

# new mexico architecture

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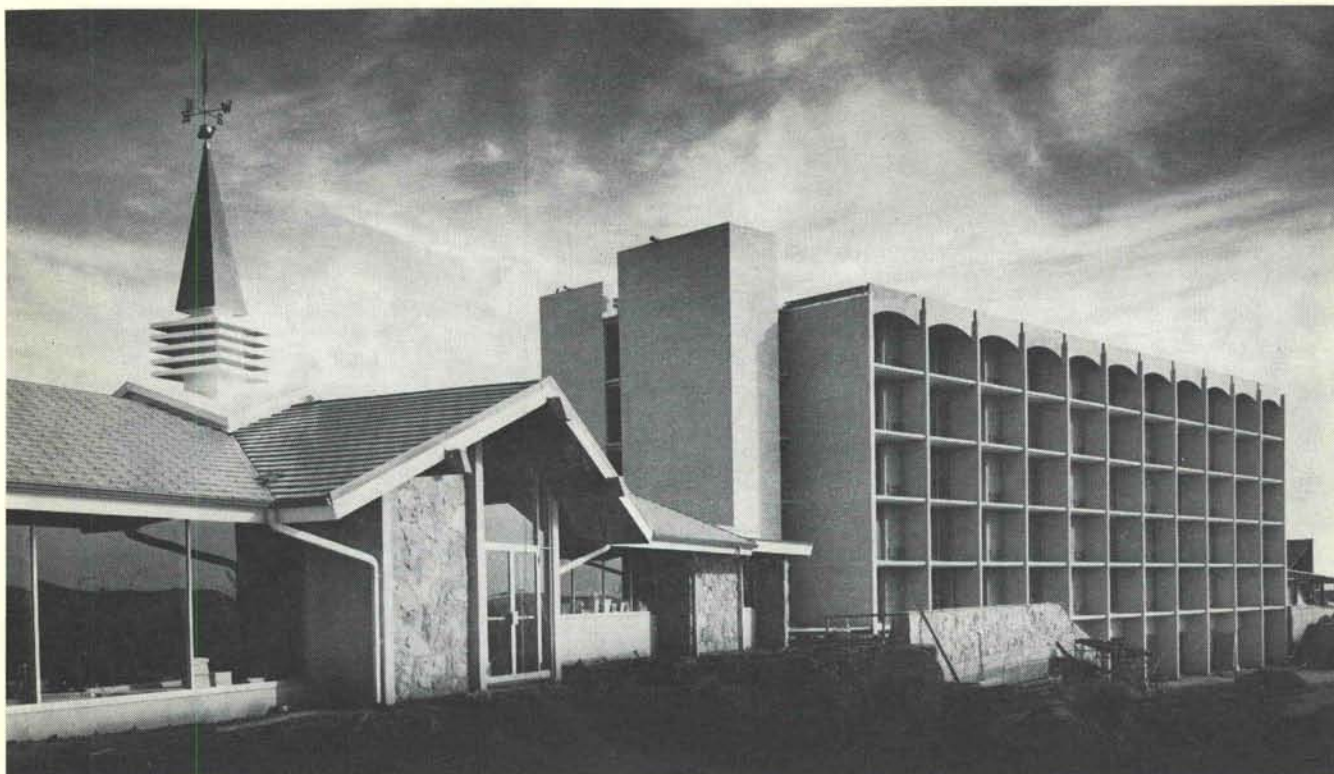


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# nma

vol. 11 • nos. 9 and 10 • sept. - oct. 1969 • new mexico architecture

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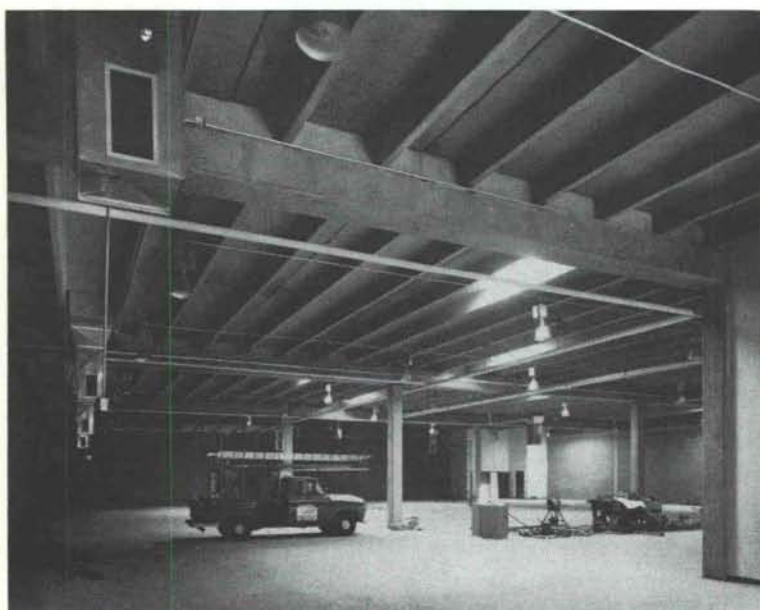
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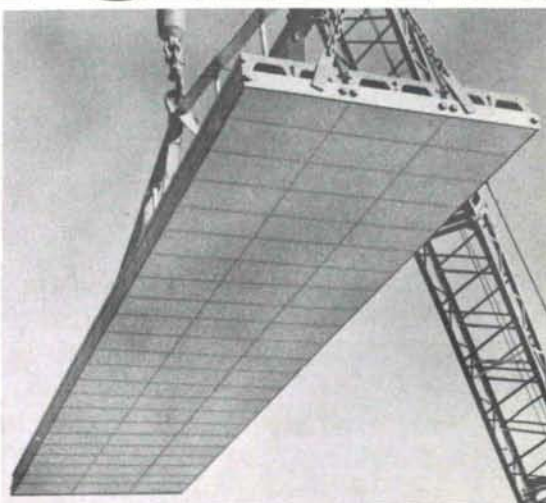
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## THE 1969 AIA SPRING CONFERENCE NEW MEXICO SOCIETY OF ARCHITECTS MEET IN JUAREZ, MEXICO

D. Craig Protz, President  
New Mexico Southern Chapter, AIA

After the conference ended I agreed to comment briefly on the planning and implementation of this year's get-together. The secret of success of any conference lies in the preliminary planning. After six trips to El Paso personally, many more trips by Loren Mastin and Duane Dorsey and much long distance discussion, the program was finalized. It is my opinion that this conference was successful in the programming, but a little short in attendance.

Thursday began with meeting the plane of Phil Hendren, University of Texas architectural instructor and George Kassabaum, national president of the AIA. It was a great pleasure to accompany Mr. Kassabaum at the dog race run in honor of his attendance.

Mr. Kassabaum showed no signs of disappointment Friday morning when he was introduced to the small number in attendance. Those of us present received a very personal and pointed speech about the profession and the future changes we may expect. He laid the foundation for the conference's theme: "Systems, Finance, and Computers." Mr. Kassabaum certainly focused my thoughts on understanding the value of the work produced by the staff of the national AIA.

Phil Hendren brought the design computer into sharper focus and made it a little less awesome. He made the point that the computer is here and available. Our responsibility is to parallel it with our problems so that we might gain its full use and advantage.

Friday afternoon's session forcefully presented facts of which we are all aware but possibly not willing to accept in terms of the financial institutional control of our

projects. Mr. Thorne Shugart, president, Home Mortgage Company, awoke us to the need of assistance in financial consultation and the necessity of planning.

Saturday morning began with the Systems Panel of R. K. Rodde, Designed Facilities Corporation; Luther A. Sizemore, Jr., president, New Mexico Building and Construction Trades Council; Kenneth Hansen, Portland Cement Association; and Charles E. Kistenmacher, Robert E. McKee, Contractor. The poor attendance provided a small enough group for shared discussion. Kassabaum's statement to the effect of our misuse of the term "systems" came out during the communication between those to whom it was familiar or unfamiliar, the "Knows" and "Not-Knows." The prime point was again to simply make us aware of the fact that mass production is present but being misapplied in many cases pertaining to the building trades. Mr. Sizemore disclosed that unions are now on the doorstep of introducing vocational training that will provide workmen and close the gap that the "systems" have been unable to breach. Basically, there have been no new products or applications introduced under the name of "systems" and possible misunderstanding of the term is our biggest stumbling block.

The last event, due to the cancellation of the banquet, was the very enjoyable cocktail hour provided by Bill Derby and the New Mexico Masonry Association.

I would like to express a special thanks to the El Paso Chapter, AIA, and the El Paso Chamber of Commerce for their assistance in making the necessary arrangements for the Juarez meeting. The El Paso Chapter voiced a definite desire to meet with the New Mexico Society of Architects and the Southern Chapter in the future to discuss common problems and their solutions.

