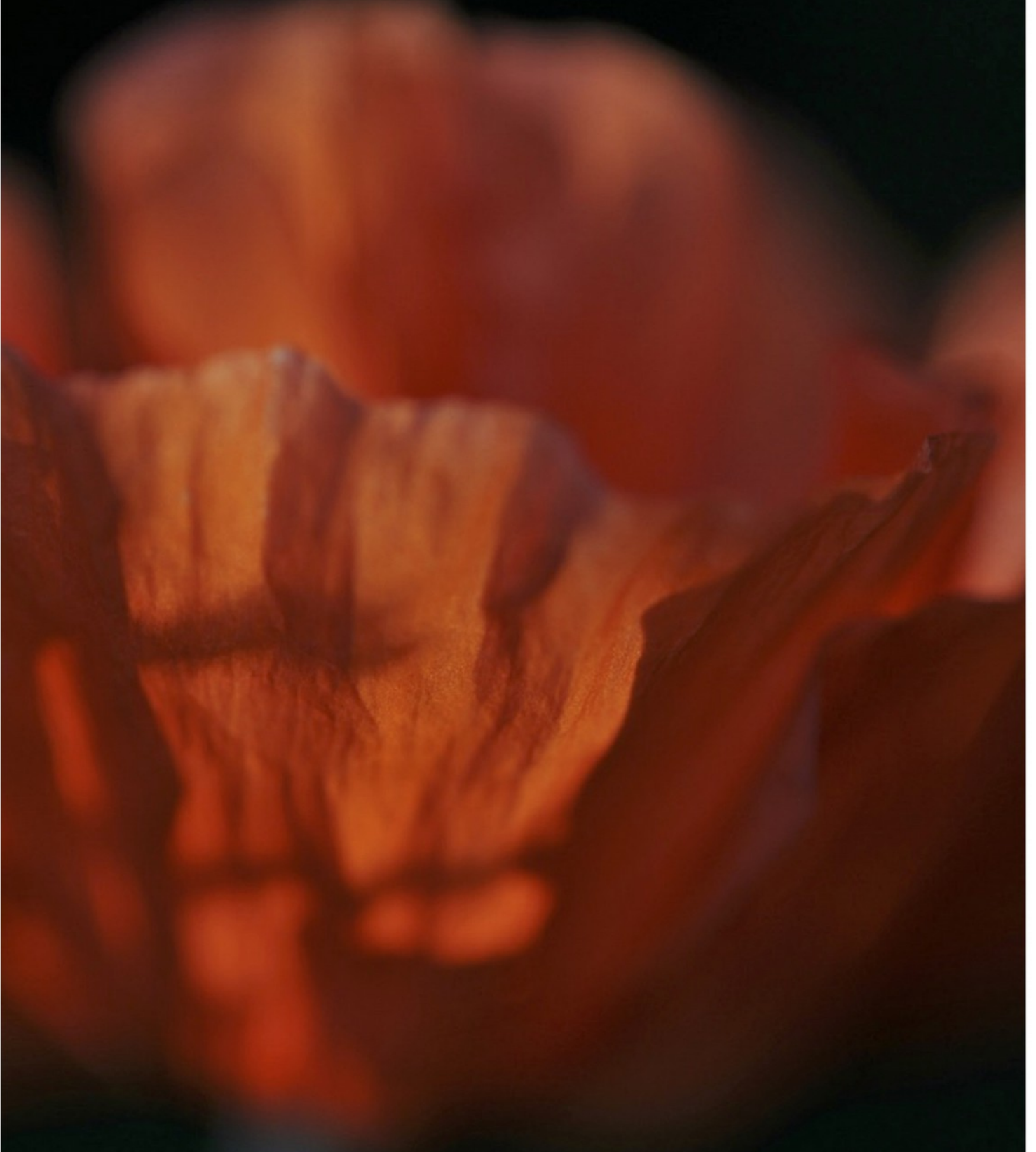


# HISTORIC SANTA FE

MONTHLY E-MAGAZINE OF THE HISTORIC SANTA FE FOUNDATION

JULY 2016



# INSIDE HISTORIC SANTA FE

Historic Santa Fe Foundation would like to thank all members who attended the annual meeting in the El Zaguán garden. The weather was unpredictable that day with a bit of rain at our offices and hail in other parts of town. Some of our guests braved the weather to be rewarded with a beautiful, cool Santa Fe evening amongst the plethora of larkspur, roses, columbine and yarrow.

