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N. M. A. News
The Department of Architecture at UNM
Immaculate Heart of Mary Church for Los Alamos

The Santa Fe Opera Burns, But . . .

San Pedro Branch Library

A Small Office Building
Joe Boehning, Architect

N. M. A. News (continued) AIA National Conference
Bunting named to Museum Board
New Mexico Board of Examiners for Architects
AIA Slide Competition
Betty Thompson Receives Award
Garden of the International Center UNM
CSI to Establish Research Center

(Cover — San Pedro Branch Library)

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See SWEETS 1967 2C/CU (1966 5C/CU)
THE DEPARTMENT OF ARCHITECTURE AT UNM RECEIVES ACCREDITATION

The Department of Architecture has been accredited by the National Architectural Accrediting Board. Now in its 10th year, the Department joins about 70 other schools in the nation so recognized.

Dean Sam T. Hurst, of the School of Architecture and Fine Arts at the University of Southern California, headed the visiting committee and noted five major strengths: support from the local profession and alumni; the new physical facilities at Stanford and Central SE; the new six-year curriculum; the leadership of Chairman Thomas R. Vreeland Jr.; the wide variety of educational backgrounds provided by the faculty.

The Architecture Department has an enrollment of 120 majors and a faculty of eight. It is currently changing over to a six-year curriculum to permit additional coverage of general and professional subjects and expects to produce the first graduates of the extended program in 1971.

Under the leadership of Joe Boehminger, a graduate of the Department and a member of the executive committee of the Alumni Association, a strong friends of architecture group has been organized to provide financial support for scholarships.

IMMACULATE HEART OF MARY CHURCH FOR LOS ALAMOS

Now under construction is the Immaculate Heart of Mary Catholic Church at Los Alamos, New Mexico, birthplace of America's atomic capability. The church, was designed by Jesse A. Pacheco, Jr., A.I.A., Pacheco and Graham, architects, Albuquerque, N.M. The church plan was submitted to the 27th National Conference on Religious Architecture in San Francisco in 1966 and was chosen to be one of eleven buildings of some 250 considered to have plans and specifications circulated on a tour of the entire United States. According to Architect Pacheco the church was designed in keeping with the dictates that evolved from Vatican II.

The church is unusual in several respects in that it features conference rooms for confessioans, has a 3000 volume library and a baptismal font that is a true fountain. There is indirect and direct lighting primarily via a skylight in the roof. Basically fan-shaped, the church will seat a congregation of 725 and is set in a grove of over 200 Ponderosa pine trees with foot paths and conversation benches for parishioners.

An integral part of the church's design is the huge laminated Douglas Fir beams that form the main supports for the vaulted roof. There are over 100 tons of laminated wood products in the building with four main beams being the most spectacular. They each are 76 feet long and weigh 12,500 pounds. Those beams presented no end of problems in transport. Born on the drawing boards of Weyerhaeuser Laminated Wood Products Division in Tacoma, Washington, they were fabricated at the Weyerhaeuser plant in Cottage Grove, Oregon and shipped via rail to Albuquerque Lumber Company, Weyerhaeuser architectural specialty dealer for New Mexico.

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Albuquerque, N. M. 87107
On July 27, 1967 the Santa Fe Open Theatre was completely destroyed by fire. The blaze began at approximately 3:30 A.M. Of undetermined cause, the fire started under the stage and quickly spread throughout the structure.

The theatre was published in New Mexico Architecture in the September - October, 1965 issue. The original structure was selected as one of the best examples of contemporary architecture in New Mexico, and was shown in the traveling exhibition: Architecture in New Mexico, 1959.
The balcony steps of the Santa Fe Opera Theatre, left standing after the July 27th fire, now lead somewhere: to the New Opera Theatre, if only in an architect’s model made of posterboard and balsa wood.

Made by Dick Clark of the architectural firm of McHugh and Kidder, the model is built to the scale of 1/8 of an inch to the foot. McHugh and Kidder also designed the first Opera Theatre, built in 1957, and the balcony-loggia, added in 1965.