I would feel derelict if I did not bluntly ask the question,

"Why?" concerning the Conference. Perhaps the reasons for the small number can be investigated for certainly without attendance, conferences are economic losers.

## NEW ARCHITECTURAL REGISTRATIONS

At its meeting on July 18th 1969 the Board of Examiners for Architects approved the following for registration to practice architecture in New Mexico: Jerry R. Torr, Leonard Grossman, George H. Bolling, Gerald P. Adkins, Albuquerque; James T. Link, Denver, Colorado; and Tommie J. Huckabee, Andrews, Texas.

## AIA BARRIER FREE ARCHITECTURE WORKSHOP

AIA MEMO No. 404, dated August 15, 1969, lists the cities, dates and facilities for the 10 Barrier Free Architecture Workshops and includes the application form and registration instructions for the program.

Speakers for the program will vary with each city. Those already invited are men of national/regional prominence. Panel members and resource personnel for our workshops will include regional architects and engineers representing General Services Administration, Department of Housing and Urban Development, Department of Health, Education and Welfare, and state and local building department officials.

Participation is free (except for lunch, reception and coffee expenses). A packet of technical and general information publications on "barrier free design" will be issued to each participant. See AIA MEMO No. 401 (1969) for further information on the program. Join the crusade leading to "Design for All Americans."\*

\*Design for All Americans — Final report of the National Commission on Architectural Barriers. December, 1967.



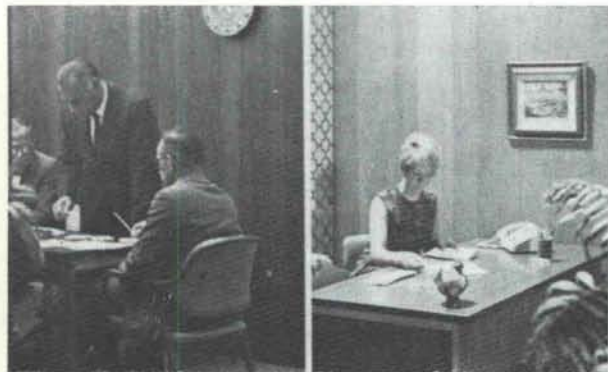
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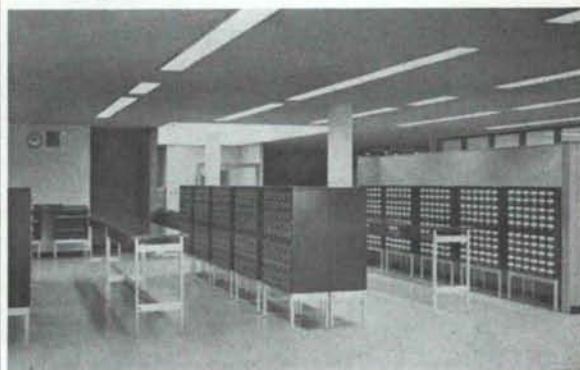
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It has become clear in both moral and economic terms that our nation can no longer afford or pretend to intervene in the political and military affairs of nations throughout the world, maintain a military and weapons establishment of unlimited size, explore the moon and, at the same time, rebuild our decaying cities, provide an adequate supply of housing, and finance domestic programs needed to solve pressing social problems.

## THEREFORE, BE IT RESOLVED BY THE ARCHITECTS OF AMERICA THAT:

One. We call upon the President and the Congress to assume responsibility for a comprehensive reexamination and reordering of our national priorities, recognizing that we have neither unlimited wealth nor wisdom, and that we cannot sensibly hope to instruct other nations in the paths they should follow when we are increasingly unable to demonstrate that we know how to maintain a viable society at home.

Two. We call upon our leaders, at all levels of government, to recognize that an efficient and humane environment is basic to the maintenance of a harmonious and prosperous society and that the skills to produce it are well within our grasp. At the same time, we wish to remind our representatives that neither hope, time, nor technology will solve the problems that presently make urban life a dirty, difficult and dangerous experience. Only a wholehearted commitment of will and money will enable us to apply the skills needed to erase the shame of urban America.

Approved and adopted by The American Institute of Architects at its annual convention in Chicago, Illinois, June 26th, 1969.

The American Institute of Architects  
1735 New York Avenue, N.W., Washington, D.C. 20006



*I had been invited to be one of the six American speakers for a Soviet-American symposium on interior design. Sponsored by the American Institute of Interior Designers, the program included seminars with Russian architects and designers in Leningrad and Moscow, as well as sight-seeing tours throughout the two cities.*

*Representing the American Institute of Interior Designers were: James Merrick Smith, FAID, National President of AID, and Edward J. Perrault, FAID, Chairman of the Board of Governors of AID. Messrs. Smith and Perrault explained the role of the interior designer in American society, and showed slides of recently completed interior design commissions . . . Brock Arms, AIA, AID spoke about the challenges facing the schools of interior design . . . Morris Lapidus, AIA, AID discussed low cost housing in New York City and showed slides of two recently completed projects which his firm had designed for the New York Housing Authority . . . William Hamilton, Executive Director of AID gave a short history of the American Institute of Interior Designers . . . my own presentation was entitled "Historic Preservation and Tomorrow."*

# Through A Hole In The Curtain

A Trip To The U. S. S. R.

by John P. Conron

A group of eager but travel weary tourists arrived in Moscow, U.S.S.R. the evening of May 10, 1969. Because of the size—some 200 people had signed on for the tour—the arrival was in two separate flights. The KLM elongated DC-8 jet in which I rode had left Kennedy Airport at 1:40 a.m. May 10, 1969; it landed for refueling and servicing at sunny Amsterdam some six and one half hours later. (Dawn over the Atlantic Ocean is a beautiful sight). One and one half hours later we were airborne again and heading east; it was 2:45 p.m. Amsterdam time. The flight took us over Germany to the Baltic Sea. The weather was clear and sunny. We had been warned against taking photos while flying over Russian territory, but this warning proved unnecessary. As we crossed over the coastline of the U.S.S.R. an "iron-curtain" of solid clouds shielded the land from view.

The airplane descended through the cloud shield to land at the Moscow airport at 7:25 p.m. local time. Intourist guides took immediate charge. We were herded into customs and eventually onto buses. The glow of the setting sun lighted our way along one of the tree-lined entrance highways into Moscow past the Kremlin walls to the Hotel Rossiya. The sparkling new pride of Intourist, Hotel Rossiya, is a massive 3,000-room 12-story block in gleaming white marble and glass. The hotel is built around a large square inner court, though the landscaping is just beginning to be installed. A central twenty story tower element, which is to be topped with a restaurant is not yet completed. Each of the four-block-long wings surrounding the court has

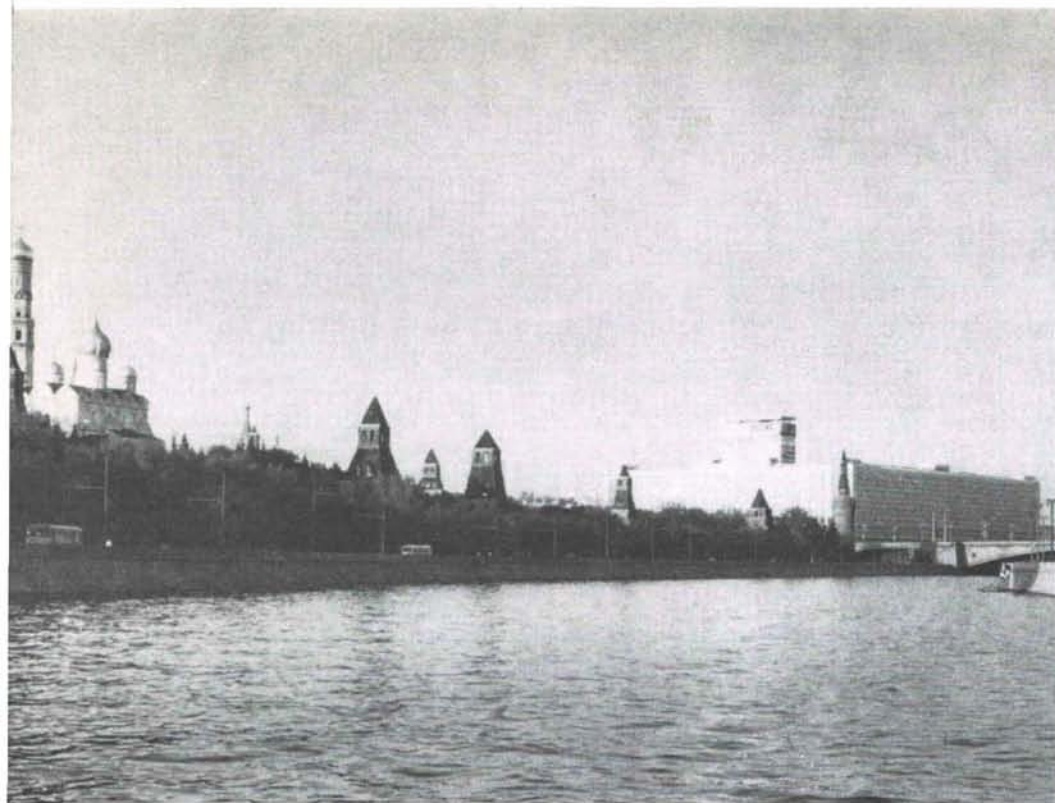
its own entrance lobby, each of which is similar in design and color. Woe unto the traveler who enters the wrong lobby and attempts to locate his room; he might well wander helplessly in that maze for days.

