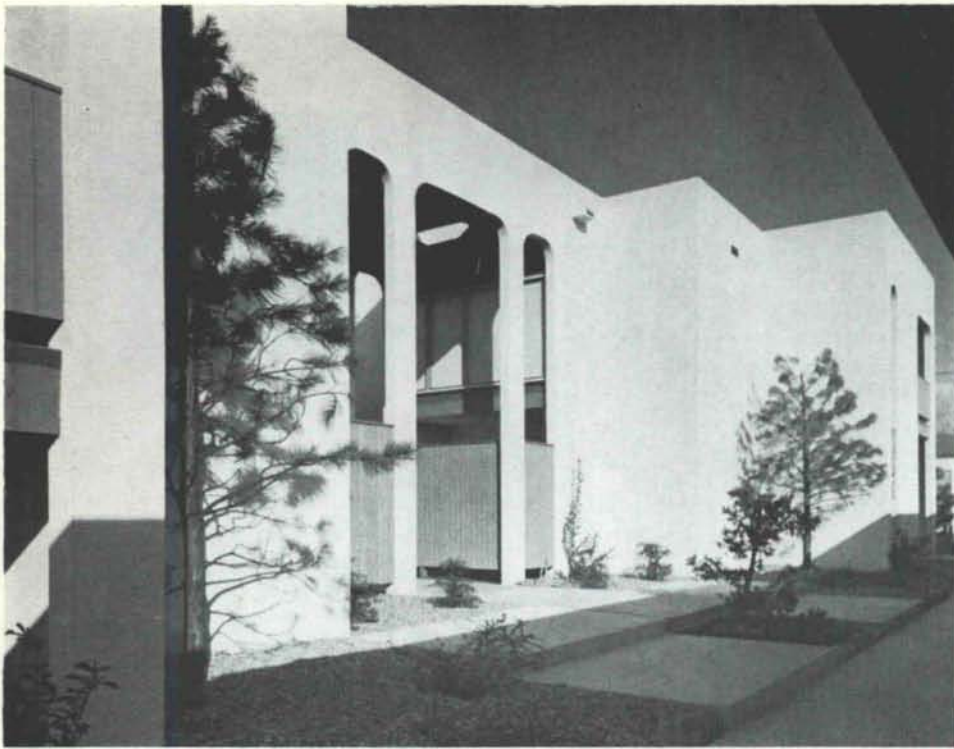
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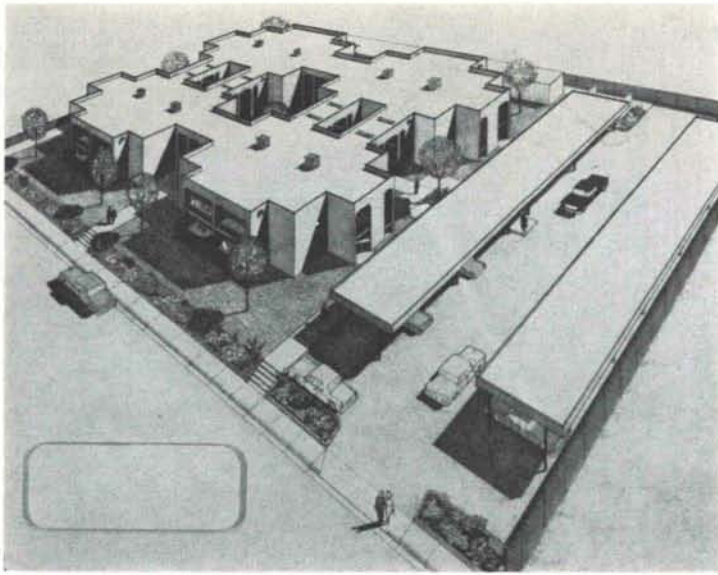
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Kenneth Clark is named a Fellow of A. I. A.



Kenneth S. Clark, of Santa Fe, is one of 60 architects in the nation advanced to Fellowship in The American Institute of Architects.

Aside from the Gold Medal, which may be presented to a single architect from any part of the world, Fellowship is the highest honor the Institute can bestow on its members.

Clark, of 208 Delgado Street, earned his Fellowship through outstanding service to the profession of architecture.

The 60 new Fellows bring the number of Institute members using the letters FAIA after their names to 698, representing only 3.8 percent of the more than 18,000 architects who are corporate AIA members. Only three New Mexico residents hold the honor.

