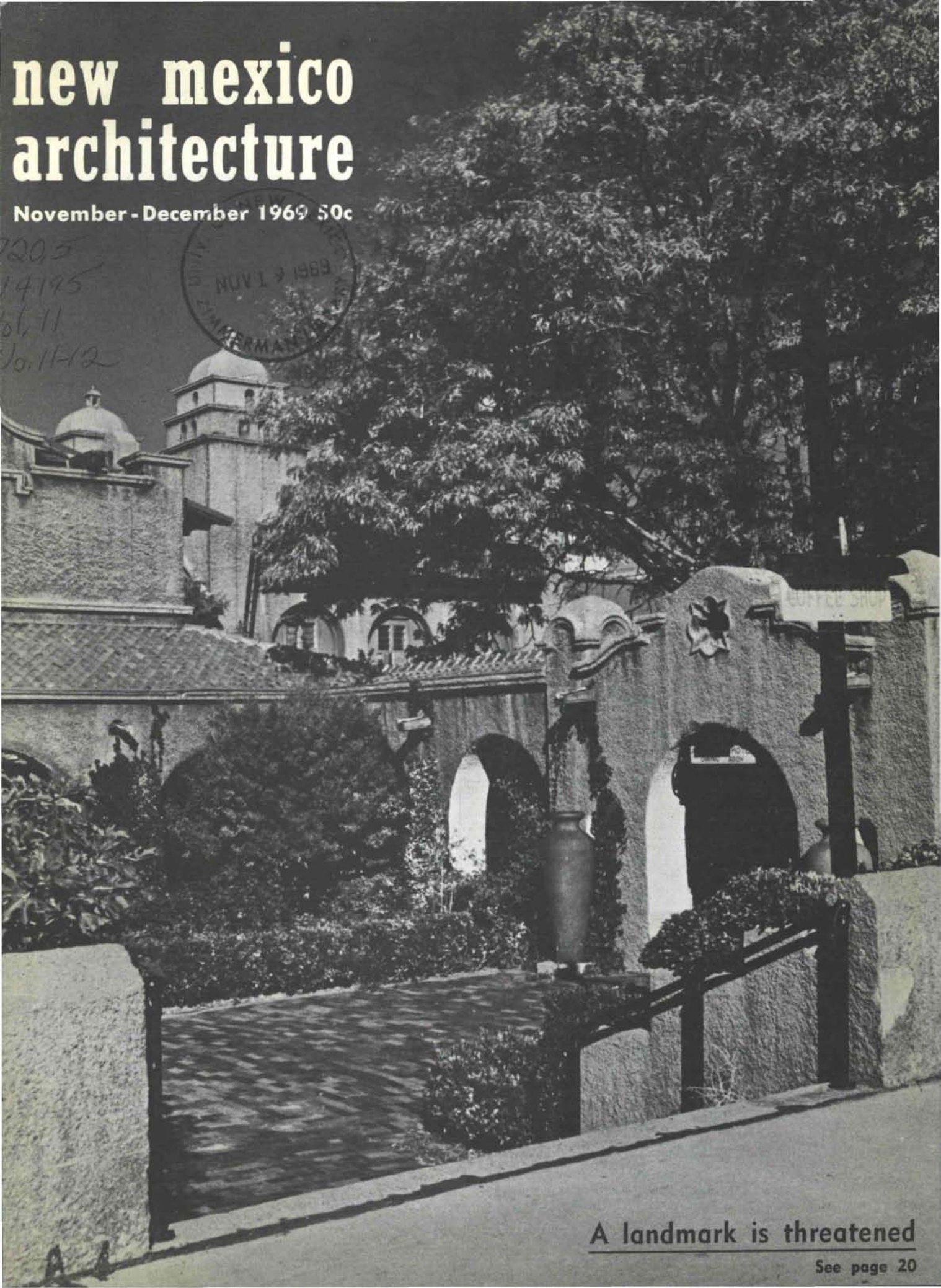


# new mexico architecture

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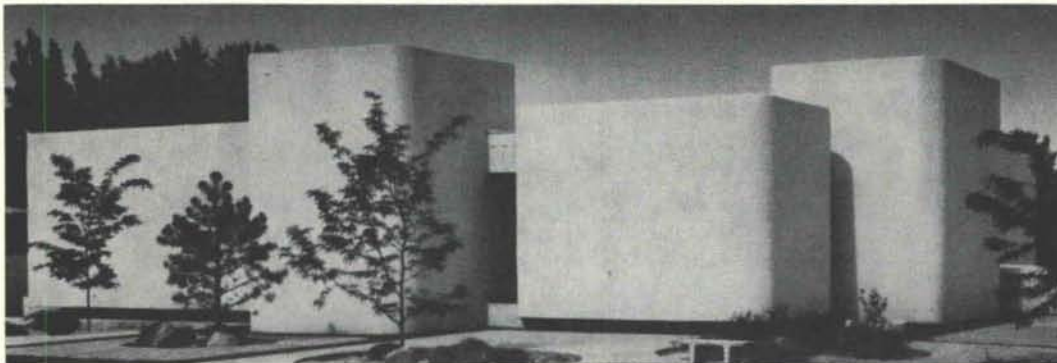


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See page 20



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# nma

vol. 11 • nos. 11 and 12 • nov. - dec. 1969 • new mexico architecture

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(Cover—Alvarado Hotel, Albuquerque—Photographer, Jon Samuelson)

— Official Publication of the New Mexico Society of Architects, A. I. A. —

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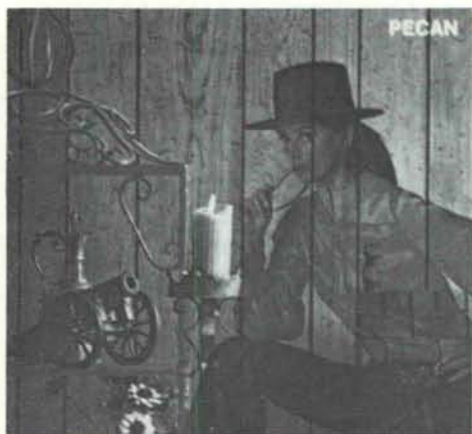
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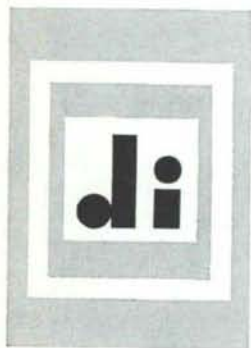
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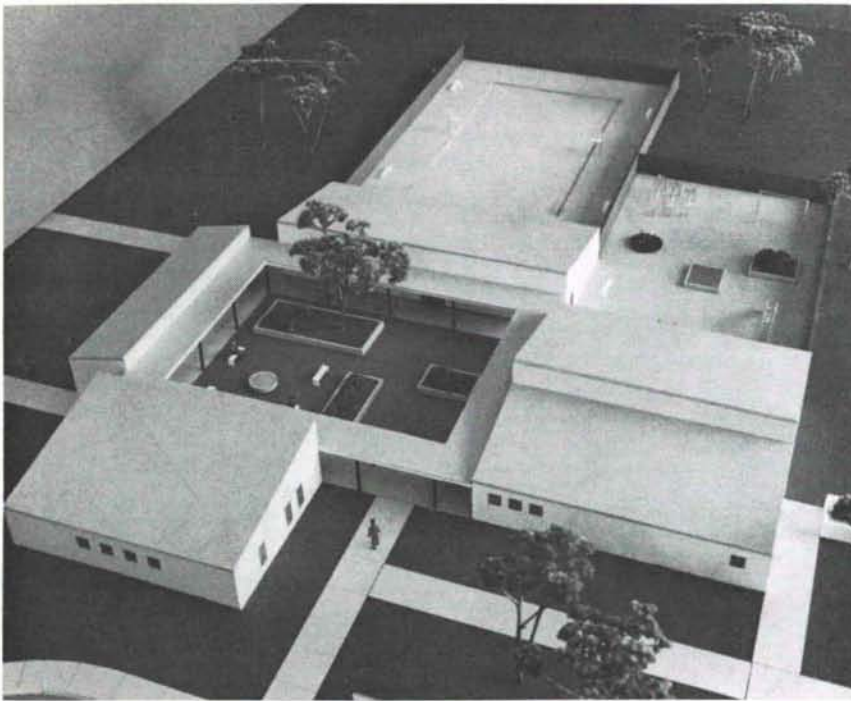
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## NEIGHBORHOOD CENTER AND SWIMMING POOL COMPLEX HARVEY S. HOSHOUR, ARCHITECT