The architecture of this hotel is competent and pleasant, the interiors are also competent and contemporary, but they lack color and imagination. Incidentally, it was rather a surprise to find in this showcase for the new tourist trade that all the furniture was labeled "made in Finland!" Further, the construction craftsmanship was shockingly poor. The hotel gives one the impression that it will soon fall in a pile of rubble and dust.

After a late supper several of us took a short walk for our first look at Red Square. As the hotel is located on the banks of the river Moskva, Red Square is up a slight hill and past St. Basil's Cathedral which defines one end of the rectangle that is Red Square. No sounds of traffic, no glitter of neon disturbs the majesty of the unfolding scene. Under the added drama of bright spots and subtle flood-lighting, this first impression of the heart of Mother Russia is dazzling. The mind boggles. Surely this is the center of the U.S.S.R.; this square is the cathedral, the St. Peter's of the Communist religion. And the focal point of the square is the main shrine of reverence—Lenin's tomb.

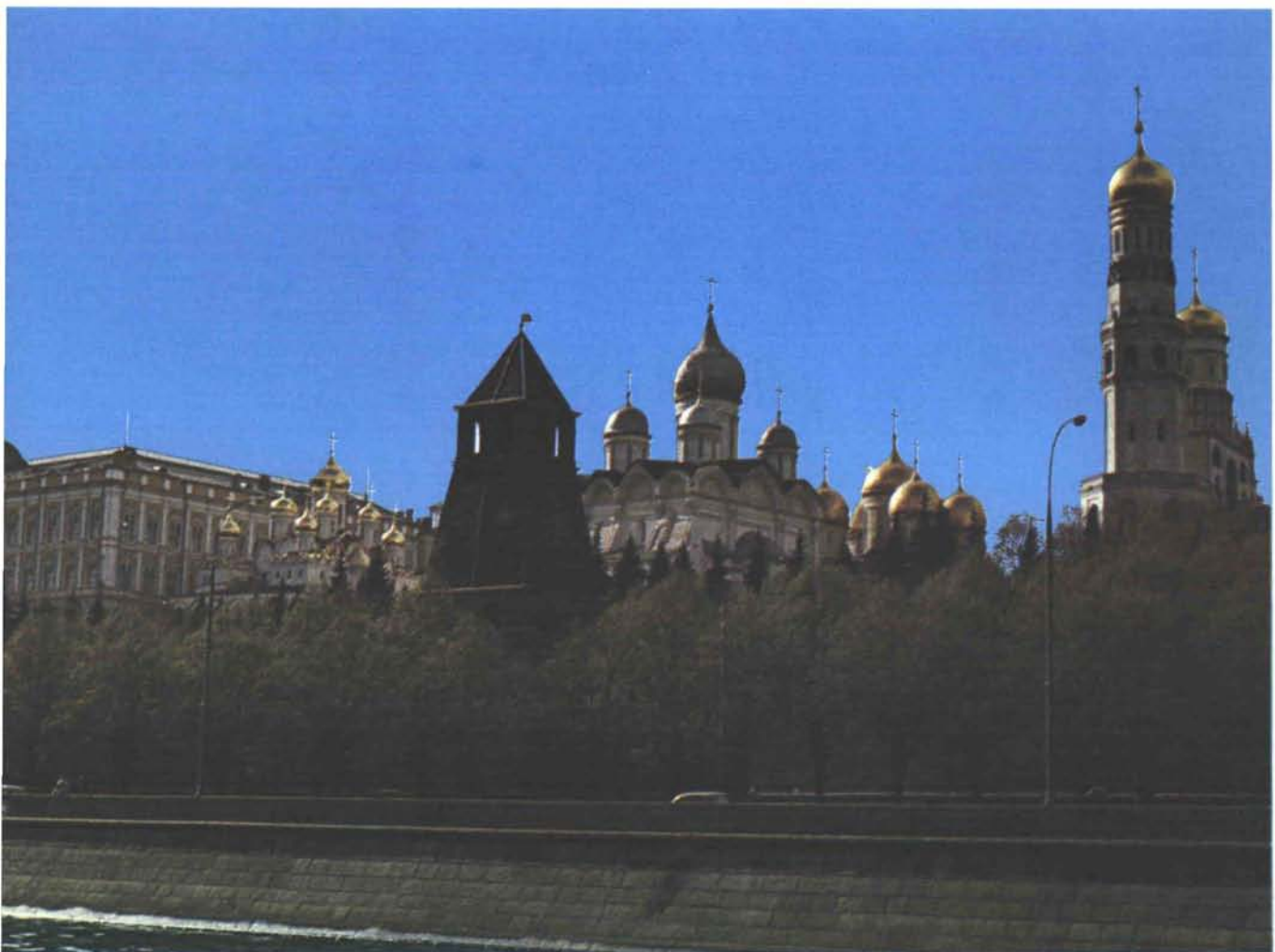
Completed in 1588, St. Basil's is a church of towers. Ten tightly interlocked chapels, each located under its own distinctive tower, compose the total building. The result is a fanciful Russian Christmas-like decoration. The red brick fortress





*MOSCOW —  
The Kremlin along the Mosk-  
va River. Hotel Rossiya in  
the background.*

*The Cathedral towers with-  
in the Kremlin walls.*





walls of the mighty Kremlin form the eastern boundaries of Red Square and stretch beyond both ends of the square into unspotlighted darkness. At the north end of the square stands the turreted red brick State Historical Museum. The famous GUM Department Store occupies the long side opposite the Kremlin. A line of spotlights atop the GUM Store highlights the Kremlin Wall and its central feature, the red granite tomb of Lenin. Within the Kremlin itself, the gold onion domes of the several cathedrals glitter under carefully placed spotlights. GUM's, on the other hand, is lighted by a row of street lights. The street lights, plus the sparkle of the store display windows, form a well-lighted pedestrian alley along the tree-lined sidewalk in front of the GUM Store. Thus, the lower street-level lighting on the commercial side of Red Square set opposite the highly dramatic Kremlin lighting makes a design totality.

At 10:30 p.m. the square was not crowded though a good many people could be seen strolling about the broad square. Couples could be seen standing close to the entry of Lenin's tomb — in thought, even in "religious" meditation.

Later in the evening, around midnight, after the bright lights have been extinguished and almost all the strollers had left, the square is bathed in an eerie mysterious half-light. And in one area a pair of elderly ladies equipped with brooms, rubber boots and water hose began, what appeared to be, their nightly chore of washing the sidewalks—and perhaps even the square itself.

One is almost immediately struck with the cleanliness of the city and even the non-smog clarity of the air. I did not see so much as a cigarette butt on the sidewalk nor in the gutter.

Moscow is not a handsome city; the architecture is old and heavy, and the Stalin Age still imposes itself monstrously upon the cityscape.

Following World War II row upon row of multi-story apartment buildings were constructed during the Stalin and early Khrushchev years. Because the Russians have little or no choice in the selection of their place of residence, these structures resemble massive banks of filing cabinets into whose drawers the family is filed by a central housing bureau. Fortunately, the recently completed buildings appear to be more relaxed architectural expressions of human needs. However, the pressing need for rapidly constructed housing was explained to us by the Russian architects we were privileged to meet at seminar discussions and by the Intourist guides as we were conducted about the city.

Example: One of our Intourist guides explained her own housing situation. Although she has been on the "list" for a "flat" for some four years, she is unmarried and expressed little hope for getting a flat of her own in the forthcoming months. Presently she lives in a "co-operative" apartment arrangement. She does have her own room, but she

must share kitchen and bath facilities with four other families—who also have been unable to secure private quarters. While she does not like this arrangement, she seems quite resigned to the reality of the condition. She told us that some 4,000 apartment units are added to the Moscow scene each month<sup>1</sup>, but that this number does not meet the needs for new housing. She further explained that new increased minimum standards for space had recently been set. The space allotments for new construction is now set at 9 square meters (96.84 square feet) per person; a family of four would, therefore, receive an apartment totaling approximately 387 square feet. (This compares to 450 square feet for a family of four as recommended by the American Public Health Association Model Housing Code). The rental fees amount to only a few cents per square meter per month.

