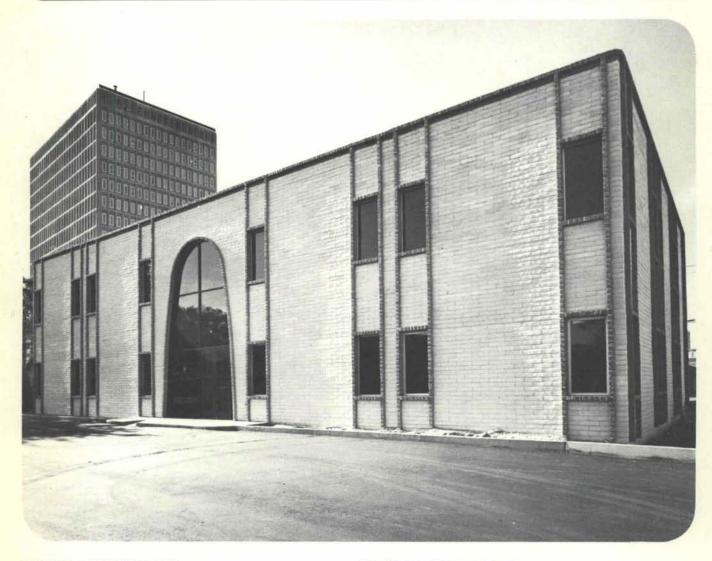
new mexico architecture

A Heritage is Looted!

-see page 13

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ALBUQUERQUE, N. M. OCTOBER 18-21, 1972

vol. 14 nos. 9 & 10

IN THIS ISSUE:

The cover of this issue shows a most significant New Mexico altar screen. That altar screen has been stripped of much of its treasure. Compare the cover with this photograph and see the article beginning



on page 13. Susan Samuelson reports the loss through recent robberies of vital pieces of New Mexico's art heritage. Mrs. Samuelson has served as a laboratory supervisor with three National Science Foundation projects in Arizona and Mexico. She was curator of the Museum of Navaho Ceremonial Art in Santa Fe from September 1967 to November 1968.

At the Rocky Mountain/California South Bi-Regional Conference of the American Institute of Interior Designers held in Santa Fe last April, students from Northern Arizona University presented a challenge to the interior design professionals. Fritzanna Kading, Leslie Ann Merrill, Robert Olmstead, Jr., and Doyle Pilcher showed stunning slides of the beauty of our natural surroundings and the wonders of the Indian past; these were contrasted against the desert of urban sprawl and environmental chaos of present day Phoenix and Albuquerque. The text of their challenge begins on page 20.

The Western Mountain Regional Conference will address itself to architectural education. Consequently, two students in the Masters Program at the University of New Mexico Architectural Department express their views on the approach taken by that department towards educating the future architect. See their editorial beginning page 9.

nma

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San Miguel Chapel - Karl Kernberger, Photographer)

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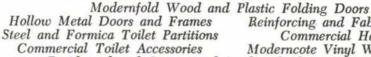
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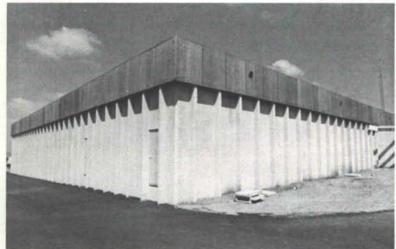
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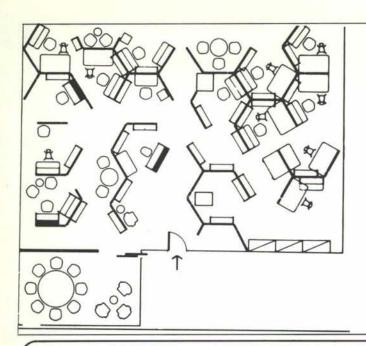
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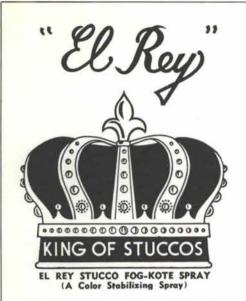
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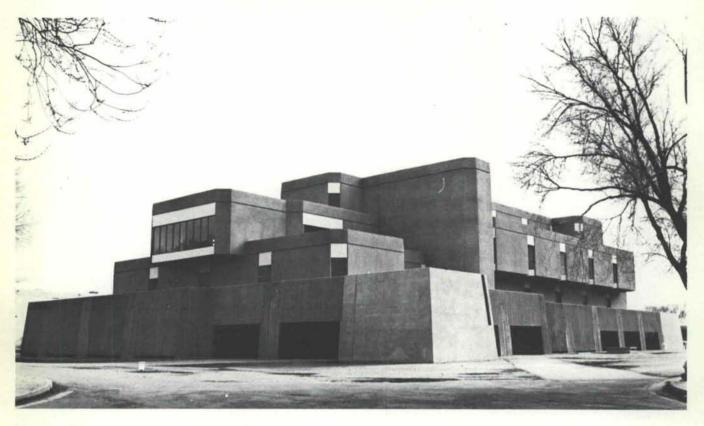
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MUSEUM OF NEW MEXICO APPOINTS ARCHITECTURAL COMMISSION

The best architectural talent available is being tapped by the Museum of New Mexico in preparation of its plans for future growth. Heading the array of talent for the recently chosen Museum Architectural Commission is internationally known Architect Nathaniel Owings, FAIA. Also on the four-member commission is Don Schlegel, AIA, chairman of the University of New Mexico School of Architecture; Charles Nolan, AIA, of Alamogordo, president of the New Mexico Society of Architects, plus a distinguished and internationally known architect who will be announced shortly.

