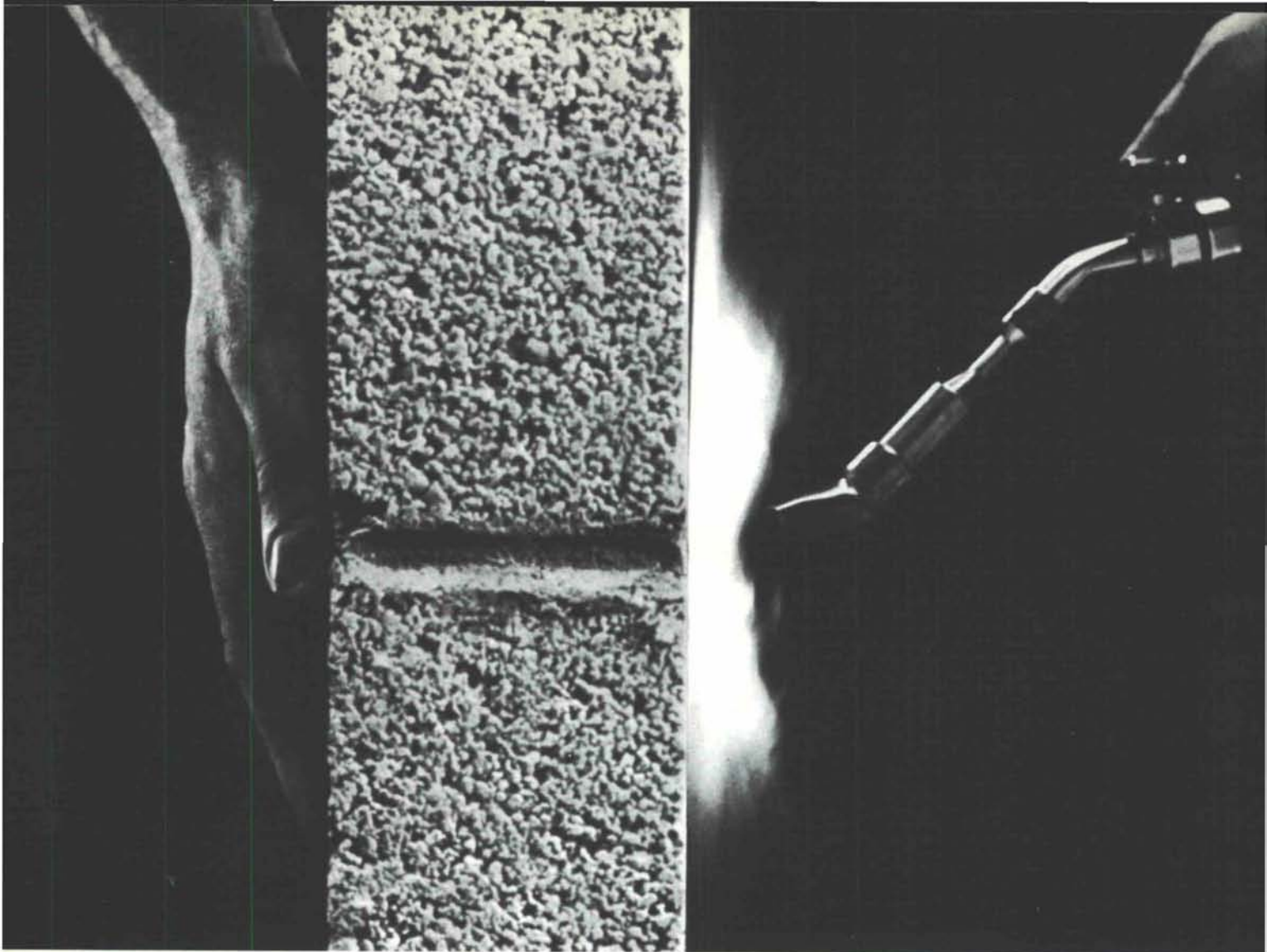


The background of the cover is a photograph of a modern building's exterior. It features a series of horizontal bands of windows. The windows are rectangular and arranged in a grid pattern. The glass of the windows is reflecting a bright, golden light, likely from the sun, creating a warm, glowing effect. The building's structure is dark, possibly black or dark brown, which contrasts sharply with the bright reflections on the windows. The overall composition is geometric and rhythmic, with the lines of the building facade and the grid of windows creating a strong sense of order and modernity.

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• vol. 28 no. 3 •

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In this issue,

in addition to the presentation of the winners in the recently completed Rancho San Miguel vacation house competition (pages 15-18) is a history of the preservation efforts made over the past decades on St. Francis of Assisi Church at Ranchos de Taos. This venerable New Mexico church has undergone some lamentable, but more importantly, praiseworthy preservation efforts, all of which were done by loving and dedicated people, whose uppermost wish was to preserve and protect this fragile artifact of New Mexico's hispanic heritage. The methods and techniques used seemed right and proper at the time. In spite of and thanks to those methods it survived and stands today well and proud.

To the parishioners of St. Francis of Assisi the citizens of New Mexico and this nation owe a most warm and sincere debt of gratitude.

□ □ □ □

In the past issue of **NMA** I expressed an opinion, which was (is) in direct opposition to the position taken by national AIA and subsequently by the Board of Directors of the New Mexico Society of Architects. Reaction, by telephone and personal conversation, to that editorial has varied from support, through qualified support to strong opposition. I received but one letter on the subject. It came from a prominent member of the architectural profession. The letter is succinct; it expresses the writer's opinion in one sentence: "You are right John, you should be fired [as editor of this magazine] and return the fellowship medal we (AIA) gave you for your service to the profession."

□ □ □ □

We acknowledge with gratitude the contributions of Summit Construction, Inc. who make possible the cover for this issue of **NMA**. The photograph was furnished by Vaughn/Wedeen Creative, Inc.

JPC

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(Cover—Sunwest Bank, Downtown Albuquerque, designed by Stevens, Mallory, Pearl & Campbell—Stephen Marks, Photographer)