A multi-purpose neighborhood facility has been designed to service the needs of the South Valley population of Albuquerque. Designed by Harvey S. Hoshour, AIA, the neighborhood center will include a bathhouse and swimming pool, a multi-purpose meeting room and social center, plus offices for counseling and advisory services.

Mr. Hoshour explained the architectural concept of the center: "The South Valley area of Albuquerque has a long and rich tradition of Spanish culture dating back several centuries into history. The present day population still remains predominantly Spanish. Traditionally, the plaza has been the central focal point of every Spanish community in New Mexico. The plaza has served as a central meeting place with which all citizens of the community could identify, both physically and symbolically. It was a living space which was in constant use and which could be claimed by all members of the community as their own."

"The South Valley Neighborhood Center has been conceived as a

group of buildings which will create a similar type of plaza and which will offer all of the virtues traditionally associated with the Spanish plaza. It is intended to provide a central, open space with which all present day members of the community can identify just as the traditional plaza did in the past.

"The plaza will replace the usual long, austere corridors as a means of circulation between the inter-related activities of the Center. It is intended also to serve as an outdoor gathering area where people may meet, play, or simply rest.

"Ample landscaping, brick paving and a small decorative fountain will recall essential elements of the traditional Spanish plaza."

## NEW SUBDIVISION REQUIREMENTS

### A POLICY STATEMENT OF NEW MEXICO HEALTH AND SOCIAL SERVICES DEPT.

The development of fringe areas and subdivisions that are not provided with municipal water and sewage facilities is creating a con-

tinuously growing problem in proper protection of the public health and management of the environment in these areas. The situation has been accentuated due to the increased use of water, installation of garbage disposal and other automatic equipment, and the results of the accelerated use of detergents. Septic tanks and leaching systems were never intended for use in closely built-up housing areas, and it is the policy of this department to require, where authority is granted, the installation of public water supply and waste water collection and treatment systems.

As a result of the above situations public health agencies are establishing minimum lot size requirements where individual water and/or sewage installations are concerned. Therefore, the New Mexico Health and Social Services Department has established a policy that is essentially in conformance with the recommendations of the American Public Health Association, the American Society of Planning Officials, and the Conference of State Sanitary Engineers.

Briefly, the policy for inspection or approval of all new subdivisions, including two or more lots, involving individual water and/or sewage installations by Health and Social Services Department personnel shall be based on the following minimum lot size requirements for each individual house:

- a. One-half acre (21,780 sq. ft.), or larger, where both a private water supply and a private sewage disposal system are to be located on the same lot.
- b. One-fourth acre (10,890 sq. ft.), or larger, where a public water supply is available but a private sewage disposal system is located on each lot.

It should be noted that the above requirements are minimum sizes of lots, as some conditions can very well require larger lots for adequate facilities.

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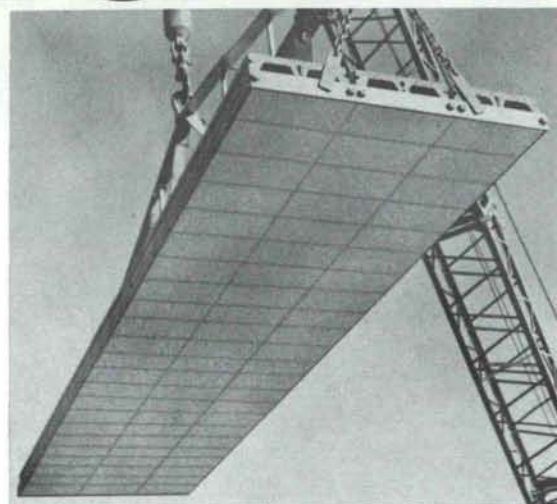
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of this agency, data must be submitted which demonstrates the level of the ground water table, and percolation tests must be conducted at a rate of at least 1 per ten lots (6 per lot are needed for final septic system design) to demonstrate the suitability of the soil for the construction of private sewage disposal systems.

It is the responsibility of municipal and public health officials to administer available laws and regulations to protect the environment from deterioration, and the public from undue expense, inconvenience, and disease. The Health and Social Services Department strongly urges health and municipal officials to exert every effort to provide sanitary sewer service and municipal water supply to fringe areas even if the above minimum lot sizes are provided. This service to all new subdivisions is needed in order to prevent disease, inconvenience, and duplication of construction of temporary installations which will eventually have to be replaced by municipal facilities.

It is also desirable in order to prevent satellite communities and single-purpose districts surrounding our towns and cities, and in order to qualify the home or the subdivision for federally insured loans.

*Issued by the Environmental Services Division*

## HIGHWAY MONSTERS -- AGAIN

It must be said for the trucking interests—they feel nothing succeeds like excess.

Last year they had a bill in Congress which would have allowed the operation of bigger, heavier trucks. This measure was shelved when there was an outcry of public indignation—expressed both in letters to Congress and editorial opinion in the nation's press.

Now they are back trying again. The new bill, H. R. 11870, is exactly the same as last year's measure, except that this one has a length limit. But that limit is set at 70 feet—a length that (except

by special permit) is outlawed in all but two states. This would permit the operation of double-bottoms—truck-trains made up of a tractor and two trailers.

Exactly as in last year's bill, the new measure would permit heavier axle weights and wider trucks, despite the fact that it is known that heavier weights pound the pavement to pieces prematurely and put dangerous overstress on the nation's bridges, many of which were not designed to carry loads as heavy and as numerous as are put on them today.

Most of our traffic today continues to operate on two-lane roads. Passing a 70-foot truck train on such roads is virtually impossible—or, at least, highly dangerous. And to have a multi-ton monster tailgating you down a mountain road can be a thoroughly frightening experience.

The truckers' urge toward gigantism is understandable because it would mean more profits. But huge truck-trains must share the road with the millions of motorists who for the most part have paid for those roads and bigger, heavier trucks simply are not compatible with the mainstream of today's traffic. They should be kept within limits and AAA believes the limits should be kept just where they are today.

Letters from constituents to their Congressmen played an important role in defeating last year's bill. We suggest that if you don't want to be crowded off the highways by bigger, heavier trucks you write promptly to your Representative in Congress.

Our readers should express their opinion on this legislation by writing to Rep. Ed Foreman, Room 1721, House Office Bldg., Washington, D. C. 20515; or to Rep. Manuel Lujan, Room 1317, House Office Bldg., Washington, D. C. 20515.

H. B. Mallory, General Manager  
American Automobile Assn.

(Reprinted from *New Mexico Motorist*.)

## NOTICE TO OUR READERS

### NEW MEXICO ARCHITECTURE MAILING LIST BEING UPDATED

The mailing list of New Mexico Architecture is undergoing revision and re-organization. In the process we find that some names have been dropped from the list and that other names which should have been receiving New Mexico Architecture were not on the list.

