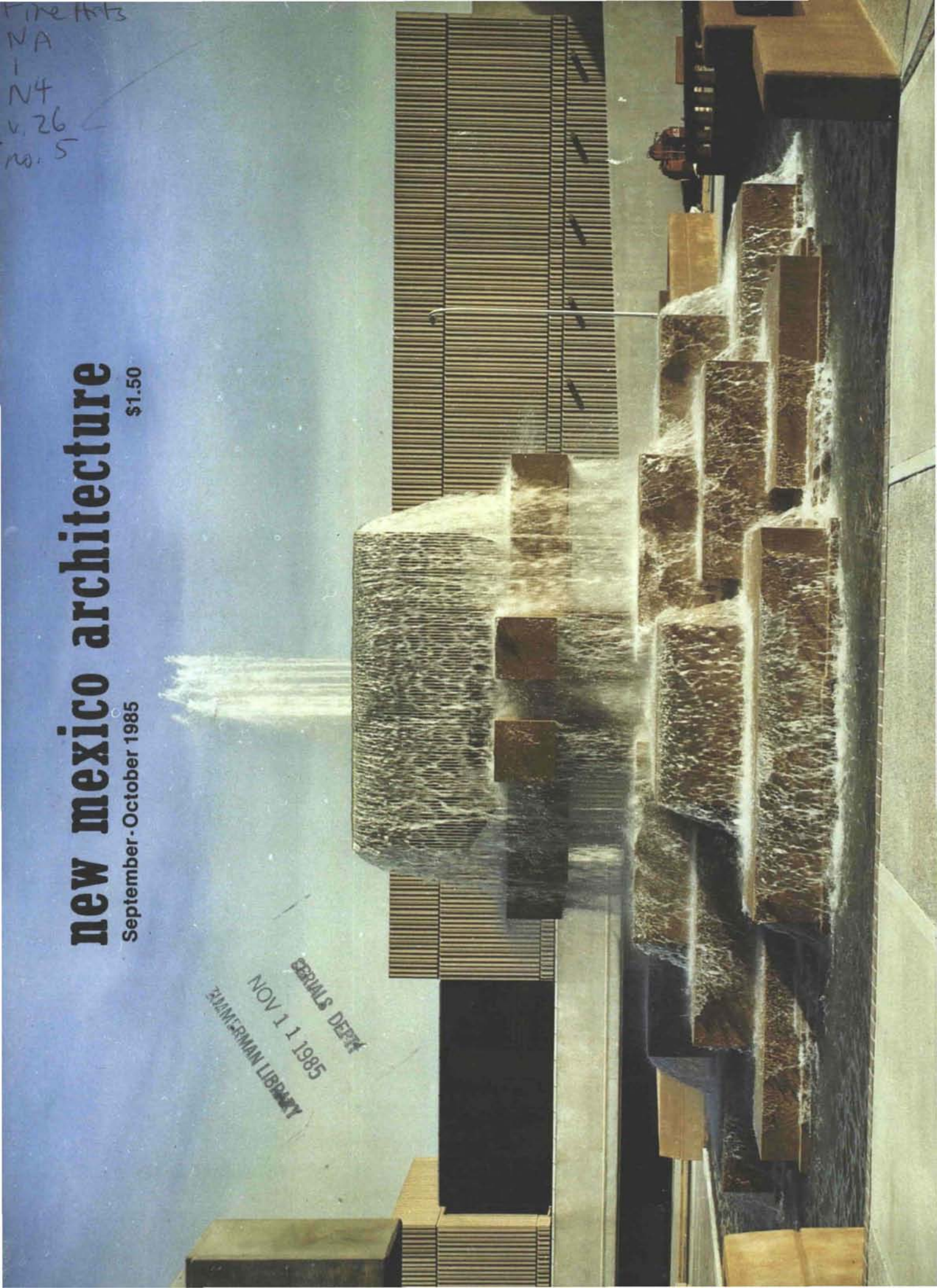


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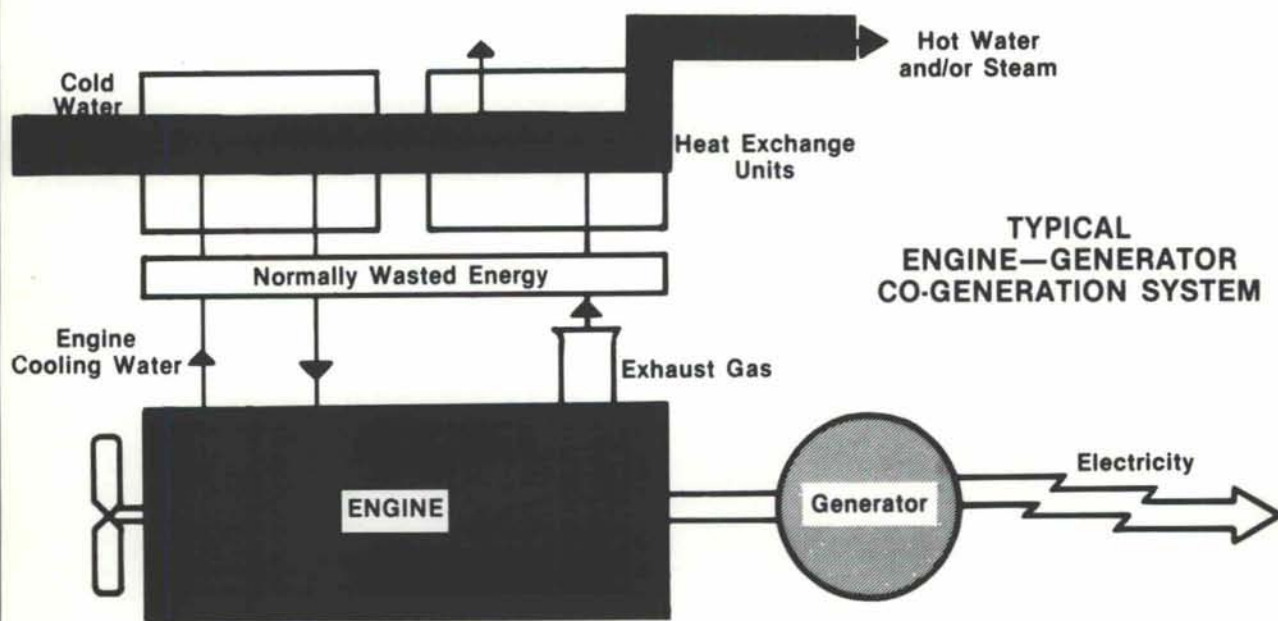


