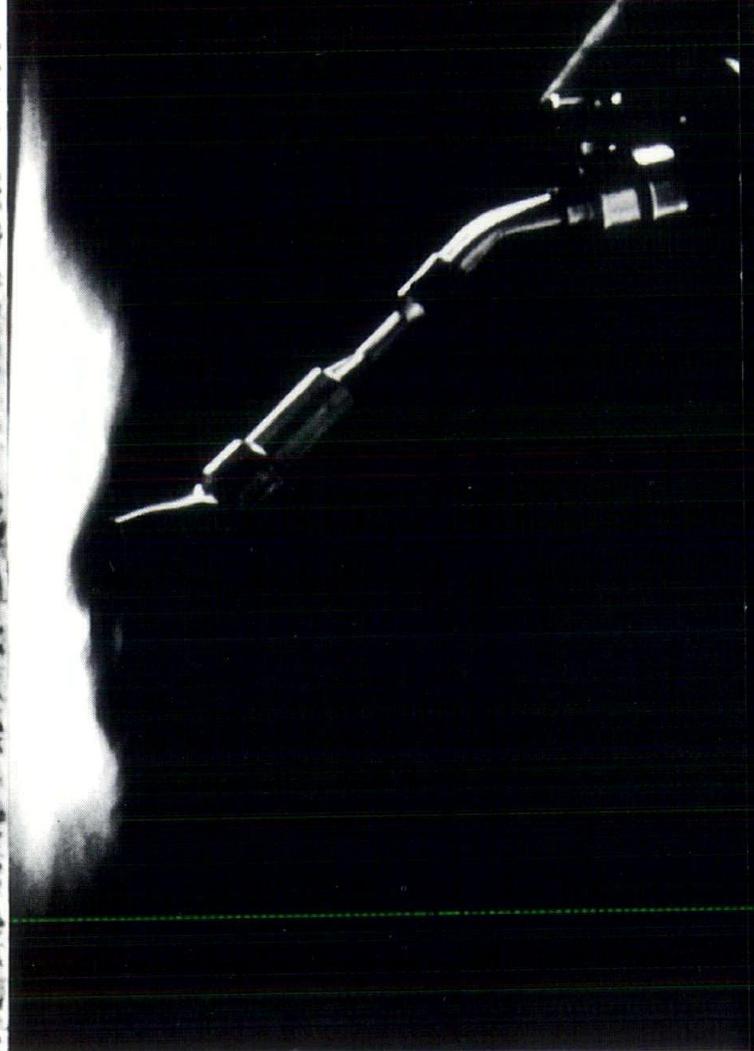
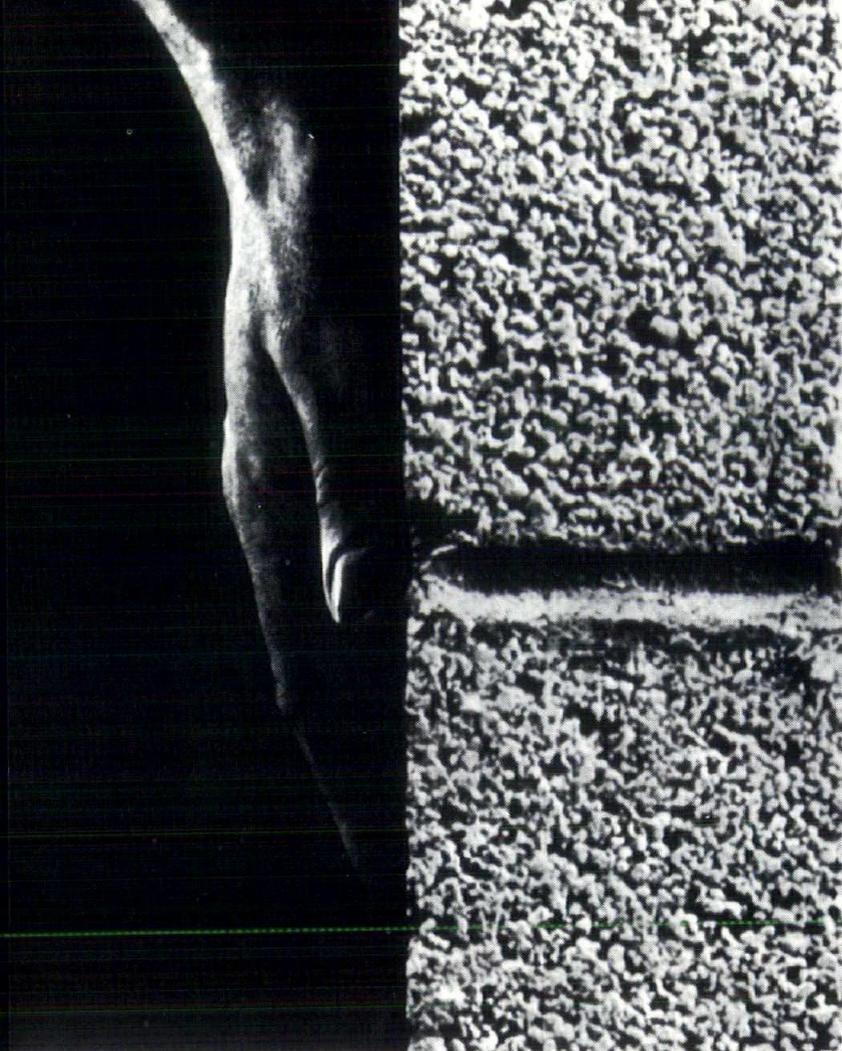


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"IK" GOD
Copan, Honduras
† John Brown ©

• vol. 29 no. 5 •

This issue reports on the forthcoming Santa Fe Design Conference scheduled for November 3-5 at Sweeney Center. The conference will be provocative, informative and fun. We hope to see you all there.

□ □ □

Wrapped around the design conference information is a look, through the eyes and pen of Terrance Brown, AIA, at the wonderful, awesome architectural remnants of an ancient civilization - the Maya.

The drawing at the top of this column is a taste of the many sketches that follow in the "Maya Experience" that begins on page 9. The sketch is of the IK GOD, and is captioned "The Maya generously used the serpent, a mythological symbol and fertility god, in sculptural details". The cover, another of Mr. Brown's sketches, is of the "Temple of the Magician - Uxmal." The gracefully curving stone walls of this unusual pyramid are the last additions covering portions of four earlier shrines. Maya legend says that a dwarf, hatched from an egg, built this structure in one night, hence the name.

It might be of interest to our readers to recall the influence that the Maya had on early twentieth century Albuquerque architects. Edna E. Heatherington described that influence on two recently renovated buildings in the November/December 1987 issue of **New Mexico Architecture**.

□ □ □

Steven C. Yesner, AIA who prepared all the information on the Santa Fe Design Conference works with the architectural firm of Chambers Campbell & Partners in Albuquerque. A former member of the Santa Fe Chapter, AIA, Yesner served on the 1987 and 1988 conference planning committees and serves now on the 1989 Western Mountain Regional Conference planning committee. In addition he is a member of the Albuquerque Chapter, AIA Public Relations and Education Committee.

□ □ □

A contribution from the owner's of the Cloudcroft Lodge has helped to defray the cost of the July/August **NMA** cover, for which we thank them, of course.

□ □ □

The cover of this issue has been sponsored by Louis L. Weller Architects, PC with whom author Terrance Brown is associated. We sincerely appreciate Mr. Weller's contribution.
JPC

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(Cover — Temple of the Magician drawing by Terrance John Brown, AIA)

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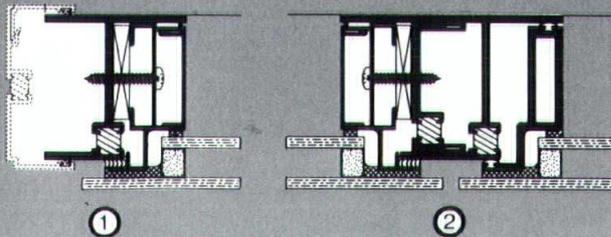
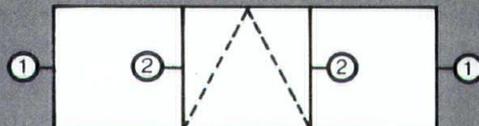
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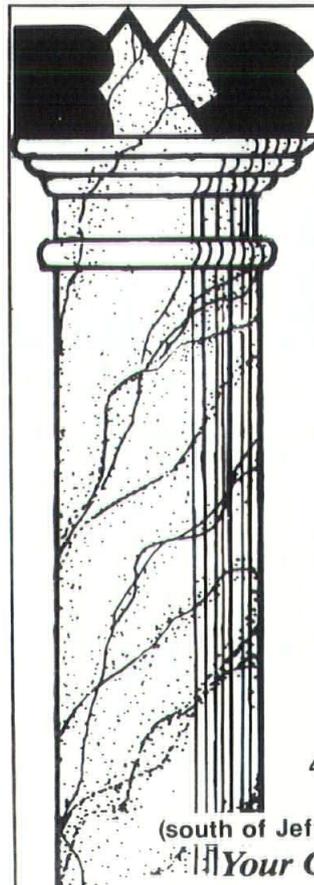
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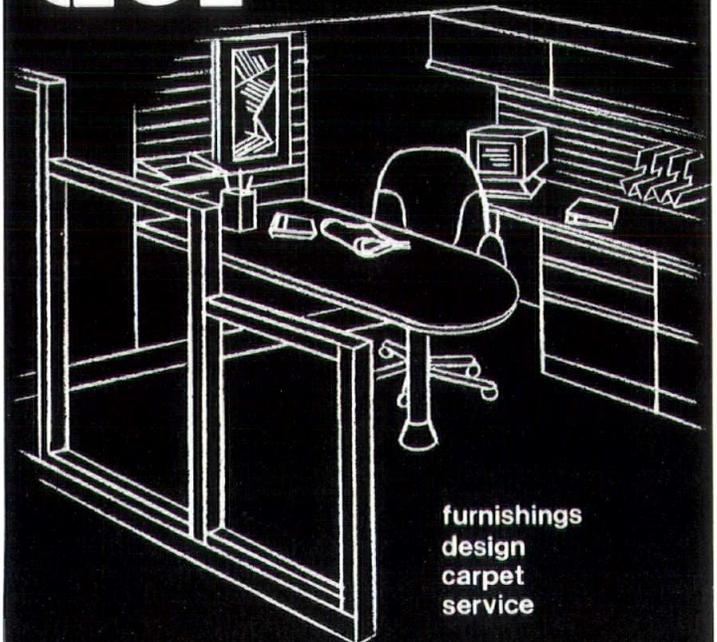
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A MAYA EXPERIENCE

By Terrance John Brown, AIA

AN OVERVIEW

By the 4th century A.D. the Roman Empire had fallen, the deadly grip of the plague had spread across the Mediterranean from Africa. Cities were wiped out and agriculture was in shambles leaving dying populations all across the continent.