Therefore, if you wish to receive New Mexico Architecture regularly, and have not been doing so, please contact Mr. W. M. Brittelle, Sr., Post Office Box 7415, Albuquerque, New Mexico 87104.



## A MERRY CHRISTMAS TO THE "STAFF"

As another volume, No. 11, of New Mexico Architecture is completed, the editor would like to express his gratitude to the two gentlemen who work to keep this magazine on a sound financial footing. W. Miles Brittelle, Sr., AIA Emeritus, and Robert Malloy, AIA, devote a great deal of time and effort to the securing and servicing of the advertisements which make the editorial pages of the magazine possible.

Miles took over the task of Advertising Director in 1960. Bob joined the magazine staff last year, to be exact with the July-August 1968 issue.

I hasten to recognize one other person, a charming lady who has carefully and diligently kept the accounts receivable in a remarkably even balance with the accounts payable. Mrs. Miles Brittelle, Sr. has been our level-headed bookkeeper for the past 10 years.

As editor, and friend, I wish the magazine staff a merry-merry Christmas and a prosperous *New Mexico Architecture* New Year.

*John P. Conron*







## FIDELITY NATIONAL BANK

Architect: Harvey S. Hoshour, A.I.A.

Albuquerque, New Mexico

<b>BUILDER:</b>	Keleher Construction Company
<b>USE:</b>	Banking Operations
<b>CONSTRUCTION:</b>	Concrete block; KM Coating Exterior, Drywall Interior; Steel Joist and Metal Deck Roof Structure
<b>AREA:</b>	4,250 Square Feet
<b>COST:</b>	\$83,000, Including Sitework
<b>COMPLETION DATE:</b>	1969
<b>CONSULTANTS:</b>	Structural—W. R. Underwood Mechanical—William Helfrich Electrical—Engineering, Inc.
<b>PHOTOGRAPHER:</b>	Dick Kent



The Fidelity National Bank has been designed as a modern building which consciously recalls the architectural forms indigenous to the Southwest. The arched entrance, the curved walls, the massive forms and the adobe color all relate to the traditional Pueblo architecture which is so much at ease in the New Mexico setting.

The curved roof structure compliments the mountain forms against which the building is silhouetted and provides the additional height required to be in scale with a nearby two story building. It also contains a large rooftop heating-air conditioning unit and provides the desired spatial experience from the interior.

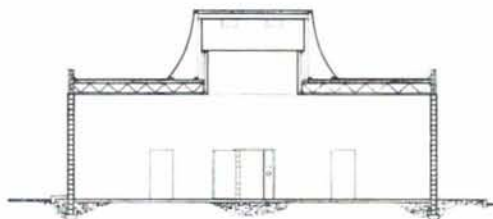
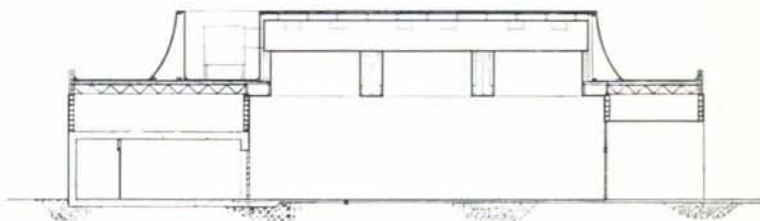
The curved walls ease the sitelines for vehicles which must drive around the building from east to west in order to reach the drive-up windows.

The solid, massive forms were also conceived as an expression of the sound and firmly based banking operations for which the bank is known.

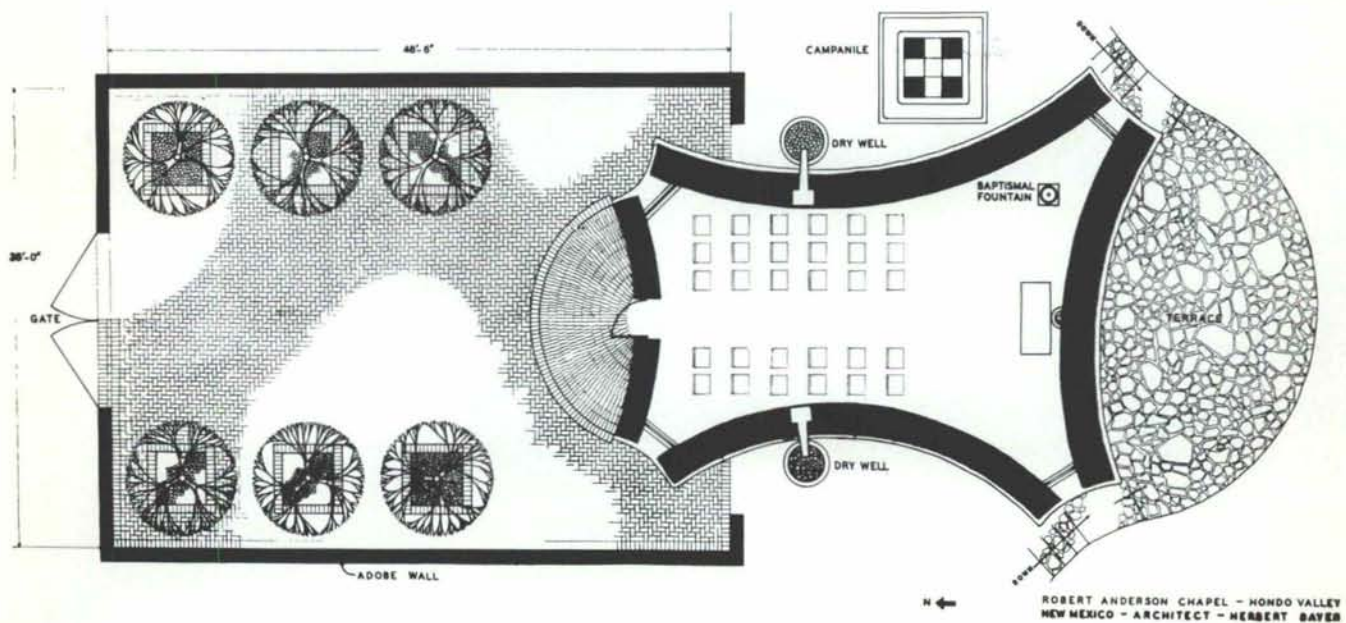
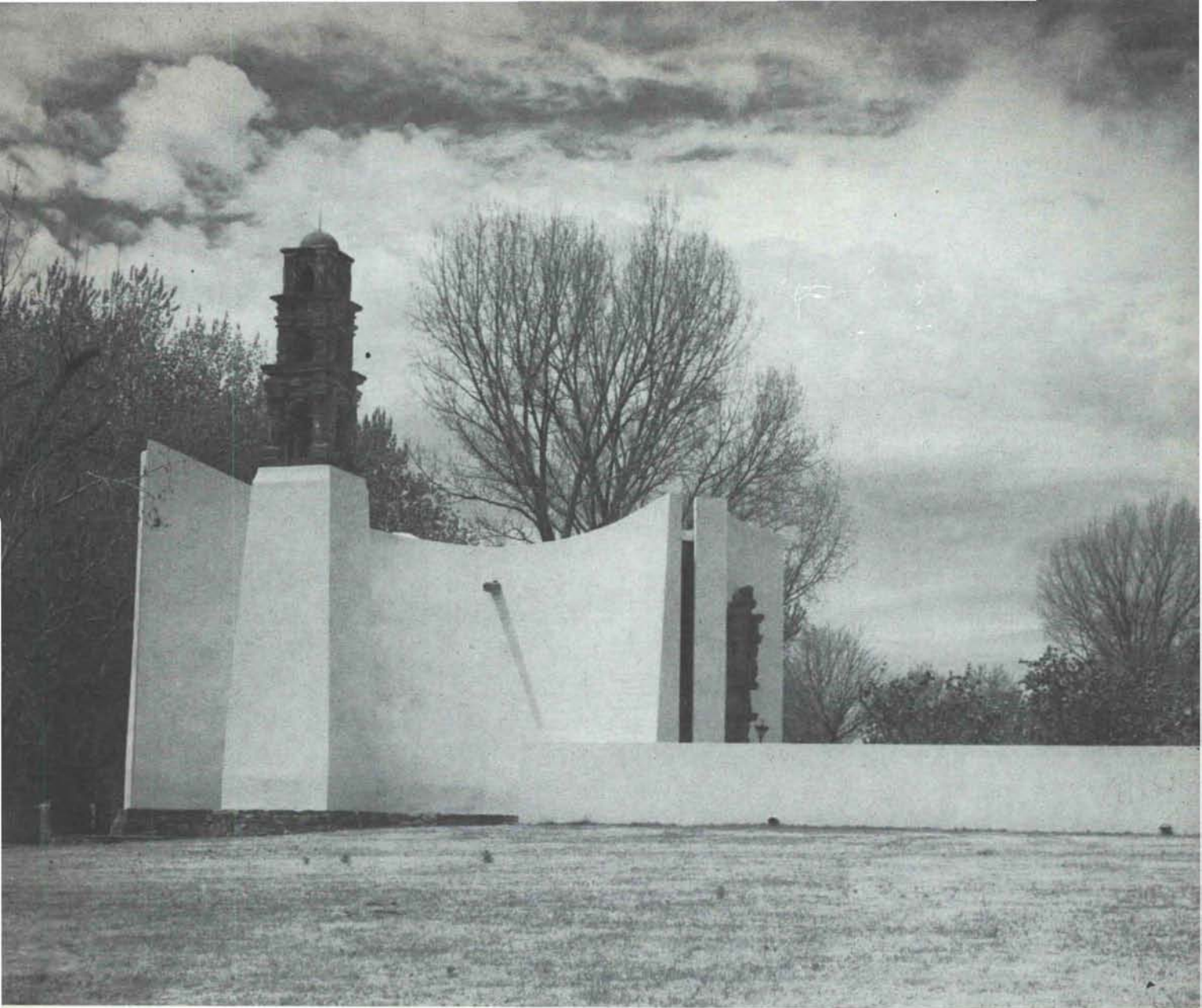
The visual drama desired in the main banking hall is intensified by the transition through the arched entrance. The safe deposit vault is featured on the main axis of the building, while the tellers and the officers platform are located on either side of the main banking area. The board room, work areas and lounge areas are located to the front and rear of the main banking hall because of the narrow width of the site.