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In this issue:

Beginning on page 11 is an article by Landscape Architect, Baker H. Morrow giving a brief history of landscape architecture in New Mexico. Mr. Morrow is a partner in the Albuquerque firm of Morrow & Worley and is currently serving as Chairman of the New Mexico Society of Landscape Architects. He has been published in *Century* and *Del Sol* magazines; his book, *A Dictionary of Landscape Architecture* has just been published by the University of New Mexico Press. Mr. Morrow is serving as the Task Force Chief for the development of the new Rio Grande Valley Botanical Garden.

Author Neil Singer is a member of the staff in the Public Affairs Department at the University of New Mexico.

□ □ □

The cover of this issue of *New Mexico Architecture*, the fountain located in the Civic Plaza of downtown Albuquerque, is sponsored by the Roman Fountains Corporation of Albuquerque, who was the manufacturer of this large, outstanding fountain. The designer of the fountain was Flatow, Moore, Bryan and Associates, Architects, also of Albuquerque. We are sincerely appreciative of this kind and generous contribution to the magazine.

□ □ □

A letter to the editor:

Gentlemen:

Wow! What a great job you guys have done. On behalf of all the architects in the Farmington Chapter I extend a heart felt Thank You for the fine effort on the *New Mexico Architecture* magazine. Good luck with the future editions, and let us know how we can help.

As you may already know Farmington is gearing up for a R/UDAT of its own. I hope to utilize your publication, if possible to inform the state of its progress and success.

Sincerely,
Bill Freimuth AIA
President,
Farmington Chapter

Thank you, Bill, for your kind words.
JPC

nma

 The Editor's Column 3

NMA News 7
Awnings Installed at Nob Hill
Garlan Bryan, AIA, Receives Award

Old Landscapes, New Ideas 11
Baker H. Morrow, ASLA

Professor Anne Taylor
A Designer of Schools for Children 18
Neil Singer

November Events at School of Architecture, UNM 19

Advertiser's Index 22

(Cover — Fountain — Civic Plaza, Albuquerque)

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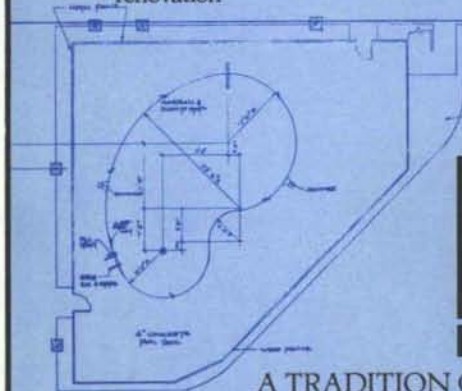
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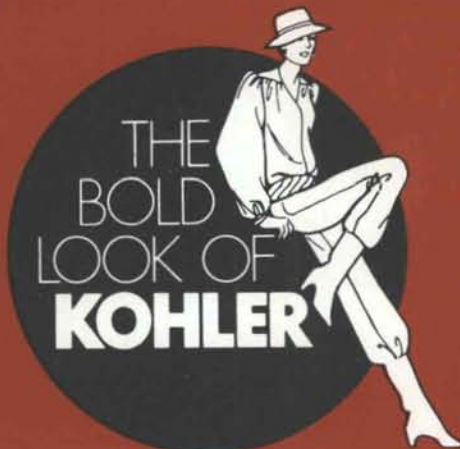


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Awning Installation Brings Challenges, Rewards to Nob Hill

Prepared by Barbara Mac Pherson
Toppino Associates, Inc.

ALBUQUERQUE — The development of an exciting urban environment can be a challenge for builders, designers, and architects alike.

The formation of shade and weather protection through the addition of colorful awnings is a time-proven method of improving the environment of offices, apartments and shopping centers. But caution must be exercised in the specification and planning of awnings, according to those in the industry.

"We needed several innovative solutions as far as the awning design for the Nob Hill Shopping Center," said Van H. Gilbert, architect of the recent renovation which was completed in January of 1985.

The renovation was developed by J. Pickel & Co., with Klinger Constructors, Inc. in charge of construction. Rader Awning of Albuquerque was the awning subcontractor.

"A shallow curve was suggested by the awning contractor as a way of preventing water pooling and as a way for the awnings to blend harmoniously with the scale of the building," said Gilbert.

"To allow daylight into the building through the front windows, as well as preserve the unique brown marble tilings on the facade, required special anchoring techniques."

Gilbert said that conferences between architect, awning con-



Nob Hill before renovation

tractor, and builder were "frequent, brief, and vitally necessary" in the early stages of the awning installation.

"We needed to get a firm understanding of the structural demands of the awning itself, and of the parameters of service offered by the awning contractor," Gilbert added.

"Rader was able to offer us foreknowledge of the design challenges based on experience with similar installations," Gilbert said.

"In addition to conferences, three full-scale models were built as tests of anchoring, design line, and other technical needs."

A total of three months was spent on the installation in the fall of 1984.

A principal challenge of the Nob Hill project which was cited by Rader personnel involved the an-

choring of the awnings to the tiles above the storefront windows.

"Our solution was to drill steel anchors into the mortice joints between the terra cotta tilings," said David Nicholson, architectural coordinator of Rader Awning and project leader for the Nob Hill installation.