Investiture of the new Fellows took place at the annual banquet and ball Friday, July 1, climaxing the 98th annual convention of the Institute which was held in Denver Colorado.

Clark, 57, is sole proprietor of his own firm, Kenneth S. Clark, Architect, which he established in 1960. A native of the Southwest, he was born in Lamont, Oklahoma and earned his bachelor of architecture and structural engineering degree from Oklahoma State University, Stillwater, in 1932. A year later he was awarded an OSU master of arts degree in design and architectural engineering.

In 1954 he was commissioned to develop a comprehensive plan for the New Mexico School for the Deaf, Santa Fe, and subsequently, through 1965, he designed projects for the school of a total construction cost of 1½ million. From 1951 through 1965

Clark designed over \$23 million in technical support facilities for the Missile and Guided Aircraft programs at White Sands Missile Range and Holloman Air Force Base.

A member of the AIA since 1945, Clark has been secretary, vice president and president of the New Mexico Chapter, AIA, treasurer for the AIA regional convention in 1954 (which will be held in Santa Fe again this fall), a member of the regional Judiciary Committee and of the national committee on membership and architectural building information services.

Clark has been active in inter-professional affairs, having served as secretary of a board of arbitration, chairman of a liaison committee with the engineering professions and a member of the joint New Mexico Chapter AIA-Associated General Contractors Committee. From 1952 to 1961 he was secretary of the New Mexico Board of Examiners for Architects.

He has provided leadership in several civic activities, including the chairmanship of the city planning commission for more than 13 years. He is a former director and treasurer of the Santa Fe Chamber of Commerce, was secretary of the Mayor's Special Committee for Juvenile Detention Facilities and is a past chairman of the board of the United Fund of Santa Fe County.

A past Lt. Governor of the Southwest District, Division 1 of Kiwanis International, he has been a member of Kiwanis since 1950 and he has held several offices. Clark has been active with St. John's Methodist Church since 1952 and was a member of the board of directors of the House of St. Luke.



THE AFRO- ARABIC EXHIBIT

The major Museum of International Folk Art exhibit of the year opened Sunday, February 20 in Santa Fe. Called "Afro-Arabic," it covers a geographic area from the Atlantic Ocean to Iran and the Indian Ocean; from the Mediterranean to the Niger River.

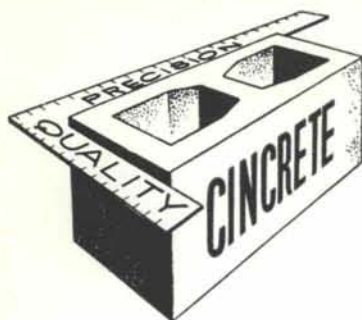
Handcrafts of many cultures and regions are shown but their makers have one thing in common: religion. They are all Moslems.

The colorful items are themselves colorfully displayed in a full scale replica of an African bazaar. Though the construction will look quite familiar to New Mexicans—*adobe*, *vigas*, *canales*—this is the very point of the exhibition. New Mexico is the end of a long journey of influence which extends back in time and space to the ancient worlds of Spain, Africa and Arabia.

The items in the bazaar represent the kind of things one might find in such a market-place, where the African and Arabic worlds meet: a necklace from the Sudanese Sahara area, a weaving loom from Eastern Nigeria, Ethiopian basketry, somewhat reminiscent of the work of our Southwest Indians, an Algerian rug, a brass pitcher from Iran, Liberian fetishes, a Turkish peasant costume and hundreds of other items too numerous to list.

Most of the articles shown in the "Afro-Arabic" exhibition are from the extensive collection of the Museum, but some are borrowed from the collection of generous donors.