This Museum Architectural Commission will develop the basic concepts and guidelines to aid the museum in its expansion. Present plans are to expand the existing Santa Fe Plaza Complex, which includes the Palace of Governors and the Fine Arts Museum by adding other visitor oriented facilities. Museum service functions and specialized activities will be moved to the existing Hill Complex on Camino Lejo, Santa Fe, presently the site of the Museum of International Folk Art and the Anthropology Laboratory.

The 1972 Legislature appropriated \$135,000 in addition to other funds for the first step of the plan, the construction of an Exhibitions Workshop Building adjacent to the Anthropology Laboratory, thus eventually freeing space in the Plaza Complex.

The purpose of the newly appointed commission is to determine that the museum's architectural needs are met in the best way possible and that the additions to the Museum Complex are a distinguished addition to the City of Santa Fe as well as to the state.

Work on a Museum master plan began shortly after Carlos Nagel became museum director in 1969. He approached the University of New Mexico School of Architecture; Chairman Schlegel also brought the schools of Business Administration and Recreation to work on the plan. The museum staff and UNM students devised a plan that represented a desirable growth for the museum. At the end of one semester, the students had determined the kinds of space needed as well as the amount of space required for the museum's functions to be performed. In a second semester, students of the School of Architecture prepared a general architectural plan suggesting where the needed functions should be placed.

At the recommendation of Nathaniel Owings, the Board of Regents approved the formation of an Architectural Commission to review the work of the UNM students and to determine a definite architectural design for the museum's future and the best use of the funds appropriated by the legislature.

The natural choice for the head

of the commission, says Director Nagel, was Nathaniel Owings, who is a member of the Museum of New Mexico Foundation Board of Trustees, and who will maintain liaison with the museum's Board of Regents.

The appointment of Owings along with the chairman of the UNM School of Architecture, who will continue the involvement of the UNM students with the museum's planning program, and the incumbent president of the New Mexico Society of Architects will insure that the regents receive the best architectural thinking in the state. The yet to be announced internationally famous architect will add an experienced yet objective point of view to a New Mexican architectural project.

N M A MUST KNOW

Our mailing list is in need of revision and updating. Naturally, we want to send you the magazine if you wish to receive it. Therefore, in order to continue receiving New Mexico Architecture magazine, the postcard inserted at the front of this issue Must Be Returned to our circulation department.

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News continued on page 22

EDITORIAL

IN DEFENSE OF AN INTERDISCIPLINARY EDUCATION FOR ARCHITECTURAL STUDENTS

There have been grunting noises heard in high places concerning the adequacy of the architecture school at the University of New Mexico. On the eve of the Western Mountain Regional Conference, whose theme is architectural education, some airing of this issue should be productive.

As students verging on our Masters in Architecture we hope to provide some subjective perspective on a complex situation. Precisely, more demands are being made upon the architectural pro-

fession. The effects of architecture on the environment are receiving increasing criticism from ecological activists. Also, grandiose urban structures are being criticized from the viewpoint of the social scientist. We maintain that the current state of the profession precludes an effective counter criticism and that this lapse can be rectified only through the schools of architecture.

Within the scope of our education we have ex-

Continued on page 11

Born of fire.

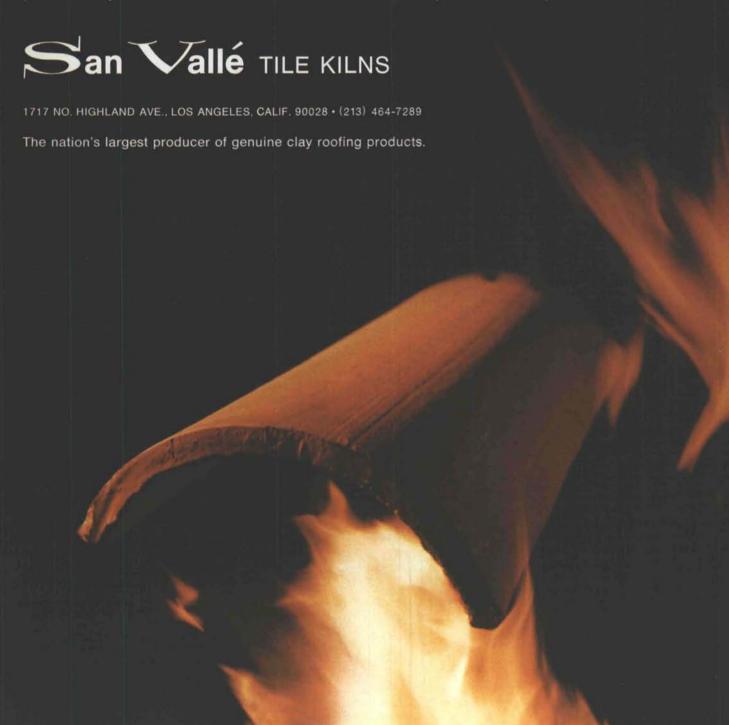
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perienced elements of two distinct educational philosophies which, generally, reflect a "before/after" view of architecture's environmental context.

Let us examine the "before" educational system. This curriculum was primarily concerned with educating an individual in the established building process. Courses were broken down into several categories: design studios, architectural history, building technology, structures, and working drawings. The design studios dealt, generally, with arranging functional spacial relationships and enveloping these arrangements in an aesthetic form. The architectural history courses studied the major transitions of architectural design from the beginning of civilization to the present. The building technology, structures, and working drawings courses served to impart the technical skills needed to transform the design solution into reality. These courses stressed the importance of the regulations and restrictions set forth in building codes and zoning ordinances. Also stressed was the need to understand the properties of building materials and the techniques of building with these materials as conceived by the construction industry. Though quite extensive, this academic schedule left very little time for elective courses.

The above description does not do justice to the image of the modern architectural system of education, i.e. the Bauhaus and Beaux Arts. Yet, the spatial orientation of the design studios and the adherence to the standards of the construction establishment implicit in the professional process is true to form and is purposefully contrasted to the wide open orientation of both design and process in the new curriculum at the University of New Mexico.