"We chose steel for anchoring because of its tensile strength," Nicholson said. "The struts which support the awning from above are aluminum which offer a combination of light weight and weather durability."

The awning itself was customized for color at the North Carolina factory. A total of 850 linear feet was installed in more than 100 separate panels stitched and fitted together.

Dan Mowery, owner of Rader Awning, said that Rader purchases its fabric from "about 20" com-

Nob Hill—Architects rendering—1947



(Continued on Page 9 )

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Continued from Page 7 Nob Hill

panies, most of them producing at factories in the United States.

In addition to cutting, fitting, and attaching the awning fabric, Mowery said that Rader operates a complete machine shop for welding joints, bending metal tubing, and customizing fittings.

"On the Nob Hill installation, all the anchor bolts were custom designed and fabricated at our machine shop," Mowery added.

"It's interesting to note that this awning was very different from what might have been made for the building when it was first built in 1947!"

The Nob Hill Shopping Center, coincidentally, was opened the same year that Rader Awning opened its doors in downtown Albuquerque.

Mowery said that only steel and wood—no aluminum—and much less concern for the lines and rhythms of the building's architecture would have characterized an awning installation of almost 40 years ago.

"No curves, but a straight-out, retractable system would have been made which would block off at least half the window space," Mowery said. "Two significant disadvantages—in addition to the problem of the architectural line—would have been the extreme vulnerability to wind and the absence of more daylight coming through the windows."

The existing installation maintains a nine-inch gap between building and awning, and a shallow curve carried out by bent tubes and specially-cut fabrics which resembles, in many respects, a sun visor of the kind offered as an option on many 1950s automobiles.

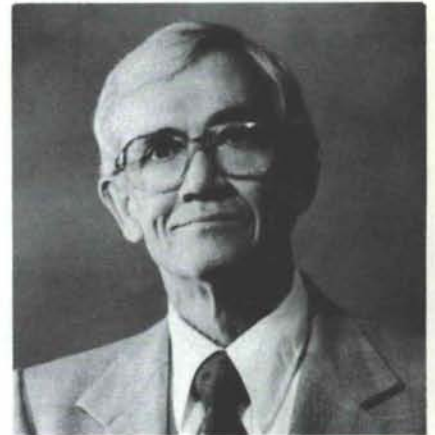
"People don't usually realize how much a good awning can add to a building until they see it there," Mowery said. "I enjoy projects such as Nob Hill because they are a challenge, and because they occasion comment among those who don't realize the flexibility and beauty offered by the awning." *B. Mac P*

Garlan D. Bryan Recieves AGC SIR Award

Albuquerque Architect Garlan D. Bryan received the New Mexico Building Branch, Associated General Contractors' "SIR Award" at an awards banquet Wednesday, September 11 at the Albuquerque Marriot Hotel.

The award is the highest presented by the 270-member state association to an individual who has rendered outstanding service to the New Mexico construction industry over several years of service.

The letters "S-I-R" stand for "Skill, Integrity, and Responsibility," the cardinal principles of the AGC.



Garlan Bryan

Bryan was selected for the 1985 award "for his unselfish contribution to the construction community through his continued service on boards and commissions as well as for his performance as a professional architect for over 30 years in New Mexico," Robert J. Paden, AGC President said.

A principle of the firm of Flatow, Moore, Bryan, and Associates, Inc., Bryan has devoted over 29 years, largely on volunteer time, to the development of codes, development standards, and public-private cooperative efforts.

He is the 16th recipient of the AGC SIR Award. He was also named 1985 "Architect of the Year" by the New Mexico Society of Architects.



Nob Hill after renovation

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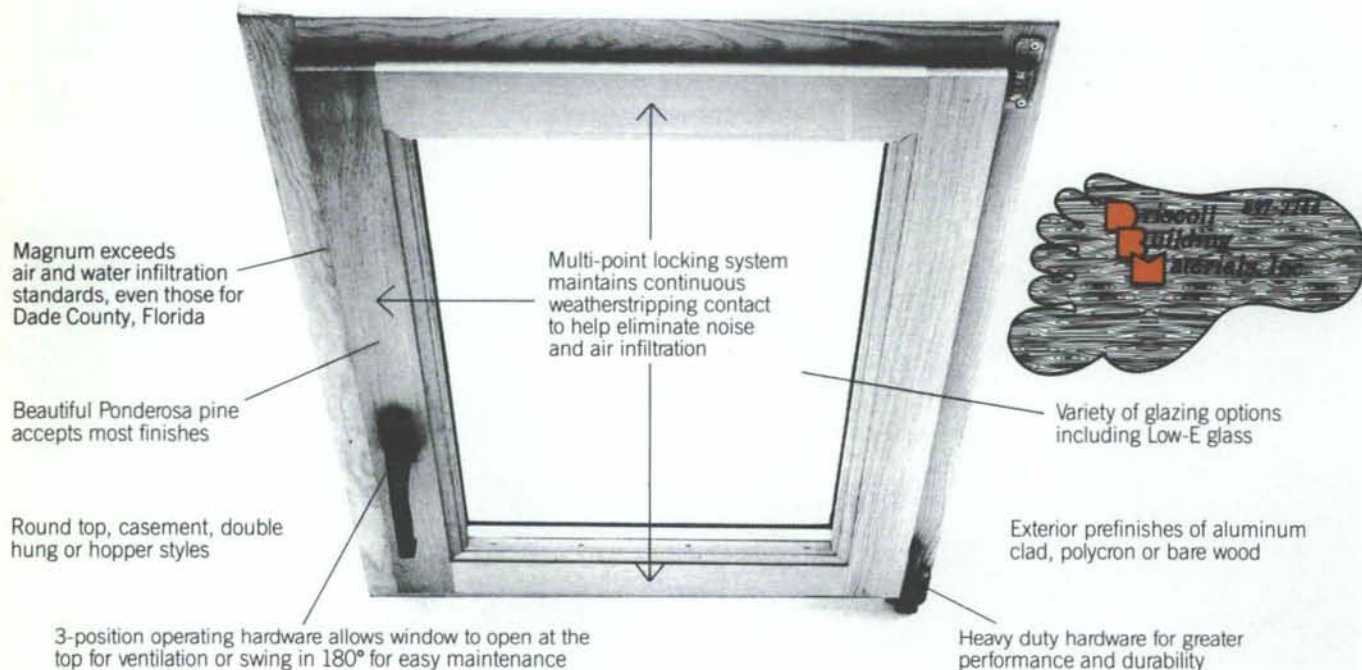
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OLD LANDSCAPES, NEW IDEAS

New Mexico's Historic Landscape Architecture
by Baker H. Morrow, ASLA



Spanish Plaza arrangement: clustered houses and church w/orchards and fields nearby. 19th Century. Plaza Martinez, now Martineztown, Albuquerque. Courtesy Museum of Albuquerque Photoarchives.