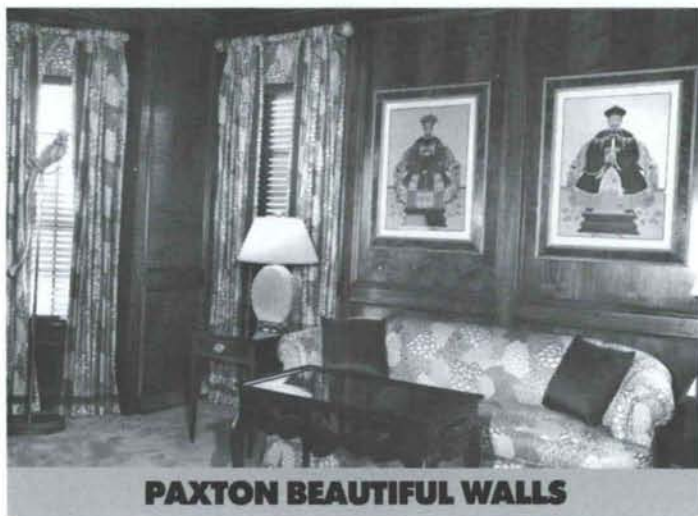
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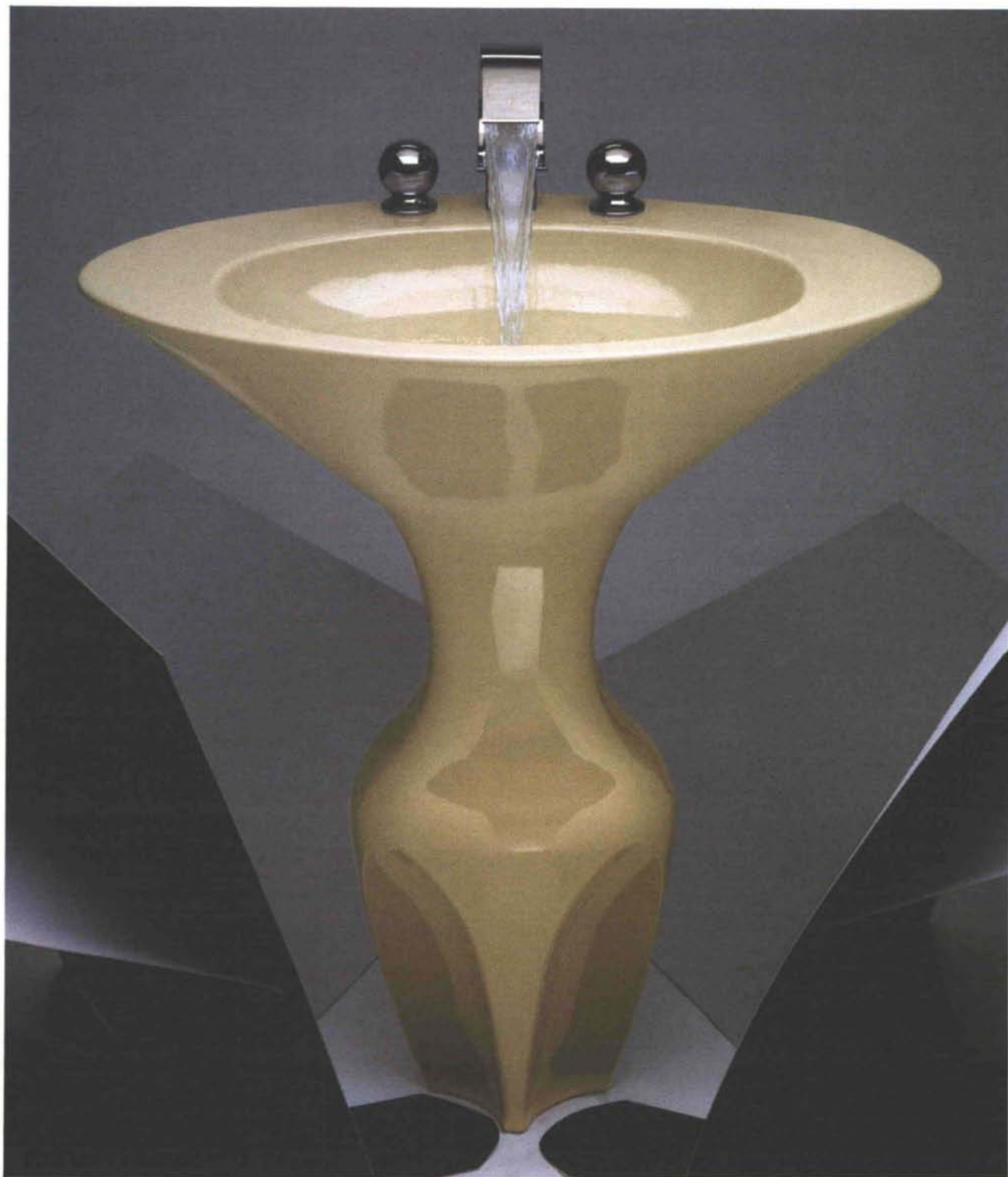
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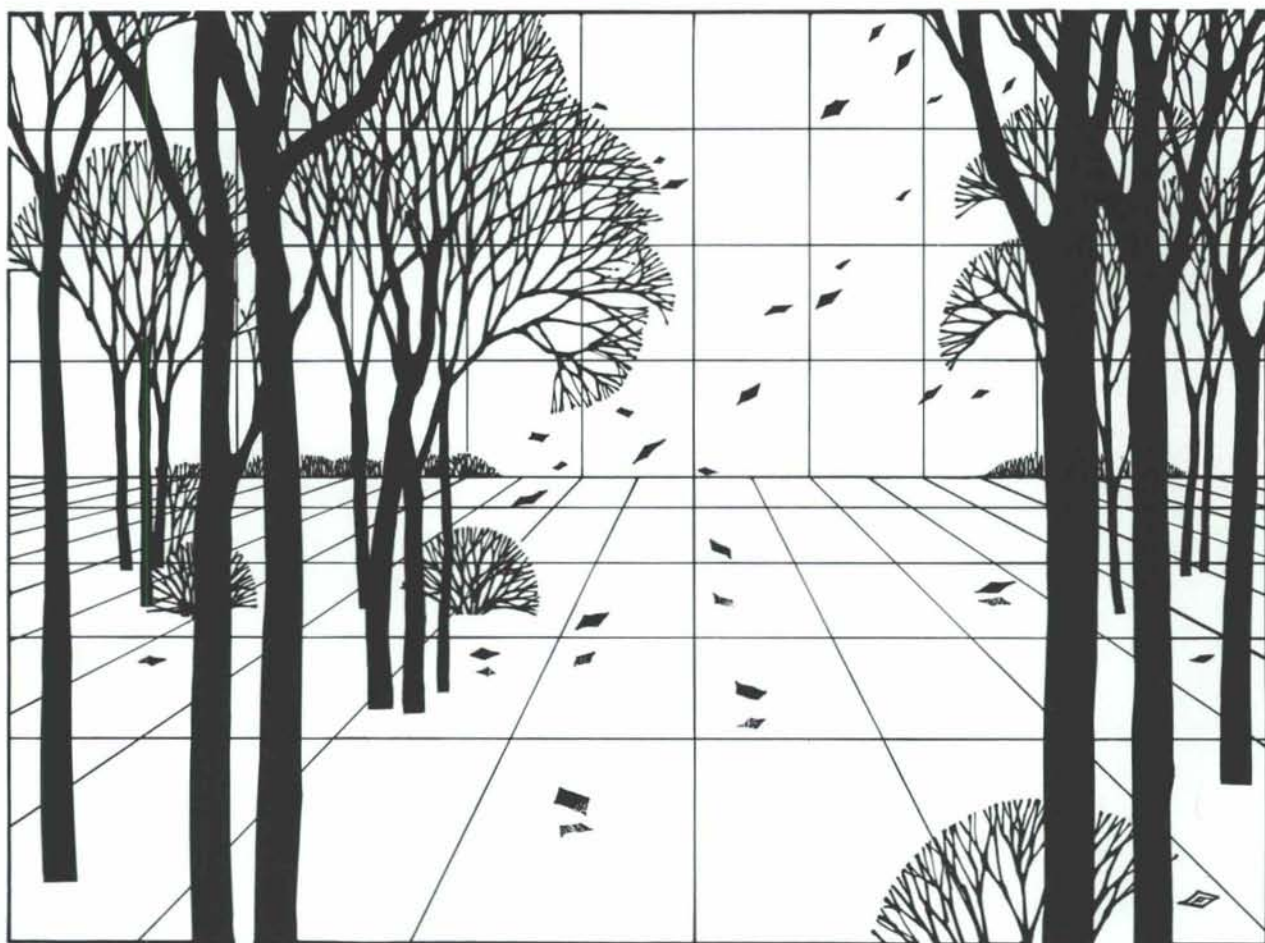


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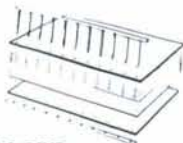
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A 1910 Albuquerque Bungalow with an Alvarado Dormer Window

by Robert R. White



Julius Mandell was 15 years old in 1903 when he left his native Alsace-Lorraine and journeyed to Albuquerque, New Mexico. His immigration was sponsored by a distant relative, Sol Weiller, who gave him a job at the clothing firm of Weiller and Benjamin.