Across the ocean, a highly advanced civilization was beginning to flower. A group of people called the Maya began to carve into stone monuments their earliest known records of accomplishments. Knowledge of writing by a small portion of its population set the Maya apart from all other cultures of the Americas.

The temple complexes and gleaming white monumental plazas began with humble origins. George F. Andrews in *Maya Cities* says that "the conscious arrangement of these dwellings around an open space as an expression of social order is a fundamental first step, leading toward the more formalized configurations to come later." He goes on to say that "the paved plaza is neither forest nor farmstead - the very act of its removal from fortuitous nature makes it unique and self-conscious, a fitting response to the need for self-determination which characterizes civilized man throughout the world."

From these beginnings, tropical city complexes with spacious plazas, great reservoirs and towering temples covered with painted stucco were constructed. The jungle was an environment rich in agriculture which sustained large populations.

By the time the Spaniards first landed on the beaches of Central America, most of the Maya temples and stone cities were abandoned receding into the jungle. No one knows why the Maya left these civic centers. In an article written by Manuela Hoelterhoff, Linda Schele and Mary Ellen Miller, curators of an exhibition entitled *The Blood of Kings*, the destabilizing effects of poor agricultural habits and constant warfare are linked to the collapse. Schele and Miller contend that the Maya did not venture forth in battle for reasons we consider normal - to vanquish other peoples and build a vast empire. The lords waged war on one another to take prisoners for religious ceremonies. I tend to agree that human sacrifice played a major role in the breakdown of the society.

Voluminous studies have been made of the architecture and people of the Roman, Greek and Egyptian civilization, but little has been written about the Maya. It wasn't until 1840 that attention was focused on crumbling ruins in Mexican and Guatemalan jungles by an American explorer, John Lloyd Stephens, and an English architect named Frederick Catherwood. Because of Stephens' books and Catherwood's sketches, the world caught its first glimpse of an American civilization that in numerous ways equaled that of Rome or Greece.

The Journal December 5, 1980

I spent all day walking around the magnificent ruins of Copan, mesmerized by the delicate, yet majestic stelae and pyramids. Hundreds and hundreds of stone steps acted to enclose the plaza as we would now do with walls. It reminds me of a football field with stone bleachers. I wanted to see everything. I sketched and sketched and marveled at one section of stone stairs leading up the side of a hill. Each tread had hieroglyphics carved into it like a giant billboard climbing up a mountain.



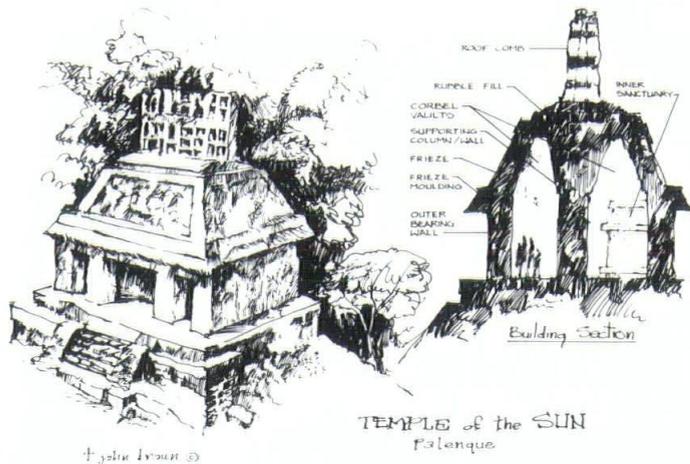
**KAN-XUL
PROFILE OF A RULER SITTING ON SLAVE.**

Kan-Xul, the ruler of Palenque, assumed power on June 1, 702. This bas-relief carving depicts Kan-Xul with jade jewelry, sitting on two bound captives.



TURTLE ALTAR

Zoomorphic sculpture has been found at many ancient Maya sites and probably served as commemorative monuments similar to stelae.



TEMPLE OF THE SUN (Building Section)
This graceful building with a high roof comb is heavily ornamented in stucco decoration.



STELAE A
Dated A.D. 731 depicts a high ranking aristocrat decorated with jade and brightly colored feathers of exotic birds. His face is one of the most sensuous carvings produced by Maya sculptors of the Classic Period.



EL PALACIO - PALENQUE
El Palacio covers an area about the size of a city block. Its four-story tower is unique in Maya architecture and offers a compelling vantage point for Palenque's rulers. The winter solstice was probably studied as the sun "set into the Temple of the Inscriptions".

The 12 foot high stelae, depicting elegantly dressed rulers, are so detailed with carving they beautifully define sculpture in the round. The face on Stelae A is especially sensitively carved. I was amused by the Turtle Altar that was carved of stone with long claws and a toothy grin, appearing ready to spring. On the stairs of the temple is the carving of a snake crawling out of Ik God's mouth. These are intriguing examples of the strange and awesome style of Maya sculpture.

Copan is literally strewn with great art, overwhelming in its magnitude.

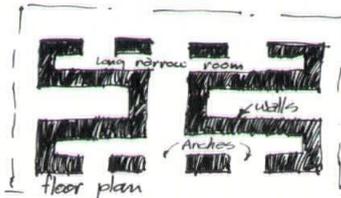
January 4, 1981

It was 1971 when I first saw the jungle-covered ruins of Palenque. I was on my way to explore South America then. Now I'm back for a closer look.

The Maya were known to study our planets over long periods of time and accurately measured the length of a year. Many of the observations could have been made from the tower in El Palacio.

Relief carvings in limestone slabs such as that of the ruler Pacal sitting on bound captives are exquisite in design and craftsmanship and were used as wall decorations on the exterior and interior of these temples.

In 1949, a Mexican archeologist named Alberto Ruz discovered a stairway under the floor of the Temple of Inscriptions. After excavation deep below the pyramid crown, he found a sealed crypt with a five ton stone lid intricately carved. In this stone coffin was a Maya chief heavily bejeweled with jade. This discovery was notable in that it was the first Maya temple to be used as a burial chamber much as the Egyptians had done.



MAYA CORBELED ARCH
Copan, Honduras

† john brown ©

MAYA CORBELED ARCH

The improved technology of the corbeled arch set off a flurry of building activity and became the standard method of forming temple ceiling vaults.

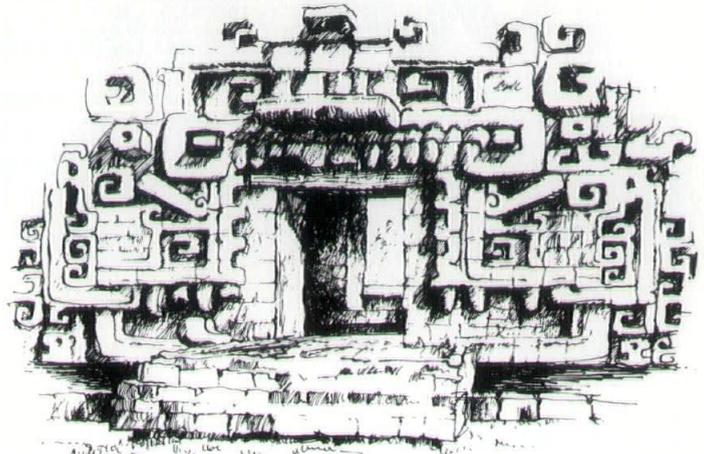
The Maya were experts in picking majestic sites for their buildings. Palenque sits tucked against a tropical forest a thousand feet above the plain of Teuantepec and adapts gently to the contours of the mountainside. Most of the temples were built up against the mountains and therefore were not symmetrical pyramids. The architects found that by leaning stone walls in as they go up, forming corbels at the top, greatly increased the floor space in these buildings. The Temple of the Sun is a good example of this style.

January 16

I'm camped beside the ruins of Chicanna where there are several small rundown buildings with the exception of the facade of one of them. The side of this building was covered with a giant monster head with its jaws wide open around the doorway. Another small building along a jungle path is high enough to allow a view over the tops of the trees from its upper doorway. The corners of this building have geometric faces of Chac (rain-God) with his big nose, stacked one upon each other.

February 12

Today I explored Chitzen Itza. What a tremendous center of Late Classic life. Everything about it is impressive; the scale of the pyramids, ball court, reviewing stands, the sculpture and the large expanse of the court yards. The bas-relief wall panels depict eagles eating human hearts, and the whole base of a building is encrusted with carvings of thousands of human skulls. The stairway up the great pyramid called El Castillo is treacherous. Even with the thick chain handhold running the length of the entire steps, one could easily tumble all the way to the bottom. El Castillo has 91 steps up each of its four sides which number 364. Counting the top platform, the steps equal the total number of days in a year.

