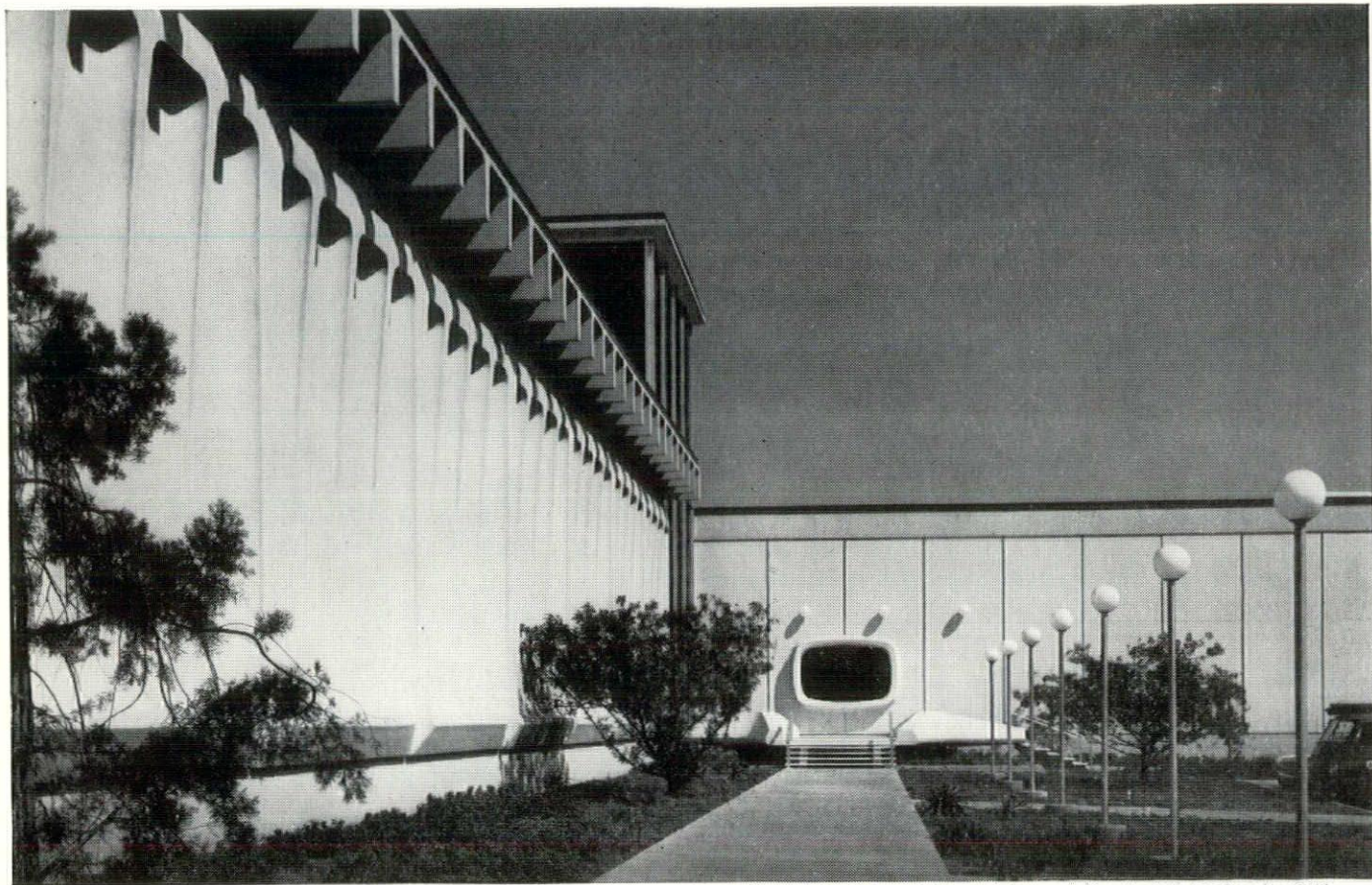


new mexico architecture



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(Cover — *Stairway, Greer Garson Theatre, College of
Santa Fe — Philippe Register, Architect —
Robert L. Baxter, Photographer*)

