

Fine Arts  
NA  
1  
N4 ✓  
V. 20  
no. 3

JUN 20 1978

UNIVERSITY LIBRARY

# new mexico architecture

May-June 1978

\$1.00



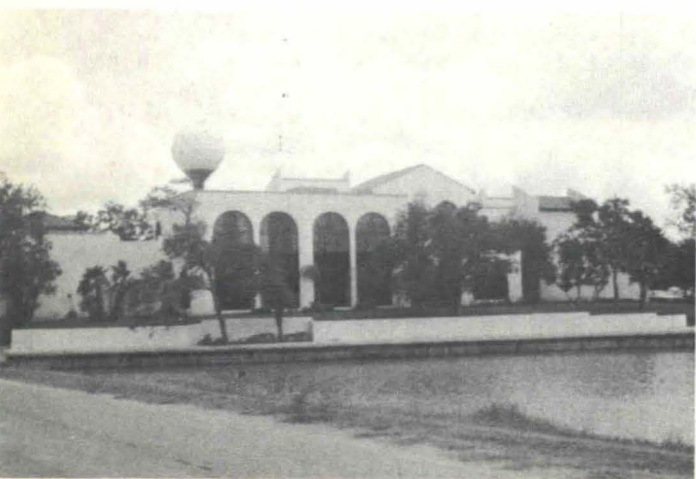
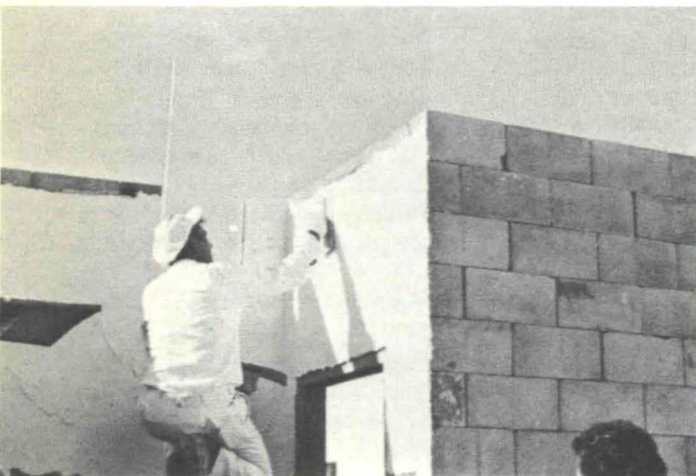
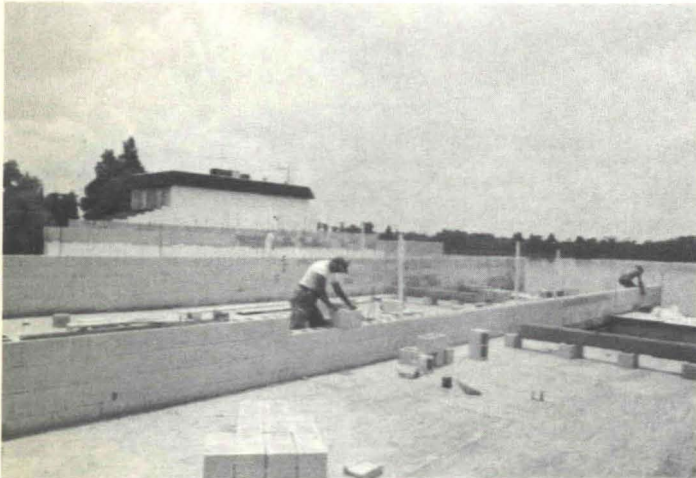
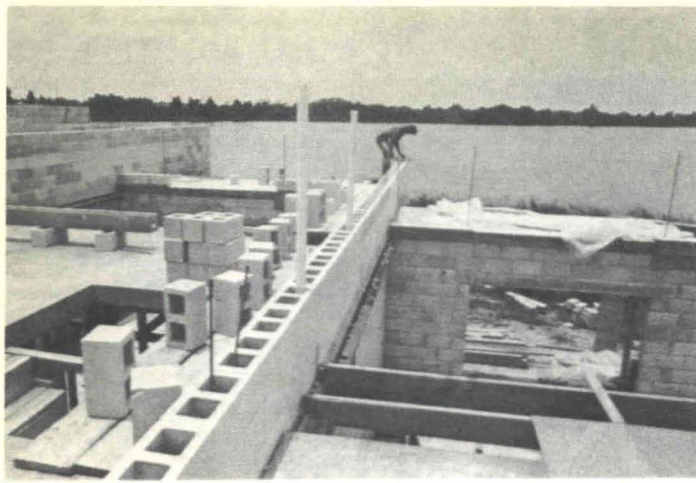
# **SURFACE BONDING AND SURELOCK BLOCKS**

A proven new dimension in  
concrete masonry design  
and construction,  
providing structural integrity,  
fast construction and low cost  
— a trilogy so often missing in  
today's construction market.

## **CREGO BLOCK COMPANY**



(505) 345-4451  
8028 SECOND STREET, N.W.  
ALBUQUERQUE,  
NEW MEXICO 87107







vol. 20 no. 3

Summer is upon us and with it comes a sense of urgency within the ranks of the Santa Fe Chapter, AIA. Fall is hastening towards us and with it comes the Western Mountain Region, AIA, annual conference, which will be held in Santa Fe. The dates are October 11 through 14. The program is taking final form with speakers of fame scheduled to participate. Vincent Scully, Edward Hall and J. B. Jackson are three of the headliners. Mark now your calendar; join us this fall in Santa Fe.

□ □ □ □

Two deaths from within the AIA membership of New Mexico have occurred during the past few months. On February 17 in Roswell Frank M. Standhardt AIA, passed away. (See page 16.) Louis G. Hesselden, AIA, died on March 8 in Albuquerque. (Edna Heatherington Bergman has prepared an article about Louis Hesselden which will appear in the July/August issue of NMA.). —JPC

# nma

may-june 1978 • new mexico architecture

NMA News	9
Letters — A Water Ordinance for Santa Fe — Energy Crisis and Better Buildings —	
Old and New Architecture	10
— a talk by John P. Conron, FAIA	
NMA News (continued)	15
Frank Standhardt, AIA — Book Review	
Index to Advertisers	18

(Cover — A doorway in Watrous, N.M.)

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

#### Society Officers

President—George C. Owen  
President-Elect—John C. Bland  
Secretary-Treasurer—Charles E. Nolan, Jr.  
Director—Dale L. Crawford  
Director—Joseph A. Della Longa  
Director—Ron Hutchinson  
Director—Richard Waggoner  
Director—Edwin C. French  
Director—Arthur A. Gorrell, Jr.  
Director—Wilbur T. Harris  
Director—Robert L. Nestor  
Director—Donna Quasthoff  
Director—Bernabe Romero, Jr.  
Director—Robert J. Strader  
Executive-Secretary—Portia Jennings

#### Commission for NMA

John P. Conron, FAIA/FASID—Editor  
Ronald K. Hill—Associate Editor  
Bainbridge Bunting—Editorial Consultant  
Mildred Brittle—Accounting  
and Circulation  
Flora & Company—Advertising  
William E. Burk III



# Energy To Grow On.


Albuquerque has grown almost 68 percent in the past 25 years. It takes a lot of energy to handle that kind of population growth, and PNM has kept up with the demand for electricity by planning ahead.

As the city continues to grow at a fast rate, PNM is constantly projecting, researching and programming for 25 years into the future. How electric power will be generated in the 1990's is a responsibility PNM is working on today, so that the energy required by Albuquerque will be there when it's needed.