Mandell quickly rose to a position of importance in the Albuquerque business community. Besides being a good businessman, Mandell had the advantage of being related to men who were not only leaders in the Jewish community but who held positions of importance in commerce and politics. Among such relatives was his uncle, Michael Mandell, who owned a large clothing store and was mayor of Albuquerque from 1890 to 1891. Julius Mandell opened his own clothing store in 1907. It was first known as Mandell, Myer & Co.; some years later it became Mandell, Dreyfuss & Co., and when the firm finally ended business in 1971, it was known simply as Mandell's.

On July 1, 1907, Mandell married Marie Benjamin, who was the younger sister of the junior partner of the firm of Weiller and Benjamin, where he had been working. The young couple lived at 600 2nd Street at a boarding house run by Marie's mother, but with a new store and a new bride, Mandell began thinking of a more suitable place to live. In 1908 he purchased a lot on 12th Street across from the home of Michael Mandell.

In 1910, Julius Mandell built a home on

his lot at 315 12th Street, NW. The house is a substantial brick bungalow, with blue-brick accents in a mostly red-brick facade. Mandell's son, Joe, who still lives in the house, states that the contractor, Frank A. Stephens, built the house for \$4200 but underestimated the cost of the blue brick and went broke with two rooms upstairs left unfinished (they have remained unfinished).

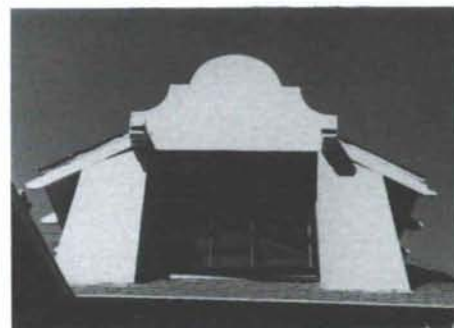
The Mandell house is in most respects similar to bungalows built elsewhere in 1910. What sets this house apart, however, is that it has a prominent dormer window that seems to have been directly inspired by Albuquerque's Mission-style Alvarado Hotel. This may have been the first domestic use of a Mission-style feature in the city. Another feature that was derived from the Alvarado is the quatrefoil vent in the gable over the front door (although this is not strictly a Mission Revival feature).

Julius Mandell did not leave any record as to why he united two such disparate styles in the construction of his house. It is possible, though, to propose a theory that might satisfactorily explain why this event is of special significance in Albuquerque's architectural history. When Mandell decided to build his house in 1910, he no doubt thought that a brick bungalow was the only proper house for a man of his standing in the community. However, he (or conceivably, his builder) probably saw the Alvarado Hotel every day and admired its architecture, and while not fully accepting

the possibility of building a home in the Mission style, decided that a minor feature or two derived from the Alvarado would be an appropriate addition to his home. The construction of this home, then, represents a transitional phase in the gradual acceptance of regional building styles in Albuquerque.

By the 1920's, the dominant domestic building styles in Albuquerque included Mission Revival, Pueblo Revival, Territorial Revival, Southwest Vernacular, and Mediterranean variations. But in 1910, Albuquerque architectural design generally took its inspiration from what was popular on the East Coast and in the Mid-West. The Alvarado Hotel was built in 1902 and Hodgin Hall at the University of New Mexico was redesigned in Pueblo Revival style in 1908, but it was not until World War I that the construction of such buildings as Carlos Vierra's house and the Museum of Fine Arts in Santa Fe brought about a widespread acceptance of southwestern building styles. Julius Mandell's ideas about house design were thus a decade ahead of his time, and he should be given credit as one of the first proponents of southwestern building styles in the early years of this century. R.W.

Robert R. White is a hydrologist and historian living in Albuquerque. His book, "The Taos Society of Artists", was published in 1983 by the University of New Mexico Press in conjunction with Historical Society of New Mexico.



Mission-style dormer window on the Mandell house. Photo by Robert R. White, March 1987.



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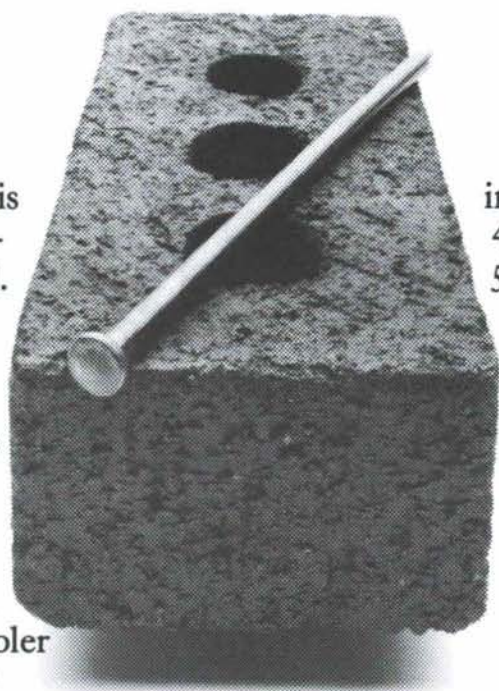
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Restoration Work at St. Francis of Assisi, Ranchos de Taos

The Church of Saint Francis of Assisi, Ranchos de Taos, has gone through many remodelings and alterations since it was built in the early part of the nineteenth century. The most drastic changes, however, have taken place within the last twenty years. Fortunately, it was one of the first groups of historic structures measured and recorded by the Historic American Buildings Survey (HABS) in March, 1934. Beautifully executed drawings, with interesting notes, give a very accurate account of what the church was like at that time.

In 1936, George Kubler began his study of the seventeenth and eighteenth century churches of New Mexico which culminated in the publication of *The Religious Architecture of New Mexico* in 1940. So, he saw St. Francis Church soon after the HABS survey was made. He says in the Preface to the first edition:

"Most of the churches of the seventeenth century have been destroyed, and later monuments have undergone frequent repair and remodeling. For the villagers to rebuild a sacristy, enlarge the windows, or alter the silhouette of a parapet was the matter of a few days' work, and more often than not, no record was made of such changes in the fabric."

Writing more specifically about the Ranchos de Taos church he states:

"Since the American occupation of the territory, the churches still in use have suffered great changes in the number, size and location of openings. The custom of remodelers has been to increase by two or three times the size of already existing openings, usually bringing their sills closer to the ground. Complementary openings are often pierced through the opposite nave wall. The openings have often been recut, in pointed neo-Gothic shapes as at Ranchos de Taos."

The numerous heavy wall buttresses which surround the flanks of many of the churches undoubtedly answer certain structural needs. On the other hand, the number and size of the buttresses of Ranchos de Taos, for instance, soften and amplify the silhouette of the building. The function of the buttressing could be satisfied with less material in more commonplace shapes; actually, the

buttressing seems to satisfy certain formal rather than structural needs."

Certainly, in the case of this church, there are almost no records of remodeling work on the building until the twentieth century. Comparison of old drawings and photographs is about all there is to work from. It can be determined from 1914-15 photographs that the buttresses as we know them today were in place, and the church walls followed pretty much today's configuration. The crude wooden bell towers were replaced, a precast concrete coping was placed on top of the parapets and a wood floor installed, all with local labor, under the direction of Father Giraud, Pastor at Taos from 1904 to 1934. Ranchos de Taos became a parish in 1935. The transept and sanctuary were reroofed in 1930-31.