We were delighted to host Andrew Wulf, the new director of the New Mexico History Museum and the Palace of the Governors, who impressed the audience with some of the upcoming projects in both locations. Thanks to Andrew for taking the time to speak with us that evening. We look forward to his future projects at the museum. The Master Gardeners also attended the meeting ready for any questions about the garden. They are very dedicated to the HSFF garden and because of their commitment, the staff, residents and many visitors find joy and respite in the luscious oasis. We are so grateful for their efforts.

For this issue of the eZine, HSFF's Executive Director Pete Warzel offers a review of *Contesting the Borderlands* by Debbie and Jon Lawrence. Our new Faith and John Gaw Meem Internship Program intern Mhd Alaa Eddin Arar answers a few questions about his life, the graduate program at UNM and his experience at HSFF. Finally, Conci Bokum says a heartfelt thank you to the hardworking volunteers who helped with our archives.

This year's internship is funded through a scholarship offered by Susan & Karl Horn. We appreciate their contribution for this valuable HSFF program.

Please remember that we are taking August off. The eZine will return in September. As always, thanks for your wonderful support.

## **Melanie McWhorter, Development Associate**







## **INTERVIEWING OUR INTERN ALAA EDDIN ARAR**

**Interviewed by Melanie McWhorter**

**MM: You are enrolled in the School of Architecture and Planning graduate program at UNM. What is the program, how far along are you and what is your focus?**

The Master of Architecture (Track 2) program at UNM is designed for students

who hold a bachelor's degree in architecture. The program is accredited by NAAB (National Architectural Accrediting Board) and paves the path for its graduates to become licensed architects in future. I am also enrolled in the Historic Preservation and Regionalism certificate program.

The 2016/2017 academic year should be my second and final year in both programs.

**MM: What is your favorite style of architecture? Has one or more architects or other related professionals had an influence on your educational or career decisions?**

My favorite architectural style is modernism. Modernism was a revolution against architectural norms at the time. One of the main things I love about modernism is simplicity, and there is no one who demonstrated this aspect better than my favorite architect Tadao Ando. The Naoshima Contemporary Art Museum and Church on the Water are both great examples of his work.

Unlike many people think, contemporary, modern and vernacular architecture have many things in common. They all provided the best use and style that can be achieved using the available materials and technologies of their times.

Professor Francisco Uviña was the most influential person I have met at UNM. His work with the local communities was a great example on how an architect can make a real difference and change the lives of others through architecture.

**MM: You worked on a project with some of your fellow students on Albuquerque's modernist buildings. Tell me a bit about how the project started, how the team collaborated and found the buildings to focus on and your role in the project?**

The project was part of the "Albuquerque Modernism" class with Dr. Brian Goldstein. We had a good number of projects to choose from, and each student chose two. My first case study was the Rio Grande Swimming Pool (1957-59), a building designed by Flatow, Moore, Bryan and Fairburn. The second project was La Luz community (1967-74), designed by architect Antoine Predock. The goal of the studies was not to simply describe the architectural style of building, but also to link architecture to the political, social and economical conditions of that era. It was truly an investigation into history. Dr. Goldstein later won UNM's best new teacher of the year award for his amazing work.

**MM: You are originally from Syria. Tell us a bit about the area where you lived. How has the conflict in Syria changed this town or region?**

I was born and raised in the capital Damascus, and I had left almost two years ago in 2014. My family comes from an old neighborhood in the city called “Midan” where the traditional architectural style of Damascus is very common. My grandfather's house was built using stone, adobes and a wooden frame structure like most of the houses in that district. The neighborhood has unfortunately changed very severely through many attempts of modernization.

It was very surreal how people adapted and continued their lives with all the madness around them. I look back now, and I feel amazed how we kept attending the university with all the difficulties we faced. When the school of architecture was hit by a mortar shell killing 15 students, we were attending the school as usual one week later. Mortar shells falling less than a mile away became a daily routine.

A civil war does not only mean the lack of safety. The Syrian pound lost about 80% of its value compared to US dollar, electricity was a very rare commodity

and the society suddenly became divided.

**MM: Do you foresee that you will return to Syria and will practice what you have learned through your education? If so, what will you do to apply your architectural education and skills upon your return?**

I check the news everyday to see what is happening in Syria, and I never know what I should expect to read. The news would either say that the conflict is continuing or that it is on its way to be over. If the conflict ends, I see many ways to put the knowledge and the experience I gain here to serve Syria.