Philip II of Spain (1527 - 1598) never visited his New World dominions. But his royal edicts changed the face of New Spain, including New Mexico, by then the most northerly of all Philip's growing provinces. Philip decreed that the plazas of the realm were to be laid out in a 2:3 ratio of width to length, and that **portales** (long protected arcades or colonnades) were to be constructed along building fronts facing any plaza to better serve commerce. The king further instructed that the usual four streets leading into his plazas were not to be blocked for any reason.

Philip could never have known it (perhaps he was too busy trying to maul the piratical fleets of Elizabeth I with his Armada), but the public squares of his fledgling New Mexico would eventually be counted among the great historic manmade landscapes of the state. They were the beginnings of European-style civic open space in this part of the New World, and as important a part of what the Spaniards brought with them as church walls and a Renaissance central administration. Taos, Mesilla, Albuquerque and Socorro would find their plazas useful in upcoming centuries for commerce, military reviews, and everyday socializing. Santa Fe Plaza, New Mexico's oldest, was laid out in 1610, before any of these. In the center of

the Palace of the Governors, on the plaza's north side, was a rough frontier patio or courtyard in the Andalusian style, shut in upon itself from the high glare and endless vistas of the Sangre de Cristo foothills. Later patios in Spanish New Mexico would look out over low walls to orchards, fields, and vineyards, watered by carefully attended ditches. In his *Missions of New Mexico*, Fray Francisco Atanasio Domínguez described one such scene this way in the late eighteenth century:

"The lands...are reasonably good, are watered by the river itself, and...produce adequate crops...A kitchen garden...has some thirty vinestocks of very good grapes...used only for eating...not enough to make a little wine. The necessary amount of green vegetables is raised."

Much cooking, weaving, and pleasant conversation between a family and friends would take place on the stone or mud pavements of these Spanish courtyards, tucked away from the winds. The visitor to Santa Fe can still see tall tree branches poking up from the Palace courtyard over the roofline today.

New Mexico grew famous among the Spaniards of New Spain for its country-side—its long blue moun-

tains, white dunes, ribbons of green in stark valleys. People knew it for its great river, too—the Rio Grande. The Spaniards were the first Europeans to remark on these things, grumbling at the same time over the lack of silver and gold, and they set a landscape mood that has lasted for over four centuries. It has always been, right or wrong, the countryside here that has taken in the eye—not the landscape under people's noses. That seems to be changing now, with the twenty-first century breathing down our necks. We are just beginning to see the emerald-like quality of our smaller-scale gardens and other manmade landscapes and the enrichment they have been to the cultural life of New Mexico.

Historic gardens and other landscapes contribute to the cultural development of any period of human history. New York, for instance, wouldn't be the same without Central Park. The long formal greenway of the Washington Mall unites the Smithsonian Museums, the White House, the national Capitol. It seems peculiar to call St. Mark's Square in Venice a landscape, but many people think that this piazza is the most elegant open space in the Western world. And in Spain itself the fountain courts of the Alhambra and the Great Mosque in Cordoba with its palm patio are among the finest relics of the medieval Moors. In New Mexico, gardens and parks and plazas have been just as important. But they are often smaller in size, are typically constructed in a popular style using just the materials at hand, and are always arranged to take advantage of any scarce water that might be in the neighborhood. The Plaza del Cerro in Chimayo, traditionally served by a communal *acequia*, is one of the few Spanish plazas to still serve its original function as a village common and grazing ground. Sena Plaza in Santa Fe, near St. Francis Cathedral, has always been a favorite of visitors and townspeople alike, with its tinkling fountain, gnarled box elders, and stone steps and seats. It is also the best example left to us of a Mexican period landscape, preserved by its usefulness and charm as a lively part of the modern state capital.