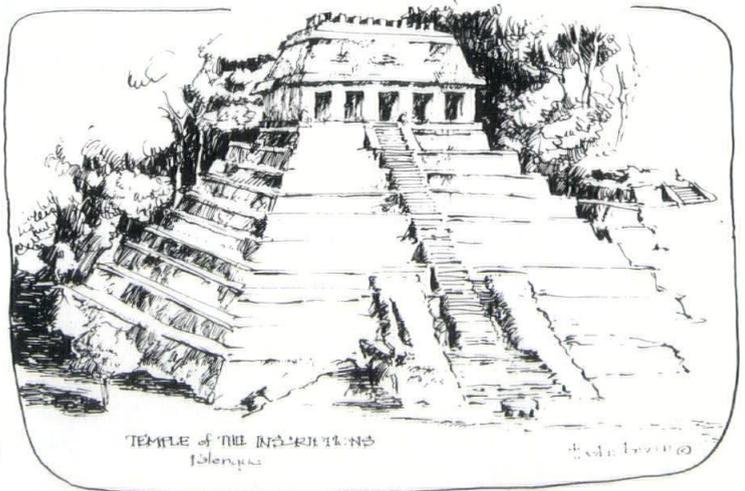


CHENES-STYLE RAIN MONSTER MASK
Chicanna, Campeche

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CHENES STYLE RAIN MONSTER MASK

This elaborate entrance is typical of Chenes and Rio Bec architecture. The door resembles a dragon mouth with heavily stuccoed mask forms surrounding it.



TEMPLE OF THE INSCRIPTIONS
Palenque

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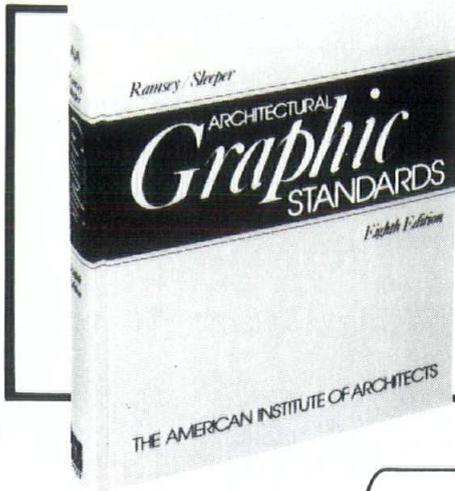
TEMPLE OF THE INSCRIPTIONS - PALENQUE

Eighty feet below the Temple of the Inscriptions is the tomb of Lord Shield Pacal, ruler of Palenque. The lid of the sarcophagus weighs five tons and is intricately carved in bas-relief depicting the dying Pacal in the jaws of an underworld monster.

Continued on page 23 

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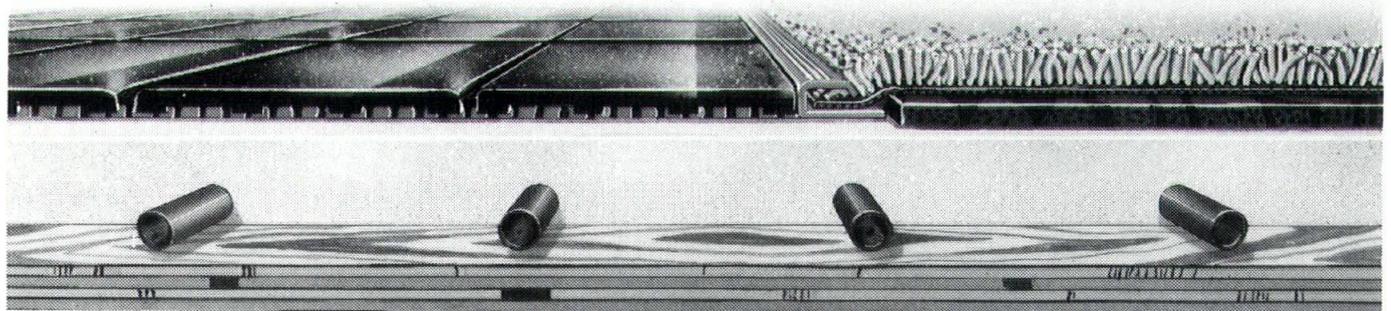
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THE IMPACT OF ARCHITECTURE: ENVIRONMENT, COMMUNITY AND CLIENTS

by Steven C. Yesner, AIA

The Third Annual SANTA FE DESIGN CONFERENCE, sponsored by the New Mexico Society of Architects, will be held November 3-5 at Sweeney Center in Santa Fe. This year's program centers around questions and issues of how the work of architects affects the built environment, community values, and the people who generate architectural projects.

The Theme of the 1988 Conference

The title theme selected for 1988 is "The Impact of Architecture." The speakers, seminars and tours will address the relationships among architect, developer and building owner.

What is the impact of the architect's work on developers, institutions, government agencies, home builders and other who procure or own buildings? On what basis do developers and owners select architects? Is it primarily based on aesthetics, economy, past experience, size of firm, a combination of these or other criteria? To what degree is the creation or renovation of a building motivated solely by profit or simply to provide more physical space?

How does aesthetic and functional design affect the marketability of a commercial project or the success of a public facility? How do related fields such as planning, landscape architecture and interior design contribute to the impact of architecture? How important are architectural photography, model-making, delineation and computer-generated graphics to the "selling" or promotion of an architect's ability or the owner's project?

The History of the Design Conference

The Design Conference is an outgrowth of the annual meeting of the New Mexico Society of Architects (NMSA), which traditionally was held in turn at the location of each of the four chapters of the Society. In 1986, it was the Santa Fe chapter's turn to be host. Don Schlegel, FAIA, who was NMSA President at the time, proposed the creation of an inter-disciplinary design conference in conjunction with the annual meeting "to be open not only to Architects, but also to other professionals involved in the molding of our physical environment."

Santa Fe was chosen as a permanent location for the conference because of its prominence as a major cultural center of the Southwest. The concept was to develop the design conferences as a series of dynamic symposia and lectures, including nationally recognized participants and speakers, so as to "eventually attract national attention and participation."

The Star-Studded Program

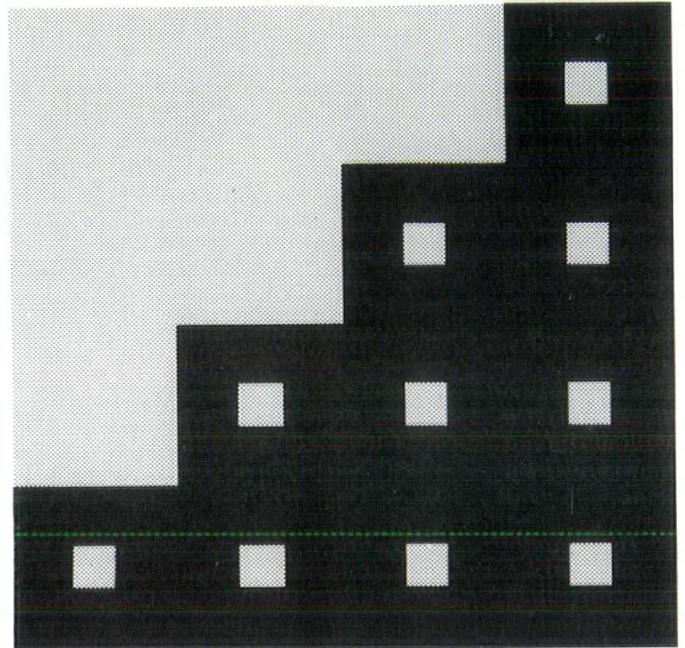
This year's conference will certainly live up to those expectations. Not only will participants learn from nationally renowned designers and developers like Gyo Obata of Hellmuth Obata & Kassabaum, Paul Silverman of Trammell Crow, Rodney Friedman of Fisher, Friedman and Elwin Stevens of the State University of New York, they will have the opportunity to visit award-winning projects in the Santa Fe area with the people who made them happen, see an exhibit of NMSA members' work evaluated by a jury from the AIA National Committee on Design, and see the latest architectural product lines available in the Southwest.

Other articles in this issue describe the eminent speakers, the projects to be visited on tours, and the background and credentials of the design awards jury.

In addition, there will be receptions, a golf tournament, spouse events and a banquet at the new Museum of Indian Art and Culture featuring the NMSA Design Awards and humorist, Jim Arnholz.

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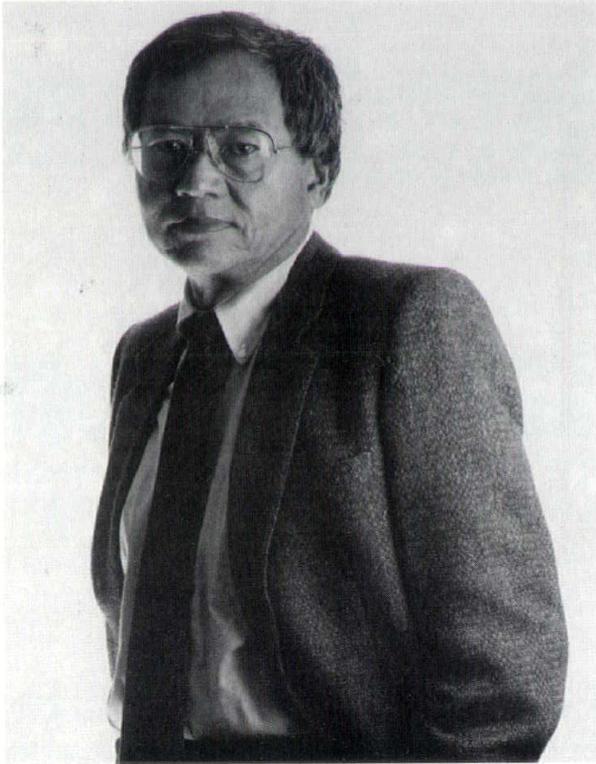


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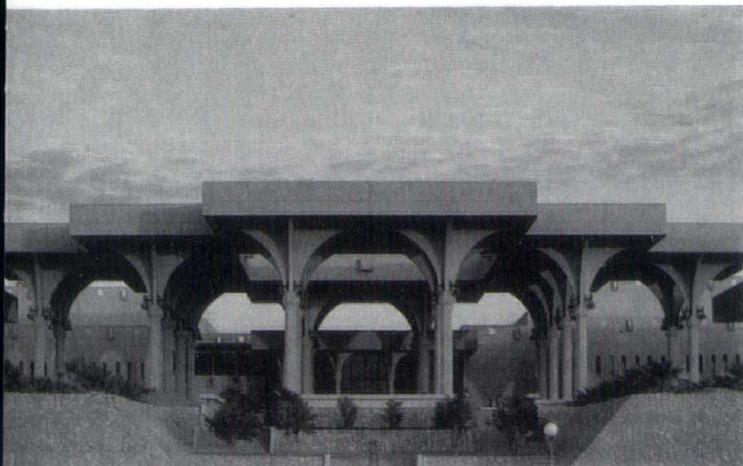


GYO OBATA AND THE WORK OF HOK: Renowned Designer to Address Design Conference

by Steven C. Yesner, AIA



Gyo Obata, founder, CEO and design leader of Hellmuth Obata Kassabaum. Below left: King Khaled Airport, Riyadh, Saudi Arabia. Below right: King Saud University, Riyadh, Saudi Arabia.