To be built on the same site, the new open air amphitheatre retains much of the old theatre’s basic design, in the sweep of the cantilevered balcony, the same essential proportions of the stage house, even with increased dimensions and the intimacy of the old theatre. But the new facility is greatly expanded, both in audience and stage area.

The old theatre was completely timbered in construction, with most of the exposed wood in red wood. Wood will be used only as accent in the new, with a basic masonry construction. The stage house will be completely fire resistant, and will be further protected by an intricate sprinkler system.

With the extension of the stage house canopy and balcony roof, the new design allows for more coverage of the audience, with only six rows of seats “under the stars.” The sweep of the canopies, however, preserves the open air atmosphere of the old theatre. The open ended stage still affords the audience the view of the Jemez Mountains, with the lights of Los Alamos twinkling in the distance.

Greatest innovations will come in the back stage area, which in the old theatre provided no storage space for sets and a bare minimum for costumes and props, inadequate space for set and costume construction, and over crowded dressing rooms.

There will be a rise of 38 feet from the lowest level of the backstage complex to stage
level, providing three stories for costume, sets, properties and electrical shops. Dressing rooms will be at stage level. The dimensions of the paint shop, with a 20 foot ceiling, will allow two complete sets to stand upright for painting — which was formerly done — and redone if it rained — on the back road of the theatre.

The design also calls for four hydraulic lifts. The main stage lift, 22 feet by 18 feet, with a 38 foot rise, can be used for hauling scenery from the lowest level, where it is constructed and painted, to stage level for assembling. The lift can also act as an extension of the stage. The back stage steps will swing out to accommodate the lift, as well as providing an escape when the lift is utilized in scenic design, or the steps may be tucked under the stage house itself. As well as saving many man hours of labor, the lift will give a greater flexibility to staging.

Two smaller lifts, stage right and left, will be used for transporting costumes and props from construction rooms to stage level.

The fourth lift will be a lift for the orchestra pit, with an eight and a half foot rise. The flexibility of the levels will afford the audience greater visibility of the musicians, depending upon the size of the orchestra dictated by the score.

The back-stage complex will also house an instrument storage room, the orchestra music library and three music practice rooms.

The fan shaped stage house canopy measures 126 feet from front to back, as compared with the old octagonal roof with its 61 foot length. 97 tons of structural steel will go into the trusses, roof and floor deck. The interior fly space within the canopy measures approximately six feet in
height, to accommodate lighting instruments, crews, and the space to fly small scenery. A concrete cover will surface the steel.

Whereas the old theatre seated 1221 at the time of the fire, the new facility can accommodate 1500, without changing the 90 foot distance from back of house to stage lip. There will be four main aisles, with staggered "continental" seating — wide aisles between each horizontal row — to permit greater audience comfort and increased visibility. Theatre type self-rising seats of "Dexlon" plastic will replace the former wooden benches.

On the north side of the garden a semi-open air lounge, with lavatories and bar, will act as a baffle to occasional highway noise. The octagonal bar, on the lower level of the garden, escaped the fire, as did the new concrete paving, which needed only sand blasting to restore it.

The size of the stage itself is increased, both in depth and width, while retaining the same basic design of the old. 16 additional feet have been added from back stage edge to stage lip. Wing space, almost non-existant in the old theatre, will allow for a greater variety of scenic devices. The stage floor will be wood on concrete, and will have a central trapped area under the stage for special effects, such as "mysterious appearances and disappearances."

The orchestra pit is slightly expanded as well, containing approximately 1200 square feet, enough to accommodate 80 musicians.

The opera hill site at present looks very much as it must have in the early spring of 1937, with the slope graded and dotted with wooden forms for the pouring of concrete footings. There is a difference, however: the balcony steps. Now, instead of leading nowhere, they are the steps of the once and future Santa Fe Opera Theatre.

—John MacGregor

Architects—McHugh and Kidder

NMA November-December 1967
This small branch library is the latest addition to the growing library system of the city of Albuquerque.