## PNM

### PUBLIC SERVICE COMPANY OF NEW MEXICO

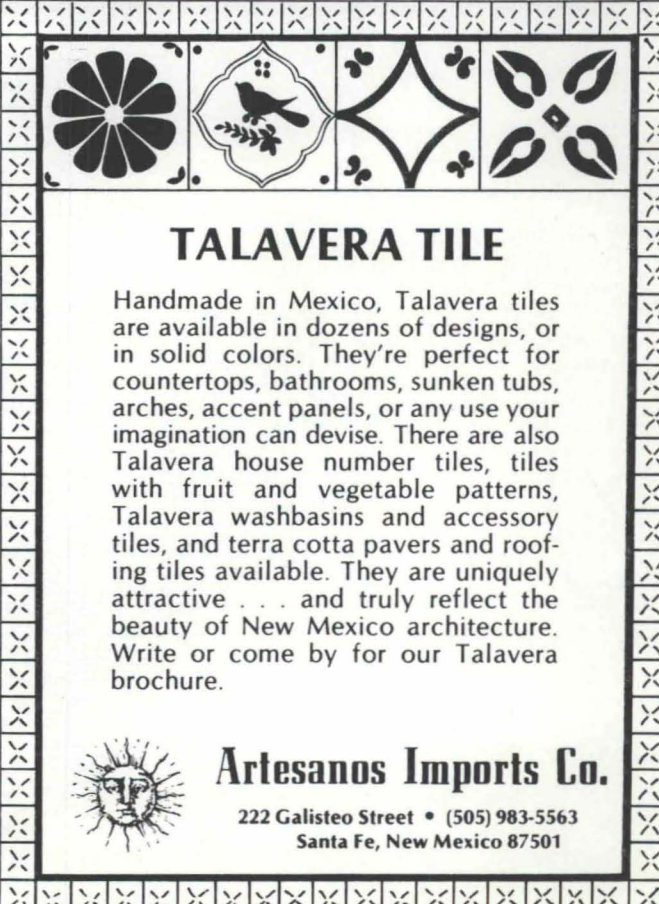




612 CENTRAL S.W.  
ALBUQUERQUE, NEW MEXICO 87102


PROFESSIONAL  
DESIGN SERVICE  
COMMERCIAL  
FURNISHINGS  
LANDSCAPE  
SYSTEMS  
LIGHTING  
ACCESSORIES  
CARPETING

# interiors



## TALAVERA TILE

Handmade in Mexico, Talavera tiles are available in dozens of designs, or in solid colors. They're perfect for countertops, bathrooms, sunken tubs, arches, accent panels, or any use your imagination can devise. There are also Talavera house number tiles, tiles with fruit and vegetable patterns, Talavera washbasins and accessory tiles, and terra cotta pavers and roofing tiles available. They are uniquely attractive . . . and truly reflect the beauty of New Mexico architecture. Write or come by for our Talavera brochure.



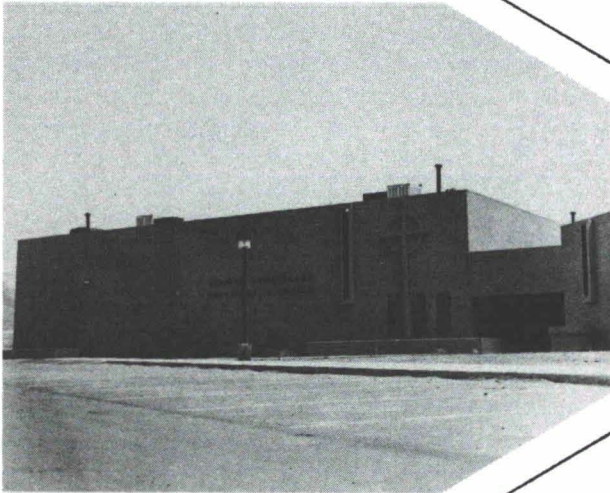
### Artesanos Imports Co.

222 Galisteo Street • (505) 983-5563  
Santa Fe, New Mexico 87501

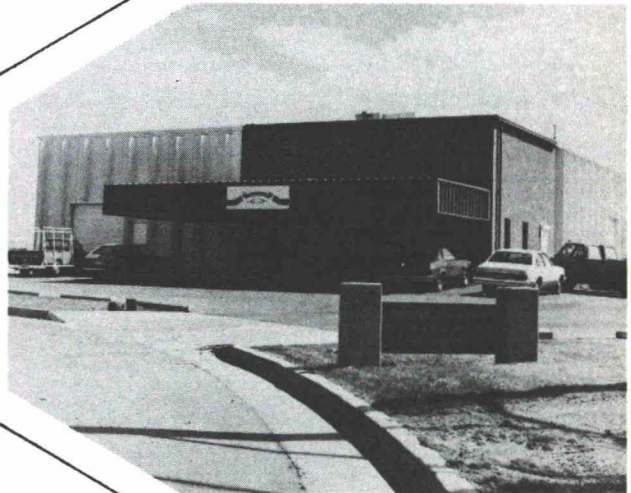


# A commitment to quality.

## TOTAL VERSATILITY IN PRECAST CONCRETE



Heights Cumberland Presbyterian Church  
Jack Sample - *Architect*  
McCornack and Burns - *Boyle Engineering*  
Jaynes Corp. - *Contractor*



Overhead Door Co. of Albuquerque  
General Contractor - *The Banes Co.*

Stanley Structures produces and erects a full range of precast products for apartments, offices, warehouses, commercial and industrial buildings, including walls, floors and roofs. These products include twin tees, flat slabs, girders, beams, columns, stairs and wall panels.



**Stanley Structures**



1304 Menaul, N. E.  
P.O. Box 3855  
Albuquerque, New Mexico 87110  
(505) 345-5671



# The paints and coatings Southwestern professionals use.

Easy-on interior paints, climate-designed exterior paints, color coordinated wall-coverings, industrial-technical coatings, and a complete selection of professional supplies and accessories. Since 1936.

## Hanley Paint

THE COLOR COMPANY

Albuquerque, N.M.:

1214 San Pedro N.E., 9800 Montgomery N.E.

El Paso, Texas: 1324 Texas, 9054 Dyer,

North Loop at Carolina,

5937 North Mesa, 1848 Trawood

## HAVE YOU USED S-G II LATELY? A GREAT NEW PRODUCT. LET US PROVE IT.

**NEW SPECTRA-GLAZE® II**  
satin-gloss masonry units  
are **AMAZINGLY EASY**  
**TO CLEAN DOWN, CLEAN**  
**AND KEEP CLEAN!**



- ☐ Build & finish in one operation. Thru-wall, load-bearing units eliminate expense of back-up wall.
- ☐ Permanent, sanitary, factory finish. Low maintenance. No refurbishing ever!
- ☐ Cannot peel or blister. Impervious to moisture, even steam cleaning.
- ☐ Resistant to chemicals—acids, bases, petro-chemicals, etc.
- ☐ Meets Fed. Spec. SS-C-621b for pre-faced, concrete masonry units.
- ☐ Excellent U-Factors. ☐ Job-site delivery.
- ☐ Plain, sculptured & design faces. 48 standard colors. © 4.4/bu in SWEET'S.



© Reg. U.S. Pat. Off., Canada and other countries by THE BURNS & RUSSELL CO.