She further expressed the opinion that while she felt the recent architecture was indeed handsomer, fresher, and more conveniently located to shopping (many new apartment units are built directly over shopping centers), she prefers the older (Stalin period) buildings because they are much quieter between the rooms and between adjacent apartments. Sounds like comments about the new high-rise American city apartment buildings. In Russia the architects blame the clients — the local housing bureaucracy. While American architects blame the clients—the local housing bureaucracy, or the private entrepreneur, both blame the low budgets allotted to the projects.

Stalin's most noticeable contributions to the cityscape are several "monumental" apartment towers. Six of these multi-layered structures that look like wedding cakes are spaced about one of the two inner-city ring boulevards. The exteriors were designed to impress the world with the permanence, strength, and inevitable emergence of the proletariat as the inheritors of the earth's riches. But now they seem old, tired, and very inconvenient (the plumbing is infrequent and the elevators too few).



*The Moscow University—wedding cake Gothic.*

Atop a high green hill overlooking the city and the winding Moskva River is the crowning achievement in this series of architectural wedding cakes, the Moscow State University Building. Built between

<sup>1</sup>A recent *Wall Street Journal* article gave a figure of 100,000 per year, or approximate 8,000 per month.





*Moscow University*

1943-53 the main tower reaches a height of 994 feet above the hill. Designed, obviously, by the same group of architects as the six apartment structures, it epitomizes the grandiose dreams of Stalin and like him, it is arrogant and pompous.

I suspect that one day in the future the historic preservationists will fight to save at least one or two of the structures as romantic remnants of a by-gone era.

But now that Stalin is dead and Khrushchev has passed from the scene, the architecture of Moscow is beginning to display a more relaxed, human, and contemporary approach. Perhaps buildings like the Hotel Rossiya, the recent high-rise apartments, shopping complexes, and the extremely well detailed and designed Palace of Congresses in the Kremlin reflect a growing awareness within the government that to be successful a society requires a less restricted atmosphere and fewer governmental barriers. Certainly it appears that in recent years the various governmental bureaus and committees have

*A display of student projects, Strogonoff School.*



allowed architects a greater freedom than before.

At the Strogonoff Architectural School in Moscow and again at the Institute of Decorative Arts in Leningrad, (which includes architectural trainees), the student projects displayed a dedication to solving architectural problems in a totally contemporary manner.

It must be said, however, that the students in the painting and sculpture departments were not granted the same freedom of expression. "Monumental" art seems still to be the official goal of the schools. Only in the work of the sculptors a sense of the abstract could be seen to be creeping into the finished product. From what I saw of student work I can only suggest that the architectural students are a full generation ahead of the other arts. How much longer can this system of imposed art taste be continued? As one observes the students one is reminded of that old World War I song: "How're You Going to Keep Them Down On The Farm, After They've Seen Paree?"

The professional seminar part of our program was conducted at the Strogonoff School in Moscow and at the Leningrad Institute of Arts. Students and faculty were present at each session. The usual introduction of the American and Russian dignitaries present was followed by the presentation of papers by the American visitors and then explanatory talks on education and professional practice by our Russian hosts. It was at the Strogonoff School that I presented a capsule picture of the problems and challenges of historic preservation in the United States.

While some discussions of contemporary building conditions and techniques were included, historic preservation in the U.S.S.R. occupied the major portion of the presentations by our Russian hosts. The country has a vast architectural heritage, both whole cities and individual buildings and monuments. Many cities large and small are "packed with historical monuments." While the preservation of such an "opulent amount of monuments" presents a great economic problem, one speaker suggested that their governmental systems presented them with "the means to budget and to plan for preservation." To be sure, a more permanently established central administration—an administration which is less answerable to the immediate wishes of the taxpayer, and a lobby-pressured congress—can undertake longer budgetary and planning views.

Within the Russian bureaucracy there exists a Society for Historic Preservation whose chairman is "usually a high-placed person in the state." This provides the Society with a strong and influential "political tie." Further, the Society is aligned with a special department for historic preservation under the Ministry of Culture.

The current massive attention which is being devoted to historic preservation has a two-fold purpose—"education and recreation." The preservation



of historic monuments provides the visual means of acquainting the people with the nation's heritage, and furnishes a new variety of vacation and recreation choices for the Russian people. However, the opportunity for capturing an increasing share of foreign tourist travel is undoubtedly a major factor in this massive preservation effort.

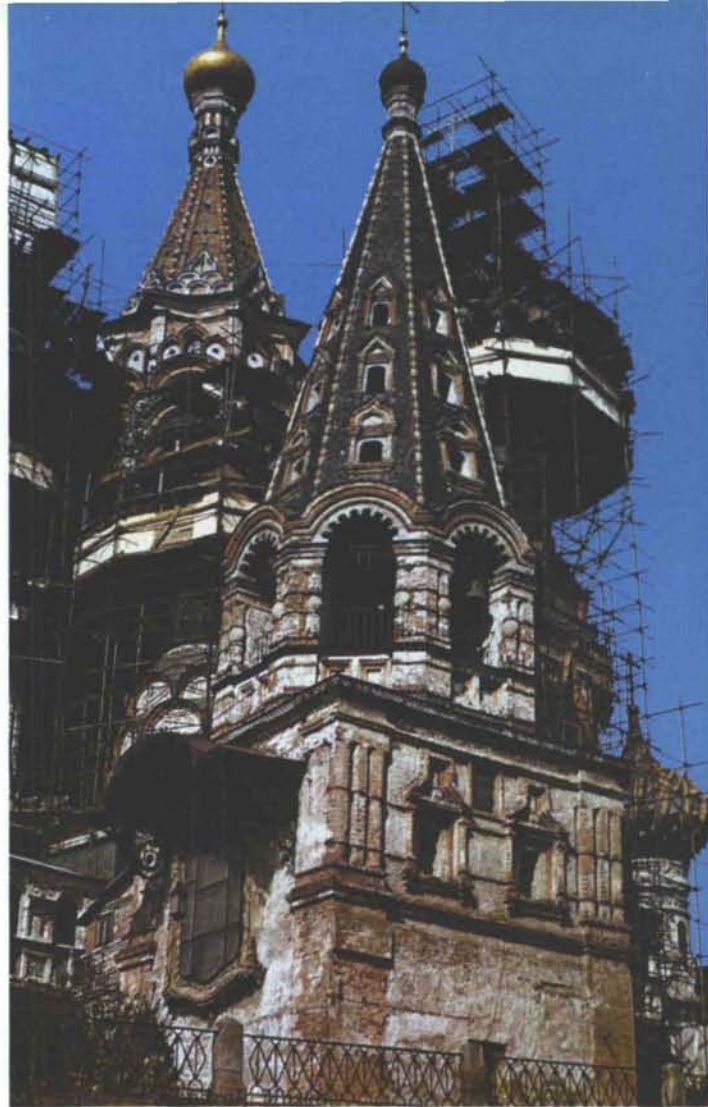
The new Hotel Rossiya in Moscow is designed, I firmly believe, to attract the Western Europe and Western Hemisphere traffic—not for Russian or for satellite travel. To illustrate: *Only* “decadent” Western currency (no rubles, please) can be used to purchase articles at the lavish Intourist souvenir shop in the hotel. This same condition exists at the Hotels Europa and Astoria in Leningrad. Further, at the Europa and Astoria bars all the rubles in the world would not buy you a vodka!

Currently the Ministry of Culture is designing the first major tourist center in the U.S.S.R. Thirty million rubles have been budgeted for this project. The small, but historically important, city of Suzdal has been selected for this development. A beautifully prepared movie was shown which explained the project and showed the town, its heritage, and the preliminary planning sketches. Suzdal has a collection of historic structures and relics, which contain examples of the many styles and developments of Russian architectural history—beginning with the 11th Century walls of the Kremlin (Fortress). The city has a number of simple and beautiful masonry churches and log houses. The earliest church dates from 1160. Further, the town has two historically and architecturally important monasteries. The city is a “preserved miracle.” The movie showed the careful thought that the planners and architects were devoting to this project. In the new overall city plan modern work is being integrated within the historical area, not separated from it. One hotel will actually be located within one of the monasteries. The sketches indicated that the new buildings will be frankly, but sympathetically, contemporary. Local masonry materials and wood will be the principal materials; the buildings will be low and residential in scale.