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

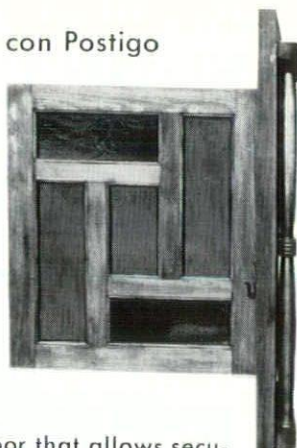
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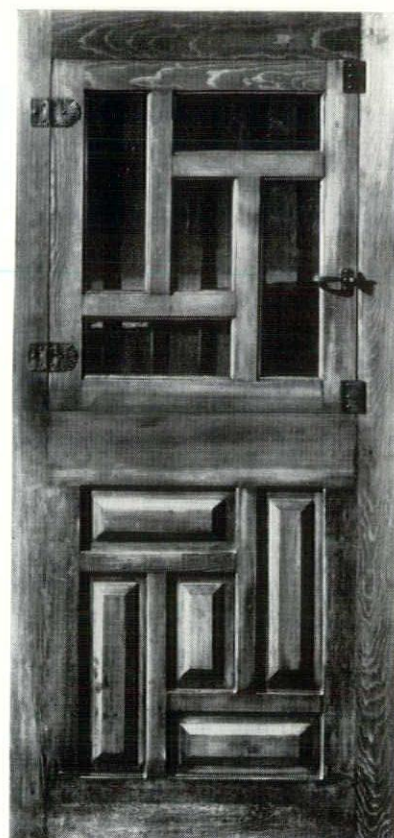
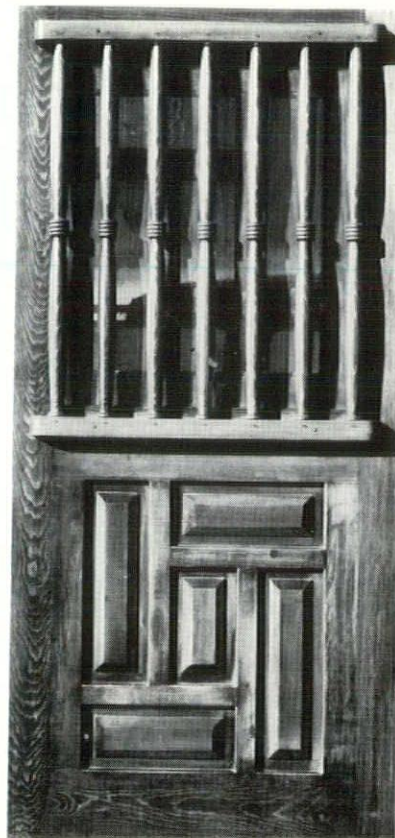
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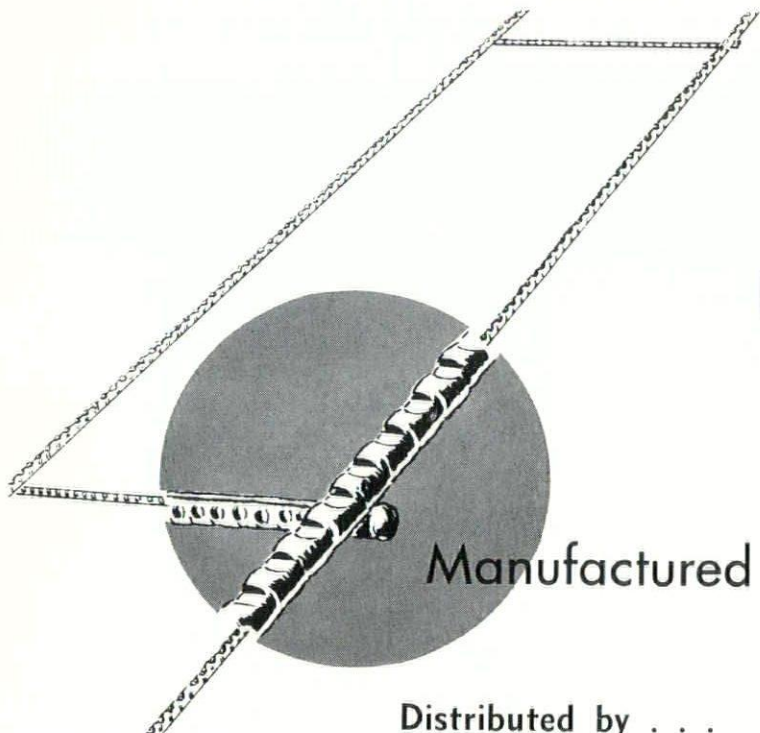
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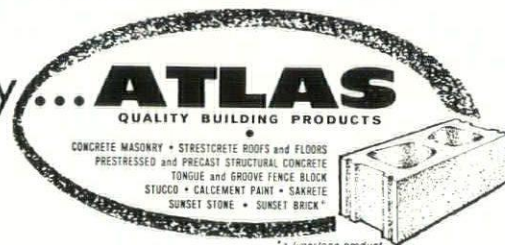
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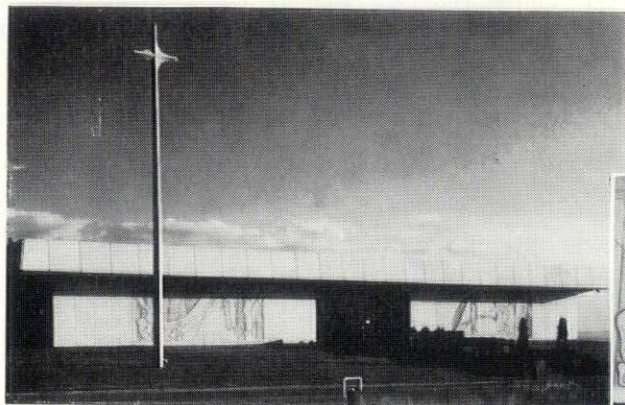