HELLMUTH, OBATA & KASSABAUM, familiarly known as HOK, is one of the five largest architectural design firms in the U.S., headquartered in St. Louis, with offices in Dallas, Houston, Kansas City, Los Angeles, San Francisco, New York, Washington, D.C., Tampa, Denver, London and Hong Kong. It is recognized internationally for the scope of its projects and diversity of its practice, which includes architecture, engineering, interior design, landscape architecture, graphic design, facility programming and computer-aided design.

Gyo Obata, FAIA, is chairman, president and chief executive officer of HOK, Inc. Beyond his administrative duties, he establishes the fundamental design direction for the firm, working closely with the designers of each office to develop and refine projects to their final form.

Obata will give the keynote address at the 1988 Santa Fe Design Conference. While he is in New Mexico, he will undoubtedly take the opportunity to visit HOK's current project in Albuquerque, the BetaWest mixed-use development next to Civic Plaza.

Growth of a Corporate Giant

Obata comes from a long line of Japanese classical artists. His father, who was a professor of art at the University of California in Berkeley, introduced the traditional *sumi-e* style of painting to the West Coast. His mother did the same thing for *ikebana*, the Japanese art of flower arranging.

Obata studied at Berkeley, Washington University in St. Louis and Cranbrook Academy of Art in Michigan, completing degrees in architecture and urban design. After serving in the U.S. Army in World War II, he worked in the Chicago office of Skidmore, Owings and Merrill and as an assistant to Minoru Yamasaki in Detroit before joining George Hellmuth's firm in the early 1950s. In 1955, he helped found HOK as Principal-in-Charge of Design.

From a staff of 26 and projects once concentrated in the Midwest, HOK has grown to an organization of about 800 employees with commissions all over the world, including office buildings and corporate headquarters, criminal justice facilities, mixed-use and retail complexes, research and development laboratories, transportation facilities, education complexes, health care facilities, athletic facilities, hotels and conference centers.

HOK also has several historic property rehabilitation projects to its credit, such as St. Louis Union Station designed by Link and Millet in 1891, New York City's Murphy Center (formerly the Municipal Asphalt Plant) designed by Kahn and Jacobs in 1944, and an addition to the Dulles Airport Terminal Building designed by Saarinen in 1960. In addition, HOK now markets its own copyrighted CADD software through a subsidiary service corporation to other A/E firms.

Along the way, Obata and HOK have developed an affinity for superlatives, particularly in terms of size, boasting design of the largest data processing facility (McDonnell Douglas Automation Co.), the largest column-free exhibit space (Moscone Convention Center), the largest construction project (King Saud University), and the most popular museum (National Air and Space Museum).

HOK's Philosophy of Design

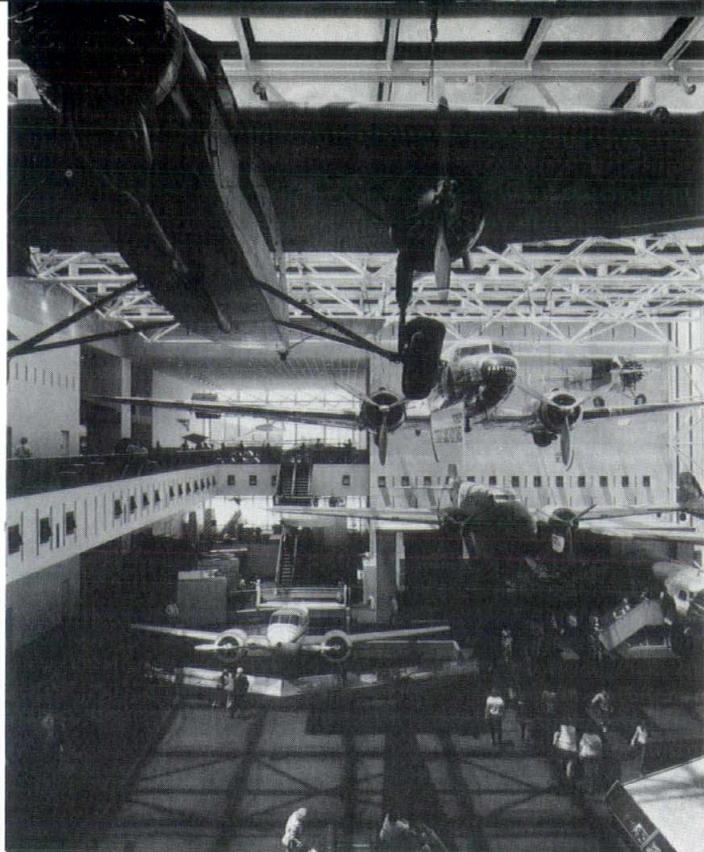
And yet Obata's designs are widely recognized for their human-scaled detailing. His design philosophy is to "solve prob-

lems posed by the space needs of people, and go beyond pure function to provide spaces which will enhance the lives of their occupants." He does this by considering the needs of people first, then designing "from the inside out". His multi-disciplinary approach is directly related to the micro-to-macro philosophy espoused by Eiel Saarinen, with whom he studied at Cranbrook.

Obata's best known projects include the National Air and Space Museum for the Smithsonian Institution (1976), the low-rise Levi's Plaza corporate headquarters in San Francisco (1982), the 2400-acre campus of King Saud University in Riyadh, Saudi Arabia (1984) and the mammoth St. Louis Union Station renovation (1985). Other notable projects designed under his direction include the Dallas Galleria (1977), the underground Moscone Convention Center in San Francisco (1981), the Houston Galleria (1983), King Khaled Airport in Riyadh (1983), Kellogg Co. headquarters in Battle Creek (1985), BP America /SOHIO headquarters in Cleveland (1986) and the Taipei World Trade Center in Taiwan (1988).

Obata has received hundred of design awards, including citations from the American Institute of Architects and the General Service Administration, the Institute of Business Designers, the Urban Land Institute and the Federal Design Council.

At age 65, he is a grandfather and passionate gardener as well as globe-trotting architect and corporate executive. His drive seems undiminished. "I do a lot of designing on airplanes," he says, "because there are no disturbances and you can become totally immersed in a project and work on an idea."



National Air & Space Museum, on the Mall, Washington, D. C.

DEVELOPERS AND ARCHITECTS: A CASE STUDY

Interview by Steven C. Yesner, AIA

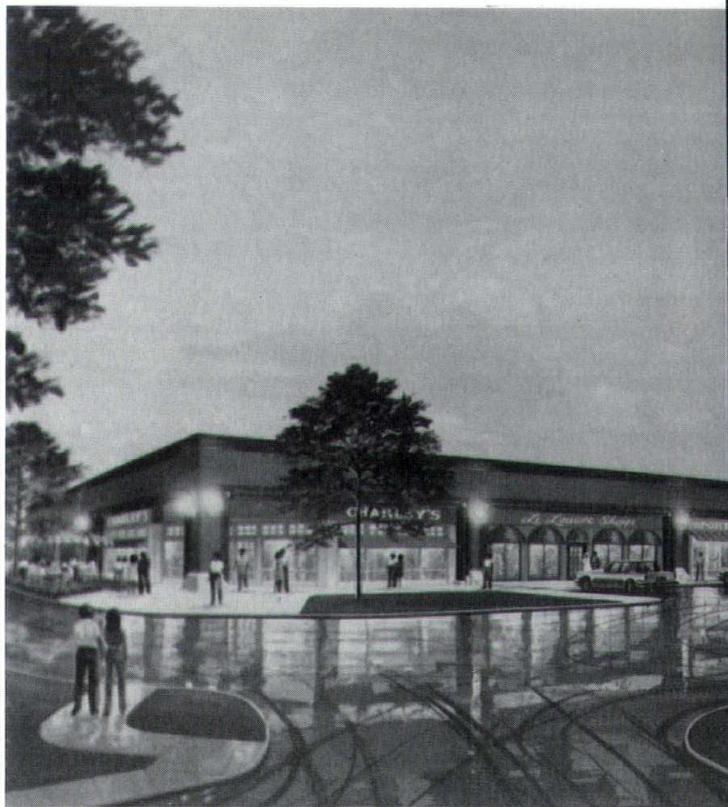
Trammell Crow: "Value for the Long Term"

From its beginning in Texas forty years ago, Trammell Crow Company has become one of the most successful developers of office buildings, shopping centers and industrial parks in the U.S. today, with over 60 companies nationwide and 7 billion dollars in assets.