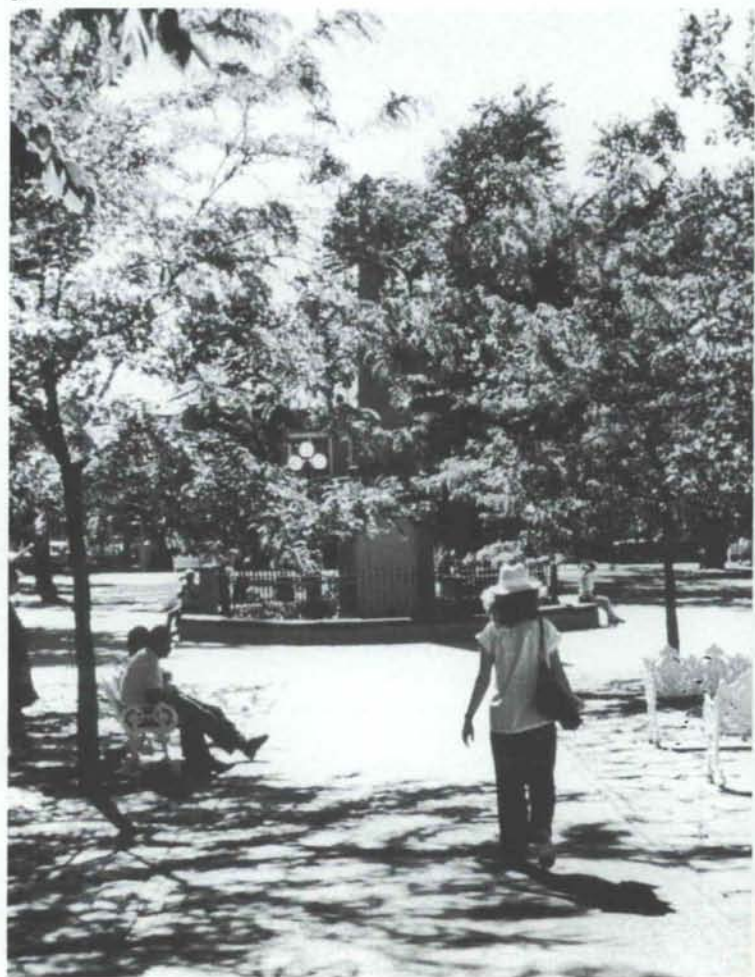
The common garden and landscape styles of the eastern United States began to appear in New Mexico only in the mid-nineteenth century. Before the Civil War, Fort Union, Fort Selden, and other army posts had been laid out with dusty parade grounds and a few hardy cottonwoods or other shade trees lined up, military fashion, in front of the officers' quarters. Lucien Maxwell built his ranch headquarters on Rayado Creek in the Cimarron country in 1847, protecting his wood frame houses with their crisp white pickets by screen and shade plantings of huge Sargent's cottonwoods. Maxwell's friend Kit Carson built himself a modest home and compound just south of Maxwell's own house. With its courtyard furnishings of well, boardwalks, pinons and other local trees, and shady *portales*, all carefully restored in recent years by the Boy Scouts, it is a fine example of the early Territorial landscape style.

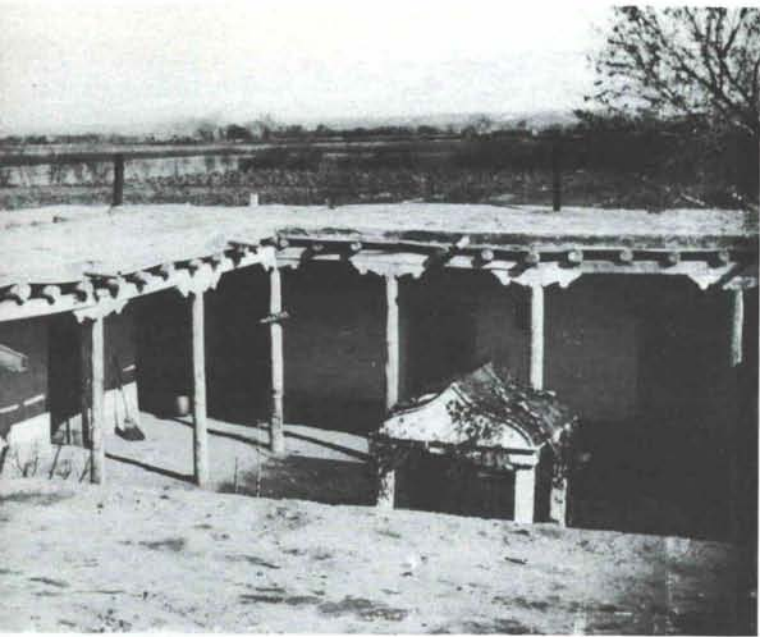
Everybody in New Mexico—and indeed, nearly everywhere else—got around the world on foot, on horse- or burro- back, or in some version of a cart until the late nineteenth century. This fact influenced landscapes as well as road construction and the siting of



Enclosed Andalusian patio with alorieta or summerhouse, Old Town, Albuquerque, late 1800's. Courtesy Museum of Albuquerque Photoarchives.

Santa Fe Plaza dates from the Spanish founding of the city in 1610. However, increasingly sophisticated pavement throughout the plaza blunts the impact of more visitors each year.





Above: The 1970's gazebo at Socorro Plaza, which has been remodelled and reconstructed several times over the years. Below: Taos Plaza has been radically reconstructed in recent years in an interpretation of the Pueblo Revival architectural style.