The notes on the HABS drawings state that a new wood floor had been laid over the original adobe floor in all the church except the choir loft, which is shown in detail as being still an adobe floor supported on wood planks over vigas. The surveyor states that the new wood floor is irregular and pitches toward the transept. He also notes that the original bell had been replaced with a modern one. It was mentioned that the only original vigas remaining which date from about 1810, are in the nave. A new ceiling had been laid over the old vigas within the previous ten years; the vigas and ceiling of the transept were probably replaced at the same time. New vigas and ceiling were put in the sacristy in 1916. The surveyor comments that the roof is leaking badly.

The first major modification done post mid-century was the removal of the wood floor in the church and the replacement of it with a concrete one. The adobe floor in the balcony gave place to simple wood planks. The building had been wired for electricity, and most of the wires were mounted on the wall and ceiling surfaces. The church was heated with gas-fired blower units suspended at the choir loft. The pipes and vents were exposed.

During the early years of the church, it was the custom for the parishioners to replaster the exterior walls with mud every year or two; but after World War II this became less frequent. In the September-October 1963 issue of *NEW MEXICO ARCHITECTURE* there was an article by the editor about the poor condition of the plaster. The article stated that "the parishioners, faced with perpetual maintenance

Van Dorn Hooker, FAIA



Photo courtesy of the Museum of New Mexico

*Church, Ranchos de Taos,
New Mexico: Replastering
around 1940.*

problems inherent in adobe construction, have decided to protect the church with a coating of stucco." He decried this decision and appealed to architects and other readers to send money to the editor of the magazine to pay for replastering with mud. No funds were received.

In late summer 1966, the roof had deteriorated to the point that it had to be replaced; so John Gianardi, a contractor from Santa Fe, was employed to reroof the entire church. When he removed the existing roofing material, which was in very poor condition, he found that there was as much as an eight inch layer of earth on top of the roof deck. Upon removing the earth, he found that about half of the upper part of the deck boards had rotted away and that the vigas over the nave were rotten to about half their depth at mid-span. Where the vigas rested upon the outside walls, there was almost nothing left of them in some cases. The Archdiocese was notified of the seriousness of the problem, and thereupon Monsignor Francis Reinberg, acting for the Archbishop, appointed George Wright of Albuquerque as the architect to advise what to do about the roof. Wright immediately ordered shoring to be placed under the first five vigas in the nave next to the transept, the removal of all dirt on the roof, and an inspection of all roof decks and vigas in the church.

It was clear from just a brief inspection of the church that there were many other problems caused by neglect, so Wright was asked to prepare

a report on the condition of the whole building and recommend what steps should be taken to restore it. A few days later he made his report to the Archbishop. It offered four alternatives: (1) Abandon the church, do nothing to maintain it. This implied building a new church; (2) Partially restore the church and get by with piecemeal repairs; (3) Turn the building over to the National Park Service for designation as a national monument; or (4) start a full-fledged program of restoration and maintenance.

The report contained specific recommendations if the fourth alternative was accepted. They included replacing rotted vigas and roof deck; removing earth fill on the roof and replacing it with light-weight insulation and in so doing, improving the roof drainage pattern; either stucco the exterior or use mud plaster treated with a water-proofing agent; rebuild the bell towers; recess all exposed electrical wiring into the walls; protect the buttresses; replace the confessionals; and install a new heating system.

It was decided to begin a full program of restoration; so Gianardi, who was rebuilding the roof, was employed to do the rest of the work.

Investigation by the architect showed that all the vigas over the nave, probably the original vigas, had to be replaced. Since it was quite late in the year, there weren't timbers of the diameter and length required on the local market, nor could they be cut and hauled out of the forest. Gianardi found some logs that had been cut for

use as utility poles, which would meet the specifications, at a mill near Eagle Nest; but they had already been creosoted. Since the roof had been removed and winter was approaching, it was imperative to complete the roof; therefore, the creosoted logs were bought and put in place. At the same time, some of the corbels were replaced. In a report made in January 1967, Kent Stout, an associate of Wright who did the drawings, specifications and most of the inspection, noted a strong creosote odor in the nave. This odor eventually disappeared.

On February 2, 1967, the *TAOS NEWS* ran a front-page story with the headline: "Church Restoration Stirs Passions" and a sub-heading: "Controversy Swarms Over Hardplastering." The article by Leslie Bottroff said the decision to "hard plaster" had "drawn fire from E. Boyd, Curator of the Spanish Colonial Society." She was quoted as saying that hard plaster was no more permanent than mud plaster, citing a wall at the Palace of the Governors which did not last a year after hard-plastering before collapsing.

Fr. Alvarez, the pastor, was quoted as saying that the church would be left as it was except for the "hard plastering" of the exterior. J.A. Maes, a member of the parish said that the parishioners agreed with Fr. Alvarez. He said, "In the good old days, people were more willing to work together and do the plastering. Today, it is hard to get people to do it. We don't want to be selfish, but we do have a problem." He said that with the hard plaster the chore of mud plastering every year or two would be eliminated, but the total effect of the church would remain the same.

The next day Genevieve Janssen, Chair of the "Friends of Taos Valley," wrote a letter to Archbishop Davis requesting a meeting to discuss the problem. The Archbishop asked the architect to reply to her letter.

On the sixth, Mrs. Sammy Heaston wrote the Archbishop concerning the establishment of a "Perpetual Maintenance Fund" for the church in the amount of \$55,000 to \$65,000 from which the accrued interest would be used "in perpetuity for the maintenance of this important historical landmark." She enclosed a list of pledges totalling \$6,856.

In reply to an inquiry from Ms. Janssen, John Gaw Meem, Architect, in a letter dated February 8, told her about a chemical weather-proofing material he had used on his adobe stables with success. He estimated the cost at fifty cents a square foot and expressed the hope that the material, which would not discolor the adobe and might last the life of the building, could be used.

George Wright replied to Ms. Janssen's letter to the Archbishop saying that any soft plastering that might be done would be contingent on making it as weatherproof as possible.

On February 13, Gus Fernandez, President of the Parish Council, wrote Archbishop Davis reaffirming the council's decision made at a meeting on the tenth, to proceed with the stucco work based on the architect's report in which he "...advises that a coat of hard plaster over a

well-secured mesh of wire would in effect lend the necessary protection and reinforcement that would be found wanting should soft mud plaster be used." (The report didn't state this exactly, but did say that a carefully applied stucco coating could be applied at no great loss to the overall form and appearance.) The letter says further that the council is determined to proceed with the application of the hard plaster without regard to the protests from community.

Nathaniel Owings pledged \$1,000 to soft plaster the church using Pencapsula, a chemical stabilizer developed by a Texas firm and used by the National Park Service on some of their monuments. This is the same product used by John Meem on his stables.



Photo by Helen Greene Blumenschein

In the meantime, work on the interior was proceeding. The new heating system was being installed, the electrical wiring had been redone and the walls plastered. A very attractive wood moulding was uncovered on the right side of the nave when the old plaster was removed. It was left exposed when the new plaster was applied. Another interesting find was that of skeletal remains of some infants who had been buried in the walls of the north bell tower. The remains were reinterred in the churchyard.

John Meem met with Archbishop Davis in early March; and the Archbishop agreed that, if a Society for the Preservation of New Mexico Mission Churches (similar to the organization of the 1920s) were established, he would consider using mud plaster with Pencapsula, provided the project architect and the contractor agreed. On March 13th, Meem wrote to George Wright with some corrected specifications for Pencapsula and offered \$1,000 to help meet the cost because he felt it might set a precedent for survival of adobe construction.