Paul Silverman, Area Partner for the New Mexico/West Texas division, characterizes the company as investment builders who develop and manage properties to hold for the long term rather than resale. "We consider ourselves a marketing company more than a real estate company," Silverman says. "We're not looking for cheapest, but most efficient, functional and pleasant; to provide the greatest value for the long term."

He points to the company's first warehouse property at 101 Cole Street in Dallas, which Trammell Crow built in 1948 and still owns, as an example. "Trammell installed windows, planted trees and put the docks behind the building," explains Silverman. "At the time, these things were unheard of."

Trammell Crow first attracted national attention for the Embarcadero development in San Francisco, designed in association with John Portman. The project used an atrium design which Portman had previously reintroduced into the lexicon of commercial buildings, but more importantly, began Trammell Crow's involvement with "big name" architecture. The affair was consummated in the mid 1980s with Trammell Crow Center (formerly LTV Center) in Dallas, designed by Skidmore Owings and Merrill, which Silverman calls the company's "first building with great architecture."



The New Mexico Market

In New Mexico, Trammell Crow is best known for First Interstate Plaza in Santa Fe (designed in two phases by Dorman Nelson & Breen Architects and McHugh Lloyd & Associates) and Sunwest Center in Roswell (remodel designed by Alley Connell Strain & Associates), which was honored by *New Mexico Business Journal* as one of the Ten Best Buildings of 1986 in New Mexico.

Other prominent projects in Albuquerque include the Shops at Mountain Run and Four Hills Village shopping centers designed by De La Torre/Rainhart, and the industrial warehouse development at 8333 Washington designed by SW Design Collaborative in association with contractor Jordan & Noble of El Paso, which Silverman characterizes as combining good local design talent with tilt-wall construction expertise. "El Paso is light-years in front of industrial development in Albuquerque," he says frankly.

Silverman believes in the value of good design. "But in building investment product" he says, "there has to be a blend of design and efficiency, with design acting as an additive element, not a negative. A good developer or client will make a good design firm a better one, and vice-versa. It's a symbiotic and synergistic relationship."

In most cases, project planning should be "a function of maximum flexibility while providing a minimum level of hard-dollar development," Silverman says. But to illustrate how

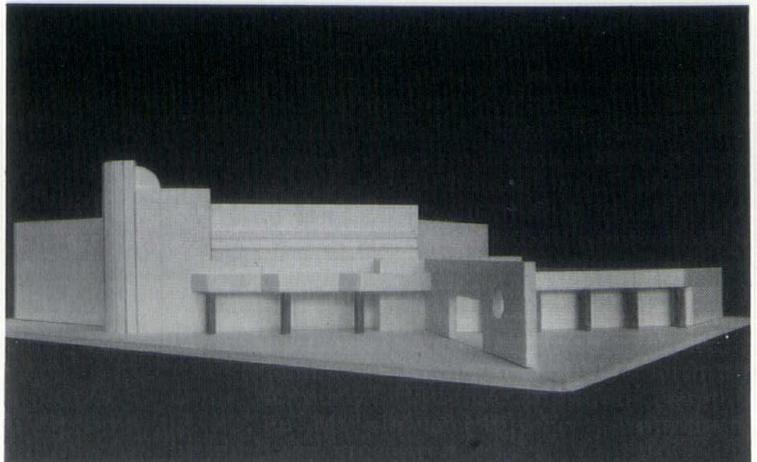
every market is different, he points to the Shops at Mountain Run, a high-end shopping center shell design with cast stone and brick details, originally developed without storefronts to provide maximum flexibility for retailers. After months, with occupancy lagging behind, Mike Dickson of Stevens Mallory Pearl & Campbell was hired to develop the storefront designs now in place. "Local retailers weren't capable of individual storefront design," noted Silverman.

Planners Need Cooperation of Developers and Architects

On the subject of large-scale development planning, Silverman observes that planners and designers frequently don't understand the market forces behind development. "You can't dictate to the marketplace what the marketplace wants," Silverman cautions. "The job of creating comprehensive [city] plans has been defaulted to the planners. It needs the input of market forces provided by the developers and the sense of aesthetics provided by the architects. In the case of Albuquerque, the loss of the Alvarado [Hotel] was probably worthwhile," he says, "since it raised consciousness."

Trammell Crow Company is currently constructing the first phase of Midtown Business Park, a 50-acre office park complex along the west frontage of Interstate 25 in Albuquerque, and finalizing design of the Southwest Region Communication Center for the Atchison Topeka & Santa Fe Railway, a state-of-the-art facility for communications technology to be located in Albuquerque's Journal Center.

Below: The Shops at Mountain Run, Albuquerque, a rendering by Chuck Holt. Right top: Sunwest Center, Roswell. Right bottom: Model of the S. W. Region Communications Center for AT&SF Railway.



AIA'S COMMITTEE ON DESIGN PROVIDES DESIGN AWARDS JURORS

by Steven C. Yesner, AIA

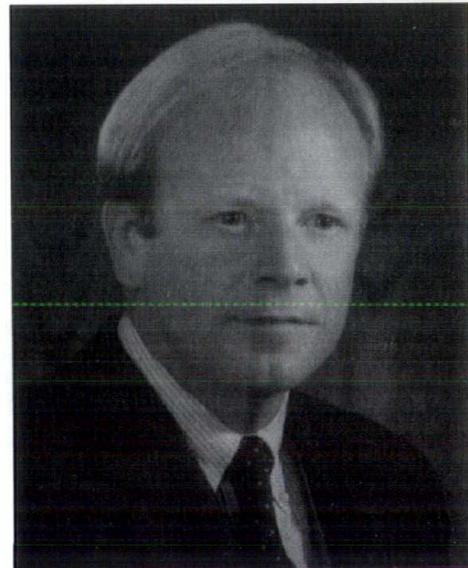
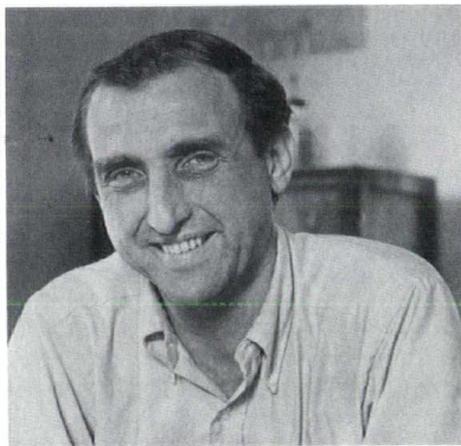
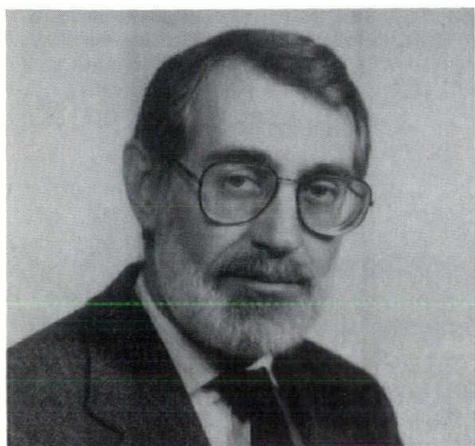
The American Institute of Architects/National Committee on Design was created in 1969 as an outgrowth of the Committee on Aesthetics formed in 1964. The purpose of the committee is to study the issues of design relative to continuity of the urban complex, the role a building plays in the city and in relationship to other buildings, and the maintenance of visual order in the human environment.

The committee is directed by an appointed chairperson and vice-chairperson, three steering group appointees, and a staff director, whose task is to chart the issues to be studied by the committee each year. An appointed commissioner serves as liaison between the committee and the AIA/National Board of Directors. This year's commissioner is Western Mountain Region Director, Jess Holmes, AIA, of Albuquerque.

This year, the New Mexico Society of Architects Design Awards will be juried by three members of the Awards Task Group. With this distinguished jury, representing a cosmopolitan and analytically trained point of view, NMSA expects the New Mexico architects will be enthusiastic about submitting their projects for review, exhibition and discussion. All submitted projects will be exhibited at the Design Conference.

The Jury:

LAURIE OLIN, ASLA, is Partner and Principal of Hanna/Olin, Ltd. environmental design and planning. He has served on design award juries for the National AIA Design Awards, the National Waterfront Center Competition, the City Visions Competition for the Foundation of Architecture, and the Prince



The distinguished jury, members of the Awards Task Group, are all from Pennsylvania. From left to right: Laurie Olin, ASLA; Peter Bohlin, FAIA; Charles Dagit, Jr., FAIA.

The committee holds three general meetings each year, attended by the nearly 100 active (appointed) members of the committee, but the meetings are also open to the AIA's 53,000 members:

"Search for America," examining 18th, 19th and 20th century American building design, will be the subject of the next meeting to be held November 4-6 in Los Angeles, featuring lectures by Vincent Scully, Thomas Heinz, William Westfall and Frank Gehry.

"Synthesis: Architecture/Design/Craftsmanship" will be the subject of a special overseas conference to be held in Helsinki, September 4-7, 1989.

Other activities conducted by the Committee on Design include a Competitions Task Group which is attempting to define guidelines for government-sponsored, architect-developer team competitions, and an Awards Task Group which provides jurors for AIA component design competitions.

of Wales Prize for Urban Design, and is currently Landscape Architect Jury Chairperson for the American Academy in Rome. An accomplished author, lecturer and exhibitor, Mr. Olin has received many fellowships, as well as design awards from the American Society of Landscape Architects and from *Progressive Architecture*. He is also currently a trustee of the American Academy in Rome and a member of the Policy Panel for the National Endowment for the Arts.

PETER BOHLIN, FAIA, is Principal-in-Charge of Design for Bohlin Powell Larkin Cywinski Architects and a past chairperson of the Committee on Design. He has served as Design Critic at Carnegie Mellon University, Rensselaer Polytechnic Institute, the University of Pennsylvania, Kansas State University and the University of Maryland, where he was honored as Distinguished Professor of Architecture. His firm has been recognized with more than 75 regional and national design awards from the American Institute of Architects, U.S. Departments of Energy and HUD, the International Solar Energy Society, the Building Stone Institute and the American Wood Council. Mr. Bohlin is also a member of the Pennsylvania Society of Architectural Historians.