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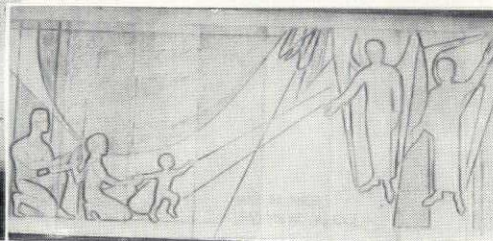
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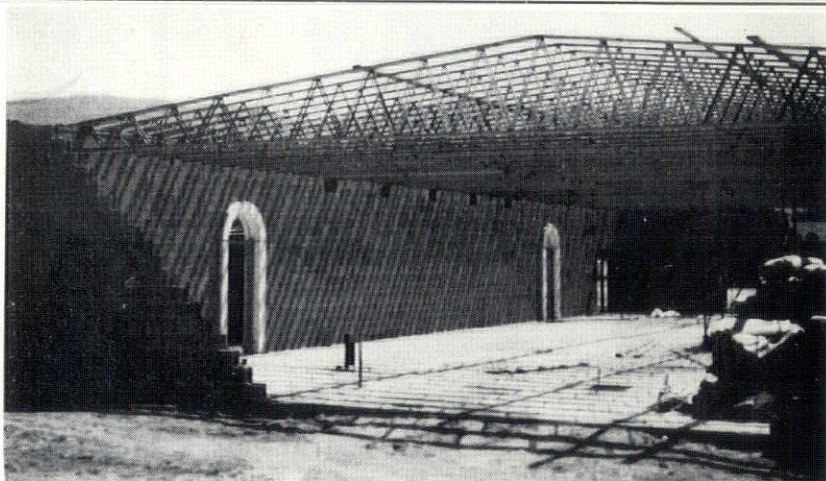
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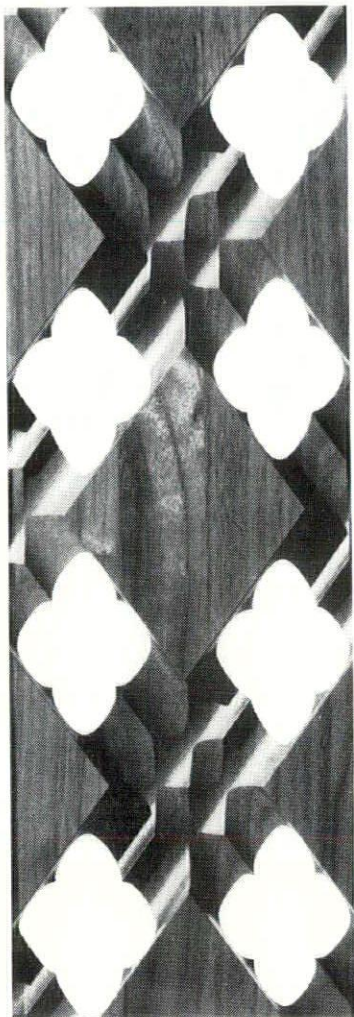
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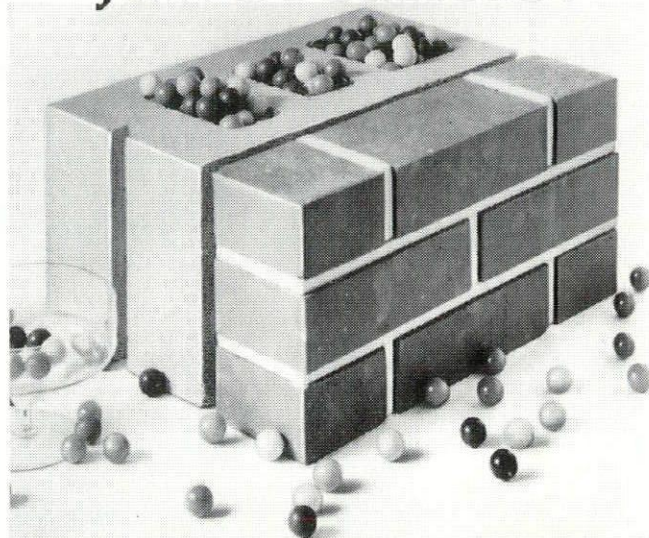
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6TH ANNUAL MEETING STATE SOCIETY