According to an article in a recent issue of the Museum of New Mexico's Newsletter, "In nearly



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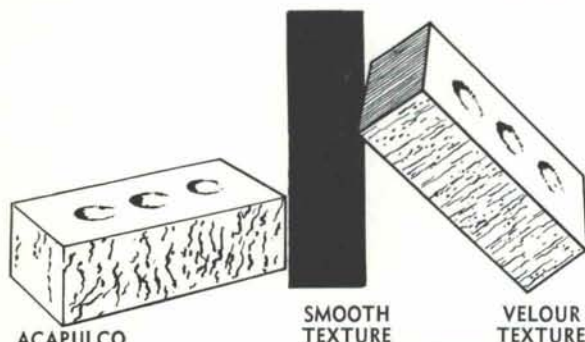
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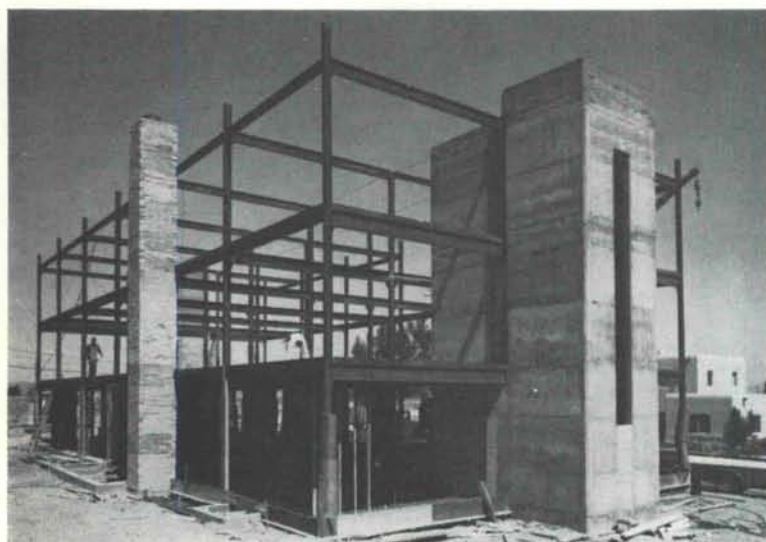
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all countries where Moslems have infiltrated since 622 A.D., they have remained and multiplied. As traders, Arabs have a long history. The tales of the Arabian Nights have a foundation in fact, based upon the adventures of Arab traders in distant lands. Bagdad and Timbuktu were ancient trade centers through which passed gold, gems, ivory, incense, spices, silks, iron, salt, human slaves and even the magical powder obtained from the fabulous Unicorn's horn.

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toms persisted there and in the Spanish colonies. Thus, the present exhibition reflects historic influences on New Mexico's past, many of which still exist."

The exhibition is arranged in three major groups, featuring nomadic desert dwellers, people of the grasslands and jungles of West Africa, and the ports and bazaars of the Mediterranean and near East. In the "Afro-Arabic" exhibition the crafts of many different countries are offered in glittering profusion—in a lifelike bazaar setting. The exhibition will remain for one year.