## YOU SAVE WITH **Spectra-Glaze II** STRUCTURAL GLAZED CONCRETE BLOCK WALLS

FEATHERLITE BLOCK CO., Box 489, Lubbock, TX 79408

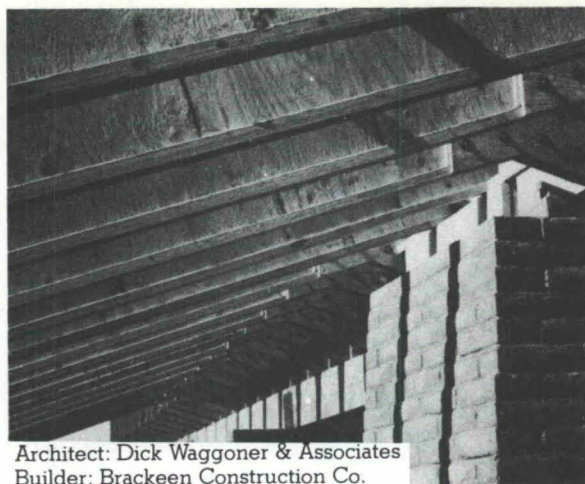
FEATHERLITE BUILDING PRODUCTS CO., Box 9977, El Paso, TX 79990

CREGO BLOCK CO., INC., 6026 2nd St. NW, Albuquerque NM 87107

806/763-8202

915/859-9171

505/344-3475



Architect: Dick Waggoner & Associates

Builder: Brackeen Construction Co.

## Meet the fastest, toughest joist in the West.

When architect Dick Waggoner designed this 6,800 square-foot Roswell, New Mexico home, his associate Tom Rodgers specified the fastest, toughest — yet most cost-efficient — joist in the West. The TJI from Trus Joist.

A major factor was time. And the TJI allowed Brackeen Construction to save a lot of it: according to Tom Rodgers, it took just two hours to lay in the roof slope — unheard of with ordinary solid-sawn joists.

The TJI has a wide nailing surface, yet it's much lighter in weight than ordinary joists. And it's about 30% stronger. So the TJI works harder, but the tradesmen don't.

"It took just two hours to lay in the roof slope."

The secret of the TJI's remarkable performance lies in its unique, patented design and a revolutionary new flange material called Micro=Lam,® a laminated veneer lumber that's being acclaimed the most exciting new wood fiber development since plywood.

If you'd like to know more about the fastest, toughest, most cost-efficient joist in the West, call us. We have a story you'll never forget.

In Albuquerque, call McGill Stephens, Inc.  
300 Virginia SE, Albuquerque, New Mexico 87108  
Phone 505/265-5935

In El Paso, call McGill Stephens, Inc.  
4100 Rio Bravo St., Suite 320, El Paso, Texas 79902  
Phone 915/544-4505

 **TRUS JOIST CORPORATION**



Nothing we say about our tile  
can tell you as much as this photo.



Take another photo in 10 years  
and it'll be even more beautiful.

We could describe what goes into San Vallé genuine clay tile—the ingredients and the process—and explain how well it insulates and protects. But you choose a roofing material primarily on the basis of aesthetics. And that's San Vallé tile's permanent beauty becomes a deciding factor. You wouldn't settle for a poor substitute. Would you?

If it isn't clay...it isn't tile.

### THE TEST OF FIRE

San Vallé clay tile is fired at approximately 1900°F, is non-flammable providing protection against fire storms, burning brands and direct flame.

Untreated wood shingles have an ignition point of less than 400°F.

\*Source:  
National Fire Protection Association.

**San Vallé** TILE KILNS  
Since 1898

1717 No. Highland Avenue, Los Angeles, California 90028 ■ (213) 464-7289

THE NATION'S LARGEST PRODUCER OF GENUINE CLAY ROOFING PRODUCTS.





## Some materials stand up to fire better than they stand up to water.

In a fire, flame isn't always your worst enemy. Often the water used to put out the blaze damages the building worse than the fire itself.

Many builders overlook this. They choose their materials only on the basis of fire codes. But fire codes have no requirements for water damage. So there's no guarantee that the building will still be usable after being ravaged by fire and then flooded with water.

Under conditions like this, only one building material truly survives. Masonry.

First, it has the greatest dollar for dollar resistance to fire. No matter how hot it gets, concrete or


clay masonry won't melt or burn. (That means it's safer for stairwells and elevator shafts.)

And in the case of a real blaze, fire doesn't spread as easily with masonry. It can be contained in a small area.



But masonry is also resistant to water. A popular building material like gypsum dry wall can warp when exposed to water. Masonry will not. Dry wall can disintegrate when exposed to water. Masonry will not. Dry wall can peel from water. Masonry will not.

There's no simpler way to put it. If you want to pass fire codes, use what you want. But if you want to protect your investment, use concrete or clay masonry. It protects your building from going up in flames. Or down the drain.

**The International Masonry Institute**   
Suite 1001, 823 15th Street, N.W.  
Washington, D.C. 20005. 202-783-3908

# MASON CONTRACTORS ASSOCIATION of NEW MEXICO



## LETTERS

April 1, 1978

Dear John:

Am a little tardy with the Happy Birthday greetings, but they are none the less—most sincere. Twenty BIG ones! (for NMA, not JPC—Ed). Our heartiest and most sincere congratulations! Not that this is any really big deal — but since we have been receiving New Mexico Architecture (lotsa years back) we have a complete file. We feel you have made such a significant contribution to the architecture of your own state, but your concern for its fabulous heritage certainly places you—and the publication—in the forefront of a movement sadly neglected in the West.

Please know that we are accounted among your most enthusiastic supporters. And — we are looking forward to seeing you in Santa Fe in October—a happy reunion of twelve years ago.

Sincerely,

Betty Trunk, Editor, *Symposia*

April 21, 1978

Rector

The First Baptist Church

Albuquerque, New Mexico 87104

Dear Sir,

The Record is a national journal dedicated to furthering both the causes of better new buildings and more livable cities. A large element in the livability of cities is an understanding of the importance of the existing physical elements which give a city its unique character. It was therefore with great dismay that I recently read of the church's plan to demolish the Occidental Building which would be an important example of its architectural period in any city in the U.S., and to replace it with a characterless parking lot. Certainly, you must realize that there is a growing concern all across the country for both the preservation of our architectural past and for the potential available in the reuse of existing buildings. I

do hope that the Church will reconsider a most destructive and wasteful decision.

Yours sincerely,

Charles K. Hoyt, AIA

Associate Editor

*Architectural Record*

Mr. Hoyt:

*We regret to report that the Church did not reconsider. The Old Occidental Building has been demolished! —JPC*

## WATER ORDINANCE APPLIES TO ALL NEW SANTA FE DWELLINGS

As of July 1, 1978, all new construction in the City of Santa Fe must comply with provisions of a Water Conservation Ordinance passed on February 22, 1978, by the Santa Fe City Council. The ordinance applies to commercial, industrial and residential construction. The ordinance contains the following four provisions for the design of plumbing systems in new construction:

1. All showers shall be equipped with shower heads designed to pass not more than 3 gallons of water per minute. Variable flow heads shall not pass more than 3 gallons of water per minute at maximum setting.

2. All faucets shall be equipped with aerators or other flow restricting devices designed to pass not more than 4 gallons of water per minute; provided, however, that faucets used for dishwashers, washing machines and bathtubs be excluded.

3. All water closets shall be designed to consume no more than 3½ gallons of water per flush. This shall be in accordance with the manufacturer's specifications.

4. Water systems shall be designed to deliver an average pressure of 50 psi and a maximum pressure of 60 psi, as measured at the discharge side of the pressure reducing valve for each structure.