The Santa Fe Chapter, American Institute of Architects will host the 6th annual meeting of the New Mexico Society of Architects. All members of the architectural profession and their families are cordially invited to attend the meeting, which will be held in Santa Fe on July 22nd.

A *Design Concept Seminar* will take place on Saturday afternoon, and will feature two projects. Philippe Register will explain the development of the College of Santa Fe and show the projects planned. One smaller project will be presented by another member of the State Society.

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SOME HAPPENINGS IN SANTA FE DURING THE JULY 21-23 WEEKEND

SANTA FE OPERA

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DON JUAN PLAYHOUSE

featuring *Irma La Douce*, a gay and wonderful musical comedy. Curtain time 9:15 MDT. July 21, 22.

Located on New Mexico Highway No. 4 to Los Alamos, just east of the Rio Grande Bridge.

THE SANTA FE THEATER COMPANY

featuring *A View from the Bridge*. Curtain time 8:30 MDT. July 21, 22 and 23.

Located on the campus of the College of Santa Fe in the new Greer Garson Theater.

THREE CITIES OF SPAIN

featuring folksinger *Michael Cooney*. Show time July 21, 22, 23 — 10:00 MDT. Extra bonus: Charlie Chaplain in the wonderful film

"Tillie's Punctured Romance" following the Sunday folksinging. Located in the old Borrego House — 724 Canyon Road, Santa Fe.

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featuring Vincente Romero and his Festival Flamenco — a company of eight singers, dancers and musicians. Dinner show at 9:00 and late show at 11:00 MDT. July 21, 22.

Located 5 miles north of Santa Fe in Tesuque.

A LIBRARY FOR COLLEGE OF SANTA FE

Philippe Register, AIA, Santa Fe, Architect, has completed design of the Library Complex for the College of Santa Fe, to be built early in 1968. The concrete and native stone structure is a contemporary complement to the ancient Indian/Spanish architectural tradition of the area, and includes (LEFT) a 4,100 sq. ft. Forum Building to serve as a lecture and debate center for the campus and the community, (CENTER) a main three-level Library building with 53,000 sq. ft. stack space for 250,000 volumes, lounges, offices and related services, and (RIGHT) a Southwest Collection Annex designed to house reference material and memorabilia of the Southwest.

At a total cost of \$1.35 million, the new Library project is the latest and largest in the College of Santa Fe's burgeoning Master Plan Program under the design direction of Mr. Register.

A NEW BOOK BY BAIN BUNTING

Bainbridge Bunting, co-editor of NMA is the author of a new book: *HOUSES OF BOSTON'S BACK BAY — An Architectural History, 1840-1917*. Published by the Belknap Press of the Harvard University Press, the book contains a detailed history of the town houses of an area of Boston which was created by filling in the tidal flats along the Charles River.

By beginning with a social and topographical survey of Boston, Mr. Bunting sets his account in a broad historical perspective. He writes of the filling in of the Back Bay, land sales, rising labor costs, increasing prosperity, and a burgeoning population. In subsequent discussion he shows how architectural forms were affected by new fire laws and building restrictions, and such developments as the electric light, changing preferences in materials, and machine production of interior details like woodwork and mantels.

These Back Bay homes reflect to a striking degree the social and cultural attitudes of the community, and in the process of reconstructing the life that was led in them, Mr. Bunting offers an absorbing and perceptive commentary on Boston society and its mores.

Mr. Bunting is the author of *TAOS ADOBES* which was reviewed in the July-August 1964 issue of NMA, and is Professor of Art and Architectural History at the University of New Mexico.



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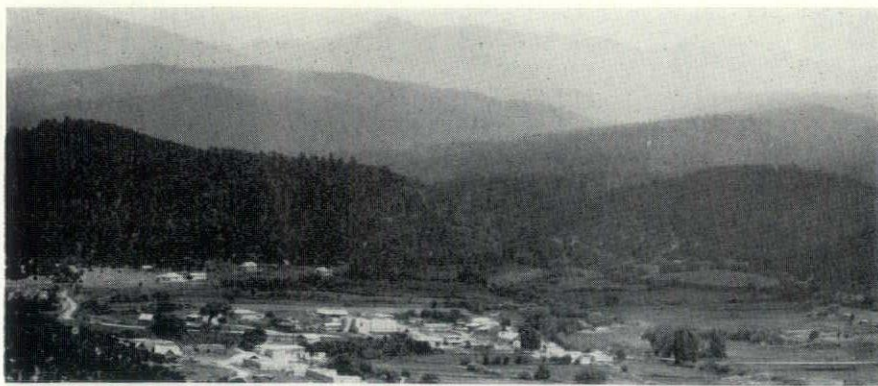
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LAS TRAMPAS, NEW MEXICO — A NATIONAL HISTORIC LANDMARK

The northern New Mexico village of Las Trampas (The Traps) has been designated a National Historic Landmark by Secretary of Interior Stewart Udall.

Las Trampas possesses historical and architectural values of national significance. The village is one of the finest examples of a Spanish-American agricultural community surviving in the United States.

A committee of the New Mexico Society of Architects participated with National Park service planners, historians and photographers in preparing the necessary documents which were presented to the Nation Advisory Board on National Parks, Historic Sites, Buildings and Monuments. The recommendations of the Board resulted in Secretary Udall's designation.

The Las Trampas Foundation has been formed to aid in the preservation and development of the small New Mexico community. The five founding members of the Foundation include two members of the New Mexico Society of Architects, John W. McHugh and John P. Conron. Other founding members are Tranquilino Lopez and Bernadino Armijo, both of Las Trampas, and David J. Jones, formerly of the National Park Service regional office in Santa Fe.