Let us now examine the "after" educational system. A quote from the 1971-72 University of New Mexico Graduate School Bulletin states, "the architectural profession is becoming a diverse community of specialists," i.e. the profession co-opts those disciplines necessary to fulfill expanded environmental responsibilities. To fulfill its responsibility under this philosophy, the school places its emphasis upon the graduate program which is subdivided, ostensibly, into three options, one of which is based on the previous rigorous professional program. The other two programs center on the aforementioned two criticisms of the architectural profession: urban structures and environmental research.

The purpose of the undergraduate program is to give a non-professional, broad based education in architecture. The specialization occurs in the graduate school in which it is possible, within the aforementioned three options, to follow almost any coherent relevant specialty. To give further direction to this specialization there are two specific programs, one a part of and one in association with the architecture department. The Non-Architectural Graduate, NAG, program brings in students with degrees in other disciplines and requires of them a significant, though minimal, amount of traditional architectural skills. They are then expected to synthesize their education through the medium of a thesis. The associated program is the Design Planning Assistance Center, DPAC. This center is a cooperative effort between the architecture department, the local AIA, and VISTA. The purpose of the DPAC is to respond to community based requests for architectural services. The effect of this program should be to improve the social relevance of architectural structures.

However, the key problem in the department remains the reorganization of the means to deal with the increased academic responsibility. The NAG and DPAC programs seem to be effective and the department is in the forefront of efforts to develop university-wide interdisciplinary programs. However, there has been little increase in both funds and personnel, while the student load has increased greatly (partly due to the reputation of academic architectural programs). The result is an exciting, stimulating, but unsettling chaos that is not at all reminiscent of the quiet efficiency of the previous educational system.

There's the rub. Those architects who are fully aware of the complexity of the building process are apparently appalled at this absence of overt academic discipline. This is an understandable reaction, yet, under the strained resource condition of the department, reactionary behavior by any of these architects is an unnecessary added pressure where assistance would normally be expected.

Finally, we predict that much of what used to be, and still is, done by apprentice architects will be accomplished by advance technological devices. Under this assumption, a school of architecture must introduce wider social and environmental concerns to the student.

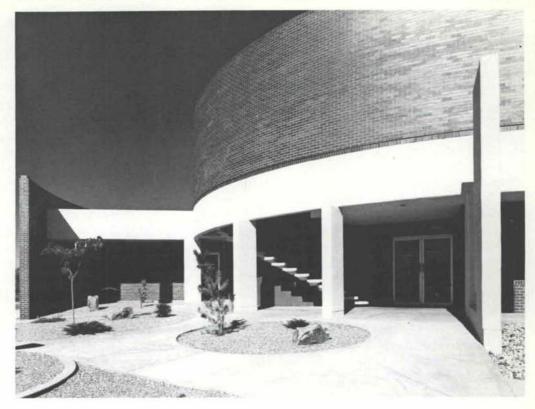
Consequently, we feel that the architecture department at UNM is in the mainstream of the real world of architecture.

Therefore, from the point of view of the profession and the student, the department should be actively encouraged in its present efforts to introduce interdisciplinary fields into the professional architectural curriculum.

—JERRY PERCIFIELD

-JOHN THRONE

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Last April a hermano mayor, chief of a penitente morada in northern New Mexico, said: "The Catholic faith has been restored and strengthened by the old santos." He related this information a few weeks after thieves broke into his morada and took a four foot crucifix, a three foot crucifix and a small statue of the Santo Nino Perdido. Luckily this morada had other old santos which were in the homes of members of the brotherhood at the time of the robbery.

In the past two years at least eighteen village churches and penitente moradas in northern New Mexico have been robbed. Eight buildings are known to have been broken into in March alone and in nearly every case, all old santos, crucifixes and other religious items of value were stolen. The modern plaster saints which appear in profusion on every altar beside the old statues were not taken. These thieves know exactly what is valuable on today's art market and, because of this, constitute an even greater danger to the santo folk art tradition of New Mexico and to the villagers who own these santos than if they were mere vandals bent on destruction. Because of the distinctive quality of New Mexico santos, the monetary value of the stolen items is almost incalculable, but the most serious loss is the personal one felt by the villagers.

Despite tremendous adversity during the past one hundred fifty years, which often involved a clergy hostile to the "heathenish little figures," the village folk have held on to their santos. For example, in the community of La Puebla, near Santa Cruz, as far back as the oldest people can remember, the figures of San Jose and the Good Shepherd have been with the church. These two santos were stolen last March.

La Puebla is typical of rural communities having isolated churches where mass is not said regularly. When a mass is desired the people get together and hire the parish priest to come. Although officially within the framework of the Catholic Church, these village churches are maintained and guarded by the people themselves.

Today and for many years in the past, the villagers here and elsewhere have developed a mayor domo system where on a rotational basis, the families assume responsibility for cleaning the church, opening it for special religious days and even for ringing the bell when a member of the community dies. Israel Maestas, mayor domo of the Santo Niño Church in La Puebla, feels a personal responsibility for the loss of their last two old santos.

The first santos were carried into New Mexico by the early Spanish Colonists. Few are known to have survived the Pueblo Revolt of 1680. A notable exception is the statue of La Conquistadora, Our Lady of the Rosary, which was brought to Santa Fe in 1625, removed in 1680 and returned by don Diego de Vargas at the time of the reconquest in 1692. She may be seen in the Cathedral of St. Francis in Santa Fe.

Following the reconquest new Spanish settle-

THIEVES RAVAGE NEW MEXICO'S HERITAGE

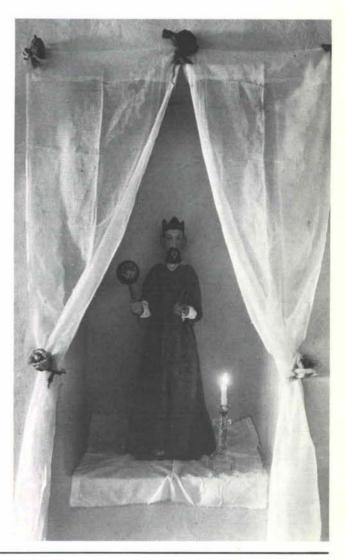
a rare and unique folk art is being stolen

---Susan Samuelson

Figure 1.