The three curved ceiling openings create a spatial experience in the center of the banking hall, while the lower ceilings to either side provide a more informal scale desired by the tellers and the officers. These openings also provide a dramatic source of light and a return air plenum for the mechanical system.

H. S. H.









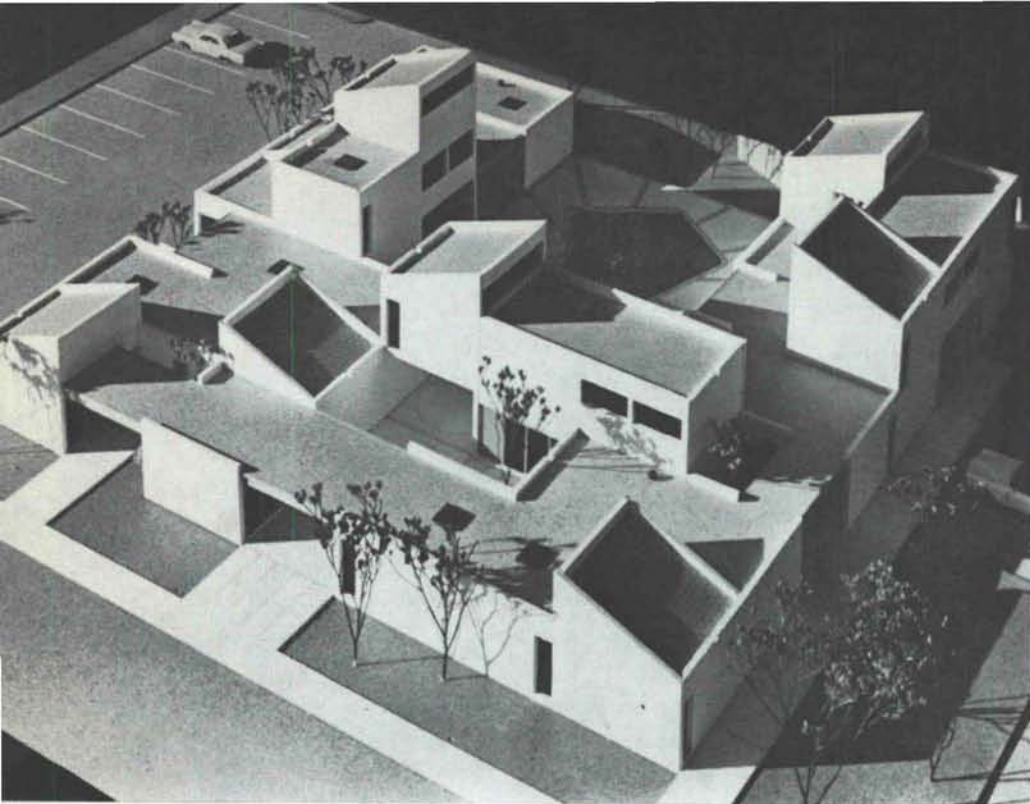
# NEW MEXICO ARTS COMMISSION AWARDS

## 1969

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Owner: Mr. and Mrs. Robert Anderson  
Photographer: Herbert Bayer

"Award of Excellence" for Historic Preservation.  
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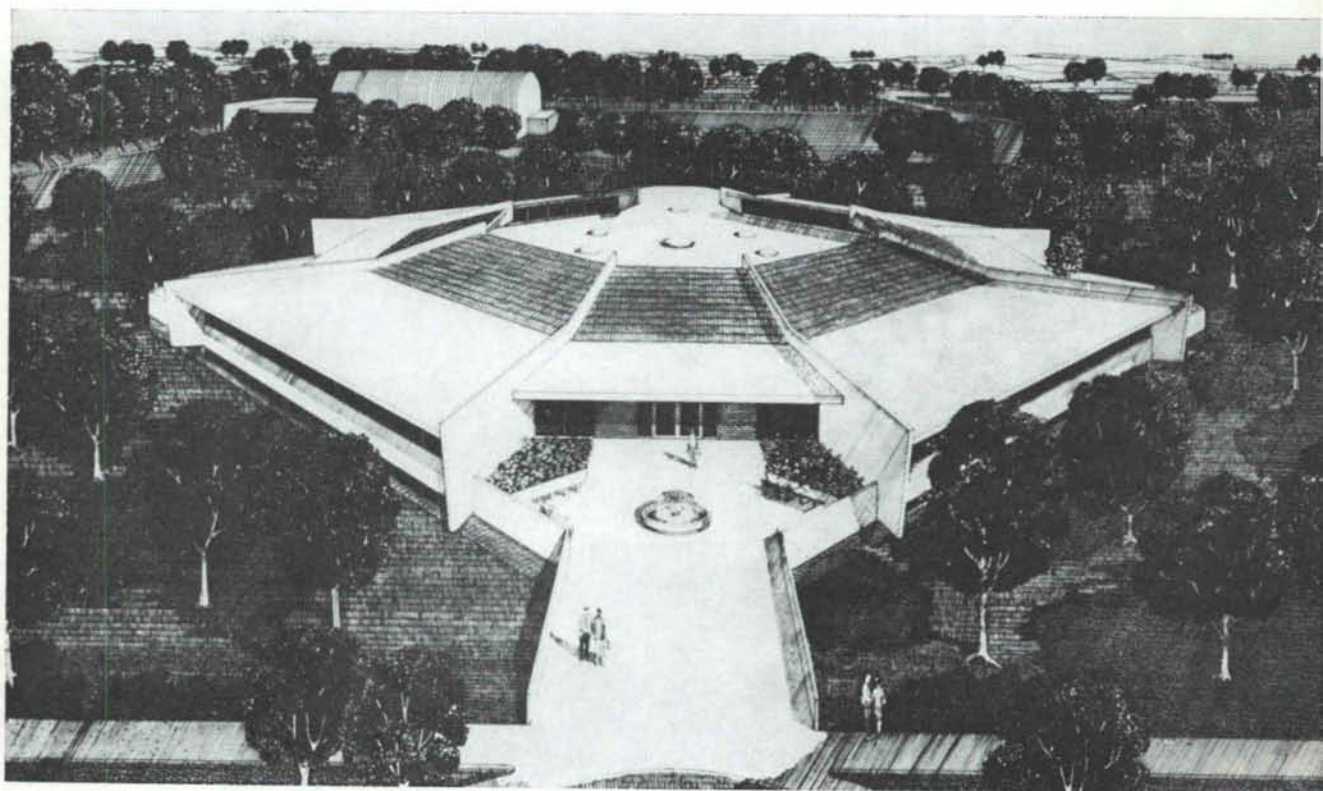
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# A F D A AWARDS