In addition to these four provisions, the ordinance requires that new residences have no more than

1,000 square feet of irrigated area. An exception is made for native vegetation requiring only initial irrigation.

The city engineer is authorized to permit exceptions to the ordinance where these are needed to insure proper sewer flow conditions. Other exceptions may be granted for specialized uses where higher faucet flows are required.

The city staff encourages architects to call with any questions they may have about the ordinance. Questions should be referred to Ruth Kaplan, City of Santa Fe, P. O. Box 909, Santa Fe 87501, 982-4471.

## ENERGY CRISIS COULD PROMOTE BETTER BUILDINGS

Washington, D.C. — Buildings are going to look different in the future—a lot different—and all because of the energy crisis.

That is the outlook more than 400 architects and engineers from around the country generated at a recent conference on energy and design called "the most significant experiment in architectural history" by the architect who designed President Carter's solar-heated viewing stand for the inauguration.

The designers gathered last month in Santa Monica, Calif., as participants in a national research project being sponsored by the U.S. Department of Housing and Urban Development (HUD) and the Department of Energy (DOE) and run by the AIA Research Corporation. The results of the project will be used to establish federal energy performance standards for the design of the nation's new buildings. Under Congressional legislation passed in 1976 and 1977, DOE must develop and HUD must implement these new standards by 1980.

The designers met to develop ideas and share information on how to create energy conserving buildings. The consensus they reached was that buildings de-

Continued page 15



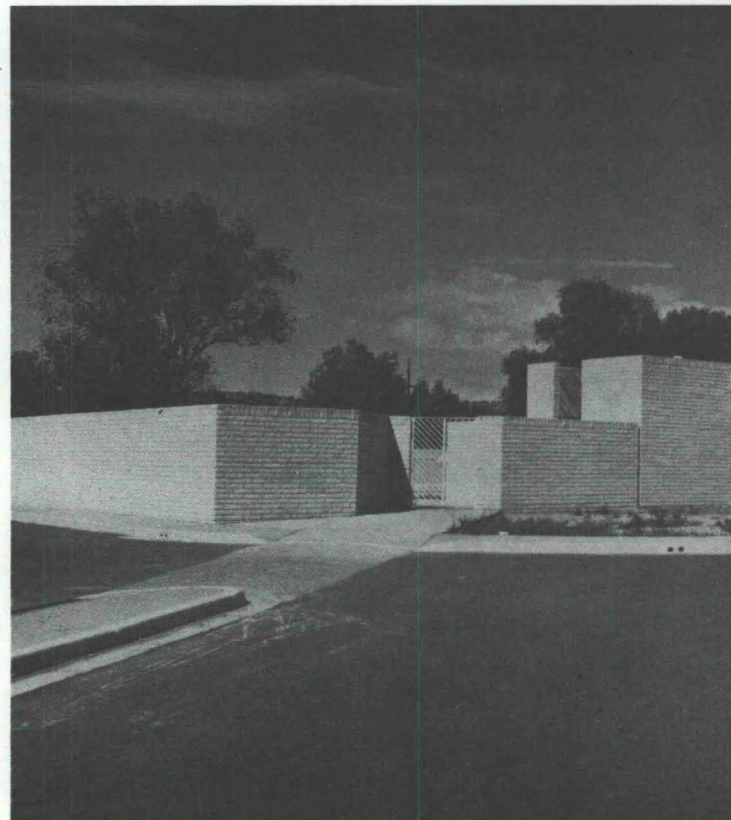
# Old and New Architecture . . . Design Relationship

a talk by John P. Conron, FAIA/FASID

*Copyright 1978 National Trust for Historic Preservation. This paper was presented at "Old & New Architecture—Design Relationship," a conference held in Washington, D.C., in December 1977 under the sponsorship of the National Trust for Historic Preservation, the American Institute of Architects, Washington Metropolitan Chapter, and the Society of Architectural Historians, Latrobe Chapter. The National Trust is producing a book based on the conference.*

To begin with I come from an area where to look ahead is almost blasphemous, while to look behind is akin to receiving not only the blessings of God, but also a plaque from the Old Santa Fe Association. I might add that I have never received a plaque from the Old Santa Fe Association! I began not receiving the Association's praise as far back as 1954 when Conron and Lent, Architects, designed and built a store-front in downtown Santa Fe. Onto a pleasant, but undistinguished, 1910 brick house with a high pitched roof and a small wood columned front porch, a glass front was added. It was praised by architectural historian, Bainbridge Bunting and then editor of *Progressive Architecture*, Thomas Creighton. It was condemned by some local architects with such comments as: "Why didn't you build it in Denver" and "Well its nice, but I wouldn't want to see a whole street of them." The building was used as a fine example of why Santa Fe needed a Historic District Ordinance quickly. An ordinance was enacted early in 1957. The Santa Fe Ordinance is, as many of you know, a leader in the lets-look-like-we-were-built-in-a-yesteryear type of control ordinance. It sets out the parameters of details, architectural style and color to which all must conform. Although the present members of the Architectural Review Board are younger in both age and mind, the ordinance remains essentially as originally conceived.

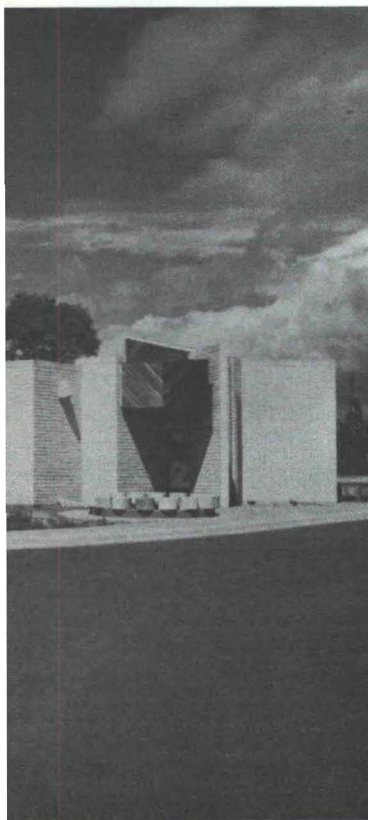
As with other historic district legislation, the Santa Fe law deals with a specified area only; the rest of the city is left to its own design devices. Further, the stylistic requirements ignore the reality that the architectural history of Santa Fe included the last half of the 19th century. The Santa Fe syndrome, or ideal, to which the ordinance addresses itself, would have all architecture, new or remodeled, reflect the Pueblo/Spanish or Territorial periods. Even my little 1910 red brick house would need to be covered in







*The 1954 Centerline store in Santa Fe by Conron and Lent. A new glass front extension onto a simple 1910 brick house.*



*A recent neighborhood center in Santa Fe by Luna Associates.*

an earth tone stucco and the roof flattened. Too much of historic Santa Fe has been lost, or buried through this process of early-up conformity. This process has occurred both inside and outside the Historic District, it began in 1910 when the Palace of the Governors was "restored" from its 19th century Victorian grandeur to what archeologists thought it should have looked like in the early days. The ordinance is merely the written manifestation of the attitude of the controlling citizenry. It is an attitude which affects most of the architectural projects undertaken since 1910, it continues to this day and has resulted in an attitude which tends to stifle creative and investigative architecture. It is an attitude based, I believe, upon the lack of education in our schools dealing with the history and development of the environment; thus the layman on any review board or building committee has little or no background from which to make architectural judgments. Further, he knows that much new architecture which he sees is plainly out of context with its surroundings and ranges from dull to awful. Therefore, it is safer to require a certain style of architecture, or to set guidelines for judgment based on harmony, scale, similar materials, etc., which too often leads to a thin mockery of the original. To be sure, Santa Fe gives a general sense of place and quiet charm. It is a comfortable place in which to live. But I cannot think of one really good new piece of architecture that has been built since before World War II, although a neighborhood center is one of the best of the recent works. Rather than promulgate rules dictating the specific appearance of buildings with well meaning but consequent constructing effects, I advocate and propose that review boards be directed by a city wide design plan and a general philosophy which preserves and maintains the historic legacy of the city through constructive direction, advice and *education* of all citizens, and which *encourages excellence* in new architecture. I urge that this philosophy include the principle that all proposed construction make a clear distinction between what is old and what is new. No legal barriers should be allowed to prevent planners, architects, landscape architects and other designers from experimenting, exploring and expressing new ideas. It is the vitality of architectural growth and development that gives historical continuity to our cities.