This bulto of San Jose was stolen this past May from the Chapel of San Jose de Chama at Hernandez. The statue is 24 inches high with black hair and beard and has dotted red robes under the fabric clothing.

(Photograph by Laura Gilpin)



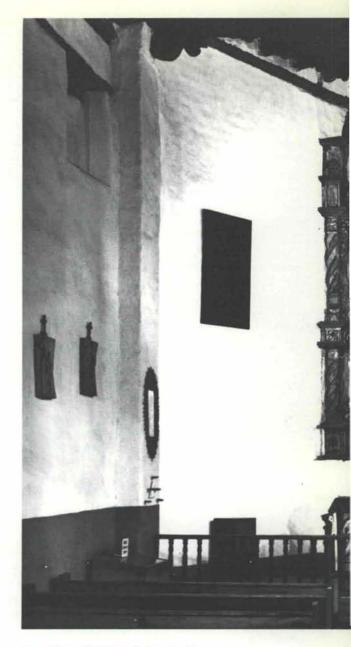
ments were founded and new churches built. The King's fund and pious individuals provided a few images from Mexico. An excellent example is the statue of Saint Michael which, until the night of July 5, 1972 stood in its own special niche in the wooden reredos at San Miguel Chapel, Santa Fe, (see cover and figures 2, 3). This 33-inch high statue is documented as being in Santa Fe in 1709.

As more churches were built there was a need for more images; thus a native folk art began which flourished from 1725 until 1900. Following the example of their priests, the Spanish people began to make their own religious figures. These figures. santos, were either carvings in the round known as bultos, or paintings on wooden panels, tin or animal hides known as retablos. The carvers and painters were called santeros and took as their models the few oil paintings and the rare carved statues which came from Spain or Mexico with the priests. Therefore, the artistic tradition which developed out of necessity in New Mexico was derived stylistically from the religious art of seventeenth century Europe and Mexico. Although the santeros worked in their remote valleys for over 150 years, their style changed little during that time.

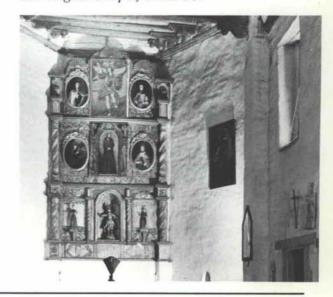
The santos were never artistically refined. Their charm lies in their very simplicity and in the religious zeal behind their creation. The santeros had no materials to work with, except what they could find around them. No one, as far as art historians know, imported oil paints or rare woods for the construction and decoration of these figures. The santos were carved out of cottonwood and pine which grew abundantly in the mountain valleys and were first coated with yeso, a gesso derived from ground gypsum. The colors were obtained from other minerals, such as hematite, limonite, yellow ochre, and vegetable dyes.

Occasionally the bultos had skirt-like bases made by stretching cloth dipped in gesso over a wooden frame. Movable arms and legs were attached to the figure by wooden pegs and cow-hoof glue. The statues were then most often covered with handmade clothes constructed from whatever cloth was available and periodically new clothes were made for them. Tin, either stamped or punched, was shaped into crowns for the heads and metal swords to hang at the sides of some of the saints in the 19th Century.

These santos were passed down from one generation to another within one family or one community. They remained the most precious possessions of these villages or families and came to have nearly as many human as divine characteristics. In a period of drought it was not unusual for the patron saint to be carried from field to field and village to village to intercede for the people. Tradition has it that anyone who had need of the santo could borrow it. The santos are a means of invoking the intercession of the personages they represent: Santa Barbara for protection against lightning, or San Ysidro Labrador, the patron of farmers. They were re-



San Miguel Chapel, Santa Fe.





Figures 2, 3.

During the night of July 5, 1972, thieves entered through the high nave window seen on the right in the before photograph to the left. (See also the photograph on the cover of this issue.) They removed four oval oil paintings of King Louis IX of France and Sts. Gertrude, Teresa and Francis of Assisi. Also taken was the estofado statue of St. Michael, 32 inches high with a colonial silver helmet and sword. This statue is representative of the best period of colonial estofado and carving, and is documented as being in Santa Fe by the year 1709. It stood in its special niche in the center of the altar screen. Estofado refers to a specific technique for guilding with silver leaf on top of gesso. In each vacant space a sign has been placed: "Stolen July 5, 1972."

(Photographs by Karl Kernberger)

warded for good deeds with new clothes, or trinkets, the burning of candles, or all-night songs and chants. A *santo* might also be punished for not fulfilling his role; it might be turned to the wall or placed in a chest until a request is granted.

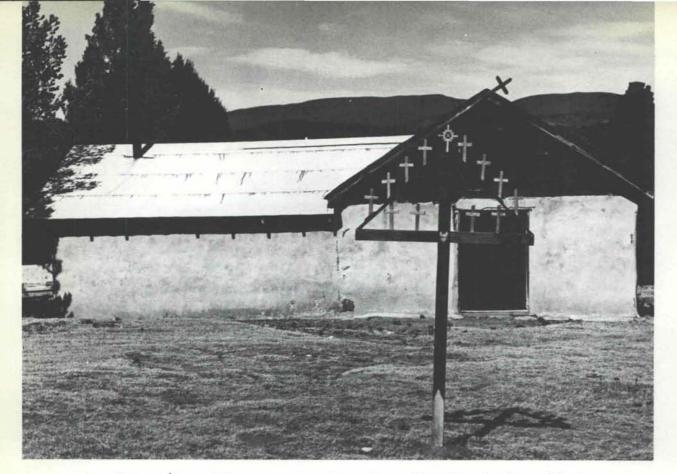
One story goes that a woman had been praying for a husband to her special saint and when no husband appeared she became angry and tossed the santo out the window. The santo struck a young man who later became the desired husband. The santo was reinstated in the good grace of the household.