CHARLES DAGIT, JR., FAIA, is Partner-in-Charge of Dagit/Saylor architects. He has previously served the Committee on Design as a member of the Steering Group and as chairperson of the Awards Task Group. The recipient of several traveling fellowships, Mr. Dagit has been Adjunct Associate

Professor at the Temple University School of Architecture and Engineering, and Visiting Professor at the University of Pennsylvania Department of Architecture, and is currently Professor of Architecture at Drexel University. He is also an active civic leader.

□ □ □ □ □ □ □

AIA members may join the Committee on Design as Corresponding members for an annual fee of \$20.00. Corresponding members receive information on these conferences and the

committee's work. Contact Michael Cohn at AIA/National, 1735 New York Ave. NW, Washington DC, 02006, or call (202)626-7366.

SPIRITED SANTERA TO HOST CONFERENCE SPOUSES

A Visit with Monica Sosaya Halford

by Steven C. Yesner, AIA

Santa Fe artisan Monica Halford never lacks for inspiration. For the past 20 years, she has painted, sculpted and molded *retablos* (2-dimensional religious figures), *reredoses* (altar screens) with multiple *retablos* and *bultos* (3-dimensional and relief figures) of nearly every saint imaginable. And not just on boards or sheetmetal, but on windows, doors, walls, furniture, tiles and tapestries, even trees.

Ms. Halford will show her work and speak to the spouses and guests of the 1988 Santa Fe Design Conference attendees and exhibitors on Saturday, November 5.

The Making of a Saint Maker

Halford's New Mexican family heritage and upbringing in Santa Fe, like that of most Hispanic families, was rooted in traditional Catholic faith and devotion to the saints. "We grew up with *santos*," she says, "they were like part of the family."

Although she took lessons with Jozef Bakos, one of the famed "Cinco Pintores", while in high school, and later studied at the California College of Arts and Crafts, Halford did not set out to be a *santera*. But after a visiting friend asked to buy a *retablo* of San Pasqual she had made for her kitchen from childhood memories, she began sketching and studying early *retablos* in museums, churches and books, and developing her own style and techniques in earnest.

Today Halford's work receives major recognition in publications and exhibits devoted to American crafts, as well as private collections. Her *retablos* and needlepoint tapestries can be found in Constance Stapleton's book, *Crafts of America*, the Albuquerque Museum and Museum of New Mexico, the Immaculate Heart of Mary Seminary, area businesses and the annual Spanish Market in Santa Fe, where she has won prizes for her doors, paintings on tin, and reverse glass paintings.

She can talk at length and tell many anecdotes about the lives and significance of the saints she has researched. And friends who travel tell her new stories of saints from around the world.

"I always thought Santa Barbara was the patron saint of lightning and thunder; then I heard she was the patron saint of architects, too," relates Halford, whose husband is an architect. "It had something to do with a tower her father had built to



Monica Sosaya Halford with courtyard *retablo* at her Santa Fe studio. Photo by Marian Love.

imprison her, which was destroyed by lightning after her death, creating work for the architects. And Saint Thomas, the apostle, is always pictured with a scroll, which I now paint as a roll of blueprints.

Halford's *retablos* are known for their subtle colors reminiscent of antiques, and for their gentle humor and earthy beauty. She also collects *dichos* (parables) which she incorporates into the borders of her work. Says Halford, "I want my *retablos* to comfort those who buy them whether they believe in the saint or not."

A raffle of donated items, a luncheon and wine-and-cheese social are also scheduled.

ARCHITECTURAL TOURS: SANTA FE STYLE

by Steven C. Yesner, AIA

Visits to building projects in Santa Fe supplement the talk and ideas of the Design Conference with concrete examples and the opportunity to enjoy the exquisite New Mexico Autumn in some of the most beautiful built environments the state can offer. Case study developments featured in this year's guided

tour of Santa Fe architecture include examples of recent housing, retail and educational projects which set standards for excellence in design, preserving community values and creating environments which distinctly enhance the community.

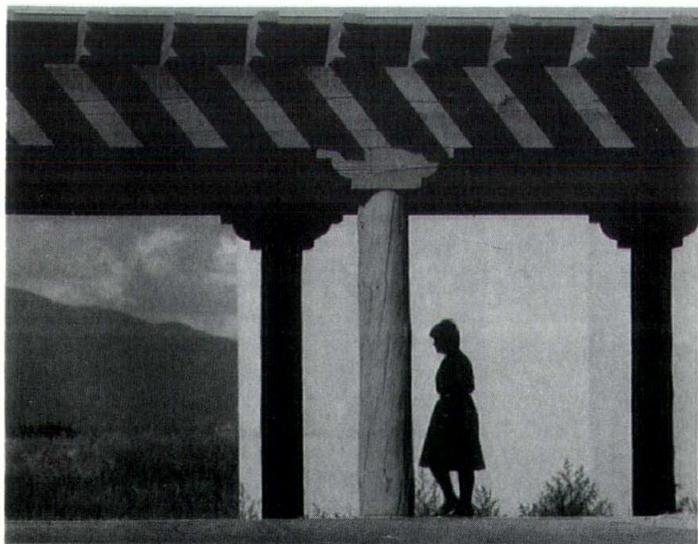


LOS MIRADORES, residential condominium compound, designed by McHugh Lloyd and Associates for William and Nancy Zeckendorf, developers, is located adjacent to the Santa Fe National Forest on 160 acres of natural reserve and recreational open space in the city's east side.

The project received two Grand Awards at the 1985 Pacific Coast Builders Conference in San Francisco and an Honor Award from the New Mexico Society of Architects in 1986, and

has been featured in *Designers West* and *New Mexico Architecture*.

Distinctive features of Los Miradores include village-like housing clusters, internalized parking courts and security systems, private garden courtyards, spectacular mountain views, historical styling and hand-hewn woodwork. In addition to a swimming pool and tennis courts, residents also enjoy access to concerts, lectures, films and other activities at neighboring St. John's College.



SANTA FE COMMUNITY COLLEGE, designed by Arrison Greer, Inc. for the SFCC Governing Board, is located on a 166-acre campus, donated by the Rancho Viejo Partnership, developers, in the city's growing south side.

Phase I construction, consisting of initial site development and a pair of L-shaped core buildings surrounding a southwestern courtyard, was funded through a combination of state legislative appropriations and local bond issue elections. An opening ceremony was held on August 21 of this year. Phase II construction, approved by a second bond issue election on Sept. 1, will provide an additional classroom and occupational lab wing, a performing arts center, a physical education complex, additional faculty offices and hospitality wing, plus additional site development.

The campus design is characterized by a southwest-facing entranceway, an extensively landscaped courtyard (roughly the same size as Santa Fe's downtown plaza), covered connecting walkways featuring massive carved beams and column capitals, stepped parapet walls, natural daylighting, bancos, and artwork displays throughout the facility. The school has been operating in temporary quarters at the Valdez Industrial Park since 1983.

The designers and developers of the projects will accompany the tours to discuss their aesthetic, functional, and financial details, and the architect/developer/owner relationships that brought them to fruition.

SANBUSCO MARKET CENTER, historic renovation and retail complex, designed by DeWindt Henry and Associates for Schepps/New Mexico Development Corporation, is located on 5 acres at the north end of the AT&SF rail-road yards adja-

cent to the Westside-Guadalupe historic district. It encompasses the former Santa Fe Builders Supply company and adjoining Butler-Foley warehouse buildings.

The project received an Award of Excellence in 1986 from the Old Santa Fe Association, the Governor's Award of Honor for Historic Preservation, and an Honor Award from the Santa Fe Chapter of the Association of General Contractors and American Institute of Architects in 1987, and has been featured in *New Mexico Business Journal*. It is currently being considered for a national preservation award.

The sensitively restored facades reflect the four primary architectural styles which spanned the development of the railroad era in New Mexico: the initial structure built in 1880 in the period's Commercial Railroad Style, a 1921 addition in the Western Storefront Style, numerous additions throughout the 1930s in a simplified Spanish Pueblo Style, and a separate Territorial Style structure built in 1935. Other features include a retail mall created from the original drive-thru hall once used for freight transfer, exposed original construction, warehouse sheds readapted as covered parking, and a sculpture-enhanced entrance court. Sanbusco is listed in the National Register of Historic Places and the New Mexico Registers of Historic Places and Cultural Properties.