All of our cities are made up of a variety of historical architectural expression, generally each is designed of and for its time. Most, if not all, significant buildings have this distinguishing mark. It leads only to a dilution of the historic view when new construction is made to mock its earlier and honest neighbors. The integrity of historic buildings is respected and the historic buildings of the future are created when new architecture not only harmonizes with the old in sensibility, scale and proportion, but also expresses its own time, solves its own needs and relates to the place in which it sits. Slavish reproductions of the past will deprive us of the landmarks of the future.



"Old and New Architecture, its Design Relationship," begins with a recognition of the old structures and their relationship to the cityscape. The flavor of a community is largely set by the history of its social and cultural past, its architecture and the remnants of that history. Further, that flavor is spiced and enhanced by the way those remnants relate to the landscape—the street pattern and street trees, to the parks and plazas, open spaces and cemeteries. It is this combination of architecture and *place* that makes each community unique. While much historic architecture in Charlestown and Key West may be similar in style, detail and form, it is the uniqueness of *place* which distinguishes them from each other. Thus new architecture should, perhaps, relate as much to *place* as it does to style; it must be sympathetic to the adjacent facade lines and lot coverage, but it must also be cognizant of the city vistas and silhouettes, the natural hills and valleys that give additional form to a city. New highrise buildings should not dwarf and shadow the older lowrise neighbor. The hills of San Francisco should not disappear behind high-rise office buildings, as they are now doing.

Further, in such important historical cities as Savannah and Santa Fe we need to prevent the continued pollution of the areas beyond historic district edges where the cacophony of garish signs, cheap franchised motels, restaurants and gas stations scream for our attention, and violate our sensibilities. Long John Silver has tied his grey wood sided seaside pier to the arid sea of Santa Fe, and the Williamsburg Colonial Revival curse has spread to the adobe heritage of Santa Fe, with a typically poor Ramada Inn Motel. But maybe even worse is corporation compromise. In Taos, New Mexico the Colonel planned one of his red and white striped mansard roofed chicken huts. The citizens of the town rightly objected; corporate power pressured; a "compromise" was reached. Rather than red and white, the hut has been earth toned. Fake *vigas* (roof support beams) are pasted onto the bottom of the Mansard inspired roof.

Our respect for the historic fabric of a city must not only condition our consideration and review of new building plans, but must demand our consideration for the local streetscape and total cityscape. Accordingly, the design of the street itself becomes important. Texturing of the street surface and use of colored pavings can aid in the control of automobile speed and flow, and define pleasant walk ways. I don't know about you, but I am bored with the basic black of asphalt paving. Furthermore, it would seem that the legendary Fuller Brush man and his super-sales capabilities has been replaced by the traffic light salesman and his evil allies: the local traffic engineer and the Bureau of Public Roads. The clutter of directional signs and overhead traffic lights at simple street intersections is ugly and completely unnecessary; when as we have all seen, they mix with the quaintness of new reproduction gas lights, the result is comic—if not tragic!

Thus it is apparent to me that cities must look



A store front remodeled in "Santa Fe style" was once this neo-classic facade bank. ↗ ↖



The Architects-Taos have done the citizens of Taos a visual service. The new county court house. ➔

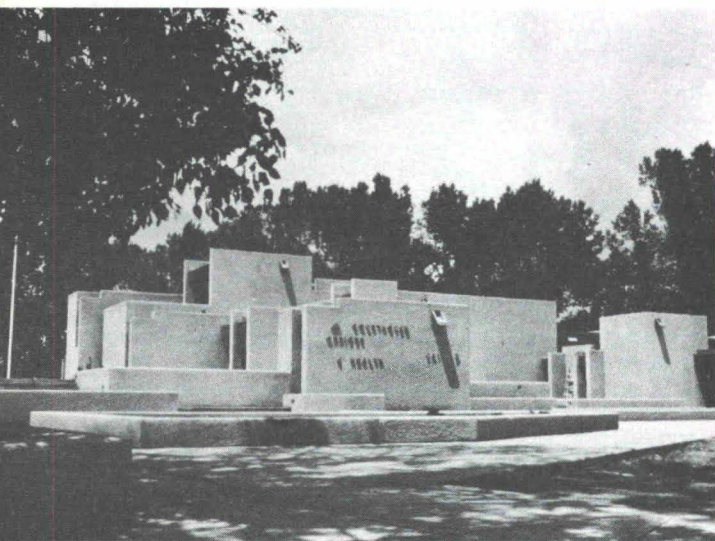


While Colonel Sanders compromised his chicken hut with fake *vigas* and "earth toned" colors, his bucket remains true to visual offense.



beyond the usual architectural review of bounded districts, and the usual limitations to consider only "publicly visible facades." The city must set broader design goals for both the inside and outside of historic districts. To the prevalent habit of zoning for use, property set-backs and parking space requirements must be added the total character and shape that the city and its citizens see for themselves. Planning departments and design consultants must become more bold and creative. Also, they must, in a real sense, become departments of civic education and thereby point the way towards a dynamic three dimensional city.

A city-wide design plan would begin with the study of the existing three dimensional qualities which give distinction to the various parts of the community. As mentioned previously, certain special qualities and features already exist in all of our cities and they exert a strong influence on the viewer, the local citizen and the transient visitor as he or she



moves throughout the city: the imposition of a grid-iron street pattern upon a naturally hilly terrain; a river, lake or bay which shapes city edges (and which, particularly in the United States, the city has most probably let become a cesspool and trash dump); the arrangement of lots and their buildings; the landscaping and space which separates buildings; the location of isolated or grouped highrise buildings, and the smooth rhythm or vibrant staccato which modulates street facades. The whole impression of this urban environment, as seen from the moving automobile, the walking pedestrian, or the porch sitting resident, forms the foundation upon which a design plan can be drawn and long range goals set.

The city planning department and its Review Board must be given the tools for the implementation of established goals. These tools must include the power to review not only for new construction, but also for the restoration and preservation of the historic structures. Except for varying degrees of procedures for obtaining or delaying a permit to de-

molish a building, most ordinances that I have seen do not address in any detail the philosophy nor the technology of preservation: for example, the importance that retention of historic fabric is preferable to replacement by like copy in fiberglass. Under present ordinances and existing property tax structures, it is possible that in time attrition by fire, willful neglect and demolition will leave only the approved look-a-like new construction along with the fiberglass and epoxy replacement of the older fabric.

New Mexico made a beginning in the direction of economic encouragement for preservation by the passage in 1969 of a property tax credit for the preservation of historic structures. It is working for us. The 1977 federal tax law is another long overdue but none the less welcome tool.