Enclosing approximately 7,000 square feet of air conditioned space, the plan places the circulation desk near the main entry yet commanding a view and controlling all parts of the library. It was further desirable that the Librarian's office and workroom also have visual control of the reading areas. The children's reading area was necessarily separated from the adult reading area and stack area. The workroom-office area should also have a view of the entrance to the toilet facilities. The program required a method by which a portion of the library could be closed off for community meetings while the other portions of the building were locked. Because of careful planning, it is possible for one or two people to control the entire building.

Perhaps the factor which exerted the strongest control on the building's exterior appearance was the decision to use a minimum amount of glass. Yet from
the inside, it is important that this glass area be as important visually as possible. Maintenance, inside and out, has always been a problem with the city's branch libraries; this provided the reason for the simple exterior treatment as well as for the simple landscaping. The landscaping is achieved by a series of concrete slab islands with openings for plants and trees. Parking for 40 automobiles is provided with the same landscaping scheme carrying into this area also.

The ceiling height is constant throughout except in three areas: the Story Hour (children's reading), the Gallery (adult lounge), and the Adult Reading Lounge. These areas have high ceilings to provide clerestory lighting, and from the exterior their position can be seen clearly.

Construction cost for the building was approximately $108,000. Library equipment and furnishings cost about $25,000. Carpeting (of all areas except the entry-circulation, the office-workroom, storage, and toilet areas) was an additional $6,000.

Construction is load-bearing masonry walls with a Trus-Joist roof system and a slab floor on compacted fill. Mechanical equipment is set in a parapeted area above the workroom and librarian's office. All exterior walls, both inside and out, are sprayed with a heavily textured cementitious coating. The majority of interior walls also received this treatment.

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NMA November - December 1967
Jim Williams has owned a small L-shaped office building on Carlisle NE for several years. Recently, he decided to build a 4400 sq. ft. addition that would more than triple its size and enhance the older building. He wanted a prestigious but economical office for his insurance and real estate firm and he wanted office space for at least two more tenants.

It is our feeling that small commercial buildings should lend prestige to those who occupy them, yet be informal enough to be pleasant spaces in which to work.

The result is a W-shaped building with all offices adjacent to the landscaped court. Glass is oriented in generous amounts so occupants can enjoy the court and Sandia Mountains. This solution made it necessary to integrate the landscaping with the building design, and not merely fill a few small left-over open spaces with bushes. Fortunately, Jim Williams is one of those rare clients who does not feel that all of his commercial property must be covered with building or asphalt paving.

Grooved redwood plywood is used extensively inside and out because it has a texture and warmth compatible with the desert landscape. The walls of the existing building were also faced with redwood. A deep penetrating stain finish on the redwood will require minimum maintenance in the dry Albuquerque climate. All walls are wood frame while the roof structure is exposed wood T & G deck over exposed wood beams. As a result, the interiors also have great warmth and texture. This type of construction, including refrigerated air conditioning, landscaping, and parking has proven to be most economical.

Walking into this building with the planting and covered walkways is a pleasant experience of changing space, contrasting textures, and variation. Working in the building with its changing and contrasting vistas is also an enjoyable experience. We are so pleased with the Williams building that we have become one of the tenants. J. B.
The Claremont Colleges, noted for academic excellence, adhere to the highest standards of quality in every other respect as well. Since before the turn of the century, mission tile has lent color and distinction to campus buildings, from the most traditional to the most contemporary. One of the newer applications is on the modern Pendleton Business Building. Architects Buttress, McClennan and Markwith sacrificed neither beauty nor quality, for they specified only genuine clay mission tile—from the kilns of San Valle. For after all, if it isn't clay...it isn't tile.

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BUNTING NAMED TO MUSEUM BOARD

Bainbridge Bunting, Co-Editor of NMA, and professor of art and architecture at UNM, has been named to the Museum of Albuquerque board of trustees.

Dr. Bunting was appointed by the Albuquerque City Commission on the recommendation of City Manager G. B. Robertson.