Later in March, the decision was made by the



Photo by Wolfgang Pogzeba

Archbishop to proceed with the hard plaster despite the request of the architects to give the waterproofing material a try. Meem, who was visiting in California sent a telegram to the Archbishop requesting that a final decision be delayed until his return. However, according to Msgr. Reinberg, the wire arrived too late. The decision to go with the hard plaster was made primarily because the use of Pencapsula was still experimental and might not solve the problem.

Other repairs were made to the church, such as the construction of new front doors to match as closely as possible the existing ones, installation of a new lighting system, and building of a new choir loft floor and stair. The stucco was applied, and a story in the *EL PASO TIMES* summed up the feeling of many: "The essential lines of the architecture have been preserved and the church has been saved from total decay. But to the adobe aficionado, it will never be the same."



Photo by Helen Greene Blumenschein

Almost before the stucco application was complete, it began to crack. By 1970, the cracks were so bad that a painting contractor was hired to put fiberglass fabric over them and then paint the entire building. The cracks reappeared within a year. There was enough movement in the stucco to buckle the tape as the openings closed and tear it when they opened. The continued patching and painting resulted in a very unsightly surface, since the taped joints showed clearly, and the paint did not match the stucco.

Father Michael O'Brien, who was ordained in Taos in 1970 and said his first mass in St. Francis on June 28th of that year, always had a fondness in his heart for the old church. When he was assigned to Ranchos de Taos in 1977, he was interested in the church, and with the help of the people, restored it to its previous beauty. Confronted by the deterioration brought on by the application of the stucco and subsequent patching, he first had the constitution of the Parish Council rewritten. This returned the church to the traditional way of governance, with Mayordomos responsible, during one-year non-renewable terms, for the care of the church. The Mayordomos formed the Parish Council which is composed of six husband-and-wife couples from Ranchos de Taos, and two couples each from Talpa, Llano Quemado and Los Cordovas — 12 couples altogether.

In early 1979, damp spots were observed on some interior walls along with spalling plaster and peeling paint. A council meeting was called to discuss the deterioration of the church; and, following the meeting, the Santa Fe architectural firm of Nestor and Johnson was asked to investigate the problems and make recommendations on how to correct the problems. Beverly Spears, of that firm, made a thorough investigation of the church and presented a report to Fr. O'Brien on March 17, 1979. She found that the cracking of the stucco was due to thermal expansion and contraction and lack of compatibility of the cement stucco with the adobe. The subsequent moisture penetration had exacerbated the situation.

Spears offered three alternatives: repair the existing stucco; replace the front facade with mud plaster, assuming that later on the entire building could be replastered in mud; remove all the stucco, repair the adobe walls and replaster the whole church with mud plaster. Assuming that the work would have to be done by a contractor, she estimated the costs to run from \$22,900 for repairing the existing stucco to \$41,000 for mud plastering the church.

In the summer of 1979, the Council authorized the installation of a new roof and at the same time made an examination of the interior walls. At some places where moisture had been observed, they found wet mud behind the surface; and at the north buttress, a steel rod was driven into it without meeting any resistance. After these conditions were observed, architects Nestor and Spears made another investigation and decided that patching the stucco would be a very poor solution and urged the Parish Council to remove the stucco and to put mud plaster on the church as soon as possible.

Leo J.V. Gonzales, Mayordomo from Talpa, Vice President of the Parish

Council, wrote to Archbishop Robert Sanchez apprising him of the condition of the church and asking assistance.

In order to get the work started, Mario Barela, a Mayordomo of Ranchos de Taos, told Father O'Brien to go down the parish list and call the people to come to work on a certain day, or provide food for the workers. The 600 families in the parish were divided into groups of 25, and each group was assigned days to come and work.

The first weeks were taken up with the making of adobe brick. Mayordomo Eduardo Duran provided space in the yard of his home for the work. The workers made about 40,000 adobes in the traditional way, and stacked them in the sun to dry. As the stacks grew beyond the capacity of Duran's yard, the work was moved to the backyard of the Rectory.

On June 27th, the northeast buttress was opened and found to be saturated. When the other buttresses were opened in August the same situation was found, and there was no question then that the walls should be mud plastered after rebuilding. Water had entered the buttresses through cracks in the stucco, but because of the imperviousness of the material there was no way for the trapped moisture to escape.

Two interesting things were found during the demolition of the buttresses. Inside

them were many bones later identified as common domestic animals, wild elk, and deer. Beneath the buttresses was a layer of ashes which has not been explained.

All of the buttresses were rebuilt as closely as possible to the existing shape. New concrete foundations were constructed to support them. It is estimated that 5,000 adobe bricks were used on the northeast and southeast buttresses and 10,000 were used on the large west buttress at the apse. All of this work was done by Eduardo Duran, four paid helpers and the members of the parish, i.e., the elders, men, women, teenagers, and children.

After the walls and buttresses were rebuilt, the older members of the parish instructed the younger people in the art of mud plastering. In earlier days the plastering had been done by the women of the parish who were called *embarra-deras*. But this time many men were involved in the work. The plaster was applied up to the roof line and stopped there in late October because winter was approaching and there was concern about what to do with the concrete block parapets installed in 1967.

To celebrate, a special Mass was held on October 4, 1979, followed by a gathering in the parish hall with food, drinks, and dancing.

As soon as it was feasible in 1980, the parishioners began reworking the parapets and the rest of the walls. Work was finished by August 15, 1980, in time for the Fiesta of the Assumption of the Blessed Virgin. At the Mass Father O'Brien led the procession around the church, celebrating a job well and safely done.

The parishioners did all the work with no outside help and returned the church to its original appearance. Soon after the work was completed, word was received that the walls of San Juan Nepomuceno Church at El Rito had collapsed because of a drainage problem and would have to be rebuilt. Consequently, the 5,000 unused adobe bricks were given to the El Rito church.

Since 1980, the church of St. Francis of Assisi has been plastered with mud every summer by the parishioners.

Van Dorn Hooker, University Architect at the University of New Mexico, has been involved extensively with and writes frequently about the restoration of adobe churches in New Mexico.

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Rancho San Miguel Architectural Design Competition

Four Albuquerque architects were winners in the statewide architectural competition sponsored by the developers of Rancho San Miguel near Las Vegas, New Mexico. The competition was held Saturday, April 4, at the Albuquerque Convention Center.

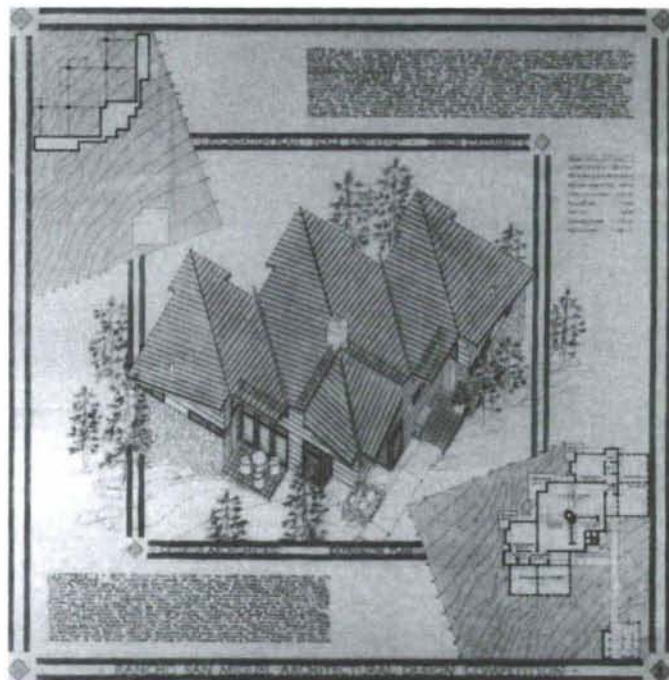
Competition was divided between two designated sites on the property. Winners were: Lot #5, first prize of \$1,000, Robert W. Peters, AIA, Architect. Second prize of \$750 was awarded to Scott Prickett, of Scott Prickett Associates. Winners for Lot #6 were: First prize of \$1,000, Glade Sperry, Jr., AIA, of Westwork Architects; second prize of \$750, Mark Harberts, AIA, of Pugh and Associates.