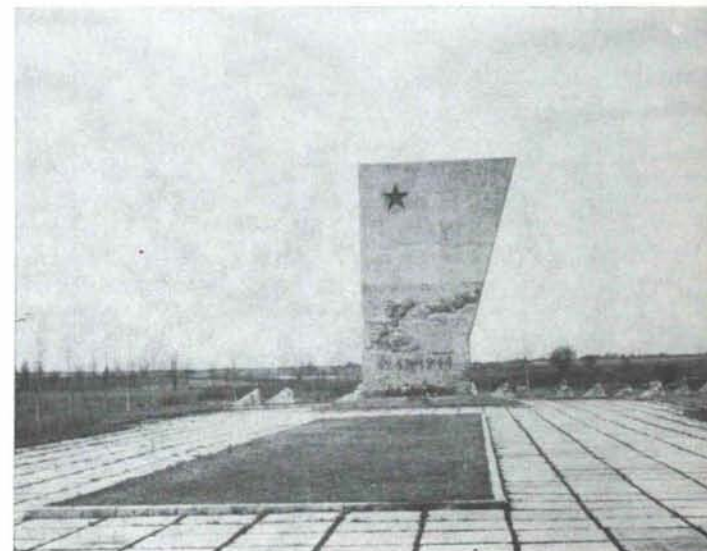
Following the movie one speaker stressed that wherever appropriate throughout the U.S.S.R., city planners are to consider the development of “tourist centers” as related functions of museums and monuments. Thus, these centers become a vital economic part of a city's master plan.

Evidence of this new emphasis upon historic preservation could be seen from our windows in the Hotel Rossiya. Three small Orthodox cathedrals have become a part of the entrance landscape. Currently undergoing extensive restoration, the long abandoned churches separate the hotel from the street and form a beautiful foil of history as you are driven past them to the hotel doors.

Inside the Kremlin much restoration work has taken place on the several cathedrals. The Krem-



*This monument to the siege of Leningrad during WW II marks the line of furthest German Army advance.*





lin walls and towers (built in 1485-95) are kept in a state of perfect condition. Although the former royal palace (built in 1838-49) is used for the sessions of the Supreme Soviet, several of the important rooms and spacious halls have been retained in their former splendor.

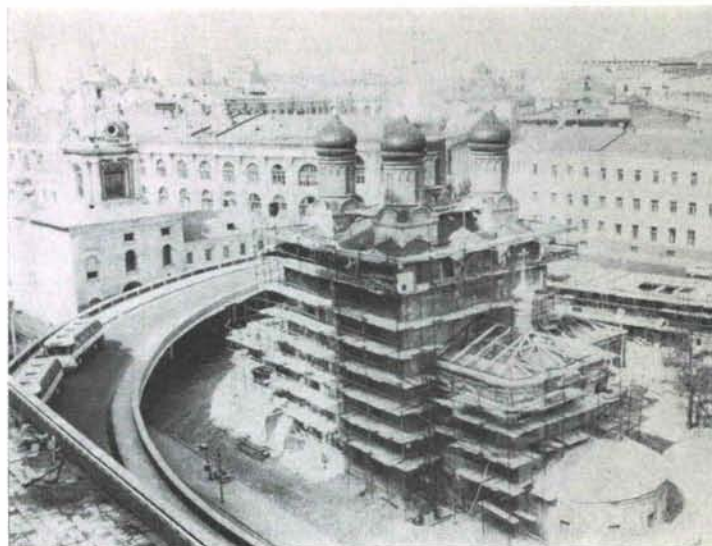
No trip to Moscow would be complete without a ride in the subways. Although it was not on the scheduled itinerary, most everyone on the tour found some free time to take a ride and to see the much heralded station architecture. After the deposit of a few kopecs at the ticket window, an unexpected and almost frighteningly long and speedy descent on the fastest and longest escalators I have experienced deposits you on the subway platform. Begun in 1932, the first sections were completed rapidly and lavishly. Crystal chandeliers and marble walls dazzle the eye. Spotlessly clean stations are connected by fast, smooth and quiet trains. (Anyone want to take a comparison ride in the New York sewer system?) From the original 5.6 miles, the system has been constantly expanded and now has a total length of some 78 miles. Unfortunately, time did not permit a visit to the recently completed subway stations.

GUM Department Store is an architectural must but a shopping bust. Built in 1890-93, the structure consists of three parallel skylighted arcades which provide shopping stalls on two levels and offices on the third floor. The two upper levels are reached by frequently located stairs. Delicately detailed bridges span the first floor streets. Originally, the 200 separate stalls were for small independent shops, but now they are departments within the wholly state owned store. The store is alive with shoppers, but the merchandise is generally shoddy, dowdy—and expensive. A man's suit on display in the store window had a price tag of \$150.00 while the men's shoes were priced from \$30.00 to \$40.00. Black and white TV sets ranged from \$150.00 to \$350.00. A jar of strawberry preserves is 60 cents. Fabrics ranged from \$1.00 to \$3.00 per meter.

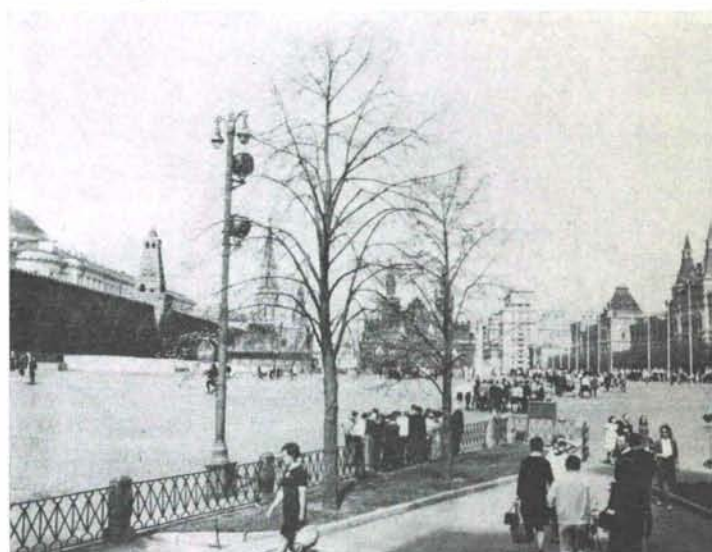
However, the Russians are in GUM's in force to buy merchandise. Not only GUM's but the new shopping centers located in the housing complexes are busy. They stand in lengthy queues to choose the items and again in lengthy queues to pay the cashier—and then they may have to stand a third time to get back to the counter with the stamped receipt in order to pick up the item chosen two queues previously!

It should be noted that the salary scale in the U.S.S.R. is not high. Professors and professionals are among the highest paid members of the society. According to our Intourist guide, they receive up to \$250.00 a month.

Not all the merchandise is produced in Russia. In the music stores, the Russian youth buys imported rock and roll record albums. In the night-spots where the youth gather the frug, or versions



*Restoration of small orthodox cathedral in front of Hotel Rossiya, Moscow.*



*Red Square. The Kremlin walls form the background for Lenin's Tomb. GUM Department Store on right.*

*Interior of GUM's.*





thereof, is the dance.

Chewing gum is also much sought after by the young set. But apparently the Russian bureaucrats think it decadent and manufacture no chewing gum in the Soviet Union. Boys gather at the expected tour-bus stops. They ignore the Intourist guide's efforts to disperse them and seek to trade small cast metal pins (Lenin's portrait, the Red Flag, etc.) for chewing gum. A black market in foreign currency is openly evident. In the evening, young men (16-20 years old) usually in pairs would quietly walk up to us and ask to purchase dollars for three times the official rate of exchange. At times they would even offer to purchase the clothes off our backs. (I travel light — so I had nothing to spare!) In a Leningrad restaurant—a government enterprise, of course—the bill for the meal and drinks came to 40 rubles. The waiter calmly wrote across the bottom, "or 30 dollars." Remember the official rate of exchange is \$1.05 for 1 ruble!



*Peter the Great Statue, Leningrad. The Admiralty Building in the background.*

For the flight to Leningrad the group was broken into three sections. Our sleek twin-jet Aeroflot plane took off from Moscow on a rainy dark evening, and landed in Leningrad one hour later in the twilight. The plane was decorated in early plain-pipe-rack. Apparently the Russians design their commercial planes with a two-fold purpose; our jet was already equipped with a glassed nose for use by a bombardier in the eventuality of a war. We were told by the buxom stewardess that our speed was 850 miles per hour! The Russian weather controllers again kept a solid cloud screen beneath us.

Here our large group was assigned to three hotels—two pre-World War II downtown hotels: the Astoria and Europa, which held the majority, and the very new but remote Hotel Sovetskaya. Upon later comparison those who drew the Europa (Yevropeiskaya) considered themselves the most fortunate. The Astoria is good, but dull; the Sovetskaya is modern, but the hotel is located on the edge of town and therefore too far to walk to the down-

town in those few minutes which existed between scheduled functions. The guests at the Europa had a variety of rooms and suites which included early Sears Roebuck moderne; one three-room suite with grand piano (Van Cliburn's practice piano when he is in the city on concert tours), a refrigerator, an executive desk and antique French furniture. Another suite was equipped with a grandiose carved wood desk which can best be described as a Russian version of early National Park rustic. This diversity of room sizes, shapes and styles led to what was undoubtedly a Hotel Europa first: a room-tour-carry-your-own-bottle cocktail party. The hall maids watched in amused wonderment: the Americans are decadent, perhaps even crazy—but they seem to be having fun!