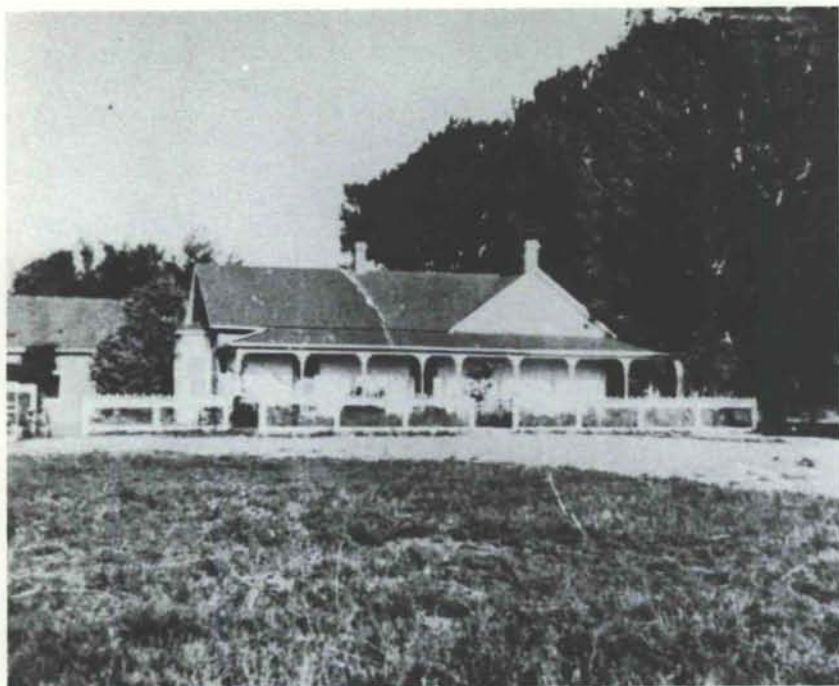


buildings. We have recently discovered that the great plaza at Chaco Canyon's Pueblo Bonito (at its height in the twelfth century AD), the plaza at Chetro Ketl, and the squares of other towns in Chaco Wash were lively trading centers during the time of the European Middle Ages. A little before Dante began the *Divine Comedy*, Indian traders carrying goods as diverse as copper bells and seashells travelled the sandy roads into Pueblo Bonito to barter their own wares for turquoise and other local products. Perhaps they sat down somewhere on the town square during their bargaining to have a pottery cup of Pueblo Bonito's best throat tickler and a bit of a rest. They would have seen the townspeople grinding corn, preparing meals, exchanging pleasantries with their neighbors, and warming themselves in the sun if it happened to be a chilly day—much the same sort of thing people do on patios and terraces large and small today. By the early 1100s the Chaco people had also developed a most refined system of irrigating their gardens by a complex means of locks and channels, all controlling run-off and streamlets to wring the most benefit out of their picturesque but stingy land. They may even have planted groves of cottonwood or box elder for shade or relief from the glare of their open squares, and kept the trees watered by means of their elaborate irrigation systems. We're not quite sure; landscape archaeology has not yet provided the answers.

But what do the gardens and squares of the Chaco people—or their descendants the Pueblos, and the Spaniards and the Mexicans—have to do with Kit Carson's compound or Maxwell's ranch landscape? Amazingly, they all depended on much the same technology, based on man-and then animal-power. The early Europeans brought their iron metallurgy that made better implements and horses, oxen, and burros that made larger-scale plowing possible. But the agriculture and gardening of New Mexico until the 1880s was based on a careful husbanding of precious thin soil, served by clever networks of irrigation ditches and the meticulous cultivation of the very sturdiest food crops. The railroad changed all that.

Las Vegas, New Mexico grew up with trains, and its fine Victorian landscapes faithfully reflect the landscape styles of the late 1800s brought to New Mexico on iron rails: broad lawns, large leafy trees, clear-cut paths for strolling and the odd bed of flowers set out for colorful effect. Plaza Park in Old Town was developed with a gazebo and an impressive grove of old American elms and other tall shade trees. Down Bridge Street from the Plaza, Library Park with its formal rows of elms set around a building that looked a lot like Thomas Jefferson's Monticello reminded many new residents of the East they had just left. For many years after the turn of the century and the conclusion of the Spanish-American War, Theodore Roosevelt's Rough Riders held their reunions in Lincoln Park, a large square covering several city blocks only a short distance from Las Vegas' bustling round house.

Other landscapes developed as American influence expanded. The courthouse square, modelled on the shady grounds of the United States Courthouse in Santa Fe, was recreated around New Mexico as county seats were established. The Chaves County Court-



Territorial Landscape, Maxwell Land Grant. Courtesy Museum of Albuquerque Photoarchives.

The NAN Ranch near Faywood, a Country Place designed by architect Henry Trost of El Paso. Gardens on the ranch date back to Territorial and even Mimbres times.



The Butte Gardens are perhaps New Mexico's best example of the "New Deal" landscape. Rockwork on the terraces, 1930s.

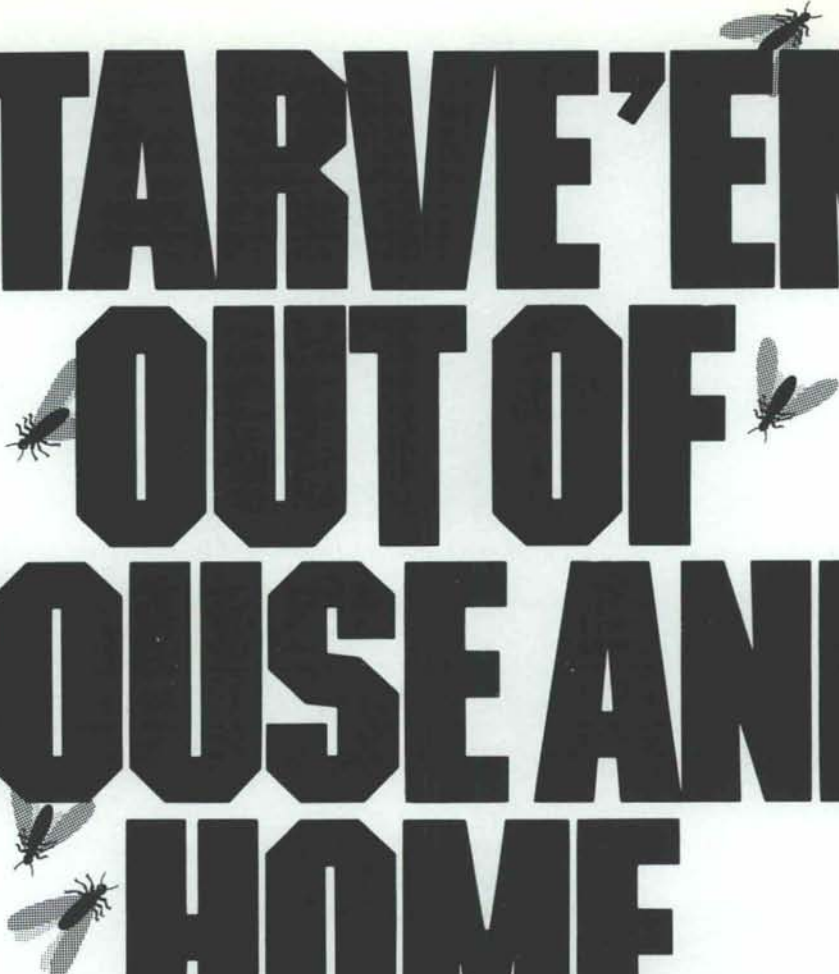


American influence, street trees and boardwalks, early 20th Century, Albuquerque. Courtesy of Museum of Albuquerque Photoarchives.