The competition was open to all resident licensed architects in New Mexico, and drew 21 entries. The competition was juried by: George Anselevicius, FAIA, Dean of the School of Architecture and Planning at the University of New Mexico; Judith Chafee, FAIA, an architect and educator from Tucson, Arizona; James Nagle, FAIA, an architect and educator from Chicago, Illinois; V. B. Price, urban critic and poet, from Albuquerque, New Mexico; and Patricia Blunt Koldyke, the developer's representative from Kennilworth, Illinois.

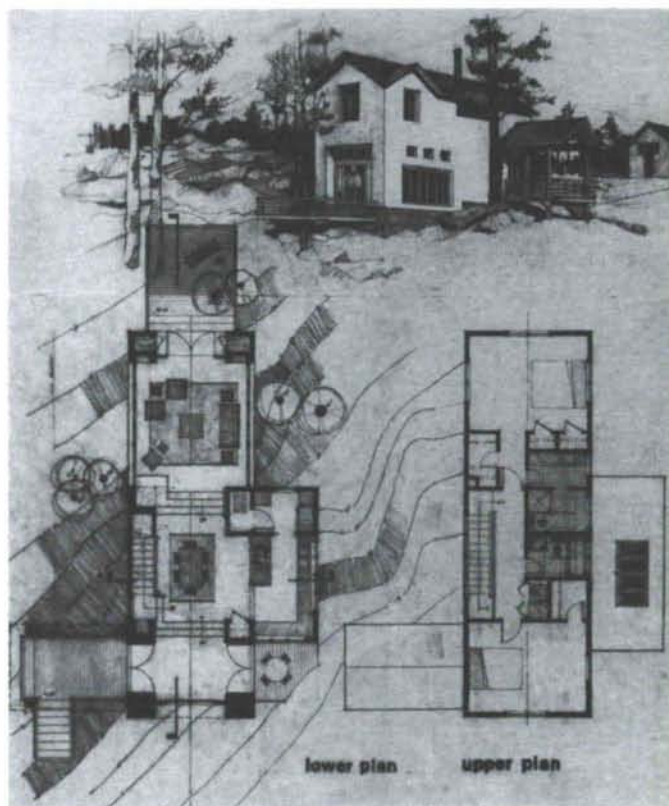
Rancho San Miguel is a 4,300 acre tract eight miles south of Las Vegas. Gallinas River Development Company, of which Martin J. Koldyke of Chicago is founder and general partner, will act as developer. Twenty-three homesites of between two and six acres are available.

"The Gallinas River Development Company is committed to setting a high standard of excellence in architecture for Rancho San Miguel," said Koldyke. "The ranch is located where the mountains meet the plains. This part of the Tecolote Land Grant, awarded by the government of Mexico in 1832, commands some of the most beautiful views in Northern New Mexico. The Las Vegas National Wildlife Refuge, which offers sanctuary for over 170 species of birdlife, lies to the northeast of the ranch. The Sangre de Cristo Mountains and the Gallinas River Canyon also make up a part of the ranch's dramatic landscape, offering a stunning setting for creative architectural design which the competition hopes to inspire."