In the town of Bernal, located roughly between Pecos and Las Vegas, New Mexico, the image of Santa Rita had been carried to nearly every village in the vast parish and into the fields to intercede for the people in time of drought or other need. "In such a case the santo was always traveling, taken from home to home and even from village to village, borrowed by friend and foe, neighbor and stranger." Last December, the Santa Rita was stolen and her handmade clothes discarded along the trail the thieves took the night she disappeared. The loss of the church patron saint plunged the villagers into despair and fury.

The morada is the meeting place of the Penitente Brotherhood known as Los Hermanos de Luz (the Brothers of Light). The Brotherhood is a New Mexico offshoot of the Third Order of St. Francis, an organization founded by the Saint in 1221 for those of his followers who did not wish to become regular members of the Franciscan Order, but who wanted to carry out Franciscan teachings in their lives. Among the 16th Century Conquistadores of New Mexico were a number of members, including the first Governor of New Mexico, Juan de Oñate.

In the isolated villages of northern New Mexico, the populace came to rely upon the local Penitente Brotherhood for the conduct of religious affairs. Because the Franciscans had encouraged self-discipline or mortification as normal piety the Penitente worship focused on primitive forms of pain and death. In the first half of the 19th Century, the order became firmly entrenched in many Spanish-American communities. Since then the order has declined in numbers, but it still exists in the more isolated areas of northern New Mexico. As in the past, the brotherhood, in or near a community, continues to serve as a sort of social security agency which renders aid to needy individuals, presides at wakes and even ". . . care for the sick with age-old remedies, for there is a lack of medical aid.'

A morada (figure 4) is the structure in which a Penitente chapter holds its meetings and vigils. They are simple adobe or stone buildings which house both a meeting room and a chapel. Although sometimes situated in the center of a town or village, these moradas are usually to be found on windswept mesas or in isolated pine meadows. The chapel rooms have altars very similar to those found in many small churches and it is a rare morada which does not contain a few old santos. The Penitente ob-



session with suffering influenced later santeros with the result that many of the crucifixes and santos which can still be found, exhibit gaping wounds in the sides and are often painted with streams of running blood. The moradas, as repositories for these figures, have been robbed as often as the churches.

The Santo Niño Morada, located in the mountains above the town of Colonias near Pecos, had never been robbed during the fifty years it has been in this spot. The hermano mayor of the morada, Jacobo Rodriguez, said that for nearly twenty years there was no house near the morada. Recently Rodriguez and his family moved to an adobe house they built near the morada, and one day while they were attending a wedding in Pecos, the thieves broke into a rear window in the morada and took the two old santos. One was a large crucifix done in the penitente tradition and the other a carved statue of Jesus of Nazareth. Mr. Rodriguez and his daughters spoke of the loss of their santos in voices heavy with emotion. In nearly every community where a robbery has taken place the reaction is one of incredulity laced with despair.

The santos not only personify patron saints and their attributes, but they stand for a way of life generations old wherein religion and the business of daily living are inseparably bound up. Nowhere else in the world were Catholic sacred images created in exactly the same way as here in New Mexico. The New Mexico santero carved and painted to meet specific needs of a community. His work expresses not so much a personal outlook as the traditional beliefs and values of a community.

Santo Niño Morado above Colonias. Figure 4. (Photograph by Jon Samuelson) Figure 5.

Our Lady of Sorrows (Nuestra Senora de los Dolores), was stolen on March 3, 1972 from the east morado at Abiquiu. Carved in the early 20th century by an unknown santero, the statue measures 39 inches in height and has a pink cotton gown and veil, with a tin crown, metal dagger and artificial flowers.

(Photograph courtesy of Richard Alborn)





Figures 6, 7.

On March 3, 1972, thieves broke into the east morada at Abiquiu. They stole five bultos including the crucifix with angel, above, the figure of Death, below, Our Lady of Sorrows, figure 5, and the Man of Sorrows, figure 10, on page 19. The crucifix stands 55 inches high, and dates from the last quarter of the 19th century.

The 30 inches high, early 20th century figure of Death (la Muerta) is of whitewashed wood with glass eyes and wood teeth. It is dressed in black fabric with white lace border and is carrying a wooden bow and arrow. (Photographs courtesy of Richard Alborn)



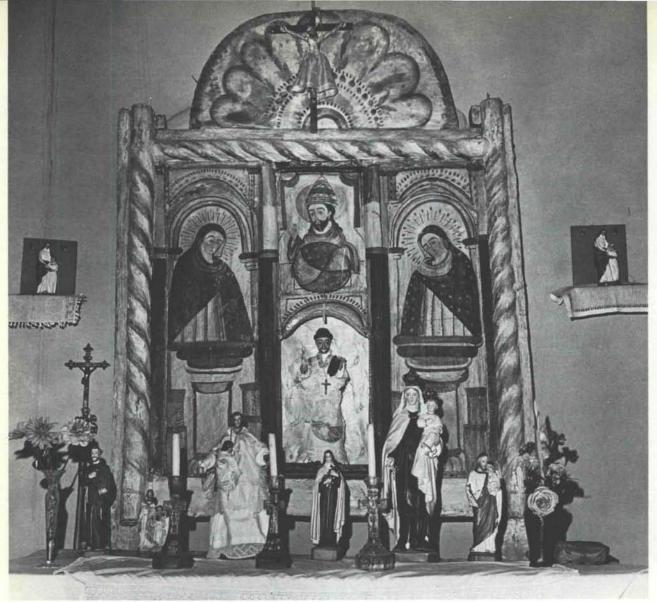
"A meditative air is in fact one of the distinguishing characteristics of santos, even among the suffering Christs (figures 6, 10). We do not find here the contorted features and violent gestures common among Mexican and European antecedents. At the same time, the inherent vitality and uncompromising sincerity of New Mexican figures is often startling. The most charming Madonna is never sugar-coated; the most dramatic Cristo is more than merely histrionic. Despite frequent smallness of size, these figures never remind one of dolls. There is always a restrained force that commands respect, and the conviction of the artist is unmistakable even when his skill is limited.