(Text continues on Page 17 )

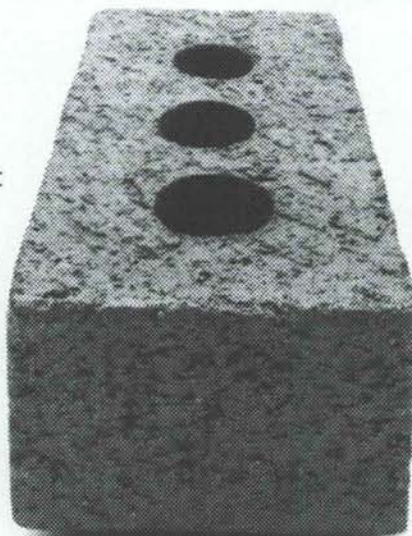
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Courthouse squares were models of landscape design for their communities. Old Bernalillo County Courthouse Square, Albuquerque, c. 1940. Courtesy Museum of Albuquerque Photoarchives.

house in Roswell and the Luna County Courthouse in Deming are good remaining examples of this very American landscape that came to New Mexico from the Midwest and New England. The great Country Places of the late nineteenth and early twentieth centuries are also found here. At the Phillips estate (now Philmont Scout Ranch) in Cimarron and at the NAN Ranch in the Mimbres Valley, Italian-style villas sprang up with pools, sculptures, and fabulous gardens maintained by droves of dedicated groundskeepers. These wonderful landscapes have been carefully preserved and nurtured by their owners and today are among the state's greatest artistic treasures.

Even the Depression yielded historic landscapes. The Butte Gardens at Elephant Butte Dam are probably the finest of this very good lot, now called "New Deal" landscapes. Built by the Civilian Conservation Corps (CCC) near the old hotel in the stony hills south of the dam, they contain some of the best rock masonry anywhere. Many of the gardens' ash and soapberry trees were transplanted from nearby Ash Canyon, and the pines and junipers scattered along the slopes probably came from the Caballo Mountains or the Fra Cristobal Range. The light at the Butte Gardens is chrome yellow, a little eerie at sundown or

early in the morning: the gardens look like Maxfield Parrish painted them in an off-moment.

New Mexico's Historic Preservation Division has thought enough of the state's historic landscape architecture to sponsor a Registry of Historic Landscapes in recent years. Most of the state's historic gardens and other landscapes have been listed in the Registry, and a number of sites have been nominated to the National Register of Historic Places. In the future we may well have a State Historic Landscape system, similar to our current State Parks and Monument systems, that will ensure the preservation of these important features of antiquity and the more recent past. Like King Philip's edict on plazas, it seems a simple and logical thing to do. And it will likewise benefit the future in ways we may never think of today. BM

Acknowledgment:

Atanasio Dominguez, Fray Francisco. *The Missions of New Mexico, 1776*, Eleanor B. Adams and Fray Angelico Chavez, trans. (Albuquerque: 1975). Used by kind permission of the University of New Mexico Press.

Professor Anne Taylor A Designer of Schools for Children

by Neal Singer

University of New Mexico Architecture and Planning Professor Anne Taylor shows the fervor of a prophet in her school designs, writings and talks to parents, teachers and administrators as far away as Nome, Alaska on the importance of the built environment as a tool to aid the learning processes of children.

Her work takes several forms.

Through her independently-owned company, School Zone Inc., Taylor puts her design principles in action by programming and designing school environments on a national basis.

Through the Institute for Environmental Education, an independently-funded resource center headed by herself and Architecture and Planning Professor Wolfgang Preiser at UNM, the articulate former graduate dean sends architecture students into Albuquerque-area schools to teach grade school students math, physics, geography and other subjects through architectural and environmental means.

She breathes new life into the term, "holistic."

She sees schools, on the one hand, as functioning little villages, complete with their own greenhouses and home economics departments for growing and preparing food. Metal, wood and auto shops can create or fix objects. Graphics and arts studios can decorate the environment.

"For children learning to read, graphics can be learning tools," she says, "and paint is an inexpensive architectural membrane to change."

"Children can make furniture and design landscapes instead of taking home tie racks."

Designing so that already-accepted specialty courses can actually change a school's environment is one aspect of her vision.

Designing thusly, she feels-and to some degree has already proven-will involve students in the school structure, causing them to become protectors and indeed augmentors of the built environment, rather than its vandalizers. Her contention is that as a partial result of the students' environmental involvement, their attendance, study concentration and therefore grades rise.

At a renovation project she headed at the Albuquerque Indian School, for example, students were so involved in the school's re-design that both a horrendous vandalism and drop-out rate were brought down to practically zero.

In all her work, Taylor solicits student input both before and after a school is constructed.

"I talk to administrators and teachers too," says Taylor, who over the last ten years has programmed schoolroom design from Arizona to Alaska, "but the real clients are the children."

Programming is a prior step to design, Taylor explains, and is not part of the training of most architects.

"The client may not want to pay to hire a programming consultant, and the architect may not want to



A kindergarten room in Monte Vista Elementary School designed by Anne Taylor. The teacher in the photograph is Bob Evans.

pay for it either," she said. "Yet interior designers are hired, as are electro-mechanical consultants."

Programming generally costs one-half to one percent of the overall building project budget.

To ensure that the program Taylor creates for each project has married architecture to the learning process, she uses a "Basic Needs Chart" which vertically lists physical categories such as occupant load, area requirements, floors, ceiling, height, lighting, color graphics, storage, hazards, flexibility, visual access, communication technology and socialization possibilities.

Horizontally, the chart categorizes the subject matter disciplines of math, life sciences, physical sciences, art, music and physical education.

The blank boxes of the intersecting matrix provide spaces to introduce a relevant architectural concept which reflects subject matter concepts.

"Thus," says Taylor, "architecture and landscaping become learning tools in themselves."

Exposed pipes in a physics room or geometric shapes incorporated into the design of a mathematics room are examples of this idea.