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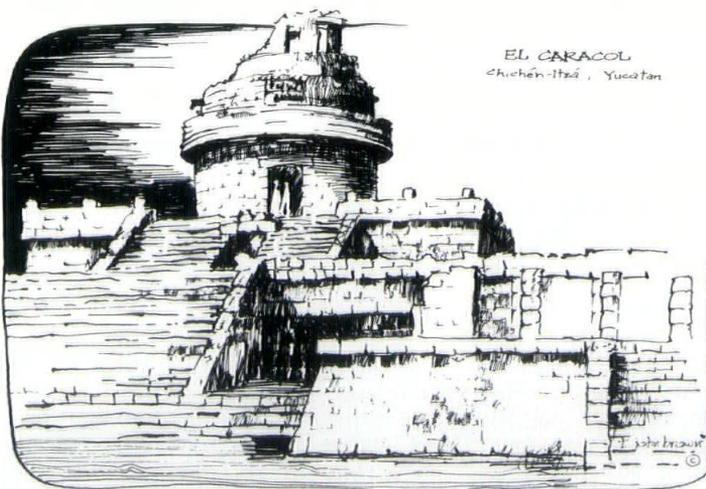
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EL CASTILLO
Chichen Itza, Yucatan

EL CASTILLO

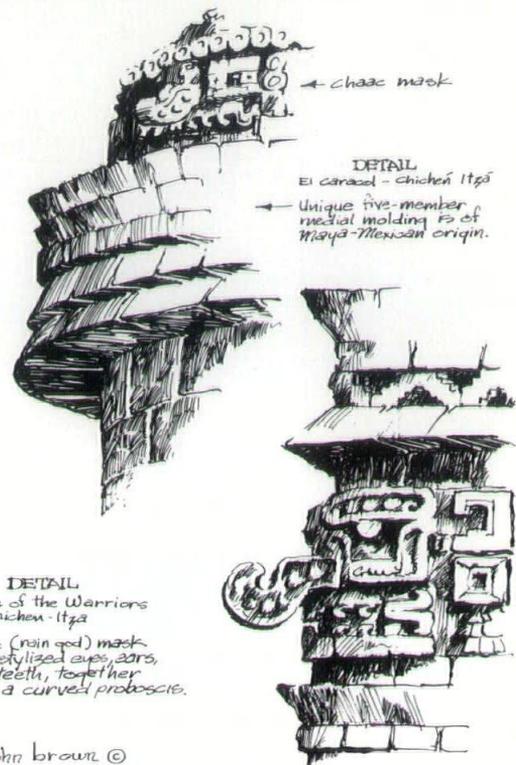
El Castillo, with its four grand stairways, is the largest of seven known pyramids at Chichen Itza. The structure is typical of the Classic Maya period but the exterior details are Toltec.



EL CARACOL
Chichen Itza, Yucatan

EL CARACOL

The two superimposed terraces of El Caracol are Classic Maya structures that support a 50 foot high round tower which may have been used as an observatory.



DETAIL
Temple of the Warriors
Chichen Itza

Chaac (rain god) mask
with stylized eyes, ears,
and teeth, together
with a curved proboscis.

† john brown ©

MISCELLANEOUS DRAWINGS OF EL CARACOL DETAIL AND CHAAC MASK

The Chaac mask and the stone moulding detail are common design elements often found on Maya buildings of the Classic period.

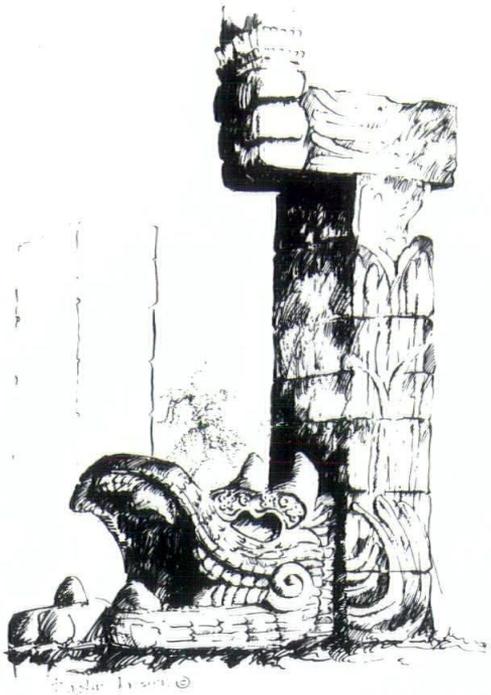
Looking down on the Temple of the Thousand Columns, I estimated over a hundred stone pillars still in place. These held roof beams that enabled the architect to construct large covered spaces instead of the traditional narrow rooms with corbeled arch ceilings. Those artisans were as adept with sculptural details as they were with enormous architectural scale. Particularly interesting was the feathered snake design seen in the Temple of the Warriors that became an integral part of every structure gracing stair bannisters, giant columns and ball courts.

February 13

Chichen Itza is the best known of all the Mexican Maya ruins and is one of the few Mesoamerican centers whose name has come down to us from the Maya. It means "The Mouth of the Well of the Itza." On this site there is a sacred well called a cenote, a hole in the ground 285 feet in diameter with brackish looking water 60 feet below the rim. Archaeologists have excavated its bottom and found skulls and skeletal remains of 13 males and 8 females all of whom were sacrificial victims. The Maya priests were known to throw "a chosen one" into the water below to appease their Gods. If the chosen one lived through the night they were removed and allowed to live because they had communicated with the Gods.

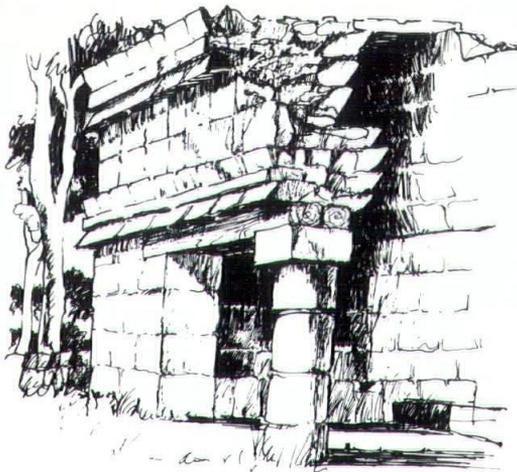
February 19

Sayil, Labna and Xlapak are part of a group of small area sites radiating from Uxmal, a large center of Late Classic style. Sayil has a huge palace with three stories and over 100 rooms. It's by far one of the largest buildings in the Maya world. It was built about A.D. 850. This building complex is the final stage of a slow process of construction. It began with a single story building and ended with three stories of collected Puuc architect-



FEATHERED SERPENT COLUMN

Traces of red coloring in the serpent's open jaws are still visible and suggest that these snake columns were multi-hued in resplendent color. It is believed by archeologists that these once multicolored columns served as a background for human sacrifices.



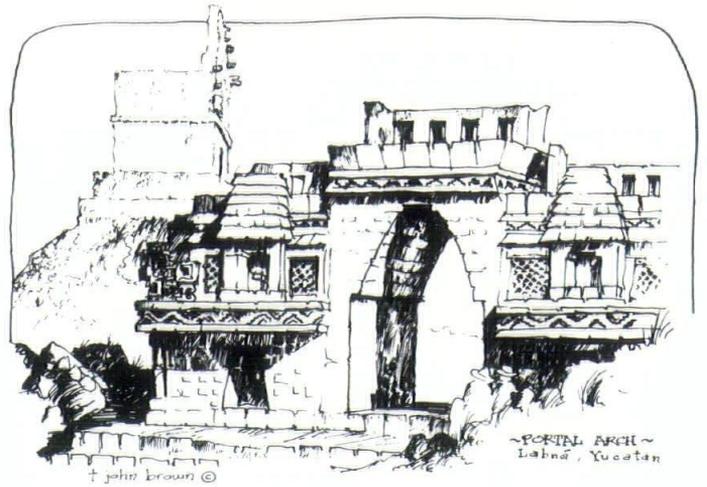
STEAM BATH
Yucatan, Mexico, Yucatan

A small building of Yucatan design built for secular rather than religious purposes. Note the construction of the corbeled arch.

John Brown ©

STEAM BATH

The veneer type corbeled arch is shown very clearly in this steam bath. Wood lintels supported the walls above the columns and a smooth faced stone vault formed the ceiling. When the lintels rotted away, the roofs collapsed.



PORTAL ARCH - LABNA

The sculptors carved a likeness of their thatched roof houses on both sides of this arch.

tural forms. Large Chaac masks are found on the facades of all these buildings.

The ruins of Xlapak were in such a state of ill repair that they didn't charge an entrance fee. There was one reconstructed building with a very plain lower facade nestled among the balsa trees. The huge geometric Chac masks are again the central design of the upper wall with geometric shapes between them. There are so many similarities in architectural details between all these Puuc sites that I wonder if maybe the same designer didn't originate all of them. A more probable idea is that the designs were of such importance to this culture that they were passed around.

An interesting detail of the huge palaces at Labna and Kabah is that most of the doorways had stone lintels instead of chicle wood, therefore preventing the roof masses above them from collapsing. All the walls are constructed of finely finished stones, exquisite in their execution and placement. One can actually see all the pieces of carved blocks put together to make wall details such as the stylized rain god masks so typical of this area.

February 20

The villages of the Yucatan still have many thatched roof houses constructed of wattle and daub walls. With their stone fences they look much the same as the Maya structures a thousand years ago. These houses have curved end walls with a door on each flat side. The ancient Maya slept on wooden beds or reeds but now all sleep in hammocks which were introduced to the new world by the Spaniards. Two of these houses are carved into bold relief on the arch at Labna.

Between Uxmal and Kabah there is an ancient "sacbe" a raised causeway. One passes through a towering stone ceremonial arch at Kabah to begin his journey to Uxmal which was the center of the Puuc civilization 1000 years ago. Nature has been good to these ruins as the details of the wall surfaces exist almost as if they were carved yesterday.



TEMPLE OF THE DIVING GOD
AND THE CASTILLO
Tulum - Quintana Roo, Mexico

John Brown ©

TEMPLE OF DIVING GOD AND EL CASTILLO

The Temple of the Diving God was constructed with outward leaning walls which balanced with the slope of the interior vaulted ceiling.

The curved surfaces of a conical-shaped temple at Uxmal called Pyramid of the Magician is unique, casting soft shadows throughout the day. The architecture of Uxmal becomes monumental, getting away from its dependence on nature. The plazas are much more spacious and are usually surrounded by large wall surfaces highly decorated. The total complex was built on a grand scale.

At Kabah, there were stylized masks covering the entire face of the Codz-Poop Temple. To enter, certain smaller doorways one had to step on a monster's large hook nose. The snouts have a form of a rolled up mat, therefore the name Codz-Poop (rolled up mat). The small indentations in the base of each Chaac nose were to hold burning oil, illuminating the faces at night. It must have been a strangely moving sight.

February 22

The ruins of Tulum are dominantly sited on the crest of a cliff overlooking the sea. Its once colorful stucco walls were constructed with a negative batter sloping out as they rose. This was one of the few Maya sites still inhabited when the Spaniards first arrived to the Americas.