"It is the ability to communicate something of value to people of other times and places that raises a body of art to the level of the universal; and the religious folk art of the Spanish Southwest has this quality. Its historical origins lie clearly in the provincial baroque painting and sculpture of 18th Century Mexico, and beyond that in 17th Century Andalusia. Psychologically, however, it is not so much a pale reflection of these as an extraordinary anachronism—a final, unexpected flowering of medieval Christian imagery separated from its roots by half a world and a thousand years."

The continued loss of these religious figures to commercial greed dangerously diminishes New Mexico's folk art heritage and damages the soul of its people. The situation here in northern New Mexico has become critical. Not only are these santo thieves smart enough to know an old statue from a new one, but they also know that in most cases the only way the authorities have of identifying some of these figures is by their handmade clothing. Very few of the stolen santos had ever been photographed and this fact increases the possibility that they will never be recovered. A state project is now underway to rectify this situation. Funds have been made available by the State Planning Office and private sources to make a photographic record of all religious objects in northern New Mexico, whether in a church or morada. This project is being undertaken by experts in the field of Spanish Colonial art and photography. The Archbishop of Santa Fe has assigned a priest of Spanish heritage to coordinate the work.

To keep other robberies from taking place we must become accustomed to the idea of fortifying and guarding our churches and moradas or taking the santos elsewhere for safekeeping. Alerted by robberies throughout the surrounding area during March, the members of the El Llano Morada near Santa Cruz removed their santos to their own homes. A few weeks later robbers broke in the front door of the Morada only to discover that all old santos were gone. None of the new religious items in the church were touched and no destruction done. Now at least the El Llano santos are available for use by the congregation during Holy Week and on other special days.

In another parish each bulto and retablo has been





Figures 8, 9.

The altar screen in the Oratorio de San Buenaventura, in Plaza del Cerro, Chimayo. On the night of August 27, 1971, thieves stole a cast iron bell from the roof and two of the statues from the altar. The statue of San Buenaventura (photograph to the left) about 14 inches high, bearded and holding a wooden book, stood in the central nicho. The statue of St. Anthony, with painted red hair, and white ropes stood on the altar to the left of San Buenaventura in the photograph above. (Photographs by Karl Kernberger)

wired to an alarm system. If any wired object is moved from its position, a loud screeching siren will alert all within hearing distance of the village plaza.

A reward of \$5,000.00 for the apprehension and conviction of the thieves has been offered by a group of concerned Santa Fe businessmen.

Further, the Governor has recognized the seriousness of this threat to New Mexico's cultural heritage by Executive Order.

Executive Order 72-6

WHEREAS, fifteen churches, chapels and moradas in New Mexico have been robbed of Spanish colonial ecclesiastical art in the past two years, and

WHEREAS, such thefts of cultural properties constitute an irreparable loss to the people

of New Mexico, and

WHEREAS, the pattern of these thefts suggests a well-organized criminal conspiracy, and

WHEREAS, law enforcement agencies in New Mexico have been unable to locate or recover any of these stolen cultural properties within the State giving cause to believe that they have been moved across the State line for disposal in other parts of the United States or in foreign countries, and

NOW, THEREFORE, I, BRUCE KING, Governor of the State of New Mexico, by virtue of the authority in me vested, take the following

actions:

I proclaim that a state of emergency exists with respect to the preservation and security of

New Mexico historical religious art;

In view of the critical situation, I am calling upon the Chief of the New Mexico State Police to concentrate all possible efforts toward the solution of these crimes and I am requesting the cooperation of the Federal Bureau of Investigation.

I am accelerating the current project of the State Planning Office Historic Preservation Program and the Governor's Cultural Properties Review Committee for the recording and identification of all historical religious objects to facilitate recovery of such stolen property;

I call upon all those who have custody of religious buildings or who live in the vicinity of such buildings to inform local and state law enforcement agencies concerning any suspicious activity in areas near such buildings;

I call upon all citizens of the State to report to law enforcement agencies concerning the identity of persons involved in such thefts and the location of stolen ecclesiastical objects;

I commend those organizations and private citizens who have already voluntarily offered rewards for the recovery of such property and the apprehension of the guilty persons.

DONE AT THE EXECUTIVE OFFICE THIS 8th DAY OF AUGUST, 1972.

WITNESS MY HAND AND THE GREAT SEAL OF THE STATE OF NEW MEXICO.

BRUCE KING, Governor

ATTEST: BETTY FIORINA Secretary of State



Figure 10.

Man of Sorrows (Ecce Homo, Nuestro Padre Jesus Nazareno) is 63 inches high. It was carved in the second quarter of the 19th century by Rafael Aragon who was actively working between 1829-55, and was stolen on May 3, 1971 from the east morada in Abiquiu. The statue, dressed in a red fabric gown, wore a leather crown of thorns and a horsehair wig.

(Photograph courtesy of Richard Alborn)

Sources and Recommended:

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A CHALLENGE - - from the students of Interior Design at

The most striking difference between the philosophies of the Southwest Indian and Western Man is the manner in which each views his role in the universe. The prevailing non-Indian view is that man is superior to all other forms of life and that the universe is his to be used as he sees fit. The value placed on every other life form is determined only by its usefulness to man, an attitude justified as "The Mastery of Nature for the Benefit of Man."