The first task of the Las Trampas Foundation has been to work closely with the New Mexico Highway Department in the redesign of State Route 76 as it passes through the valley and village of Las Trampas.

Details of the original design were questioned by members of

the Foundation. An appeal was made to Highway Department officials and to then governor, Jack M. Campbell. Negotiations have proceeded and full agreement has now been reached between the Foundation, the National Park Service, Bureau of Public Roads and the New Mexico Highway Department. The plans call for a scaled down, but completely adequate, highway. The pavement has been narrowed to 20 feet wide with 8 foot wide stabilized gravel shoulders. There is to be no ditch along the sides. The shoulders are to blend into the existing landscape. The aggregate in the pavement surface will be designed to blend with the surroundings. A timber bridge with masonry rubble abutments will span Las Trampas River. Masonry headwalls will be provided for all culverts.

A 19th Century school building which forms part of the plaza facade, and which would have been demolished under the earlier Highway Department plans, will now be left undisturbed as an "authorized encroachment within the right-of-way".

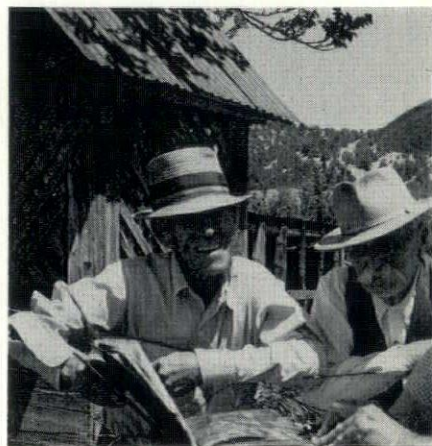


The Santa Fe office of the National Park Service has assigned

landscape architect Urban Rogers to serve as coordinator and field inspector. He will work out details with State Highway Department personnel.

The Highway Department has been most helpful in finding solutions to the problems presented by the earlier designs. The state of New Mexico, and the people of Las Trampas will be the true benefactors of the Las Trampas project.

Las Trampas is an exciting challenge in terms of architectural preservation and human needs. Las Trampas must not be made into a Williamsburg type of dead village museum. The real task is the preservation of history, the continuation of valid human cultural values, and the integration of twentieth century knowledge. It is a community of families, not just



buildings. It is a community with a need for economic uplift. The challenge lies in meeting the needs of the people in an historic, but evolving, community.

The New Mexico Society of Architects has been fortunate to have been able to contribute the time and talents of some of its members.

The September-October, 1966 issue of NEW MEXICO ARCHITECTURE magazine devoted several pages and photographs to this most important example of the Spanish American cultural heritage. Early in 1968 the editors of NMA expect to publish a detailed article outlining the proposals which the Foundation and the people of Las Trampas are now in the process of developing.

The Octagon House will be preserved



*The Octagon House, Washington, D. C.,
a National Historic Landmark.*

The delegates to the 1966 Convention of the American Institute of Architects voted to sell the Octagon House and its adjacent gardens to the American Institute of Architects Foundation. The purpose for the sale is two-fold: 1) to provide a means, through the tax-free Foundation, of restoring and refurbishing the Octagon House; the house will then be maintained as an historic, architectural landmark dedicated by the profession as a public monument; 2) to provide funds to the AIA for the purchase of adjacent property for the construction of a new headquarters building.

Built in 1798-1800, the Octagon House was purchased by the American Institute of Architects in 1899

for its national headquarters. It was designed by Dr. William Thornton, who had previously won the competition for the design of the national capitol. Following the burning of the White House by the invading British on August 24, 1814, the Octagon became the residence of President and Mrs. James Madison.

To effect this directive of its members, the American Institute of Architects must raise \$963,000. The goal has not yet been reached. The need is still there, the campaign continues. The editors of NMA urge all AIA members who have not yet taken the opportunity to contribute, to contact their chapter officers and fill out a pledge card NOW.

. . . . and a new Headquarters Building will be built.

A new design for a \$4 million headquarters building on an expanded site in Washington, D. C. was unveiled at the recent annual convention of the American Institute of Architects.

The architects, Mitchell-Giurgola Associates, won the original design competition for a new headquarters building. Subsequent to the competition, the Institute decided to expand its site by acquiring the adjacent Lemon Building property at a cost of

about \$675,000. Another motive in calling for a new design was to increase the size of the Octagon garden.

The revised design increases the floor space from 70,000 sq. ft. to 130,000 sq. ft. This will provide office space in excess of current Institute needs, but it will be rented to provide additional income until the space is required for Institute use.