*The Alumni and Friends of the Department of Architecture at the University of New Mexico announce the winners in the design competition for designs of buildings not yet completed. The competition was open to all members of A. F. D. A.*

*Jury Statement:* To Hildreth Barker and Associates, an Award of Merit for a Professional Office Complex. The jury unanimously responded to the lively, human-scaled character of this solution, a problem that is so often neglected. In providing varied yet consistently scaled geometric shapes and in the irregular patio effectively separated from public access and parking, the design creates a delightful working environment.





# 1 9 6 9



*Jury Statement:* To Willard Kruger and Associates, an Award of Merit for the Indian Memorial Park at Gallup. The jurors particularly approve the imaginative architectural expression which is so appropriate for this educational and ceremonial complex. They also commend the skillful resolution of complex problems in site planning, the visual interest of massive building shapes and the use of compacted earth as a building material suitable to the site.

*Jury Statement:*

To John Reed, an Award of Merit for a small college library. The jury recognizes the unusually satisfactory plan of the building: the work area is efficient and central; space for expansion abounds — and above all, the size, lighting, and removal from the line of traffic make the reading areas conducive to concentration.

*The AFDA Board of Directors expects to continue this awards program on a bi-annual schedule. Announcement of the 1971 program will be made in New Mexico Architecture.*

## AMERICAN INDUSTRIAL DESIGN -- 1890-1969

**To American industry the packaging of the object is of far more importance than the function of the object.**

I would like to begin by considering the relationship between the verbalizing process and that of design. Perhaps the best way to do this would be to look into one of the important historical concepts of 19th century architecture which has been continually cited as a conditioning factor for the 20th century. In his influential book, *Space, Time and Architecture*, Sigfried Giedion brings up the oft-repeated view that American design in the 19th century and to a certain extent even in the early 20th century was characterized as being "something that was expressive of simplicity, was technically correct and had a sureness of shape." I'd like to pose the question—was Giedion and others who have repeated this myth really talking about a quality peculiar to American design, or was he in fact speaking about the predominant provincialism of America in the 19th century?

I would like to suggest to you that he was talking not directly about design, but about provincialism and the vernacular. Only here we must note that the American vernacular of the past century and a half has not been the vernacular of European peasant art, but that of the commercial world. Nineteenth and 20th century American design, then, was not a peasant art, nor, in a sense design, or what have you; it was simply a creative art derived from commercial considerations.

Now, what sort of historical comments may one make about the relationship of design and production to the social and political scene in America? Unquestionably, the major difference between the United States and Europe during the 19th and 20th centuries is that the American has approached the problem of the relationship between the political and social order, and production and design, through indirection. Thus, the unwritten belief seems to have been that as soon as you solve the problem of mass production and mass distribution of objects (primarily in a quantitative rather than a qualitative sense), you will in the process have solved

the major social and political problems by creating a universal middle class. Therefore, as a designer, producer or manufacturer you would not have to be directly concerned with the social or political implication of what you're doing because you would be solving these problems by simply producing more objects, making them available to a larger and larger segment of an expanding middle class.

Eventually the millennium would be reached and we would have created a single-class society, a class which can purchase and obtain all the necessities plus anything else it desires. Obviously, what is being said here is that if you pursue this course of indirection, you will eliminate the problem of an under-privileged class.

Over the years Europeans have almost universally criticized America for its lack of planning, whether social, political or environmental. Here again, it seems to me, the American approach, particularly to environmental planning, has entailed something which has often been missing from the European planning of the 19th and 20th centuries. I suspect, at least unconsciously, that most Americans who have been involved with design, with production and what have you, have expressed an intuitive realization of the need and significance of the non-rational—that is the non-planned, the accidental, the element of chance.

Now, what this has meant is that in the United States the concern has been to solve specific material problems, rather than broad social problems. In other words, instead of worrying about why we have automobiles, what are their social and political implications, the concern has been with the individual problems which have arisen in the production of the automobile, not just in the direct sense, but indirectly as with the problem of roads, with the problem of air-contamination, and so forth. The important thing to note here is that such an approach has of necessity been a fragmented one.



It has also meant that those involved with design and production have concentrated their attention almost exclusively on material and technical problems to the exclusion of social or political problems. One other significant consideration follows from this—that is the belief in the necessity of change. One “better himself” primarily through continually acquiring material possessions. But in an affluent middle-class society, these possessions are not fundamentally acquired because of pressing physical needs; rather, they are acquired for their symbolic value. Thus, I think the intense involvement with change in the United States in the 19th and 20th centuries has existed primarily on a symbolic level, not primarily on a functional level.

I'm sure there will be many of you who will disagree with me on this point. What I'm really saying here is that the symbolism of change has become the thing of prime importance, not the fact of functional change. If this view of the object as a symbol is correct, then much of what has happened and is happening in American design can be readily understood. For example, this would both explain and justify why objects produced in America were meant to be experienced only in a momentary sense. In other words, the visual experience of an object was generally not meant to be long-lasting. If the object was correctly designed, it should not, as a symbol or a fact, last for a long period of time. One should experience the object as one might experience a rare marachino cherry placed on the frosting of a cake. Enjoy it for the moment and then go on to the next dessert or the next feast.

What this means, then, is that the predilection of the United States designers has been to create momentary visual forms. Now, of course, this has been one of the major objections which has been continually voiced by European critics to American design. They have violently objected to what they felt was the arbitrary changing of style in automobiles, packaging and what have you. Such antipathy to change reveals that the European critics have failed to understand that the American involvement with change has been fundamentally symbolic, not factual. Thus, instead of being concerned with, say, an electric razor, with saving and finally buying the object, with maintaining and keeping it for a long period of time, with relishing it, with opening the cabinet and looking in at it, one realizes instead that you keep it for a few years, then you “chuck it” and get a new one. The new one need not necessarily function better. If it does, that's perfectly fine, but it should above all look different and it should give you a different visual feel, a little visual bang for a period of time and then you throw it out.