The Indian view is that man is part of a delicately balanced universe in which all components "all life forms and natural elements interrelate and interact, with no part being more or less important than another. Further, it is believed that only man can upset

this balance.

It is a tragedy indeed that Western Man in his headlong quest for holy progress could not have paused long enough to learn this basic truth, one which he is now being forced to recognize, much to his surprise and dismay. Ever anxious to teach "backward" people, he has been ever reluctant to learn from them.

Having little regard for the environment, Western Man continued to expand his ever progressing civilization across the Southwest. With increasing technology, the opportunity for despoliation of the landscape increased. The culmination of this progression has lead to the problems of the cities we face today.

Failing to learn from previous experiences, we seem intent on destroying the environment of one of the most unique areas of the country. Excluding Southern California which is already out of control, urban sprawl is probably more obvious around Phoenix, Arizona than anywhere in the region. What was once a beautiful desert floor, is now one of the fastest growing metropolitan areas of the country. The trends and developments of the Valley of the Sun are quite indicative of what is happening throughout the area as well as across the nation.

With the tremendous influx of population into the areas, comes the problem of where to house the increased number of family units. For the state of Arizona, the population figure for 1948 was 616,000. By 1968, this had grown to 1,692,000 an increase of 175%. Projected population for 1985 is 2,842,000. The city of Phoenix grew from 107,000 in 1950 to 546,000 in 1969.

It is projected nationally that during the period from 1970 to 1985 there will be 18 million new households formed requiring 30 million new housing units. But it is not the matter of how many, rather that of what type, that will directly affect the interior design field.

There are many differences of opinion regarding the split between single and multi-family housing. However, considering that in 1950, 82% of newly constructed housing units were single family and that by 1968 this figure had dropped to 58%, it is pre-

Northern Arizona University



dicted by some that in the year 2000 only 37% of new construction will be single family units.

The largest growth segment of the population will be the apartment dweller of the ages of 25 to 34. An increase of 26 million is expected in this group between 1970 and 1985. It should be obvious that the tremendous increase in multi-family housing will have a rather profound effect upon the interior design field. Studies show that more and more apartment dwellers expect wall to wall carpeting, air conditioning, a balcony, a swimming pool, landscaping, community spaces, and covered parking to be included in the monthly rent.

Increased affluence will permit a larger number of people to select living spaces which implement their particular lifestyle. The primary differences between living in an apartment and a single family house will be the relation to private and public use of adjacent land, and the relation to other available facilities. The community will then become an even

greater concern.

Throughout the next several decades new construction is expected to remain at 12% of the gross national product. It is known that as total income rises, the percentage spent on housing remains constant, with the major portion of the increase going toward new ways to spend additional amounts of leisure time. It can be expected that a people who have demanded a continual upgrading of the total, physical environment, will continue to do so as their incomes increase.

Even small increases in leisure time will intensify these demands much further. One of the greatest imports of leisure will be the way in which it frees people to explore and discover a new and better order of quality in all parts of their lives.

With more time for leisure and learning, more time will be spent at home and in its environs. The predominate activities of man's leisure will take place inside the home, both his own and that of his friends. It is estimated by the use of surveys that in the year 2000, man will spend 41% of his leisure time watching television. Of the various activities listed in the

surveys, five out of the first six and six of the first eight would be oriented to private living spaces. This concentration on the home environment will be due in part to the increased strain and tension resulting from a faster paced society. The interior of their home or apartment will be one of the few areas of freedom left to the family. It could be used as a laboratory to develop a sense of freedom, indentification, experimentation, and a keener aesthetic appreciation of one's own surroundings.

As we look about our burgeoning southwestern cities we can see good examples of site planning, and architectural design, but these are rare, indeed. More frequently both apartment complexes and single family dwellings are being constructed without proper consideration for site orientation, architectural quality or interior amenities. The high costs of construction cannot alone be cited as the factor for inferior housing. One does not escape poor design by increasing expenditure.

There exists today two glaring faults in the development and redevelopment of social communities. They are still being considered on an individual rather than relative level and they are being expanded without an appreciation for the physiological or psychological needs of the inhabitants.

We must begin to see and understand the effect that one community has upon another. There is already competition for certain basic needs such as electrical power, and even natural resources as indicated by the disputes over the Colorado River water.

Even the air we breathe is affected by population centers sometimes hundreds of miles away. Probably the most obvious effect that one city has upon another is that of air pollution. This is one by-product of urban and industrialization that cannot be disposed of in the normal manner.

Furthermore, it is no longer practical to divorce design, urban or otherwise from its social ramifications. Design should be a positive, vital force comprehensive in its involvement with social goals and objectives, as well as providing solutions which honestly express them.

We must begin to better provide for the needs of the inhabitants of any structure. A building is a meaningless abstraction unless it is considered in relation to the prevailing social and economic situation.

Since the final reason for any structure is the use of the interior space, we must ascertain whether or not that space is efficiently fulfilling the needs of the community.

There is a need for serious evaluation of completed buildings, but the present design process separates this evaluation from the planning stages.

No design should exist without evaluation and these evaluations should be utilized in the design or redesign of other structures. We need to form an arrangement where the client and consumer and the information they can provide will become part of the design process. The perimeter of the city has become a battle-ground for uninspired architectural drawings, canyons of ten and twelve story multiple-dwelling units
or endless rows of nondescript suburban homes as
severely regimented as the fields they replaced. When
discussing housing, the personal and emotional implications cannot be denied. The concept of individual
ownership of land almost demands an individual
house on an individual lot. This has resulted in the
monstrous and uncontrolled sprawl of the metropolitan areas.

We must begin to view cities in their relationship to surrounding communities and particularly in relationship to the natural environment. We can no longer continue to dot the earth with ever increasing numbers of ecological disasters.

Already our cities strangle our coasts and smother our interior. We must halt the phenomenon which leads to the formation of megalopoli.