Now can we take the next step and use the property and income tax as encouragements for high quality, harmoniously compatible new construction? Why not reverse property taxes to encourage environmental design of high quality? The present system of property taxes are generally destructive; they too often invite neglect; they are in fact, licenses to destroy!

While taxes can become one beneficial tool for the encouragement of good architecture, a design philosophy will be the glue which welds the foundation of past history to the bricks of a continuing history. I have said that a philosophy, which incorporates a three dimensional understanding of the *place* along with a recognition of the *time* of new construction, is necessary for the creation of the contemporary and compatible new building. It is easier to say this than to do it. But I suggest that a philosophy that says: "yes, try it," is far more conducive to a quiet or exciting excellence than one that says: "conform." I personally prefer a failed attempt than a successful copy. A failed attempt will vanish in time, or just may eventually make the list of valued historic follies.

The new State Capitol in Santa Fe, commonly referred to as the Round-House, is an inept compromise of architectural cliché and conformity. The architect claims that the plan recalls the Zia Indian symbol: a circle (the sun with rays projecting from the four quadrants). It is a functional disaster! But more seriously, while it does display an applique of Territorial mode details, it fails to take advantage of its *place*. A distinctive New Mexico Indian and Spanish heritage is the defensive enclosure, the plaza and the placita: space and planting surrounded by a building or complex of buildings, not, as in the case of the Capitol, the other-way-around. A master-plan for the expanding needs of the State Capitol complex was prepared just prior to the planning and construction of the Round-House. Like too many master-plans, it was ignored. While it did not attempt to design new buildings, it did try to point a direction and set a design concept. It placed strong emphasis upon the enclosed garden placita heritage. The New Mexico



State Capitol is a folly, but I pray that it does not last long enough for it to become a historic folly worthy of preservation!

In contrast is the Taos County Court House. The architects have, I feel, achieved a most imaginative and successful new building. It is compatible with its heritage, the town of Taos, and the nearby Indian Pueblo of Taos; it speaks proudly of *place*. Furthermore, with forceful conviction, it addresses the needs and functions of the present *time*. Will it become a landmark of the future?

There is one more area of "Old and New Architecture, its Design Relationship" I would like to touch upon. I hasten to admit to a prejudice here, and I am willing to say that in some cases this may be the only way to preserve something of a historic structure. One room from the Adler and Sullivan Stock Exchange in Chicago has been reassembled in a museum, while the elaborate entrance arch stands rather tragically forlorn and out of context in a Chicago garden. Lasting monuments to former Mayor Richard Daley. These bits of historic cloth are saved, and that is good. Better a piece of the pie crust than no pie at all, but the building has been demolished. The Chicago story of necessity in the face of adversity brings me very nearly to the end of my presentation, with a case of partial preservation frosted onto new construction. I fear that the applause that has been given to this "preservation" may lead others to emulate this approach. However, I feel it is a good example to illustrate the paucity of architectural creativity when both client and architect are culturally unconscious. The leading department store in Salt Lake City needed a vast expansion of its floor space

to better serve its customers. I don't for a minute doubt the reality of this need. But lost forever is the 19th century ZCMI building. Lost, also, is the opportunity to use the soaring interior spaces, cast-iron staircases and tall woodpost columns as a foreground for new floor space needs placed elsewhere on the same city block. We have lost the heart and soul of the ZCMI building; we have the empty eyes and open mouth of the original face staring blankly, but colorfully painted, from the solid mass of the new store just three feet behind. This is a sham of preservation.

I have shown you examples of what I believe to be the good, the poor, the mockery, the sad, the funny, and the shame of building the New into the context of the Old. Those which I feel are successful recognize not only the heritage of the past, but serve well in the framework of today.

And now to sum up my thesis and to close my presentation. We need not only to relate to the proportion of the old, but to create for our own time; not only to harmonize with the old, but also to allow for the occasional, sometimes needed, contrast. The new must be designed to fit into its historic neighborhood and also to fit within the parameters of the city as a whole. We must design the cityscape to enhance the preserved Old and proposed New. We must be imaginative and creative within our own *time* and *place*, solve our own needs and thereby leave behind us a heritage which in time will be worthy of preservation.

The communities and landmarks of today and tomorrow are in your hands. I ask you to be gentle with history, violent with its destroyers and enterprising with your builders. —JPC



*What was once a lively building facade is now a blank-eyed mask of cast iron across the new ZCMI Store in Salt Lake City.*



Continued from page 9

## ENERGY CRISIS

signed to use less energy, and to take advantage of such natural energy sources as the sun and the wind, will look different—and work better—than the buildings we live in today. “Energy has no conscience,” Buffalo architect Michael Brill told the designers. “We do.”

“Anytime you design something with one or two very strong needs as design determinants, a powerful image emerges,” Buffalo’s Brill told the gathering. “Look at airplanes—the beautiful old DC-3’s—or a good fly-fishing rod, or stadiums, or theaters. They’re all very simple, very powerful images. By elevating energy to a primary position among design criteria, we can reach a new esthetic in our buildings and our cities.”

At the California conference, the designers looked at buildings they had designed and built within the last three years. They were challenged to redesign these buildings to reach maximum levels of energy conservation, thus developing new techniques for designing “energy conscious” buildings.

One group of participants studied plans for already-existing office buildings. When they offered their redesign concept, they succeeded not only in saving energy,

but in developing a concept that was deemed more esthetically pleasing.

Other groups dealt with other building types—a total of 16 types in all—including hospitals, schools, restaurants, hotels, shopping centers, apartment buildings, and warehouses. Users of each building type have different energy needs, and the designers were encouraged to come up with different design solutions for each case.

When the nation’s new energy standards are implemented, they will take the form of energy budgets. The performance standards will specify that a building will be required to satisfy the comfort needs of its users while using no more than a certain amount of energy. As the government today measures and announces the miles-per-gallon ratings of new cars, so new buildings will be allowed to use no more than a certain number of BTUs per square foot each year.

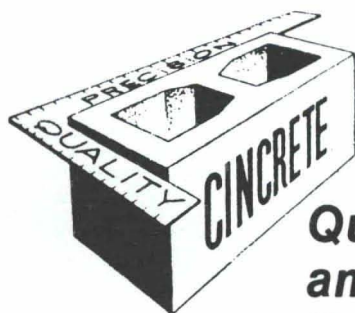
The new standards will regulate energy directly—not the buildings which use the energy—so designers will have the freedom to choose the way their buildings will look. But the need to design “energy conscious” buildings will put new demands on their professions.

Until the early 1970’s, limitations

in building design were few as new technologies and cheap, abundant energy made it possible to heat or cool any building anywhere. Now that energy is becoming scarce and more expensive, designers must come up with ways to keep building users comfortable while using less conventional energy (fossil fuels) and more “natural” energy from sources like the sun and the wind.

Some of these energy conservation solutions won’t really be new at all. The ancient pueblos built by Indians in the Southwest, New England’s steep-roofed colonial saltbox houses and the Gulf Coast’s houses with verandas are examples of architecture designed to be comfortable while using relatively little energy. But today’s designers will mix these old notions with new technologies to make tomorrow’s buildings as beautiful as they will be energy-conserving.