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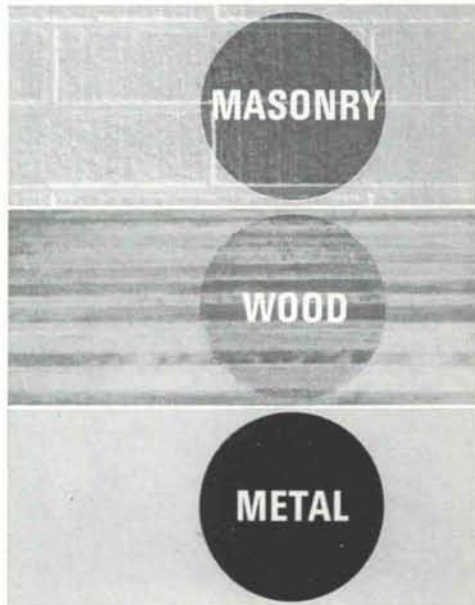
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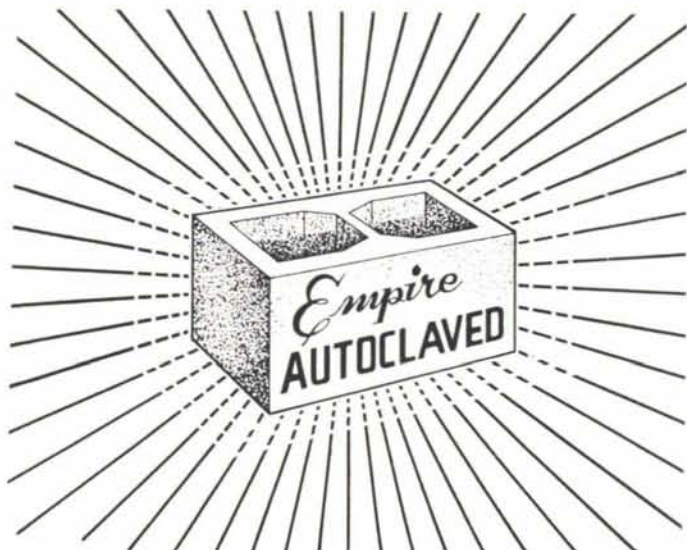
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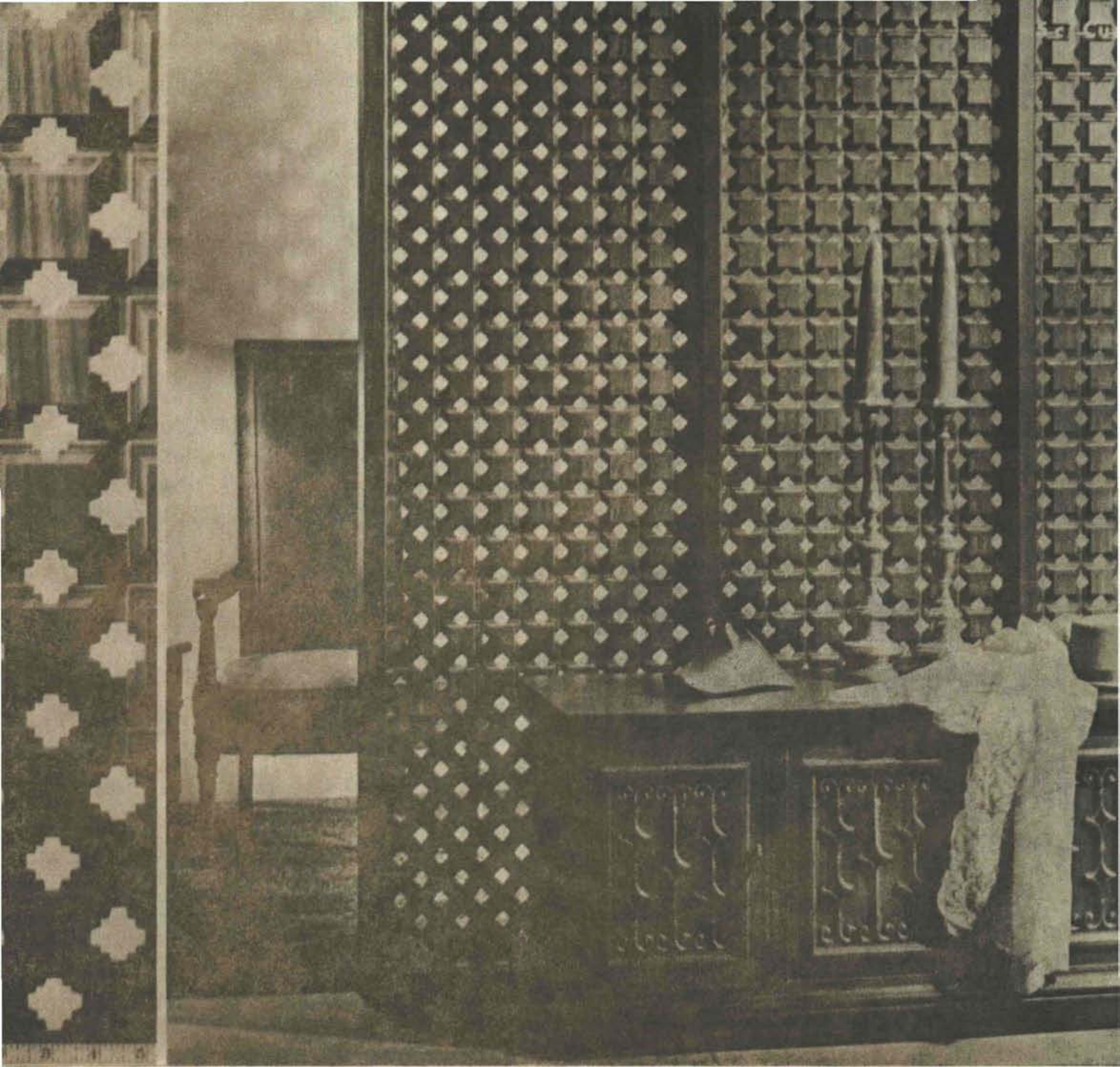
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