If you really look into the way you and I do respond to objects, we generally have a tremendous thrill when we finally acquire the object, particularly a visual thrill, plus I'm sure all sorts of other hidden thrills. But these thrills really last for only

a brief period of time. After a while, it becomes a sedate object which we no longer experience in a visual sense. Thus, if one is visually sensitive, it's best to get rid of it and to have a new jag, a new experience, which will continually intensify one's visual perception.

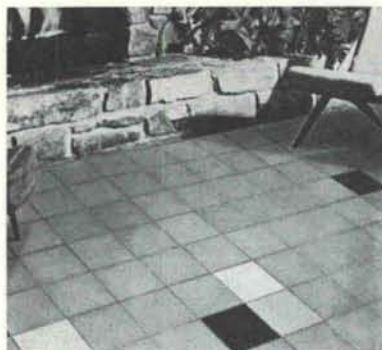
Now, what I would like to do is to historically illustrate these general observations which I have so far made by looking at two or three movements which have occurred from 1890 to the present. The first of these, which was very important, was the American version of the English Arts and Crafts movement. The high point of this movement occurred between 1890 and 1914. Its first major proponent was that successful soap salesman, Elbert Hubbard, the author of the famous *Letter to Garcia*. It is not by chance that the first great proponent of the Arts and Crafts in the United States was fundamentally a salesman. Not that Hubbard was insensitive to design, for his Roycrofters produced handsomely designed fumed oak furniture and books — but his real interest was in selling an idea. I'm sure that you have at one time or another seen the little books he published on the lives of great men and on other subjects. They're terribly embarrassing and at times sardonic; their real quality was their beautiful packaging, and this is the quality we usually remember about them. You can just forget the text. These little books are marvelous things to collect and just spread out on a table. The craftsmanship of their packaging is, then, the titillating experience, not their content.

In the early 1900's Hubbard was followed by a second proponent, who once again was concerned with the salesmanship of his product rather than the product itself. This was Gustav Stickley who founded the United Craftsmen Organization in New York in 1901. From 1901 to 1917 he published *The Craftsman* magazine, which became the spokesman for the Arts and Crafts movement in the United States.

The first issue of *The Craftsman* contained the usual statement of principles, aims and objectives of the new organization. Here Stickley spoke of the need to go back to the simple, the need to utilize the machine in arts and crafts production and the need to couple this with a mild brand of socialism. But in striking contrast to similar movements in Europe, Stickley quickly discarded his socialism. By the end of the first decade the United Craftsman had become a broad and at least momentarily successful diversified “corporation” which produced not only books and furniture but even houses. It was Stickley, more than any other man, who propagandized and made successful that first great mass-produced American house, the California bungalow. It was he also who encouraged the rage for Mission furniture.

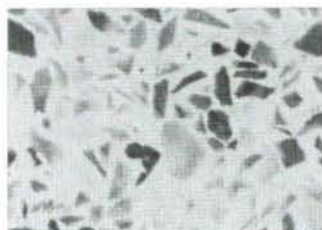
The real importance of the American Arts and Crafts movement is that it was able to realize one of the major ideals of the English Arts and Crafts movement — that of making objects of “good de-





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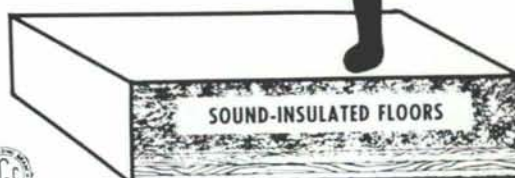
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sign" available inexpensively. A person of very modest income could indeed go out and buy a fumed oak table, a Morris chair or a settee for phenomenally little money. Hubbard, Stickley and their followers and imitators really made these objects available even to the lower segment of America's middle class; something that never took place on the continent or in England.

Historically, the second movement which illustrates my opening generalizations was that of the "modern" or "moderne" which clothed America of the twenties in angular, zigzag motifs, and then in the thirties and early forties there occurred the aero-dynamic, streamlined world of Buck Rogers. The most important point that we can draw from the history of the "moderne" in the United States from 1925 to 1942 is that it aptly demonstrates that a concern for function, a concern for materials and how materials are put together really had little to do with the design of a product. The "moderne" was simply another style. It illustrates that by 1930 there was no pressing need for a designer to primarily concern himself with functional requirements. The need was to symbolically express new ideals. The reason which the "moderne," particularly in its streamlined phase of the 1930's, was so successful was that its utopian futurism helped to relieve the dismal reality of the depression years. This was a period of the radio as a veneered refrigerator, the streamlined iron, the Chrysler air-flow automobile, the streamlined excursion boats that might go seven or eight knots an hour, etc. Here, as a symbolic expression in designed objects, was the world of Buck Rogers. It is not by accident that such comic strips as Buck Rogers, Batman, Superman, and Captain Marvel were introduced and became extremely popular in the 1930's. Going back even further in time one could equally argue that *Amazing Stories*, which was introduced in 1912, enjoyed a similar relationship with the design world of the 1920's. This was the period, too, as far as futurism is concerned (a Buck Rogers futurism, certainly not the futurism of an Italian of 1910-1914), which produced Orson Wells' *War of the Worlds* in 1938. Perhaps, the passionate involvement we have with flying saucers today is sort of a carryover from the world of the 1930's. The attachment to streamlined forms in the 1930's and its continuation in automotive designs through the early 1950's, illustrates that American design at least has been conditioned almost solely by the commercial vernacular. The "moderne" existed, but not because it had any relationship to functional requirements in and of themselves, but because of its impact as a symbol.

Now, what changes have we experienced since the end of the second World War? I would describe the visual ideas that have dominated the post 1945 years as a sort of rough-and-tumble visual form perhaps based upon the design of the wartime jeep. The interest in angularity, in thin spindly forms which came to characterize designs of the 1950's

was a direct outcome of the approach to design of the war years. It is true that most automotive designs of the late forties and early fifties did not reflect these new visual ideals for a decade or so. This new concern for angularity, of course, had no more directly to do with the expression of function than the earlier "moderne." A new package had been created which was symbolically relevant for the fifties and sixties.

There is one other element which is highly significant about post-WWII design in the United States and that is even though design firms might spend hours, months, years designing a Hallicrafter radio or other electronic gear, the demand was that they should appear as non-designed objects.

This is quite a reversal from the symbolism of streamlining where one felt in almost an oppressive way the presence of the designer. In the decades since 1945, there was a feeling that a "well-designed" object should express the feeling of not being designed at all.