Above the two-story exhibit and conference area at ground level, each of the successive five floors

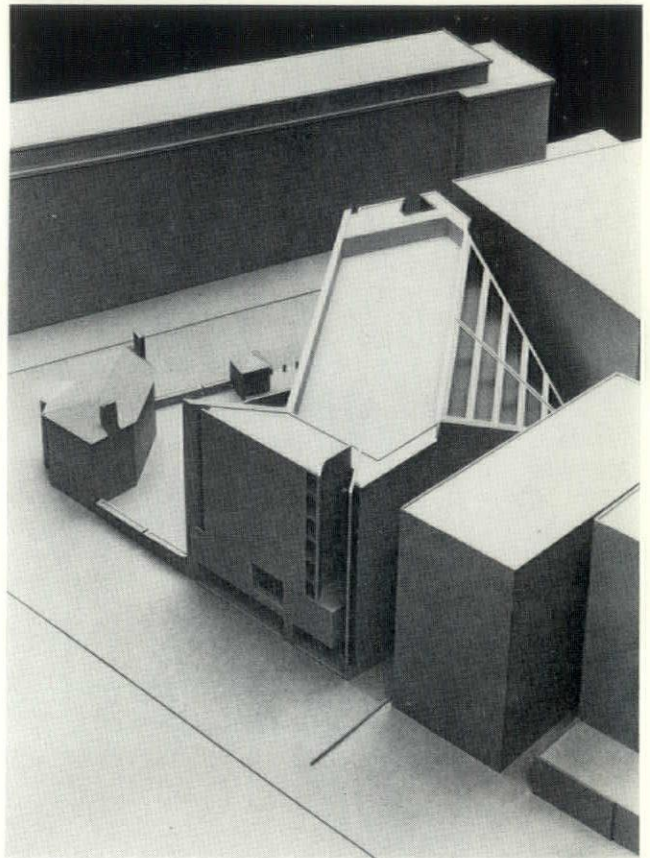
projects forward over the space of the garden. The architects said that this transposes the building alignment from the property lines to a line perpendicular to the main axis of the Octagon.

"The projecting configuration of the building that results from this transposition makes the space of the garden, develops the maximum area for the garden, and shields each floor from the direct rays of the sun to the southwest," the architects said. They noted that because the office floors are set back from the rear of the site, the introduction of natural light onto each floor from the northeast is achieved.

The new headquarters building will be a seven-story, reinforced concrete building. Exterior walls will be faced with brick relating to the brick of the Octagon house.

NEWS FLASH ! ! ! ! ! — In the middle of the press run for this issue of NMA, news was received that the Fine Arts Commission of Washington, D. C. has rejected the proposed AIA Headquarters design. Approval by the Commission is necessary before construction can begin.

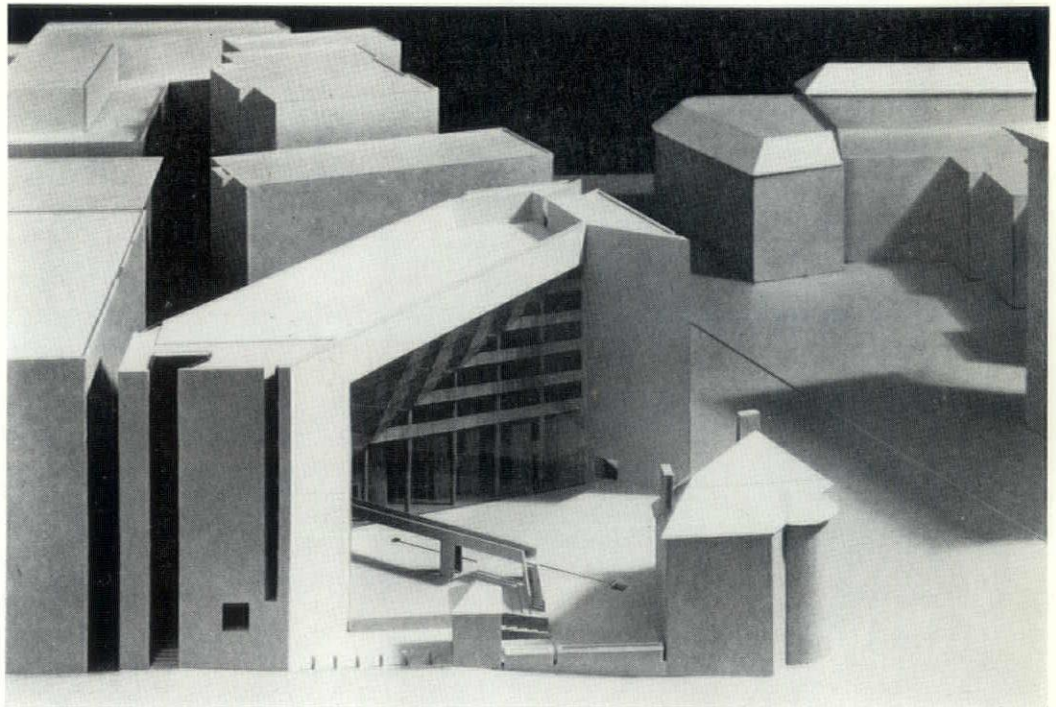
Said FAC member Gordon Bunshaft, FAIA of the new design: "The concept is totally out of scale with the existing buildings and, especially, the total concept makes the existing building (Octagon House) look like a toy."