FIVE NEW REGISTRATIONS—AND ONE DISCIPLINARY ACTION TAKEN BY BOARD

At the meeting of the New Mexico Board of Examiners of Architects on October 6th, new architectural registrations were granted to Norman M. Maxon of Arizona, H. M. Bart Fischer of Texas, Chester Kite of Albuquerque, Elmo K. Lathrop of Arizona and Larry A. Ray of California. Four candidates were interviewed successfully and were invited to take the written state architectural examinations in December. Dates for the December written examinations—16th, 17th, 18th and 19th — were approved.

A hearing was held regarding a charge against one of the state registered architects. The charge was upheld; the Board found the defendant guilty of violations of the law of sufficient gravity to require revocation of his license. The Board has the power to do this at any time; but because the loss of his license could be considered as depriving him of his livelihood, the Board withheld action on the revocation for a probationary period of one year and three months or until December 31, 1968 during which time the Board will closely watch his actions.

AIA TO SPONSOR SLIDE SHOW COMPETITION

The Task Force for the War on Community Ugliness announces a competition. This is the production of a slide show produced within and for a specific community. The show should delineate those facets of the urban environment of the community which are objectionable, but its primary purpose should be to indicate possible solutions to these problems.

The purpose of the show is not to emphasize superficial "beautification," but rather to expose the viewer to the entire range of urban problems, including urban design, housing, transportation, traffic, public parks and buildings, historic preservation, street furniture, graphics, and non-design. The show should be directed toward the average citizen as well as students of all ages. It should not be focused primarily at the design-oriented viewer.

The competition is open to all Chapter and State Organizations of the Institute which may submit slide shows produced by any AIA corporate member(s).

Format

The show is to be composed of a series of slides, either 2 x 2 or 2 ¼ x 2 ¼, or 8 mm or 16 mm motion picture film. The narration should be in the form of a typed script or a ¼” standard magnetic tape properly synchronized with the projected picture. Background music may be used if desired. Color, black and white, or a combination of both will be accepted.

The show should run between 13 and 26 minutes.

For further information, write to Neal English, Director of Information Services, The Octagon, Washington, D. C.

AIA NATIONAL CONFERENCE PLANNED FOR PORTLAND AND HONOLULU IN '68

WASHINGTON, D. C., November 9, 1967 — A unique plan to hold its 1968 annual convention in two cities was announced today by Robert L. Durham, FAIA, president of The American Institute of Architects. The convention will be held in Portland, Oregon, and Honolulu, Hawaii, marking the first time in its 110-year history that AIA has held its national convention in either of those cities.

From June 23 until mid-morning June 27, the convention will be held at the Memorial Coliseum in Portland. The meeting will then be recessed and delegates will board planes for Hawaii. The convention will reconvene on the morning of June 28 at the Ilikai Hotel in Honolulu and continue through June 29.

Many of those not attending the Hawaii portion of the convention, will tour the Northwest.

More than 3,500 architects and associates, exhibitors and family members are expected to attend.

The convention theme is "M.A.N.,” Signifying Man, Architecture and Nature. Sessions will be devoted to the problems of man and his living conditions in the central cities and suburbia. Other sessions will cover the working aspects of the trends of the future of the architectural profession in America. A comprehensive view will also be taken of man, architecture and urban design planning as related to natural resources of the nation.

Serving as national convention chairman is Robert Martin, AIA, of Lincoln City, Oregon. David Pugh, AIA, of Skidmore, Owings and Merrill, is chairman for the Portland portion of the convention. Paul D. Jones, AIA, of Lemmon, Freeth, Haines and Jones, is chairman for the Honolulu portion of the convention.

More, Page 25

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BETTY THOMPSON RECEIVES AWARD

FLASH!!! Elizabeth Kendall Thompson, A.I.A., senior editor of Architectural Record will receive the California Council, American Institute of Architects, Public Information Award. This award was established by the CCAIA board of directors in 1955 to recognize outstanding performance in the field of public information in areas relating to or in the interest of the architectural profession in California.

Mrs. Thompson’s many years of perceptive reporting and analyses of architecture and design, and her valuable public service as a member of civic and professional committees concerned with improving man's environment, led to her selection.