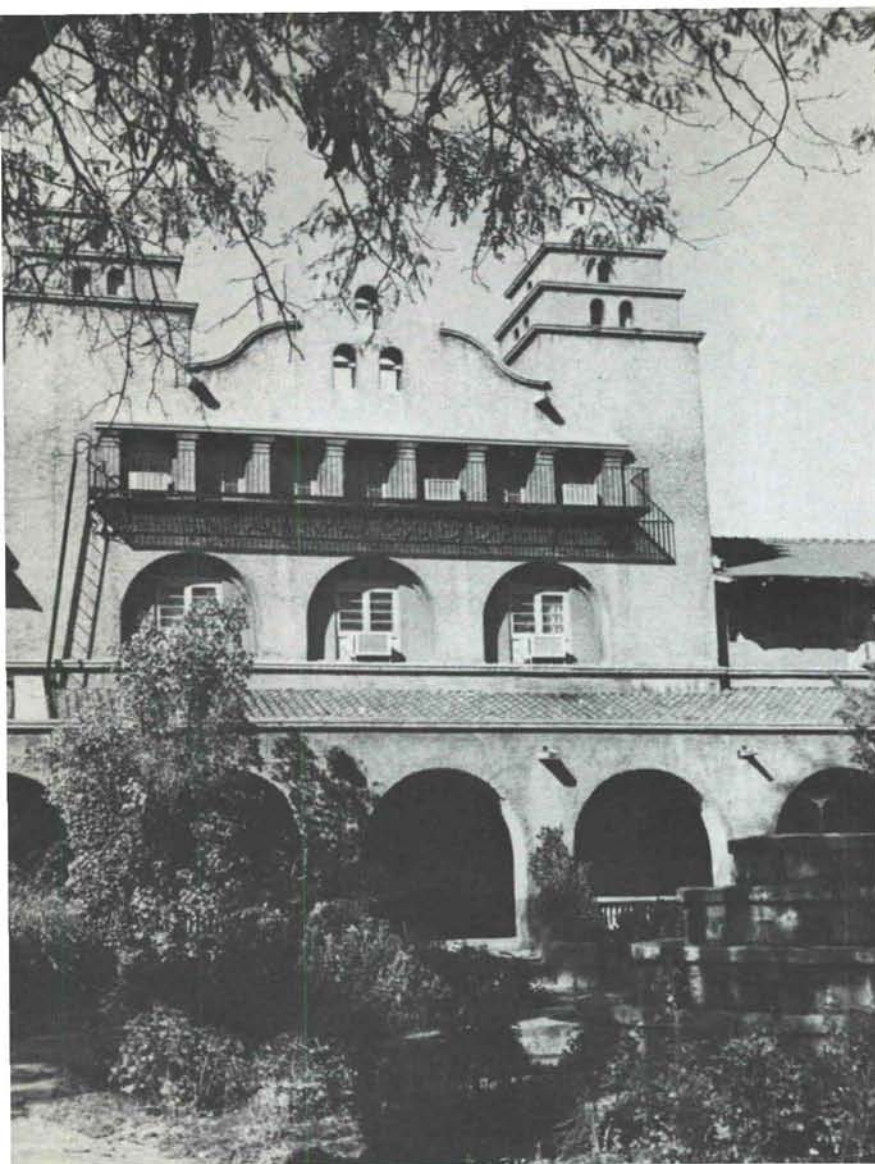
One other point should be made about post-WWII production, a point often missed by European observers and critics: that is that production in a highly industrialized society need not, perhaps should not, lead to repetition. The mass production of objects and above all of components can express variety as well.

The period from 1890 to 1969 then, illustrates that a fundamental concern of American industry, and I think quite rightly so, has been its concern for the packaging of the objects. In essence, the packaging of the object is of far more importance in the final analysis than the function of the object. The reason for this is simple, namely, that the concern of the designer both of yesterday and of today should not be, in fact, with function but it should be with the symbolic content of the object he creates.

David Gebhard

Dr. David Gebhard, historian, professor and author. A former director of the Roswell Museum, editor of New Mexico Architecture magazine, and Fulbright Professor at the Technical University of Istanbul, Turkey. David Gebhard is currently associate professor of art history and director of the Art Gallery at the University of California, Santa Barbara. He has organized a number of exhibits dealing with architecture in California and is chairman of the Committee for Historic Preservation in Southern California. His writings include works on Schindler, Purcell and Elmslie, George Washington Smith, prehistoric American Art, Ottoman Turkish architecture and "The Guide to Architecture in Southern California," which he co-authored with Robert Win Winter.





Jon Samuelson, Photographer

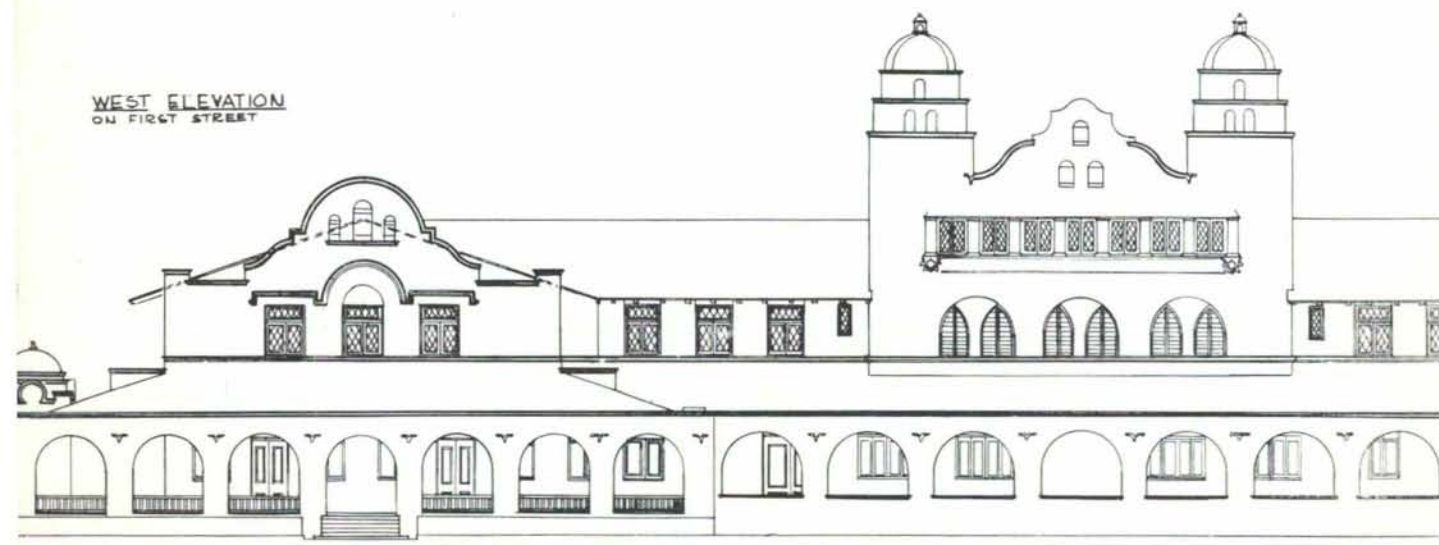
# THE ALVARADO HOTEL

An Albuquerque landmark  
is slated for destruction.

"In a burst of rhetoric, a flow of red carpet and the glow of myriad brilliant electric lights" the Alvarado Hotel opened on May 11, 1902. Local businessmen and civic leaders expected that the building of the hotel "would attract the wealthier classes to stop in Albuquerque on their travels to the West."<sup>1</sup>

The Alvarado was designed in 1901 by Charles F. Whittlesey of Chicago. Its working drawings, however, were prepared by the architectural department of the Santa Fe Railroad. The hotel was planned in conjunction with an adjoining restaurant, gift shop and railroad depot and offices. These separate functions were joined together in the design by arched arcades which surround much of the ground floor of the building.

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*The Alvarado, an early photograph*

The wall surfaces of the building were covered with rough stucco and were kept simple and uncluttered. Historical and ornamental features were restricted to the upper parts of the building and certain of the interior areas. On the upper sections were located projecting parapets, towers and the like which obviously had been derived from such California Missions as the San Diego de Alcala, Santa Barbara, and San Luis Rey de Francia.

While the hotel does represent a continuation of the early Mission Revival of California, it also reflects the Spanish-Indian Revival which was just beginning to become popular in New Mexico. It was not until the teens that the Spanish-Indian Tradition, or as it is often called, the "Pueblo" or "Santa Fe" style came into its own.

The Alvarado "represents an important landmark in the development of New Mexico architecture.

It is traditional in the true meaning of the term, in that it entails a forceful visual statement most closely representing the times in which it was built.

The Alvarado Hotel is now threatened with destruction. The Fred Harvey management intends to close the hotel and dining facilities sometime after the first of the year. The building has been scheduled for destruction shortly thereafter. Concerned citizens and civic leaders of Albuquerque have asked the Santa Fe Railway officials to postpone demolition until studies can be completed which will determine the role that the Alvarado building might play in the re-development of downtown Albuquerque.