HUD and DOE sought out designers to participate in the three-year energy standards project by contracting with the AIA Research Corporation to carry out Phases I and II of the project. The AIA Research Corporation, established in 1972 by The American Institute of Architects, conducts a wide variety of applied research projects focusing on national issues related



## BUILDERS BLOCK

Members:  
New Mexico Concrete  
Masonry Association  
National Concrete  
Masonry Association

**Quality Concrete Masonry Products  
and many allied building materials.  
Serving New Mexico and West Texas  
for over a quarter of a century.**

P.O. Box 1633  
Roswell, NM 88201  
505/622-1321

P.O. Drawer FF  
Las Cruces, NM 88001  
505/524-3633

Telephone  
El Paso  
915/532-9695



## NMA NEWS

to the built environment. Much of its work has been devoted to research in energy use and energy conservation.

Phase I, completed in December, 1977, assessed how much energy buildings are currently designed to use. A random sample, energy use survey was conducted on more than 1,600 buildings and 4,000 residential units of all types around the country — all built since the 1973 oil embargo. Phase II now underway, is focusing on how much less energy the same buildings could be redesigned to use. In Phase III, HUD and DOE will actually test trial standards in the field.

### AIA WESTERN MOUNTAIN REGION CONFERENCE SANTA FE NEW MEXICO 1978

October  
11 — 14

San Francisco Street looking  
toward La Parroquia  
Santa Fe, NM ca. 1878  
US Army Signal Corps Photo



## FRANK STANDHARDT, AIA

At their meeting on February 25, 1978, the Board of Examiners for Architects proposed the enclosed resolution in memory of Frank M. Standhardt, a previous member of the Board, who passed away on February 17, 1978.

### RESOLUTION



WHEREAS Frank M. Standhardt served the people of the State of New Mexico as a member of the Board of Examiners for Architects; and

WHEREAS he endeavored to protect the health, welfare and safety of the public,

THEREFORE BE IT RESOLVED that the Board of Examiners for Architects for the State of New Mexico recognizes Frank M. Standhardt's high ethical standards and service to the profession of architecture; and

FURTHERMORE, that the Board expresses its appreciation and thanks for his service and dedication and extends its sympathy to Mrs. Standhardt.

Done this 25th day  
of February, 1978.

  
Chairman  
  
Secretary



## BOOK REVIEW

*Tertiary History of the Grand Cañon District, with Atlas*, by Clarence E. Dutton, Capt. of Ordnance, USA. Originally printed by the Government Printing Office in 1882. Reprinted by Peregrine Smith, Inc., 1977. Limit edition, Atlas and text boxed separately, \$175.00 per set.

In his introduction to this marvelous reprint Wallace Stegner comments not only on Clarence Dutton's high qualifications for undertaking this "Tertiary History" but also on Dutton's ability as a writer: "The prose is evocative and literary and belongs properly with that of Thoreau, Burroughs, Muir and 'naturalists' of the time, rather than with works written in the specialized jargon of science."

In his "History," Dutton describes in detail the geological forms, terraces, the buttes, mountains and plateaus, and, of course, the Grand Canyon itself. The descriptions are vivid, provocative. The book inspires the reader to visit not only the Grand Canyon, but also the vast land surrounding it.

"The eye is attracted to the features of a broad middle terrace named the Colob. It is a veritable wonderland. If we descend to it we shall perceive numberless rock-forms of nameless shapes, but often grotesque and ludicrous, starting up from the earth as isolated freaks of carving or standing in clusters and rows along the white walls of sandstone. They bear little likeness to anything we can think of, and yet they tease the imagination to find something whereunto they may be likened. Yet the forms are in a certain sense very definite, and many of them look merry and farcical. The land here is full of comedy. It is a singular display of Nature's art mingled with nonsense. It is well named the Colob, for the word has no ascertainable meaning, and yet it sounds as if it ought to have one."

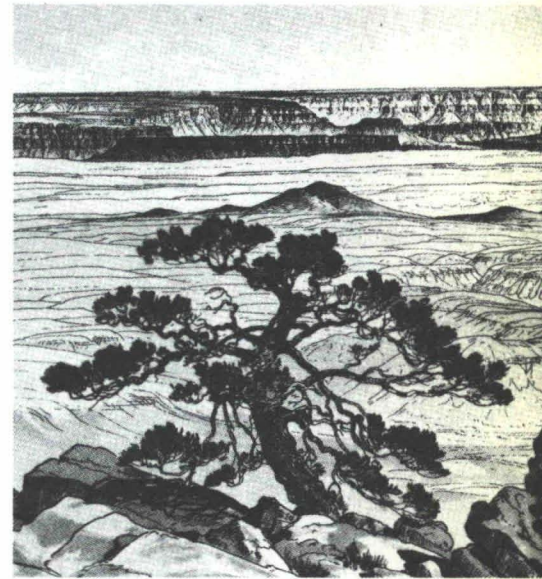
This reader is not a geologist and, therefore, cannot comment

upon the exactitude of Captain Dutton's "Tertiary History," but I was captivated by his descriptions of the country through which he and his company of surveyors and illustrators rode. Who better has portrayed the Canyon in words:

"So, too, at the brink of the chasm, there comes at first a feeling of disappointment; it does not seem so grand as we expected. At length we strive to make comparisons. The river is clearly defined below, but it looks about large enough to turn a village grist-mill; yet we know it is a stream three or four hundred feet wide. Its surface looks as motionless as a lake seen from a distant mountain-top. We know it is a rushing torrent. The ear is strained to hear the roar of its waters and catches it faintly at intervals as the eddying breezes waft it upwards; but the sound seems exhausted by the distance. We perceive dimly a mottling of light and shadow upon the surface of the stream, and the flecks move with a barely perceptible cloud-like motion. They are the fields of white foam lashed up at the foot of some cataract and sailing swiftly onward.

"Perhaps the first notion of the reality is gained when we look across the abyss to the opposite crest-line. It seems as if a strong, nervous arm could hurl a stone against the opposing wall-face; but in a moment we catch sight of vegetation growing upon the very brink. There are trees in scattered groves which we might at first have mistaken for sage or desert furze. Here at length we have a stadium or standard of comparison which serves for the mind much the same purpose as a man standing at the base of one of the sequoias of the Mariposa grove. And now the real magnitudes begin to unfold themselves, and as the attention is held firmly the mind grows restive under the increasing burden. Every time the eye ranges up or down its face it seems more distant and more vast. At length

we recoil, overburdened with the perceptions already attained and yet half vexed at the inadequacy of our faculties to comprehend more."



The book is well illustrated with woodcuts, photographs, line drawings and two chromo-lithographed reproductions of paintings by William H. Holmes. The separately boxed Atlas contains the detailed maps along with the illustrative drawings of W. H. Holmes. William H. Goetzman in his *Exploration and Empire* speaks of Holmes' illustrations as "masterpieces of realism and draftsmanship as well as feats of imaginative observation."

If there is a criticism of the publication it is that the Atlas contains folded maps and drawings. However, this is unavoidable; the Atlas measures 17" x 20", which is already too large for most coffee tables. The drawings are more frameable than foldable. It would be hoped that reference libraries will store them flat out for their protection and preservation.

Clarence E. Dutton and his *Tertiary History of the Grand Cañon District* is the best public relations man for which the Chamber of Commerce of Arizona could wish.

—JPC



**Your local, independent  
source of supply for all  
forming and concrete accessory items.**

**CONCRETE SYSTEMS, INC.**



3120 Richmond Drive, N.E.  
P. O. Box 3625  
Albuquerque, N.M. 87110  
Telephone (505) 345-6541

# Congoleum® FLOR-EVER®

COMMERCIAL VINYL FLOORING



Travertine is commercial flooring at its best...designed like no other floor to meet the changing commercial needs and demands, including virtually seamless installations in most applications. Here is a beautiful and delicate reproduction of a natural material...reproduced as never before. Travertine has a subdued background and a seamless tile effect that sets it apart from traditional commercial flooring. Available in 9' and 12' widths and 12 color choices.