Her citation reads: “...To Elisabeth Kendall Thompson, editor, author, and educator, whose many years of knowledgeable architectural journalism and service to the profession have created a greater understanding, for both architect and layman, of the heritage, goals, and unlimited future potential of architecture.”

The citations will be presented to Mrs. Thompson by CCAIA President Howard H. Morgridge, FAIA (Southern California) at the CCAIA presidential banquet during the Council’s annual convention in San Diego next month.

The editors of NMA join with all the members of the New Mexico Society of Architects in extending their congratulations to Betty. It could not have happened a nicer person!

GARDEN OF THE INTERNATIONAL CENTER OF UNIVERSITY OF NEW MEXICO

The sense of isolation so often experienced by a foreign student at our universities is a loss not only to himself but to the American student as well. International Students has set as its goal the promotion of a meaningful interchange between foreign and American students at the University of New Mexico through a program of dinners, folk dances, seminars, language courses, poetry readings and many other formal and informal get togethers. For some time the program has suffered from the lack of a suitable meeting place. This year President Tom Popejoy offered the group the rental of a former faculty residence just west of the campus. Under the leadership of organization president John Bakas, the house and grounds were extensively remodelled to offer a relaxing and informal home for the group's activities.

One of the prime needs was an outdoor area which could serve large groups of up to three hundred people and yet provide an intimate atmosphere for daily use by a handful of students. The design solution is a shaded, bricked, paved terrace that provides a small setting reminiscent of a sidewalk cafe, opening onto a walled and landscaped area for larger groups. The brick paving and the handsome fir and canvas shelter were designed by three students from the UNM Department of Architecture—Roger Lujan, Richard Pelouze, and Ray Trujillo — and installed with volunteer student help. Sodding was supplied by Richard McGuire of the University Golf Course and an extensive brick wall constructed through the generosity of Kinney Brick Company and Bradbury and Stammt Construction Company. Landscaping was designed and installed with student labor by Taro's Landscaping; materials for the shelter were donated by Mr. Oren Strong of Strong Thorne Mortuary. Interior furnishings were designed and in large part donated by Mrs. Modesta Comelford of Modesta’s.

CSI TO ESTABLISH RESEARCH FOUNDATION

The Construction Specifications Institute, Washington, D.C. unveiled plans today for establishment of a CSI Research Foundation. President John C. Anderson, FCSI, announced that the Institute Board of Directors unanimously approved establishment of the Foundation to conduct much-needed research in automation as it affects specifications practices and techniques. Anderson stated that increasing applications of automation in construction compel CSI to move promptly into this research and other related areas.
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the industry.

The decision to establish the
Foundation stems from findings of
a recent CSI sponsored “state-of-
the-art” study conducted by the
Stanford Research Institute. The
report forecasts the probability of
dramatic changes in architectural
and engineering practices as they
pertain to specifications. Referring
to several automation systems cur-
cently being applied and others
under development the report
states that “if this proliferation con-
tinues, a veritable Tower of Babel
will exist.” Primary attention to this
urgent problem will be given by
the CSI Research Foundation.

Organizational planning for the
Foundation is underway with op-
eration expected to commence in
early 1968.

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The new Key Savings and Loan Association building in Englewood, Colorado is an outstanding example of the latitudes available to the architect for the expression of functional beauty through unique design using Idealite lightweight concrete.

Because Idealite weighs up to 30% less than regular concrete, the design proved extremely feasible. First, the foundation could be reduced in size because of lessened dead load, which produced savings in foundation costs. Second, Idealite helped reduce bending moments of the mezzanine, an important requirement due to limited availability of support column locations. And, Idealite met the job requirements for both strength and superior insulating qualities – very important considerations for this particular job.

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Charles Deaton, Architect; Meheen Engineering Co., Structural Engineers, Denver
THE BIGGER THE BETTER

A classic example of the attractive use of precast, prestressed exposed aggregate panels; the new 58,000 sq. ft. Field House for the U. S. Air Force Academy at Colorado Springs, Colorado.

The building contains 404 wall and facia panels, 515 nailer panels and 802 seat deck prestressed-precast units. All precision produced by Hydro-Conduit Corp.

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