The Alvarado building is old, some 67 years old, but initial investigations seem to indicate that the structure can be retained as an integral part of the Albuquerque downtown plans. At no cost





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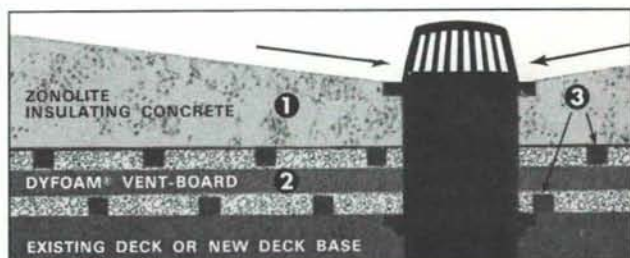
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to the city, The Albuquerque Chapter, AIA, has volunteered to provide an evaluation of the structural conditions, and to prepare cost estimates for needed repairs. To be sure, as a hotel it might not be able to be an economic or feasible part of those plans, but other uses are being suggested and studied. There is a need for a continuation of the Alvarado's fine dining facilities, and for meeting rooms where food service is available. It has been suggested that a first-rate night club be included with these dining facilities. The existing courts and their surrounding covered walks have suggested the inclusion of small craft and regional shops. Broader development plans have included the possibility of a Railroad Museum. Again the Albuquerque Chapter, AIA, has agreed to evaluate all suggestions and to formulate recommended uses for the building.

The Alvarado Building has been placed on the New Mexico Register of Cultural Properties. Further, the Alvarado has been recommended for inclusion on the National Register of Historic Places; final action by the National Park Service is still pending.

The New Mexico Cultural Properties Review Committee has addressed a letter to the Albuquerque City Commission expressing its concern about the threat to the Alvarado Building. In the letter the committee stressed that it "feels strongly that the preservation of the structure is most important. The building represents an important landmark in the development of New Mexico Architecture. Further, the Alvarado is the first (1902) building in New Mexico, designed in the Spanish-Colonial style of architecture which the Atchison, Topeka, and Santa Fe Railroad adopted, after the turn of the



*Alvarado Hotel, fireplace in dining room.*

century, for its chain of hotels and railway stations throughout New Mexico, Arizona and California."

Further, the Committee pointed out that the "Alvarado Hotel has been a social and architectural landmark in Albuquerque since its opening in 1902. It is the opinion of the Review Committee that the building can and should be a vital historical landmark in the evolving plans for the redevelopment of downtown Albuquerque."

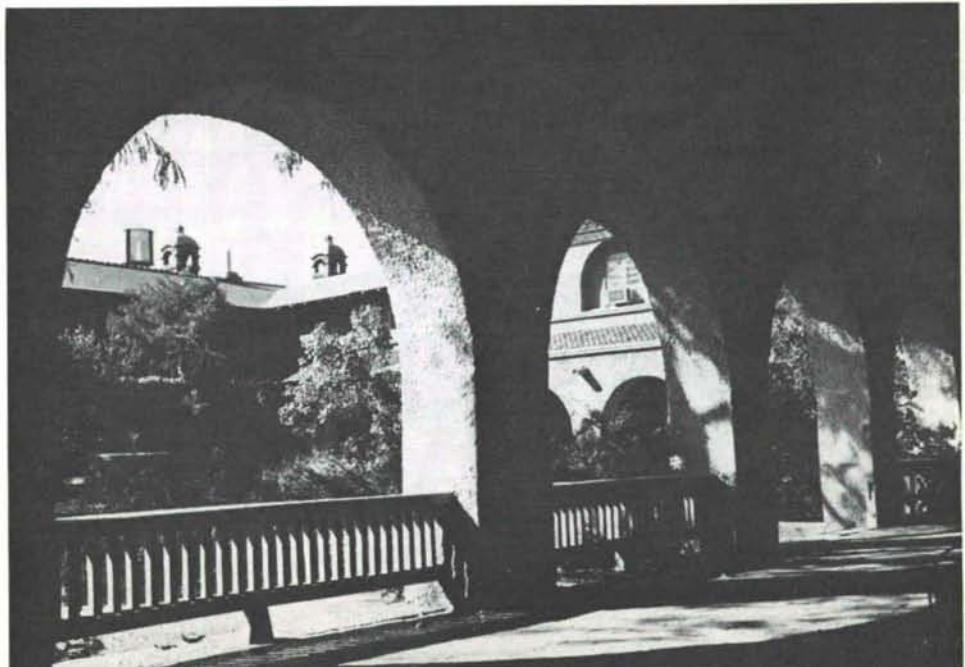
Albuquerque, and, indeed, the citizens of New Mexico, ask only the time to plan and the cooperation of the Santa Fe Railway Co. in finding equitable solutions to the problem of the preservation of the Alvarado.

1. "Albuquerque Journal-Democrat," May 11, 1902.

2. "Architecture and the Fred Harvey Houses"

—David Gebhard, NMA, January-February 1964.

*The existing courts and their surrounding covered walks have suggested the inclusion of small craft and regional shops.*



*Jon Samuelson, Photographer*



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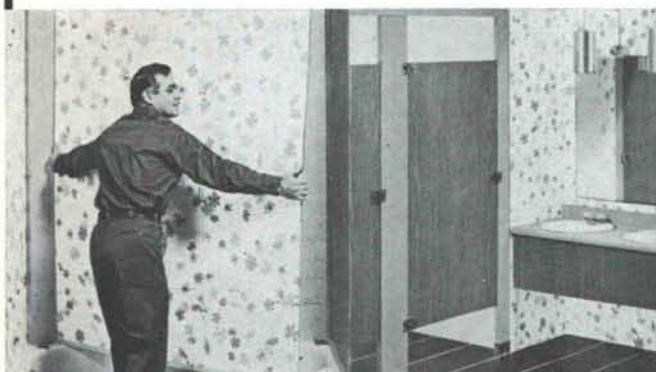
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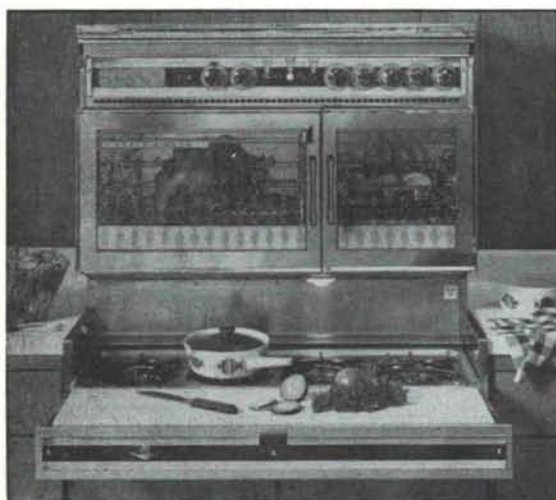
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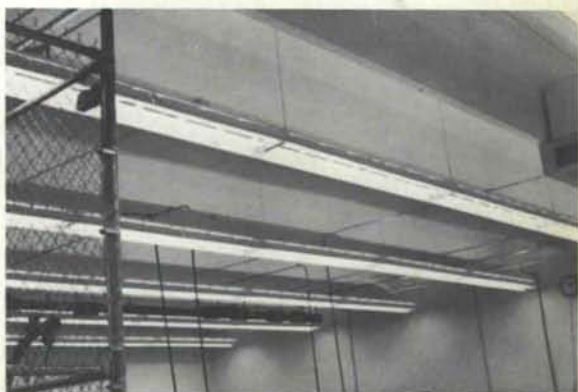
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