Again, it appears that designs which must be cleared by layers of committees can only survive if they are SAFE, and too often this means mediocre. Advances in architectural thought are very rarely, if ever, allowed to pass through these censoring committees.

The solution proposed by Mitchell/Giurgola, Architects is certainly interesting and imaginative. While I, personally, have some reservations and questions about the proposed design, I would like to see it built.

— The Octagon House looking like a toy — Balderdash! —JPC



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How To Select An Architect

Prepared for the New Mexico Society of Architects by Don L. Oschwald, AIA, Chairman, Public Relations Committee, Santa Fe Chapter, AIA.

This document is being distributed to the New Mexico State Board of Education and to all school superintendents throughout New Mexico. It is also being sent to many other city, county and state officials. The editors of NMA felt it might be informative and helpful to our many readers.

□ □ □ □ Selection — The Most Important Step.

There is only one safe generalization about finding the right architect if you are going to build. This is that selection of the architect is the most important step the building owner will take.

The appearance, the efficiency, and the cost of the building depend on the architect's work.

It therefore pays to give time, earnest study, and sober judgment to the task of selecting the most suitable professional — the man or woman who will provide professional service, talent and judgement, and who assumes the responsibility of protecting the client's interest — as do doctors, lawyers, and other professionals. He cannot be selected on the basis of lump-sum competitive bids like a contractor performing a clearly specified job. He must be chosen, rather, on the basis of his talent, professional experience, and taste which the client must evaluate in terms of his own needs and inclinations.

If the client is a single individual, he is likely to select his architect on a personal basis. He will often decide on a personal acquaintance, or on the recommendation of friends and satisfied clients.

Selection Procedure for Committees.

In today's complex building process, however, the individual client is becoming rarer than formerly. Frequently, a building committee is charged with the responsibility of finding the architect and seeing the building program through with him.

Such committees may, of course, select the architect on the basis of personal recommendation. It is more likely, however, that they will feel an obligation to adopt a regular procedure of selection which promises to engage the architect best fitted for the job.

Whether the selection is made by an individual or a group of people, it should include three basic steps:

1. Review of a resume of qualifications and experience together with photographs of past work.
2. A personal interview which allows ample time to find out whether architect and owner are compatible. They will be working closely together, so it is vital that they get along and have confidence in each other.
3. An investigation of the architect's work to determine his versatility and ingenuity to solve par-

ticular problems. The best way to find out is to visit one or more of the architect's buildings in his company and to talk to their owners, and perhaps, the contractors who worked on them.

Criteria for Choosing the Right Man.

Here is a workable, ethical, and professional procedure, particularly recommended for public work:

The first consideration must be whether there is to be any restriction on the location of the architect. Can he be from any locality, or must he be a local architect? The size and type of the project may influence this decision.

The next step is to draw up a list of architects to be interviewed. It would include the names of architects:

- whose work is particularly admired in the community.
- who have rendered satisfactory service in the past.
- who are recommended by other organizations.
- who have experience in a similar type of building.
- who show interest in being considered.
- who are recommended by other architects.

Invitations may be issued on the basis of this list. In addition, the committee may decide to make a public announcement inviting other architects to submit their qualifications. Such an announcement should also include the scope of the project, the approximate budget available, and the time factor. All applicants should be asked to submit a representative list of work completed as well as statements of their training, background, experience, and the size of their staff and organization.

Building has become so complex in nature that, today, architecture is sometimes practiced by teams comprising a variety of specialized talents in addition to the overall work of the principal. This should be borne in mind in the selection of an architect or architectural firm.

The screening of the material submitted by the first comprehensive list of architects will reduce their number to some three or four the committee may interview further.

The Final Selection.

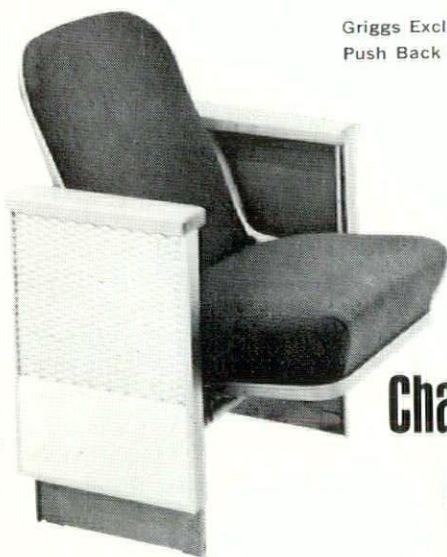
The final selection should be made on the basis of the architect's good standing in his profession and the community, on his ability in design, his competence in construction, his practical efficiency, his business capacity, integrity, and good judgment, and his ability to cooperate with all those involved in the project.

The interview should cover the following points:

Professional Status (the architect's license and Professional Society membership);

Education and Experience (a summary of the architect's education and professional experience be-

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fore he began his independent practice along with photographs and descriptions of his completed work);

Personal interviews, when desired, should be so scheduled that each architect to be interviewed be allotted a specific time to present himself and his credentials. It is recommended that thirty minutes to one hour be assigned to each architectural firm to be interviewed.