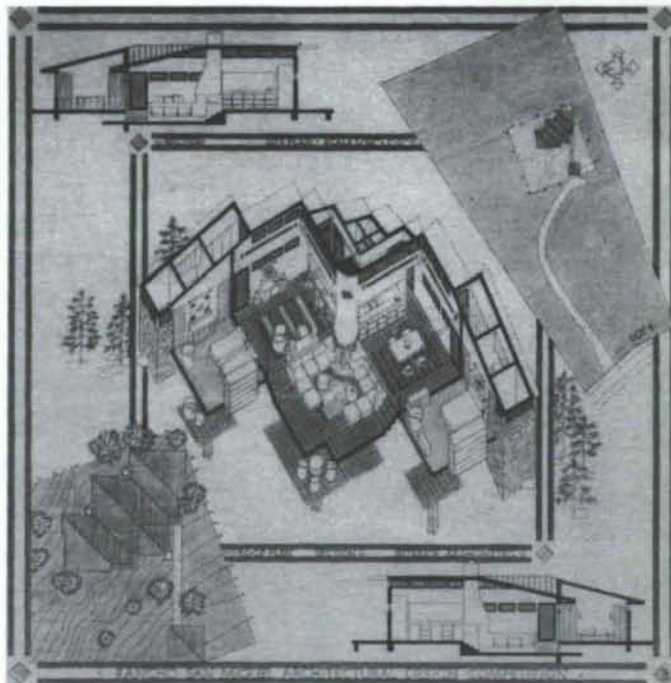
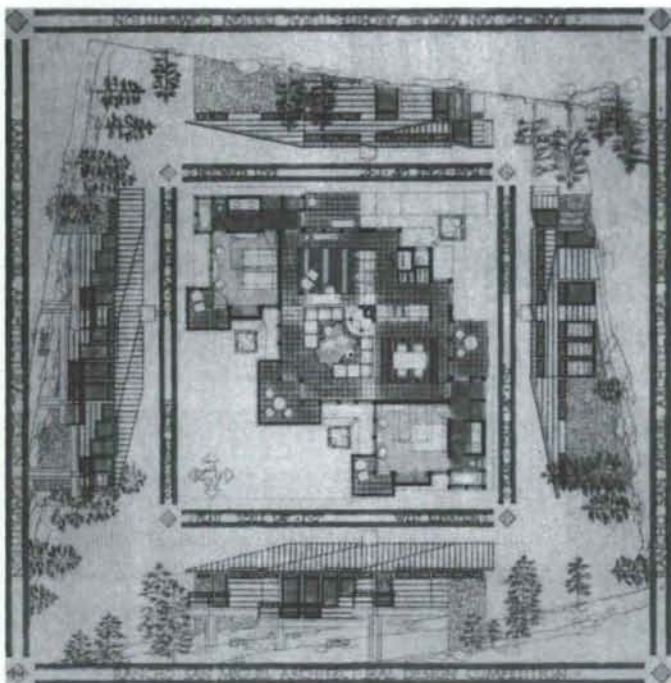
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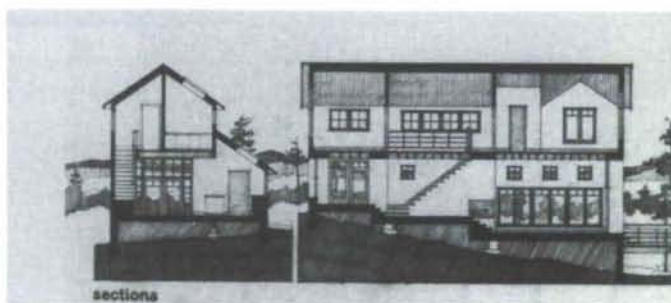
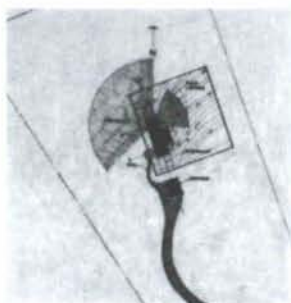
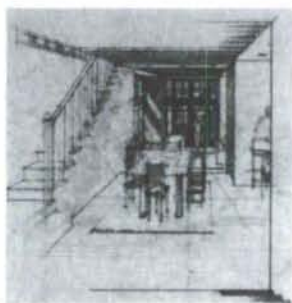
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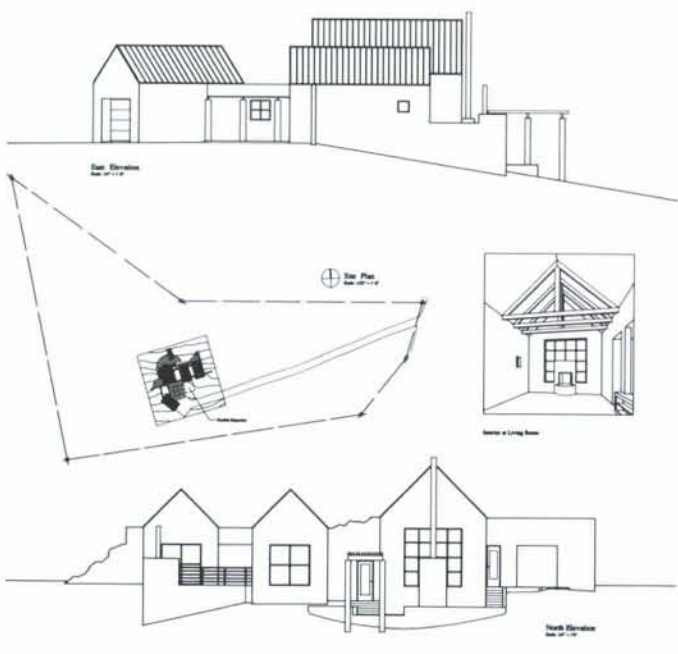
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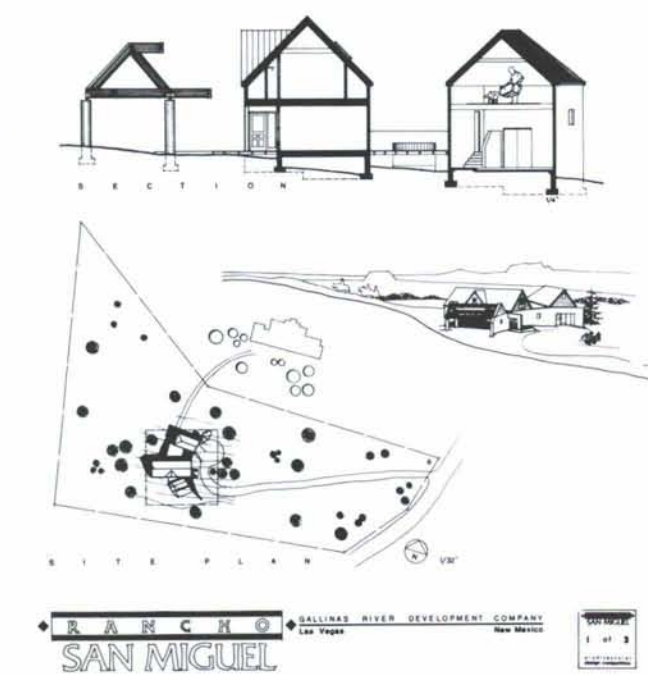
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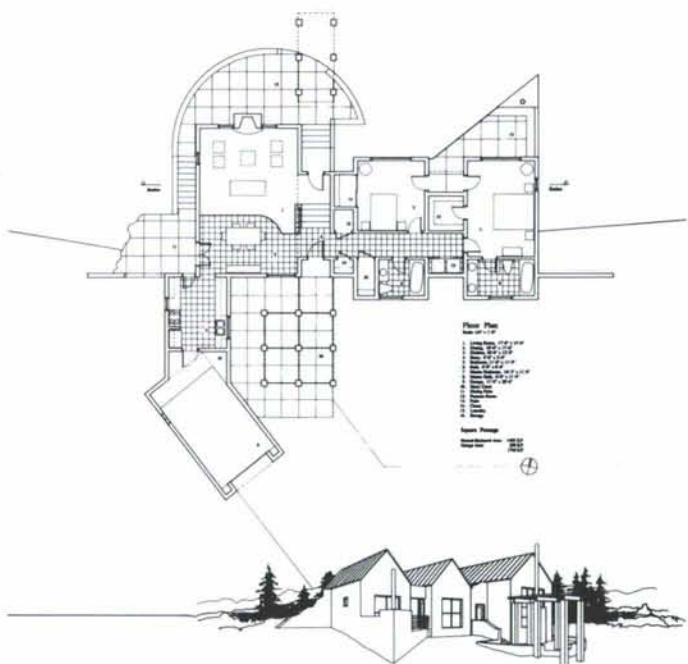
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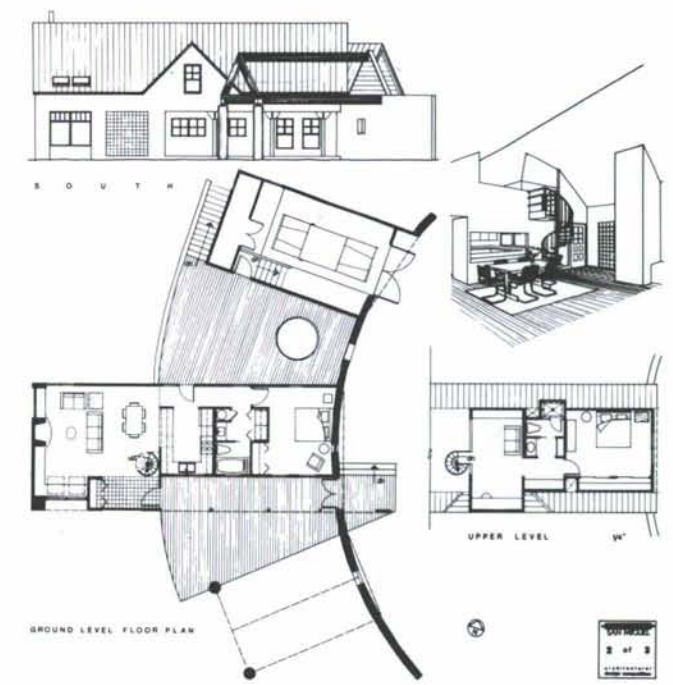
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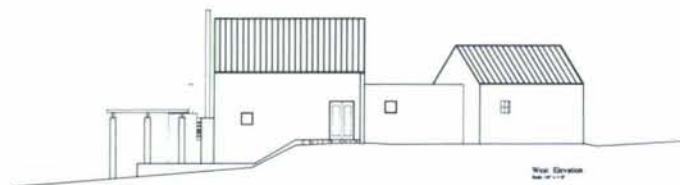
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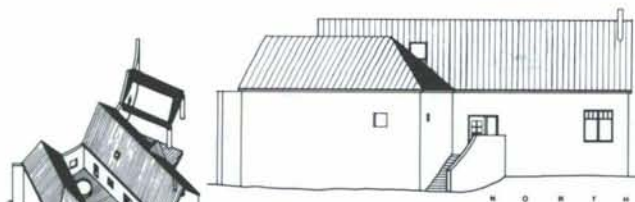
Rancho San Miguel Competition Program



Design Intent:
The design intent is to create a house that is both functional and aesthetically pleasing. The house should be designed to accommodate a family of four, with a focus on open living and dining areas. The design should also incorporate a garage and a pool. The house should be designed to be built at a cost of not more than \$60 per ft2 for the enclosed heated space.