The architecture of the Maya was to be viewed from the outside much as Greek buildings were to be seen. They used corbeled arches and vaults as a tool to give them an open space within a core of plaster and rubble fill. The corbel arch resembled very closely the shape of the roof of the Maya house. Their buildings were very detailed but thoughtfully designed so the viewer could see it at any angle. At Uxmal, one wing of the quadrangle was lower than the other three sides so that the whole complex could be viewed as a complete unit.

In the end, the Post Classic period saw a rise in armed conflict that greatly influenced the sitting and configurations of their civic architecture. The population centers were built defensively on strategic sites similar to the one called Zuculeu in Guatemala. The grade sloped steeply away from the site on three sides and the remaining side was a narrow neck of land, easily defendable. These Post Classic sites were much less decorated and lacked the organization buildings as those constructed during the classical period.

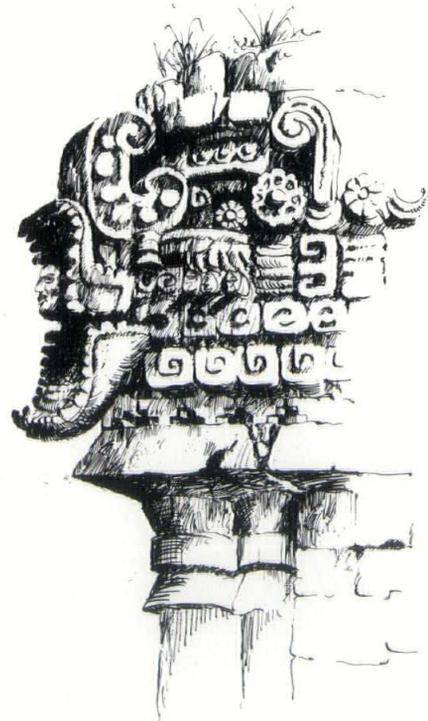


TULUM
QUINTANA ROO, MEXICO

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TULUM - VIEW FROM OCEAN

Maya seagoing traders brought Gods to Tulum from other parts of Central America. This site was still occupied when the Spaniards first landed on this shore.



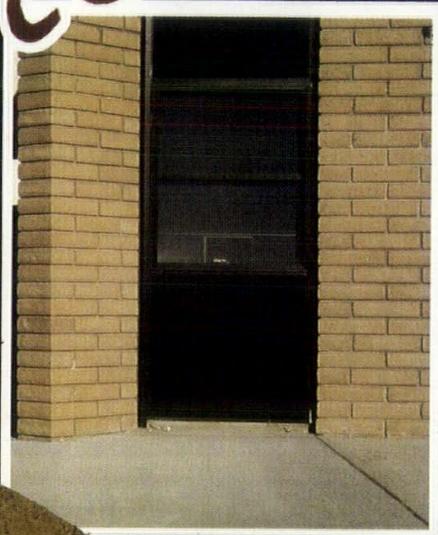
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CORNER DETAIL OF SERPENTS HEAD - LABNA

The jaws of a supernatural open-mouthed serpent hold a finely carved human head. This is a symbol of Maya art that occurs at various sites in the Yucatan.

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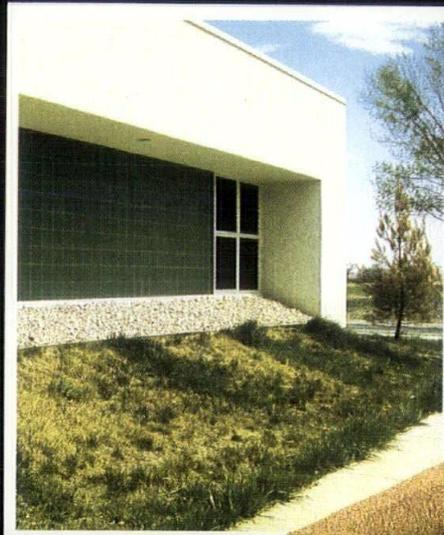


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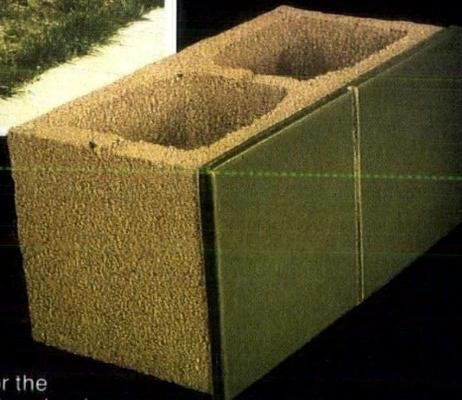
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ZACULEU
HUEHUETENANGO, GUATEMALA

t. john brown ©

ZACULEU

This town was occupied until the Spanish conquests in 1525. Kaibil Balan and his warriors held the city through several months of ruthless attack.

In looking back over these past months of exploration of ancient Maya architecture and art, I find the plaza a focal point at every site. The Maya appeared to have focused on these large open areas as a hub of their civilization continuously constructing new buildings around them as a fundamental first step of social order.

It has been my pleasure to describe to you many of the details of Maya architecture. We will never know why the inhabitants of these civic complexes abandoned their temples, plazas and splendid art work. Their legacy grows as archaeologists continuously analyze and open to the public the remains of a highly advanced culture relatively unknown a hundred years ago.

Terrance Brown is an architect employed by Louis L. Weller Architects P.C. in Albuquerque, New Mexico. Originally from Montana, Brown received his degree in architecture from Texas Tech University in 1969. After graduation he entered the U.S. Army Corps of Engineers as an officer and served a tour of duty in Vietnam.

From 1971 to 1973 he explored Central and South America. Part of that time he worked for Argentina's foremost architect, Clorindo Testa, in Buenos Aires. During the next four years Brown served as student coordinator of a linguistic center Spanish school in Guatemala call Proyecto Linguistico Francisco Marroquin. He helped found two Spanish schools and prepared special training programs for the U.S. Peace Corps and senior professionals from various countries. Brown developed policies and procedures for counseling and cultural orientation to assist students in understanding Guatemala and Central America.

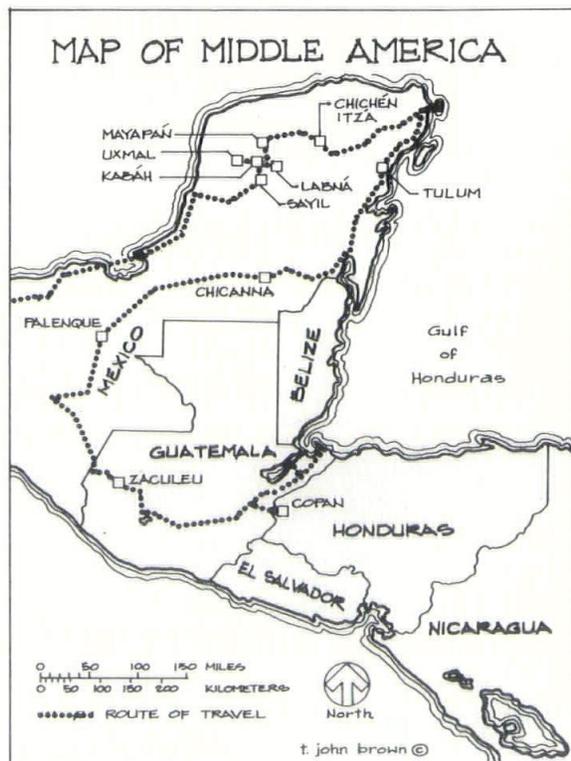
In 1977, Brown established his own architectural practice and construction company in Antigua, Guatemala which he successfully ran for four years. In 1981, Brown and his family left Guatemala where they had lived for eight years and began their exploration of the Maya ruins of Honduras, Guatemala and the Yucatan Peninsula of Mexico.



CORNER DETAIL
OF TEMPLE WALL
Chicanna, Campeche

t. john brown ©

CORNER DETAIL OF TEMPLE WALL OF CHICANNA
Long hooked noses and intricate stone mosaics were concentrated on the upper portions of the walls of most Puuc-style buildings.



t. john brown ©

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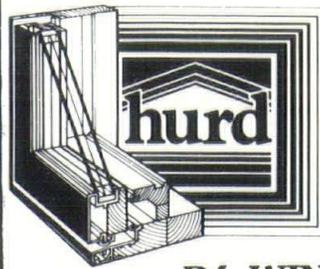
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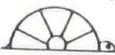
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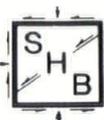
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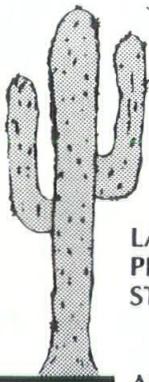


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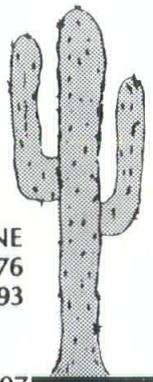


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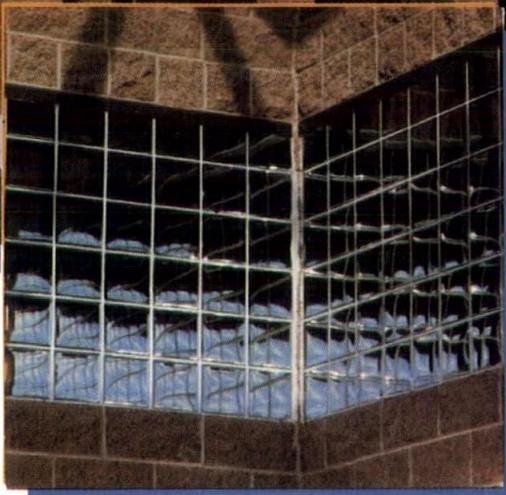


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