Office Practice.

Staff and Office Practice (to determine not only the architect's personal skill but the competence of his firm as a whole. This implied the collective capabilities of his architectural draftsmen, designers, specification writers, delineators, and consulting or employed structural, mechanical, and electrical engineers, landscape architects, etc.).

The size of an architect's firm is generally less important than the way it is organized and the enthusiasm the architect shows for the project. (Many firms are small through the choice of the principal and can be expanded efficiently and quickly to suit the project.)

The potential client's principle concern is sometimes whether the architect's office has successfully completed projects which are similar to his own in size and complexity.

Don't overlook the young man.

However, the young architect should not be ruled out merely because he has but a few buildings to his credit. He may otherwise be well qualified. A great many architectural offices have grown rapidly from small beginnings by demonstrating their ability to expand and do larger and more complex buildings.

Mutual Confidence.

To sum up: Whatever method you use to select your architect, be sure you select one in whom you have complete confidence and with whom you can work easily and pleasantly.

Be frank with him about all aspects of the proj-

ect, especially those relating to the budget. Your architect will have your interest at heart, but he cannot do your project justice if you fail to give him all of the facts.

Once you have found your man, complete your negotiations with a written agreement. The American Institute of Architects, which stands ready to provide information and assistance on all selection problems, has prepared standard contract forms which your architect will suggest for use.

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LETTER TO THE EDITORS:

Dear Mr. Conron:

May I express my appreciation to you for sending me the "New Mexico Architecture" magazine. I enjoy reading it and find it quite interesting.

With the added emphasis on vocational and technical education in New Mexico, perhaps the architects who are members of your organization would like to know that the members of my supervisory staff are available, when needed, to discuss buildings that are being planned or being considered for construction. Frequently, we can be of assistance to the architect and are happy to do so whenever possible.

The following is a list of fields in which we work: vocational agriculture, distributive education, health occupations, home economics, office education, and trades and industrial and technical education which covers all types of training in those fields. I thought you and members of your organization would be interested in knowing this.

Again, congratulations on your magazine.

Yours truly,

M. G. Hunt

State Director of

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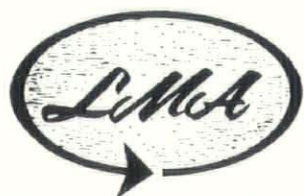
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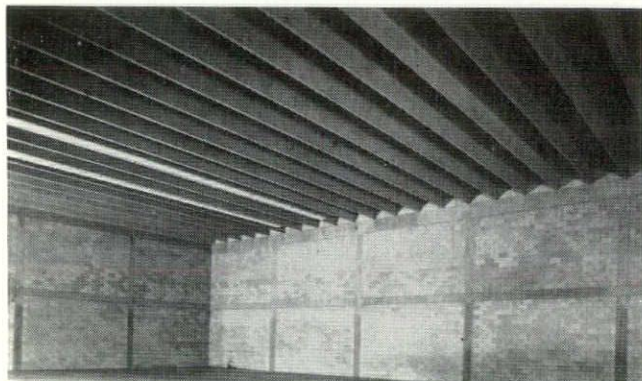
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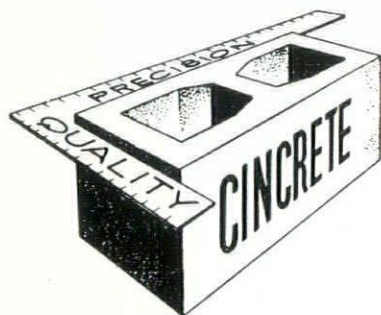


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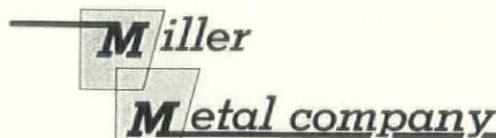
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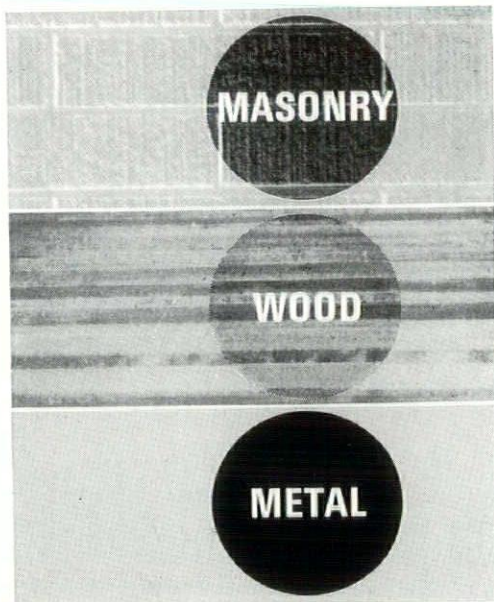
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