Design Goals:
The design goals are to create a house that is both functional and aesthetically pleasing. The house should be designed to accommodate a family of four, with a focus on open living and dining areas. The design should also incorporate a garage and a pool. The house should be designed to be built at a cost of not more than \$60 per ft2 for the enclosed heated space.

Design Constraints:
The design constraints are that the house must be built on a lot of 1.5 acres, and it must be built within 180 days of the start of construction. The house must also be built to meet the requirements of the local building code.



Purpose of Competition

The Gallinas River Development Company, wishes to set a standard of excellence in architecture for Rancho San Miguel. Two of the total of 23 sites have been chosen to build vacation homes which will be offered for sale. The developer is sponsoring the Architectural Design Competition for the two houses with the intention of building the winning designs immediately following the competition. The winning architects should be prepared to furnish working drawings as quickly as possible after the completion of an architectural contract with the developer.

Design Program

The houses should be designed as vacation homes to be occupied intermittently by the owners and their friends. It is anticipated that they will be used mostly during the May thru October period, but they should also be usable during the winter months.

The houses are to be designed in the "spirit of the Southwest", and the client expects a creative interpretation of that statement. The guest lodge nearby (see information enclosed), is a frame-stucco house which includes the natural stone found on the ranch. The above is for information only and should not be construed as constraints for the solutions.

Each house is to be 1500 ft2, (enclosed heated space). This is to include exterior walls, but does not include porches, decks, balconies, garages or carports. Each house must include two bedrooms and two bathrooms. The designs should indicate possibilities for addition and growth. The houses are to be built at a cost of not more than \$60 per ft2 for the enclosed heated space.

The Declarations and Covenants require that all structures built on the lots be attached to one another, such as house, guest house, garage, storage, etc. Exceptions can be made when the topography necessitates. For the purpose of the competition, Lot #6 will be able to conform to the requirements. Lot #5 will be excepted from the requirement of an attached garage or carport. Each design should include a garage or carport for one car with some general storage space.

The utilities to the lot line include electric, telephone, and water, all underground. Natural gas is not available and it will be necessary to have a septic tank.

The client wishes for solutions which would do the least "damage" to the existing natural environment. Restrictions regarding the cutting of trees is addressed in the Declarations and Covenants.

All entries were judged on Saturday, April 4th, and the winners announced that afternoon at a public reception from 5:00 to 7:00 p.m. at the Albuquerque Convention Center. All persons interested in architectural design were invited to attend this reception. Each entry submitted was on display for viewing at that time.

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Van Dorn Hooker, FAIA
President, New Mexico Architectural Foundation
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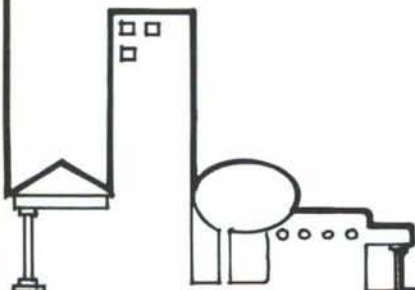
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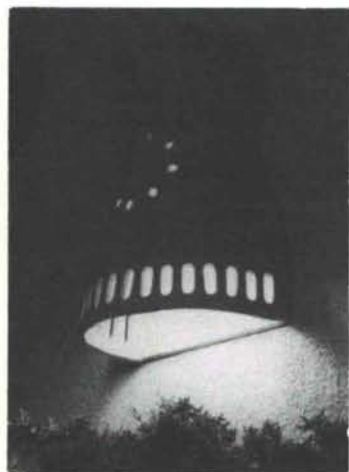
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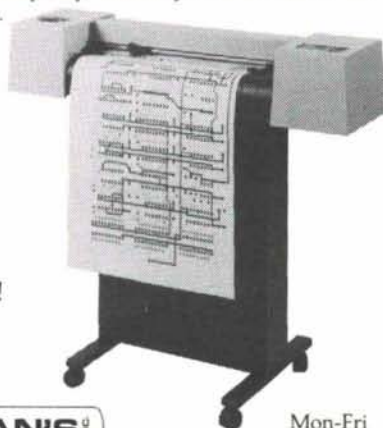
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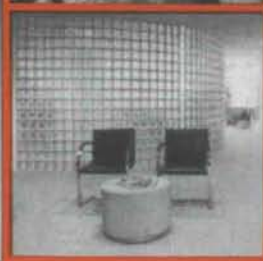
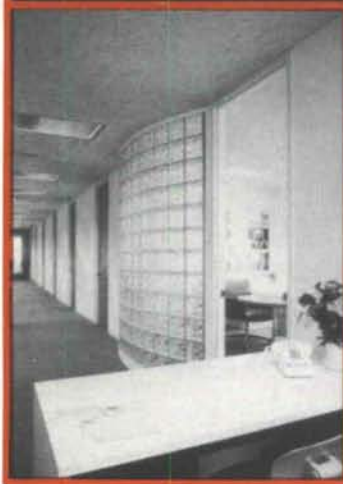
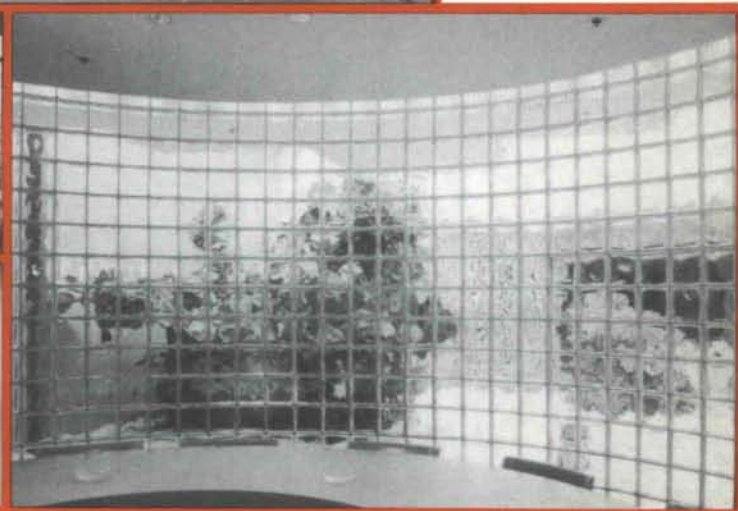
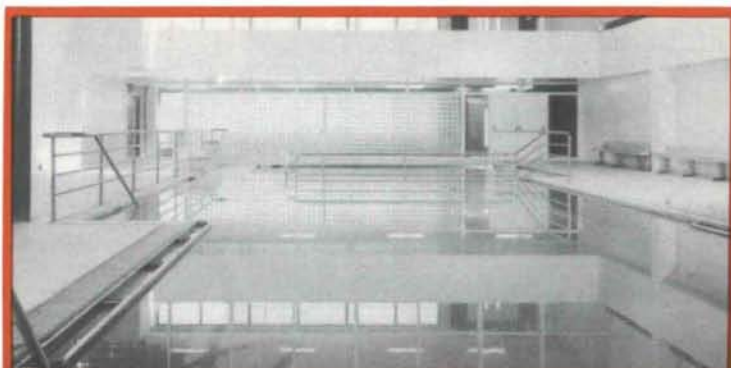
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