**MM: What projects have you worked on at HSFF? What is the most important thing you have learned from the staff and in your personal exploration of HSFF archives or properties?**

I have been briefly involved in the renovation of the Garcia house, and I have done some design work for the Tudesqui House. However, my biggest project was to fix and replace the mud plaster at some of the northern walls of El Zaguán. I am trying to move forward with this project as I am also starting to do the same maintenance work at the Vigil House.

Coming from a great graduate program in architecture, I felt that I already possess most of the knowledge needed to perform most of the operations. However, one thing that can't be taught at schools is how to manage an architectural work. How to deal with contractors, clients and employees. How to handle finances, regulations and problems within and outside an architectural body. Observing and learning from the executive director of the foundation Pete Warzel was by far the most beneficial thing I have done so far.

**MM: What is your next step after the summer internship program? Do you finish up your degree? Where and what next?**

My next step will be to head back to Albuquerque so I can continue my education at UNM and hopefully graduate by the summer of 2017. I have, just like so many others, fallen in love with the Land of Enchantment, and I hope to continue living here after my graduation.

INTERVIEW PHOTOS BY HSFF STAFF



# BOOK REVIEW **CONTESTING THE BORDERLANDS: INTERVIEWS ON THE EARLY SOUTHWEST**

BY DEBORAH LAWRENCE AND JON LAWRENCE

**University of Oklahoma Press**  
**280 pages**  
**with Illustrations and Maps**  
**\$24.95**  
**Paperback**

**Reviewed by Pete Warzel**

Full disclosure – Deborah and Jon Lawrence are good friends of the Historic Santa Fe Foundation volunteering significant time to our work and writing many articles and interviews for our publications.

Saying that, it is a privilege to report that this book is a gem and I am pleasantly surprised. Not at the research, the good writing, or the fine package of a book. I was wary of a collection of interviews by ten historians and archeologists. Source material is one thing, a gaggle of egos is quite another. But here, it truly is another thing – a fine overview of thought and research on the history of culture and inevitable conflicts along the borderlands of northern Mexico and what we now term the southwestern United States, from the

prehistoric through the mid-1800's in the final era of Mexican rule.

The authors provide a lucid Preface laying out their intent and the efficacy of an interview format. This structure allows the interviewees "...to go beyond the constraints under which they generally operate and provide insights about long-standing controversies." They do and several controversies between scholars are taken on without trepidation. This makes for lively reading as well as detailed information as these subject authors are direct and unblinking in their work and the conclusions they have worked so hard to tease out of the archeology or historical record. Let me also note that the illustrations, mostly fine black and white photographs, and in particular the maps, are pertinent to the story and extremely well done, specifically for this book.



The interviews begin with Steven LeBlanc, director of collections at the Peabody Museum of Archeology and Ethnology at Harvard University. The subject is prehistoric warfare in ancient cultures. This chapter is followed by Polly Schaafsma, archeologist familiar to the Laboratory of Anthropology and SAR here in Santa Fe, and a fascinating look at the decisive change in rock art between early Anasazi petroglyphs and the art associated with the kachina religion, migrating from southeastern New Mexico to the Rio Grande pueblos in the 1300's, in what she calls "a new worldview."

The chapters follow chronologically in subject time. Much of the content is New Mexico centric, so our reader-members have some base knowledge of the discussion here, knowing their history and geography as they do. "New Mexico in the 1600's," "Spanish Colonial Violence and the Pueblo Revolt," and "New Mexico during the Mexican Era" are several of the specific local topics addressed. But a more broad geography of the southwest is presented, and always on the theme of "conflict": cultural, social economic and political. And certainly it is clear that the various ramifications of conflict cannot be divorced from each other.

The distinguished writers who are interviewed are not shy and as the co-authors state in their Preface "...are quite direct in challenging us when we pose naïve, misinformed, or leading questions." That kind of interaction is fresh for a book of serious subjects. And not without humor as in this reply by John L. Kessell, professor emeritus of history at the University of New Mexico. "I like to call Hispanic New Mexico a colony of cousins. If you look at the muster rolls for Diego de Vargas's recolonization of New Mexico and at the Qwest telephone directory today, you'll see the descendants of the colonists are still here and very much intermarried. *Somos primos* (we're cousins) is one of the most positive things you can say about New Mexico's history, colonial and present."