The New York State development policy report, "change, challenge, response" saw development in relation to metropolitan location in three overlapping phases: the extension of present metropolitan areas including the development of nearby suburban areas and the preservation of open space; the creation of new metropolitan areas in strategic open locations; and the creation of scattered small cities in areas with particular amenities.

But the amount of information being produced today is too extensive for a single individual or single profession to adequately cope with the problem.

The only feasible solution involves design teams representing a variety of disciplines and backgrounds, which can analyze all relevant aspects of a project.

It is time for the professional interior designer to take his rightful role in society. Time to come out of the studio, out of the retail store and assume a more active part in the decisions of society.

The training and experience of the designer gives him a viewpoint different from any other professional. And in the solution of present and future problems, particularly in the area of space utilization and urban planning, these views must be heard.

It will require a sacrifice of both time and money, but it is essential that the interior designer become a decisive element in all decisions affecting the social community.

He must accept a place on local city and state planning commissions, urban renewal commissions, zoning commissions, and possibly even assume political office if feasible.

We must, at once, begin to enter the here-to-fore sanctified domain of the architect and civil engineer. It should not be assumed that these groups have any greater insight into the problems dealing with the relationship of people to their environment than the interior designer.

It is time for the A.I.D. to assert its position as a vast reserve of knowledgeable opinion concerning the living patterns of an ever more complex society.

—The Students

LETTER TO THE EDITOR

Dear Sir:

We wish to congratulate you and your staff on the excellent magazine which you put out. We had not known that New Mexico had such a magazine until an interest in some old houses led us to inquire what material our little library had on architecture. The librarian produced copies of New Mexico Architecture from the last five years. We have enjoyed reading them and were so pleased to see you are concerned not only with historic preservation but with conservation of natural resources as well. Architects, it would seem, stand to benefit financially from "development" so it is refreshing to find that they, or at least some of them, are intelligent enough to realize the terrible destruction which over-development and overpopulation are bringing to the Southwest. We especially liked the articles on air pollution and land

development and your editorial in the Mar.-Apr. '71 issue. We hope you will continue to stand up and say the things which need saying.

We are subscribing and sending for some back copies of NMA.

Sincerely, Rita and Janaloo Hill Shakespeare Ghost Town Lordsburg, NM

NEW ARCHITECTS

Approved August 19 by N. M. Board of Examiners:

Norman Noonan, Anthony Reynolds, Donald Gunning, McKinney Nance, and Joseph Dell Longa of Albuquerque; Samuel Christensen, Farmington; Robert McGregor, Roswell; Robert Wingler, Wichita Falls, Texas; Howard Osborne, Englewood, Colo.; David Werner, Colorado Springs, Colo.; Steven Lucas, Arvada, Colo.; Buzz Garcia, Sacramento, Cal.; John Campisano, Tucson, Ariz.; Irby Wadlington, Jr., Memphis, Tenn.; Philip

Markham, San Diego, Cal.; Sanford Hirshen, Berkeley, Cal.; John Smith, San Francisco, Cal.; Robert Tucker, New Orleans, La.; Lonnie Whelchel, El Paso, Texas; Earl Anderson, Denver, Colo.

KIDDER HONDRED

Bradley P. Kidder, Fellow of the American Institute of Architects and recipient of the AIA's coveted Kemper Award, was honored at a gala dinner party on September 10th, at Rancho Encantado. Some fifty friends and colleagues welcomed Brad back to improved health after his recent long siege of illness. John Gaw Meem, FAIA, expressed the appreciation of all for his many years of service to the profession and to society. Charles Nolan, AIA, president of NMSA, presented a letter of gratitude and recognition, signed by the ten NMSA directors. John McHugh, AIA, partner and close friend, acted as master of ceremonies.



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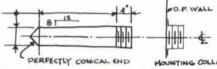
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There are innumerable design permutations possible for the Architect with taste, imagination and daring. He may place them in a gently undulating pat-

tern across the facade, in geometric zigzags of the Navaho persuasion, or in little groups reproducing the motif of his choice.

A growing trend is to place them in all exterior walls at each floor level implying that the structure is of two-way viga design. This is truly simulation at its finest. An erratic effect can be readily obtained by setting the mounting collars slightly awry producing the "homespun" motif so eagerly sought after by Southwestern architects.

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Frivolous Trivia:

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This organization stands ready to assist any Architect who dares cast away the shackles of dull, stodgy orthodox simulated facades, and help issue him into a sparkling new era of simulation. Our exterior decorating department is awaiting your summon with eager expectancy.

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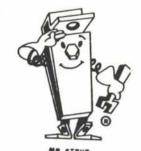
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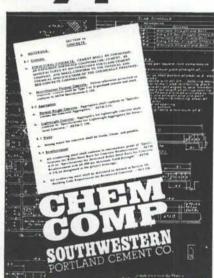
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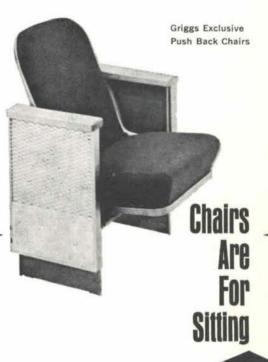
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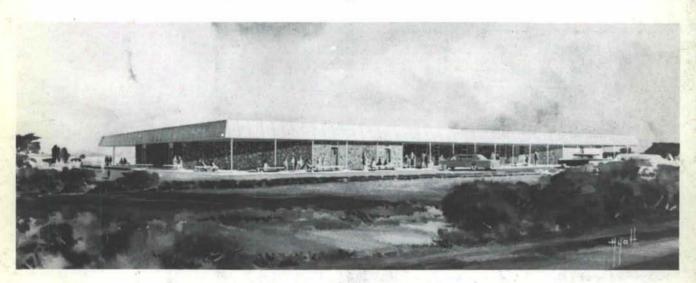
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