The first full day in Leningrad was devoted to a bus tour of the city. It does have beautiful parks, beautiful palaces, a handsome river, many canals, St. Isaac's Cathedral and the Hermitage, but I did not find it as wonderously beautiful as I had been led to expect. In fact, I wondered why so much was restored and repaired after the devastating 900 day siege of World War II. It might have been a golden opportunity to replace drab grey city buildings and areas of the 19th and early 20th centuries with new street patterns and better living amenities. But, then, Stalin was still the living symbol of power and purges. They may not have wanted his type of dictated monstrous architecture.

Leningrad strikes the visitor as a far more cosmopolitan city than Moscow. Founded in 1703 by Peter the Great, the city was to be Russia's "window on the West." Peter imported architects and architectural styles to create the imperial capital. The result is an impressive collection of Renaissance, Baroque, and Neo-Classic palaces, public buildings and churches.

Begun in 1764, the world famous Hermitage (the imperial Winter Palace) is an immensely heavy Baroque pile. Painted green with white and gold trim, the structure originally contained some 1,050 rooms, 117 staircases, 1,886 doors and 1,945 windows. It is now one of the world's most famous but poorly lighted museums. The collection spreads from the Winter Palace into four adjoining buildings built between 1764 and 1852 to house the constantly expanding imperial collections.

While the Russian people remained poor and downtrodden, the Tsar and Tsarina built other stupendous palaces in and about Leningrad and purchased vast collections of art and antiquities with which to embellish these palaces. They played, sang, and danced within the confines of the palace grounds, spoke only French (Russian was uncultured), and stayed increasingly aloof from the realities of the Russian nation. The visual remains of the 214 years that Leningrad remained the imperial capital of "all the Russias" are lavish, impres-





*The Hermitage (imperial Winter Palace) . . . and the former General Staff building form Palace Square.*

sive, magnificent — but I've never known of a family who deserved a revolution more!

The first professional seminar scheduled for Leningrad began with an excellent movie entitled "The Revival." Beginning with the destruction wrought during the siege of Leningrad, the film interwove scenes of German Army attacks, Russian resistance and suffering with the grandeur of the restoration work being undertaken at the Great Catherine Palace at Pushkin. (A visit to Pushkin was on the schedule for the next day).

The vice-chairman of the Leningrad Architectural Union explained the problems faced by the architects of Leningrad as they undertook this massive job of restoration. He freely admitted that a strong controversy arose (and still continues) over the high cost of restoration. It began shortly after the lifting of the 900 days siege on January 27, 1944. The controversy centered around the two principle country palaces: the Catherine Palace at Pushkin and Peterhof, the imperial summer palace located on the edge of the Gulf of Finland. Both had been occupied by the Germans throughout the siege and both were mined and fired by the Germans as they were finally forced to retreat from the Leningrad area. (Most of the moveable furniture and art treasures had been hastily removed by the Russians in the early days of the war). It was argued by many architects and political leaders that the palaces should remain as they then stood — burned and blackened shells — as memorials to the "horror of war," but the decision was made to restore them as a "gift to the Russian people."

A school to train craftsmen and artists in the specialized requirements of restoration was established in Leningrad even before the final defeat of Nazi Germany. The graduates from the school are responsible for the superb quality of the restoration work evident at Pushkin, Peterhof and throughout the Leningrad area. The school now

devotes its curriculum to other fields, while training for restoration is undertaken at a special school in Moscow.

The current curriculum focuses on industrial design (50% of the student body), but interior design, furniture and textile design, monumental painting, sculpture, ceramics and glassware are also taught. In all, nine professions are trained there. The school director explained that the courses embrace a broad training, "so that the students are able to design the world of man." "The study of design, modeling, materials, and composition all go together in the *shashlik* of the completed work—but, unfortunately, not all students eat all that they are offered." Completion of a full five-year program is required for graduation.

The Deputy Chief Architect for Leningrad explained the problems and challenges of the city's architects. The 1966 Master Plan has set a population limit of 3,300,000 to 3,500,000 upon the city's growth. The present population is just about at the 3,300,000 limit. No new industrial construction is to be allowed. To date some 120 "objectionable types" of industry have been transferred out of the city and placed in new modern plant facilities in the surrounding towns. Even so smog was evident in Leningrad and several high pollutent factories are still located within the city limits, as for example the tremendous Kirov steel works and manufacturing complex. Future plans also call for the re-location of Leningrad University outside the city limits. Now in the design stage, the campus will be located in the parks of the Peterhof Palace.

Within the city, however, housing is still the major problem. Much living space was destroyed during the Civil War (1918-20) and a disastrous flood in the 1920's. World War II interrupted the building program and further destruction was suffered. Over 3,000 buildings were completely destroyed, while 7,000 others were damaged during





*The Great Catherine Palace. Gilded domes top the palace chapel. Malachite pilasters adorn one room, while family portraits line the walls of another. Elaborately inlaid wood floors are everywhere.*





the terrible months of the siege.

The Leningrad harbor and adjacent areas are located on low swampy ground, and they separate the city from the sea. It is from this area that much of the industry has recently been removed. That area has a history of flooding; underground water problems make building foundations extremely difficult to construct. To overcome this plans are underway to raise the surface some 3.5 meters (over 11 feet), thereby creating a new shore line and new land for city development. The planners are attempting to locate living and working facilities within reasonable distances of each other. Ideally, "all people who live within Leningrad should be able to work within Leningrad."

The 15-mile drive to Pushkin crosses the former lines of the German Army's siege of Leningrad. At this point a handsome memorial has been erected to honor the Russian Army's stalwart defense. Our Intourist guide informed us that the entire front line of the seige is to be delineated by the planting of a row of flowering fruit trees. Further, she revealed that there were plans to plant a similar row of trees all across Russia along the line of furthest advance which had been achieved by the German armies in their attempt to conquer and destroy the U.S.S.R. during World War II.

We were most fortunate and honored to have Architect Alexander Rotath accompany us on the trip to Pushkin. Mr. Rotath is the chief architect responsible for all restoration in the Leningrad district.

The Great Catherine Palace (*Bolshoi Yekaterinsky Dvorets*) was built in the early 18th century. Designed by Italian Architect Bartolomeo Rastrelli, the 985-foot-long sky-blue facade is richly decorated with white and gold columns, pilasters and ornamentation. The main structure has been fully repaired, while approximately one-third of the interior spaces have been fully restored and are open to the public.

To prevent damage to the elaborately parqueted floors all visitors must wear a soft felt-soled shoe covering.

Architect Rotath leads the now shuffling tourists on a tour of the completed rooms. Each space is indescribably lavish: gilded wood moldings and trim—here delicate and restrained, there rich and profuse—varieties of marble, for paneling, fireplaces and columns; mosaic panels of carved amber, bronze, and agate. From my democratic American background it is difficult to imagine the kind of living that existed within these palaces. Here, and again at Peterhof, the opulence of life can only be guessed at.

Upon completion of the regular tour, Mr. Rotath lead a small group into the still unfinished portions of the Palace where the work of restoration is continuing. The Great Hall is filled with scaffolding as the workers begin to reassemble the moldings and the paneling. In another room an ar-

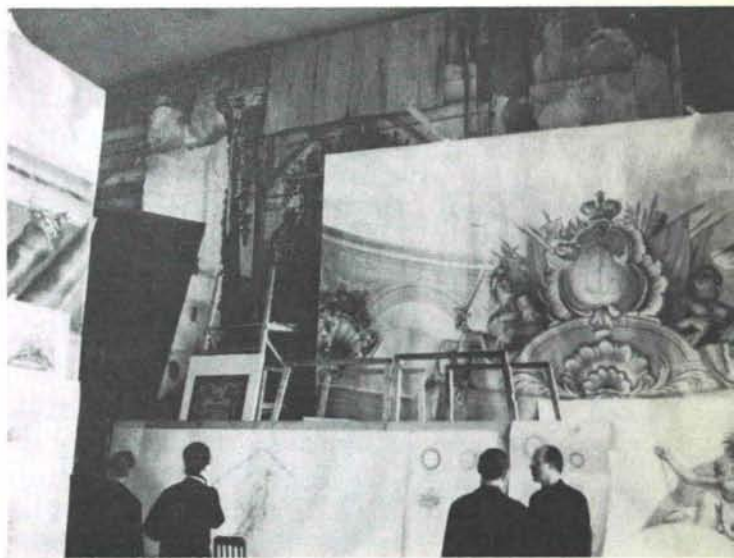


*Great Catherine Palace in Pushkin*

*Great Catherine Palace in Pushkin*



*Restoration work on the mouldings . . . and the drawings for the illusionistic ceiling for the Great Hall.*