Because of her policy of taking client polls both before and after the designing and construction before and after the designing and construction of a building, she feels she has grown as a school programmer.

"If you get a negative post-occupancy evaluation, that's the chance you take," she said, noting that

various widely-perceived architectural failures have not stopped the perpetrators from landing more school design jobs.

It is when Taylor talks about the need for design changes in the school structures of today that her speech becomes urgent.

"Architects have got to train the educators to use the new architecture," she says, "if it involves writing a user's manual and working with the teachers to make sure they understand it. It may mean stating, 'I will donate my time once a month to come in to work with students to keep this building a dynamic, living architectural experience."

"We have left education to educators for so long, and everyone is dissatisfied with it. All people especially architects need to take responsibility for American education."

Taylor, who holds a doctoral degree in art education, says that "children's needs are not for seats and rows. A school design may meet safety standards while ignoring psychological and aesthetic standards. The rooms may not even be built functionally for the teaching of the future: the computer doesn't fit in the traditionally-designed classroom."

"Aesthetically, the school should be a joyful place so that kids like to be there. Yet architects put windows in banks and greenhouses in restaurants but close up schools."

"I want to put things in front of children that will make them sensitive enough to their environment that they will want to consult an architect when they grow up. But most kids grow up not knowing what an architect is."

Architects should go into the schools voluntarily a few times a year, she says again. "Call up a principal, call upon a superintendent and volunteer. Not only will the children learn in a new way, but teachers get excited because they never thought of linking the built environment to the teaching of subject matter."

Student architects in her university program have brought scale models of rooms into classrooms to teach

conversion of feet to inches as well as geometric layouts. The models also convey the awareness that people chose the shape and contents of a school room.

In one school Taylor programmed in Alaska for severely and profoundly handicapped children, a laundry room taught folding and other physical and survival skills as well as the mathematics of change-making in coin operated machines.

"Cultural determinants can come into awareness in design," she says. "Why should a school in Santa Rosa look like a school in Minnesota? Indigenous buildings should be different."

Community meetings she has conducted before designing schools have led her into further possibilities for the public buildings she programs. "A school doesn't have to be just a school, in use for a few hours a day," she says. It can be a health club, a library, a 24 hour day care. Maybe parents in the community want art studios they can use and not just classrooms."

Among her projects has been the programming, designing and provisioning of three Alaskan-sited child care centers for the U. S. Navy, the Coast Guard and the Providence Hospital in Anchorage. The three projects totalled in excess of six million dollars.

Environmental modifications based on her design have commenced on a public school in Corrales, New Mexico. She estimates the work will cost a quarter million dollars.

She has written several books on her projects and ideas. The latest, **School Zone: Learning Environments for Children**, is in its second printing and is available from Horizon Communications in Albuquerque.

The institute she co-heads is listed in the American Institute of Architecture Sourcebook as one of four agencies in the U.S. to be used as a resource for those interested in using architecture as a teaching tool.

"Over twenty billion dollars in school renovations needs to be done in this country," she said. N.S.

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Monday Lecture Series:

Lectures begin at 5:30 p.m. at SUB Theater, Student Union

| | | |
|---------------------|----|---|
| Monday, 4 November | 9 | Stuart Dawson Principal, Sasaki Associates, Dallas <i>"Landscape Architecture and Architecture by Sasaki Associates"</i> |
| Monday, 11 November | 10 | Craig W. Hartman and Robert P. Holmes Partners, Skidmore, Owings and Merrill <i>"The Work of S.O.M."</i> |
| Monday, 18 November | 11 | Daniel F. Solomon Architect, San Francisco <i>"House and Town"</i> |

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3

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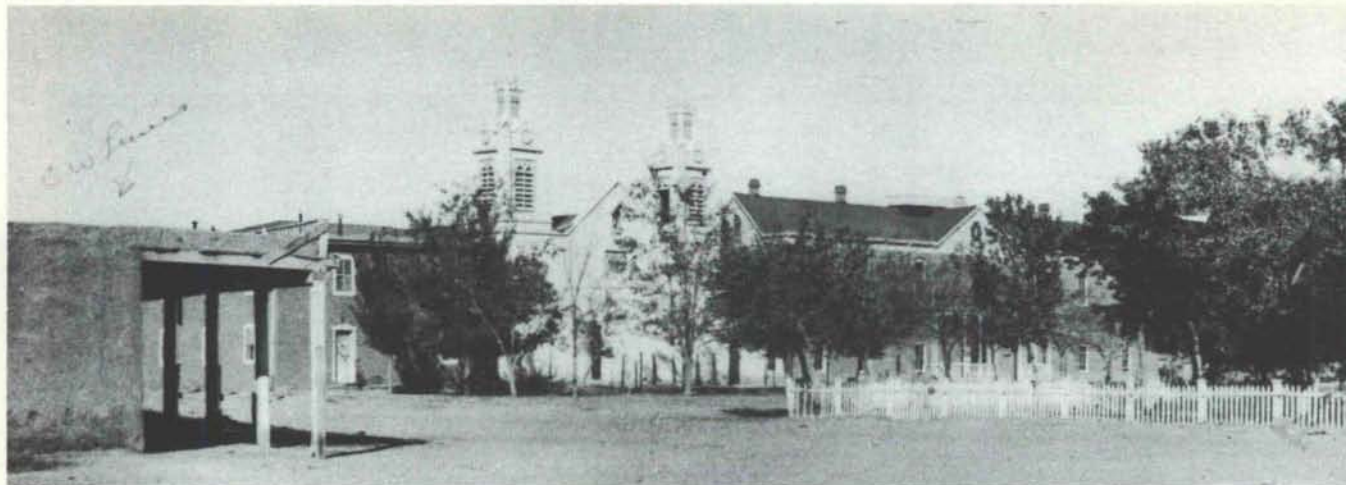


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Old Town Plaza, Albuquerque. Late territorial period. Courtesy Museum of Albuquerque Photoarchives.

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