The Lawrences have fully annotated their interviews with a good section of notes and provided a very complete bibliography and index. The book is well done and well presented and a relatively concise presentation of elegant thought by distinguished scholars who are also distinct personalities in their own spoken words.

# NEWS FROM THE HSFF ARCHIVES

**By Conci Bokum**

Saving Santa Fe's history is an essential part of the HSFF mission. When HSFF was founded over 50 years ago, it began collecting historical materials and commissioning historical studies on Santa Fe's architecture, including information on the builders and owners of the buildings.

This year marks both a huge loss and a huge gain. Chantal Combs, our lead archivist, has resigned after more than six years of working on the archives. After she and her husband brought one of the houses on the HSFF register, she volunteered to organize our historical records and enter information from the archives into a computer program that provides a listing of records in the files for use by researchers. In addition, the program provides a way to cross-reference files and individualize searches for information. We are indebted to Chantal for her many years of improving and enhancing what had been loosely organized paper files and photographs. Thankfully, Becky Touchett and Natalie Bokum will continue that work.

In 2015, the HSFF was awarded a competitive grant to re-house its records in appropriate archival-quality storage materials and to process, house and index five personal collections (Dorothy Stewart, Margretta Dietrich, Charlotte White, Sylvia Loomis and Olive Rush) that had been stored in boxes in a storage room at El Zagan. That project was completed in June 2016.

We have many people to thank: Willow Powers who generously gave her time and expertise to evaluate our archives and advise us on what needed to be done, Thomas Romero and the National Rio Grande National Heritage Area who supported her work and donated funding to help meet our grant match requirement, the Historic Records Advisory Board which awarded the grant, and Mike Laposata who we were able to hire with the funding to re-house the archival materials and process the personal records.

The HSFF Research Committee also thanks Barry Kane, a copyright lawyer, who helped us understand what we need to know about copyright issues and drafted a new Copyright Policy for use of the archives. We are indebted to him for this important part of protecting the HSFF archives.

## THANK YOU **EZINE SPONSORS**



The Historic Santa Fe Foundation would like to thank Dave Feldt, Associate Broker at Santa Fe Properties, for his sponsorship of HSFF's 2016 eZines.

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## HSFF **MISSION**

Our mission is to preserve, protect, and promote the historic properties and diverse cultural heritage of the Santa Fe area, and to educate the public about Santa Fe's history and the importance of preservation.

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## HSFF **STAFF**

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Mara Saxer

Bobby Wilson

*Development Associate*

Melanie McWhorter

*Intern*

Mhd Alaa Eddin Arar

# JULY/AUG/SEPT 2016

## EVENTS CALENDAR

July 1st – July 29th, The Church of the Holy Faith and San José Hall: **New Additions to the Register. Exhibition at El Zaguán**, 545 Canyon Road, Suite 2. Exhibition continues through July 29th.  
<http://www.historicsantafe.org/>

Thursday, July 28th and August 25th, 5:30-6:30, starts on the west side of the State Capitol. **David Rasch Downtown Santa Fe Architectural Tour #2: Cruising the Alameda with David Rasch, Architectural Historian**  
[www.architecturesantafe.org/tour-series.html](http://www.architecturesantafe.org/tour-series.html)

Friday, August 5th, Opening, **Willard Clark Prints**. An Exhibition at El Zaguán, 545 Canyon Road, Suite 2. Exhibition continues through August 29th.  
<http://www.historicsantafe.org/>

July 5th – August 26th, Santa Fe Plaza, performance times vary. **Santa Fe Bandstand: 75 Performances from the Heart of Santa Fe.**  
<http://santafebandstand.org/>

July 25th-31st, **Spanish Summer Market**, Santa Fe, Santa Fe Plaza.

The Spanish Colonial Arts Society is proud to announce the 65th Annual Traditional Spanish Market on the historic Santa Fe Plaza.

<http://spanishcolonial.org/spanish-summer-market-santa-fe/>

August 20st-21st, **The 95th Santa Fe Indian Market**, Santa Fe Plaza. This festival celebrates Native arts and culture in the largest and most prestigious inter-tribal fine art market in the world.

<http://swaia.org/>

Friday, September 2nd, Opening, **Max Martinez: An Exhibition at El Zaguán**, 545 Canyon Road, Suite 2. Exhibition continues through September 30th  
<http://www.historicsantafe.org/>