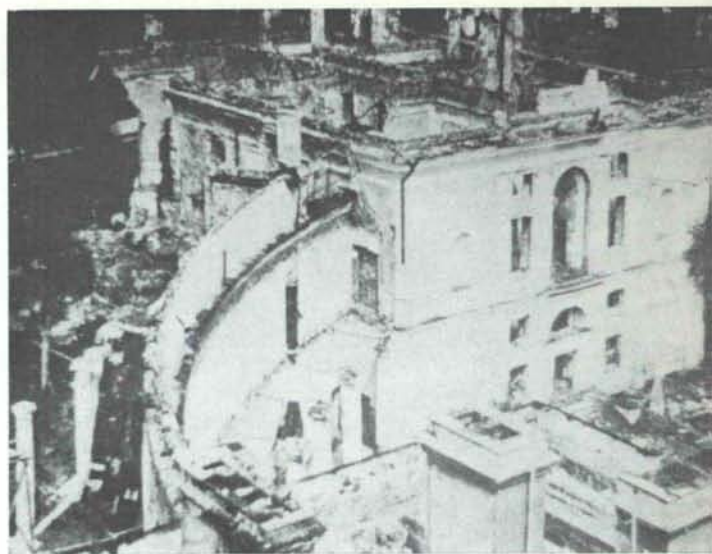




*The palaces in ruins.*

*Great Catherine Palace . . .*

*and Pavlovsk Palace*



tisan is applying gold leaf to the moldings on newly completed doors.

One large room is used by the wood carvers and researchers to piece together the thousands of salvaged moldings and wood carvings. Where pieces are missing, carefully constructed plaster replicas are fashioned from which wood carvers can complete the restoration work.

In still another room, the full-size sketches are being prepared for the re-painting of the elaborate illusionistic ceiling of the Great Hall. It is expected that five more years will be needed before the whole of the Catherine Palace will be open to the public.

A few miles from Pushkin is another restored palace, built as the residence of Paul, the son and heir of Catherine II (Catherine the Great). Pavlovsk Palace was designed by Scottish Architect Charles Cameron and was begun in the 1780's. Catherine gave Paul the land for his palace upon the birth of her first grandson (later Tsar Alexander I). But, because she disliked her own son Paul, she did not provide him with the unlimited funds

necessary to construct a lavish edifice like Pushkin, Peterhof or the Hermitage. The result is a far more modest, yet handsome, palace. Further to cut the cost of construction, gilded plaster moldings are used in place of carved wood and the plaster columns are painted to resemble marble.

The last palace visited was Peterhof. Begun in 1714 by Peter the Great, it was the summer residence of the Russian Tsars for two hundred years. While comparable in size to the Great Catherine Palace, the facades of Peterhof are simpler, and more Renaissance in style. The interiors, however, are comparably lavish. Set in the midst of vast parks, Peterhof is justly famous for the system of fountains which begin below the main entrance terrace and send waters cascading to the man-made canal below. This canal, and its bordering fountains, leads straight to the Gulf of Finland—some half mile away. At one time palace guests were brought along this canal to the palace entrance on yachts.

In all some 142 fountains decorate the vast

*Pavlovsk Palace*



*Peter the Great's retreat from the grandeur of Peterhof Palace.*





parks of Peterhof. Water for their more than 2,000 spouts is supplied through a system of pipelines under natural gravity flow from ponds and reservoirs located some 15 to 20 miles away. No mechanical pumps are used.

Set in a grove of trees at the edge of the Gulf of Finland is the small, but elegant, one story retreat of Peter the Great. Built in 1722, the palace contains one central large room with a kitchen, bedrooms and small library off the two long sides. It was here that Peter retreated from the pomp and splendor of the main palace.

Throughout our short—far too short—stay in the U.S.S.R. every effort was made by the architects and the designers whom we met and the In-tourist guides, who acted as interpreters and tour leaders, to make our stay enjoyable.

A frank and open willingness to communicate characterized all our meetings. The architects freely admitted that strong differences of opinion often exist between the architects responsible for buildings and the planners responsible for the location of buildings. The actual location of the Rossiya Hotel in Moscow was used as an example: "The architecture is all right, but the site chosen by the planning department is all wrong." (As a tourist, I found the location great. The Moskva River is along one side, and Red Square is only a block away.) The architects also expressed concern for what they believed to be a lack of human scale in some planning schemes.

Within the profession itself there is concern about the directions of architecture. One architect expressed the fear that the students are losing sight of a Russian tradition; that their projects are merely versions of the latest designs which appear in the various architectural journals. (The architectural libraries contain copies of all the foreign architectural magazines including those from the U.S.A.). When one architect was asked about the Stalin era of architecture he shrugged his shoulders



*Pavlovsk Palace*

and replied, "Well, you have gone through bad architectural eras yourself."

The devotion to Lenin is real. Posters, banners, and books about Lenin are everywhere. Endless lines of patient Russians await entrance to his tomb. Lenin has replaced Christ as the spiritual leader. To me, he looked pasty and quite flat chested; I thought he needed a pumping up. But to the Russians he is looked upon in awe and wonder.

The visitor passes through the tomb of Lenin, then around and past the graves of the saints and martyrs of this new state religion. The saints are five important Bolshevik leaders, buried beneath grey granite memorials consisting of a sculptured portrait set on a simple block pedestal above an engraved slab. Stalin lies in the row of saints, but without the bust or pedestal. Perhaps he will soon be elevated to sainthood and be given a similar completed memorial. Many other heroes and martyrs are interred in the Kremlin walls.

To pass through the legendary "Iron Curtain" and to meet and talk with a few of the citizens of that much condemned society is a rewarding and thrilling experience. One returns with the feeling that the only barriers which exist between the two so-called opposing worlds are those created by the ambitious, and yet, petty leaders of nations who talk to each other in platitudes of ideological nonsense, and the fearfully costumed military men who talk of a desire for peace knowing full well that decorations, promotions and fame can only be achieved by war.

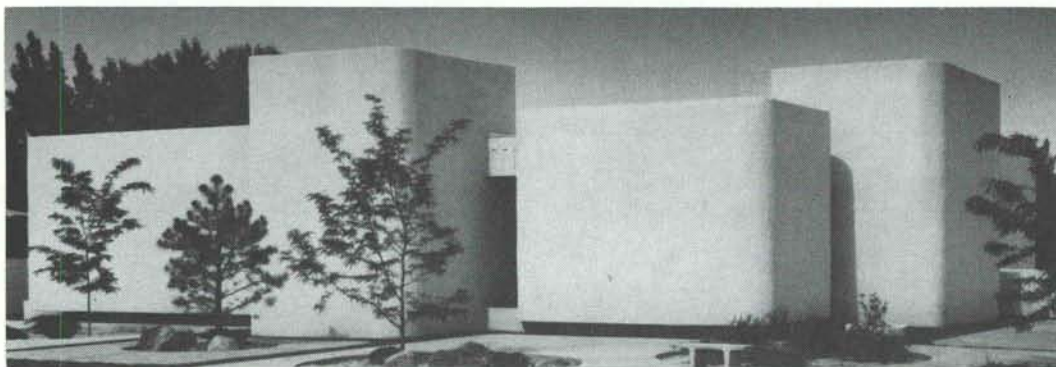
— John P. Conron

*Peterhof Palace (the imperial Summer Palace).*





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State of New Mexico  
CONSTRUCTION INDUSTRIES COMMISSION

Mr. Beryl Durham, AIA, President  
New Mexico Society of Architects

Dear Mr. Durham:

We are wondering if your society could assist us in obtaining wider dissemination of a couple of points in the Construction Industries Licensing Act concerning bidding.

Section 67-35-15, as amended by the last session of the legislature, reads:

COMMISSION—CONTRACTOR'S LICENSE REQUIRED

A. No person shall engage in the business of contractor within the state without a license issued by the commission classified to cover the type of work to be undertaken.

B. No bid on a contract shall be submitted unless the contractor has a valid license issued by the commission to bid and perform the type of work to be undertaken; provided, this paragraph shall not prohibit a licensed contractor from bidding or contracting work involving the use of two or more trades, crafts or classifications, if the performance of the work in the trades, crafts or classifications other than the one or ones in which he is licensed is incidental or supplemental to the performance of the work in the trades, crafts or classifications for which he is licensed; and further provided that work coming under the jurisdiction of the mechanical board or the electrical board must be performed by a contractor licensed to perform such work.