125 DALE, S.E.  
P.O. BOX 25111, ALBUQUERQUE, NM 87125  
PHONE 877-5340

## *new mexico architecture* nma

Published bi-monthly by New Mexico Society of Architects, American Institute of Architects, a non-profit organization.

**Editorial Correspondence** should be addressed to John P. Conron, Box 935, Santa Fe, N.M. 87501. 505 983-6948.

**Editorial Policy:** Opinions expressed in all signed articles are those of the author and do not necessarily represent the official position of the publishing organization.

No responsibility will be assumed by the editor or publishing organization for unsolicited contributions. Return postage should accompany all unsolicited manuscripts.

**Subscriptions:** Write Circulation, New Mexico Architecture, 401-C Val Verde, S.E., Albuquerque, N.M. 87108. Single copy \$1.00. Yearly subscription \$5.00.

**Change of address:** Notifications should be sent to New Mexico Architecture, 401-C Val Verde, S.E., Albuquerque, N.M. 87108 at least 45 days prior to effective date. Please send both old and new addresses.

**Advertising:** Send requests for rates and information to New Mexico Architecture, Flora & Company, P. O. Box 8263, Albuquerque, N.M. 87198 (505) 266-3637.

*Additional copies of NMA available from John P. Conron FAIA/FASID, P. O. Box 935, Santa Fe, N.M. 87501.*

Printed By

Hall-Poorbaugh Press, Inc., Roswell, N. M.

**INDEX OF FIRMS** who make possible the publication of NMA and the page upon which their message may be found:

Adds Corporation .....	19
Albuquerque Testing Laboratory .....	19
American Business Interiors .....	4
Artesanos Imports Co. ....	4
Builders Block .....	15
Concrete Systems .....	18
Crego Block Co. ....	2
Featherlite Block Co. ....	6
Hanley Paint Mfg. Co., Inc. ....	6
Hydro Conduit Corporation .....	20
Mason Contractors Assn. of NM .....	8
McGill Trus-Joist .....	6
Public Service Company of NM .....	4
San Valle Tile Kilns .....	7
Stanley Structures .....	5
Stryco Sales, Inc. ....	18
Sunenco .....	19





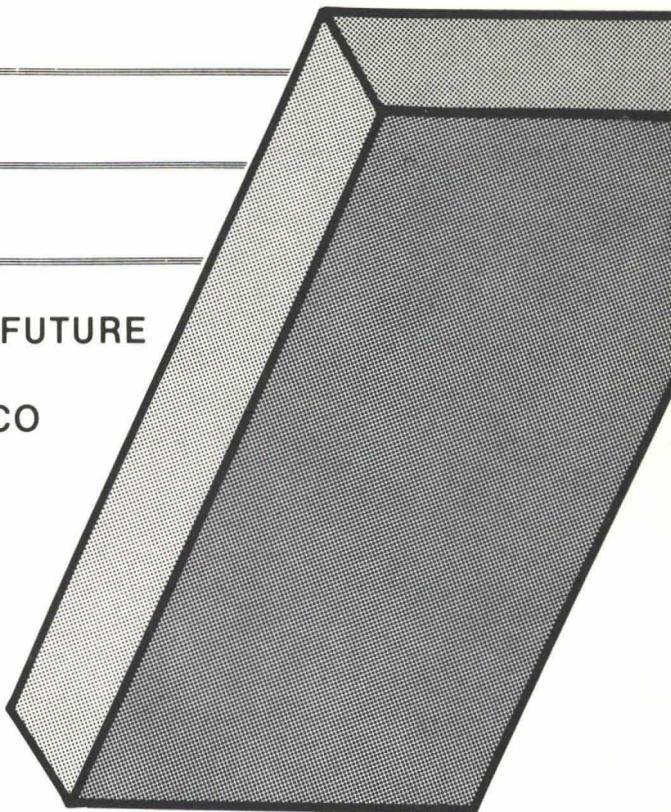
LOOK TO THE FUTURE

LOOK TO SUNENCO

MAXIMUM USE OF THE SUN  
THROUGH  
MAXIMUM USE OF TECHNOLOGY

For Details Write

SUNENCO  
P.O. BOX 485  
LAS CRUCES, NEW MEXICO 88001



PHONE (505) 524-4554

## ADDS SCREENPRINTERS architectural display.



1/4" SCREEN PRINTED INTERIOR PLEXIGLAS  
DISPLAYS FOR THE INTERNATIONAL SPACE  
HALL OF FAME IN ALAMOGORDO, NEW MEXICO

IF YOUR INTERIOR DESIGNS CALL FOR  
INNOVATIVE PLEXIGLAS DISPLAYS, CALL US

**ADDS CORPORATION**

3325 PRINCETON N.E. • ALBUQUERQUE, N.M. • 345-3642

## ALBUQUERQUE TESTING LABORATORY.... TO BE SURE!



SUBSOIL INVESTIGATIONS  
PHYSICAL TESTING  
INSPECTION  
RESEARCH  
WELDING CERTIFICATION  
NUCLEAR DENSITY  
LABORATORY ANALYSIS AND  
EVALUATION OF CONSTRUCTION  
MATERIALS

ALL WORK DONE UNDER SUPERVISION OF REGISTERED  
PROFESSIONAL ENGINEERS



532 JEFFERSON, N. E.  
ALBUQUERQUE, NM  
P. O. BOX 4101

PHONE 255-8916 or 255-1322

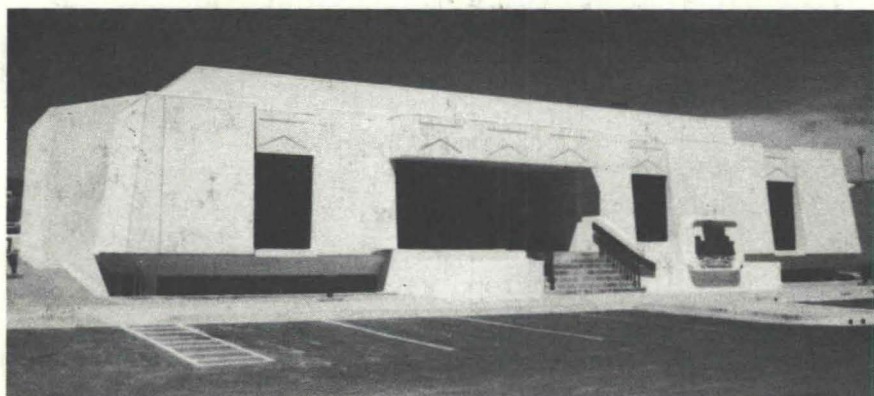


Linnean Library, UNM  
Serials Department  
ALBUQUERQUE, NEW MEXICO

Bulk Rate  
U. S. Postage  
**PAID**  
Roswell, N. M.  
Permit No. 47

Vol. 20, No. 3

# BRANCH BANK FOR THE BANK OF SANTA FE SANTA FE, NEW MEXICO



ARCHITECT: W. C. Kruger & Assoc.  
STRUCTURAL ENGINEER: Robert Krause Eng. Co.  
CONTRACTOR: A-1 Builders & Supply Co.,  
Santa Fe, New Mexico



**HYDRO CONDUIT CORPORATION**

2800 SECOND STREET, SW

ALBUQUERQUE, NEW MEXICO 87103

PHONE 247-3726