

Ten years ago, as a new member of the New Mexico Society of Architects, I wanted to find a personal way to contribute to increased public awareness of and respect for, the society and the profession of architecture in my adopted state. Having had a role in a project which won an NMSA Honor Award that year, I decided that I could make a contribution to the visibility of the Awards Program through volunteering my services to **New Mexico Architecture** magazine in publishing the awards. With the editor's enthusiastic backing, I looked at the way in which other regional A.I.A. magazines reported local and regional Design Awards programs, and created a format based on **Architecture Minnesota**, with an introductory page including statement of purpose, picture and profile of each juror, and jury comments and full credit list for each award project, including recognition of general contractor, consultants in engineering and other disciplines, and, of course, the clients. Published as the May/June 1980 issue, the layout for the 1979 Honor Awards featured a double page presentation of each of three buildings and a single page for awards in historic preservation and environmental planning.

In 1981, photo credits were added to recognize and encourage professional photography of entries. By the 1988 awards issue, seven of the eight winning entries had been professionally photographed, all but one by New Mexico photographers and the picture quality was obvious. The tradition of color covers was begun in 1983 with the generous support of Antoine Predock's office, which contributed the increased cost. (With his Award for the United Blood Services building that year, I thought we had to show it in its celebrated red color!) A landscape design category was added in 1986 and one for interior design the following year. In 1987, total entries in the awards program soared to 60 and the winners were honored with an exhibition at the Albuquerque Museum. During recent years, the magazine has been carried on several newsstands, and we are told that the Awards Issues are consistently among the best sellers.

Although coverage of the NMSA Awards Program has improved in the past decade, more remains to be done. As the task passes into other hands, I would hope that winning projects could all receive two pages, that the graphic format might be updated, that some of the winning entries could receive additional, more extensive coverage and written evaluation in other issues during the year, and that the excellent exhibition program may be continued and expanded. Though many of my colleagues may want to keep our magazine only for New Mexico, I think the A.I.A. has given us an excellent example in **Architecture Magazine**, "Desert Southwest" issue of March, 1984, devoted to architecture in Arizona/New Mexico and I would envision an expanded "Southwest Architecture" magazine in the future.

— Robert W. Peters, AIA

Despite its rich story line, the Architecture of New Mexico defies easy categories. The powerful landscapes of the High Desert have been home to high art and low comedy. Anasazi Pueblos, Route 66, The Sangre de Cristos, "Santa Fe Style," Northern New Mexico Churches.... They all seem to co-exist in a dense overlay of cultural and spiritual messages.

Taking their place in this ritual procession are the projects recognized for their excellence by the New Mexico Society of Architects' Honor Awards program and featured by **New Mexico Architecture** in a yearly issue. The message of these projects is clear: New Mexico is a mythic and inspiring place in which to work.

As the procession moves on, another message is also evident: There will be more stories to be told about the people and architecture of New Mexico and **New Mexico Architecture** magazine, now a cultural institution in its own right, will play an important part in telling them.

— Glade Sperry, Jr., AIA

This house unfolds as a fragmented village of rooms as it climbs the flank of a ridge. The ceremonial approach to the house—circulous dirt road amidst arroyos and juniper trees; distant views of the metal roofed bedroom tower rising above huddled pieces of the house (each piece a different frame, most color)—sets the stage for this house as theater for the musician owners. The precessional, sequential places experienced on ascending the site through the house culminate in the living room, a performance space, which breaks like a wave over the ridge, high above the Tesuque Valley. The simple, archetypal pieces of the house resemble the villages of Northern New Mexico. Colliding, shifting axes of the six fragments result from relationships to topography, views, and the precessional ceremonial path up the hillside.

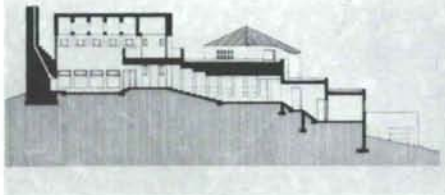
Imagine an evening gathering: the visitor arrives in a parking plaza and climbs a series of steps on site with the stair tower; enters into a space with views channelled two and the Jesse Mountains and the lights of Los Alamos, passes along a gallery greenhouse, ascends through a stage-like proscenium opening, then emerges as an actor on the living room stairs and as a witness to a musical performance below.

The ceremonial aspect of the house must, of course, simultaneously address pragmatic issues of the owners day to day lives. But the romance of the site overlaid by the ritually artistic procession produces an experiential sequence both reflecting and transcending the program.



Treaster/Gray House
Tesuque, New Mexico

Client:
Byron L. Treaster
Jane Gray
Architect:
Antoine Predock, F.A.I.A.
Albuquerque, New Mexico
Project Architect:
Jon Anderson
Mechanical Engineer:
Don Folts and Assoc.
General Contractor:
Blue Raven Const. Works, Inc.
Photography:
© Robert Beck



The site for this 7,000 sq. ft. building is located in Bernalillo, a small New Mexico town whose character is based on a mixture of styles, both regional and non-regional. This mixture includes traditional adobe, Pueblo revival, mission revival and commercial strip. Our design intention was to blend the spirit of this diverse mixture into a project which would be representative of the community it serves and its outlying areas. The immediate site environs include single-family residences on the east, agricultural fields to the south and an auto junkyard and trailers to the north.

The approach to the project was to design a facility that provided a friendly, almost residential, atmosphere as a background to the building's function; to serve the disadvantaged through the agencies of financial assistance, social services and food stamp distribution.

In plan, the building is sliced through at the center by a continuous wall that defines the main circulation path that runs from west to east. This wall emerges at the front entry to define a small plaza and to represent a traditional portal, the symbol of welcome in Southwestern architecture. As it passes through the building, this wall becomes a series of arches that define the entries to each of the agencies. At the termination on the east side of the building, the wall forms an arch framing the employee entry to the building and a small employee's patio area. The north side of the central corridor houses all of the service and support areas as well as the public restrooms and waiting area.

As specified by the client, the mechanical system for the project is gas fired heating and refrigerated cooling. In order to minimize the energy impacts, the project was designed with additional insulation in the roof and wall areas and was oriented so that a minimal number of openings face north so as to reduce heat loss and the west glazing is reduced to a minimum or heavily shaded to reduce heat gain. In addition, other energy strategies included provision of modulated natural lighting in the waiting and open office areas to reduce the building lighting load.

All areas of the building are accessible to the handicapped as clients of the facility are often partially or fully disabled.

**Department of Human Services
Sandoval County Field Office
Bernalillo, New Mexico**

Client:
State of New Mexico
Department of Human Services
Architect:
Westwork Architects P.A.
Albuquerque, New Mexico
Principal:
Glade Sperry Jr., A.I.A.
Lawrence W. Licht A.I.A.
Stanley G. Moore A.I.A.
Structural Engineer:
Chavez Grievs
Mechanical Engineer:
Four Seasons Engineering
Electrical Engineer:
Uhl & Lopez
General Contractor:
Building Contractors Inc.
Interior Design:
Westwork Architects P.A.
Photo:
Joshua Freiwald, San Francisco, CA
Douglas Kahn, Santa Fe, NM

Jury Comment:
A governmental office building, the project is free from the usual bureaucratic restraints, both visually and spatially. An interesting attempt to link traditional images with contemporary architecture. High ceilings and appropriate lighting provide a pleasant work environment.