C. Any contractor may bid on a New Mexico highway project involving the expenditure of federal funds prior to making application to the commission for a special license. The contractor, if he has not previously been issued a license shall, upon becoming the successful bidder, apply to the commission for a special license for the limited purpose of carrying out the project. The commission, without regard to residence requirements, shall issue a special license to the contractor upon the submission of a properly completed application, and in accordance with qualifications as prescribed by law and upon payment of the prescribed fee.

D. The commission shall define and establish all license classifications and the licensee shall be limited in his bidding and contracting as provided in Subsection B of this section. Any licensee, subsequent to the issuance of his license, may make application for additional classification and be licensed in more than one classification if he meets the prescribed qualification for the additional classification.

We would like to point out that the Commission's Rules and Regulations, as approved and filed at the State Records Center and State Law Library, state:

The license number and classification shall be placed on all written bids submitted by the licensee, as well as on the container of the bid.

Since a contractor should not bid on work beyond the dollar-amount specified on his license, it would be wise for architects to ascertain what a contractor's dollar limit is prior to accepting bids.

(Signed)

Elmer L. Kaemper  
ELMER L. KAEMPER  
Executive Director



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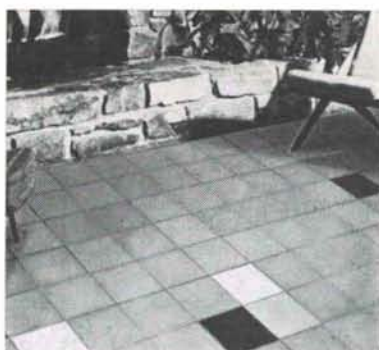
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Published bi-monthly, by the New Mexico Society of Architects American Institute of Architects, a non-profit organization, Box 7415, Albuquerque, N. M. 87104

**Editorial Correspondence:** All correspondence should be addressed to John P. Conron, P. O. Box 935, Santa Fe, New Mexico 87501.

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**Subscriptions:** Write Circulation New Mexico Architecture, Box 7415, Albuquerque, N. M. 87104. Single copy 50c. Yearly subscription \$2.50.

**Change of address:** Notifications should be sent to New Mexico Architecture, Box 7415, Albuquerque, N. M. 87104 at least 45 days prior to effective date. Please send both old and new addresses.

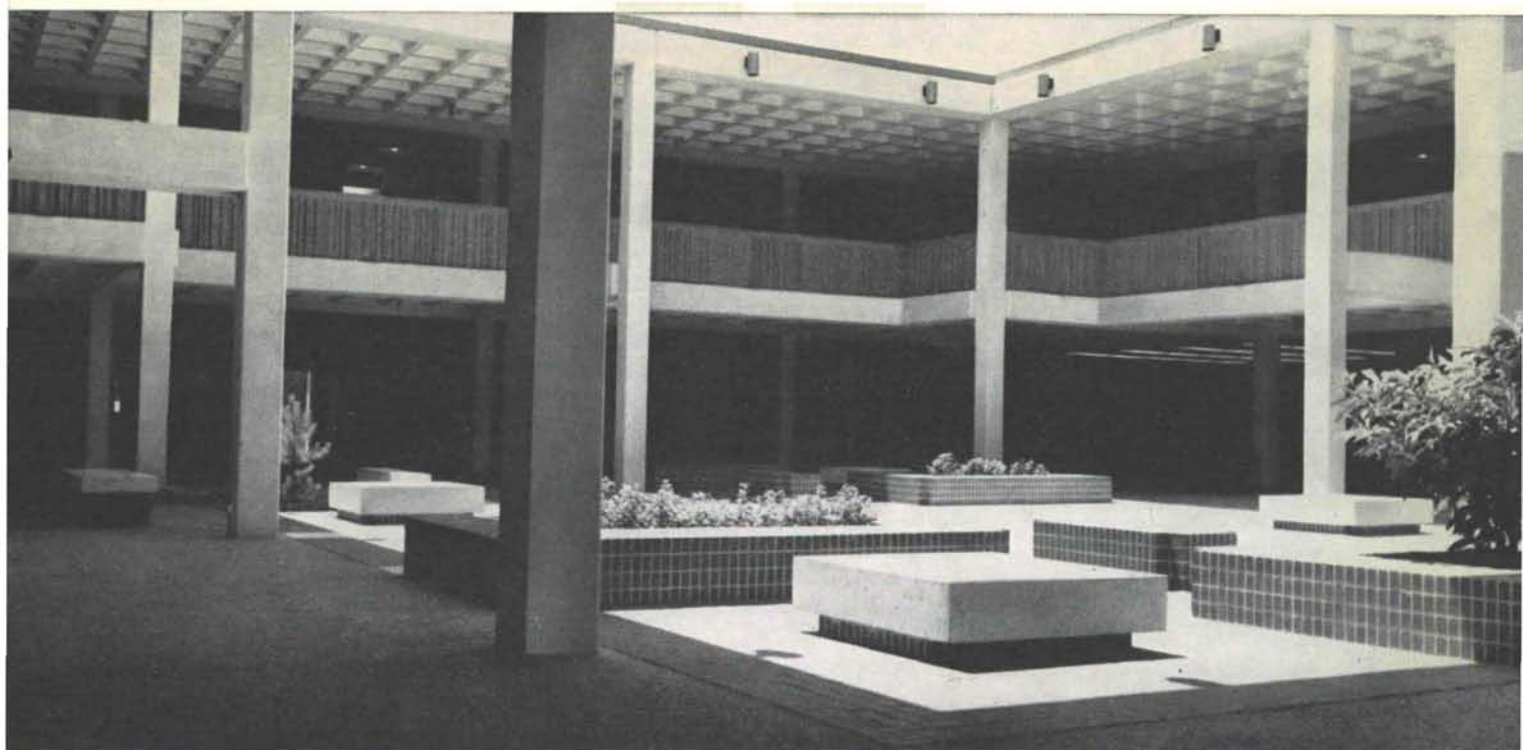
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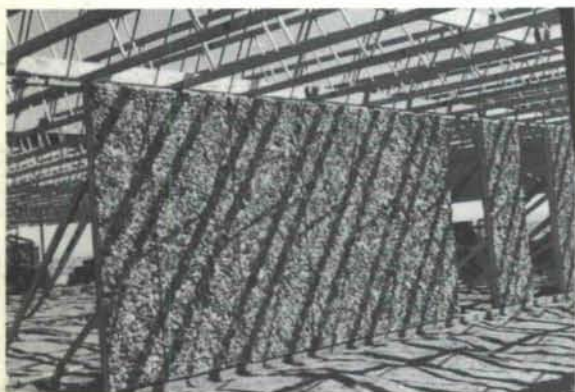
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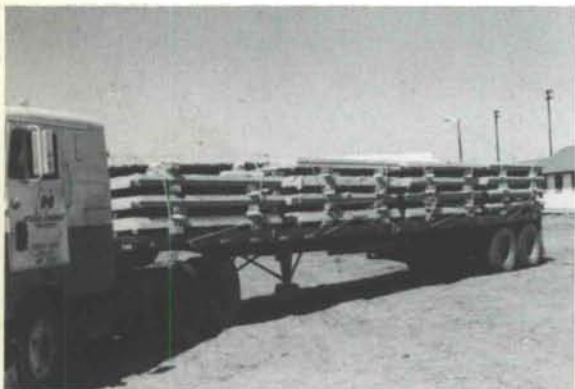
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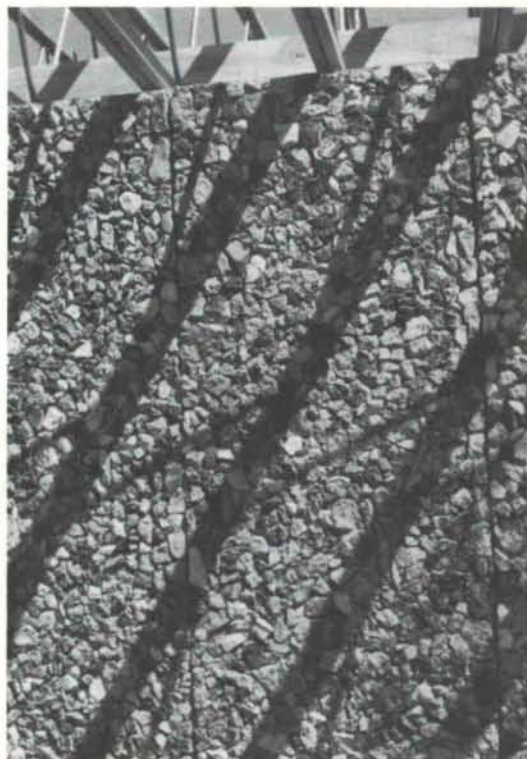
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