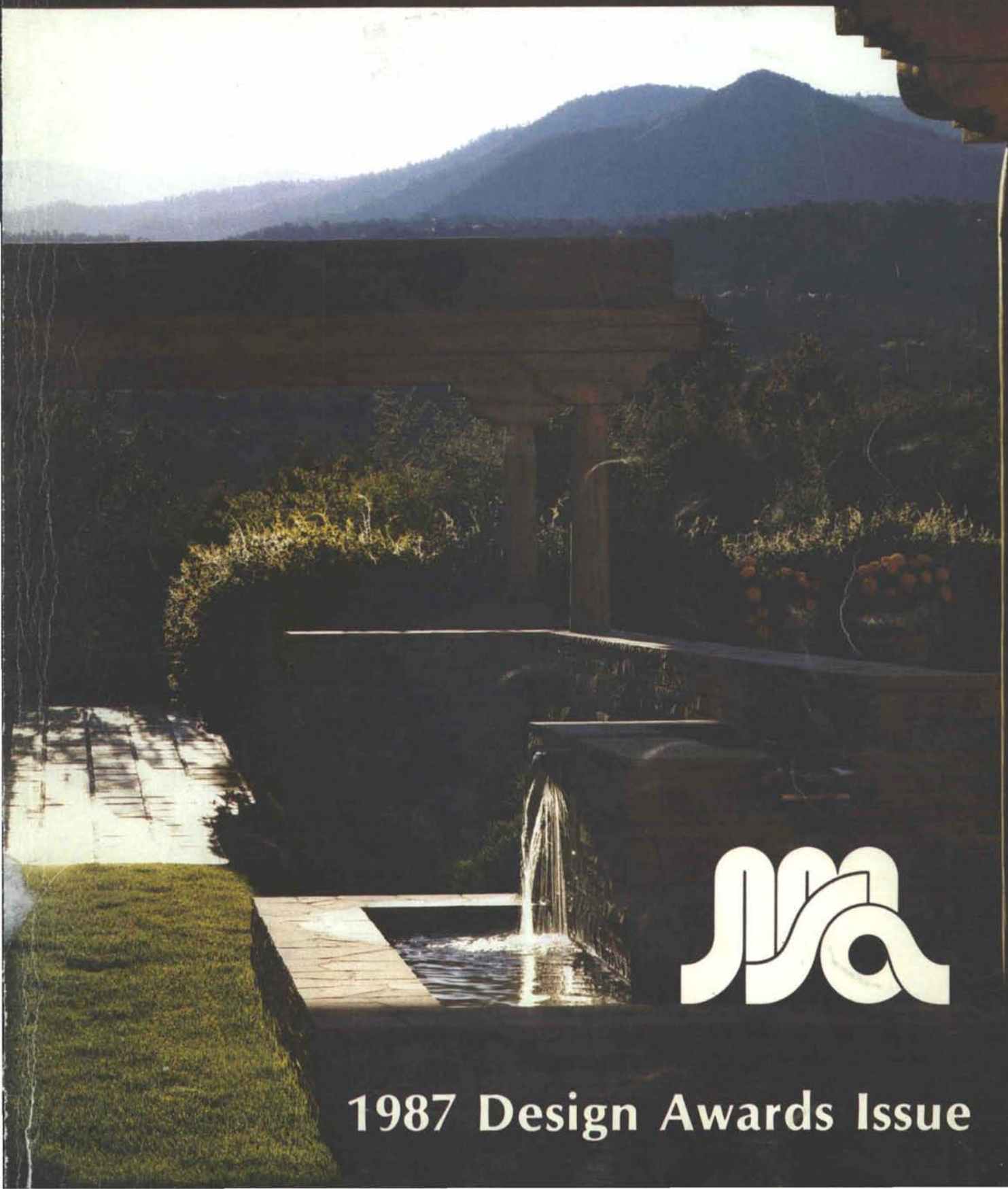


New Mexico ARCHITECTURE

JANUARY/FEBRUARY 1988

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1987 Design Awards Issue

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• vol. 29 no. 1 •

jan.-feb. 1988 • new mexico architecture

In this issue, are the winners of the 1987 New Mexico Society of Architects (NMSA) annual design awards. The awards were presented at the Southwest Design Conference held last fall in Santa Fe. The staff of **New Mexico Architecture** offers congratulations to the awardees. NMSA is indebted to the Museum of Albuquerque for the display of these winning designs; we hope that this will become an annual tradition at the Museum.

Professor W.F.E. Preiser, of the University of New Mexico School of Architecture and Planning, is arranging a national symposium entitled: **Exploring the New Mexico Mystique: Pueblo and Regional Architecture**. Preiser asks that paper proposals/abstracts be submitted to him at the University by April 15, 1988. For more information call Wolf Preiser at (505) 277-5058.

The choice for the cover photograph of this issue - the fountain and placita of the award winning Linton Residence in Tesuque (see page 11) was a **NMA** staff decision. The award was the only award made for architecture, interior design and landscape architecture. The fountain and placita were designed by Santa Fe Design Associates, Christine R. Rousselot, ASLA. The actual costs for the cover are being shared by Robert Peters, AIA and Walter Drew, the contractor for the Linton Residence.

Again it is a pleasure to thank Robert Peters for the design of the pages on which the awards are presented in this magazine.

JPC

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(Cover—Fountain and Placita—Linton Residence—Robert W. Peters, Architect
—Larry Horton, Photographer—Adobe Corporation, General Contractor)

—Official Publication of the New Mexico Society of Architects, A.I.A.—

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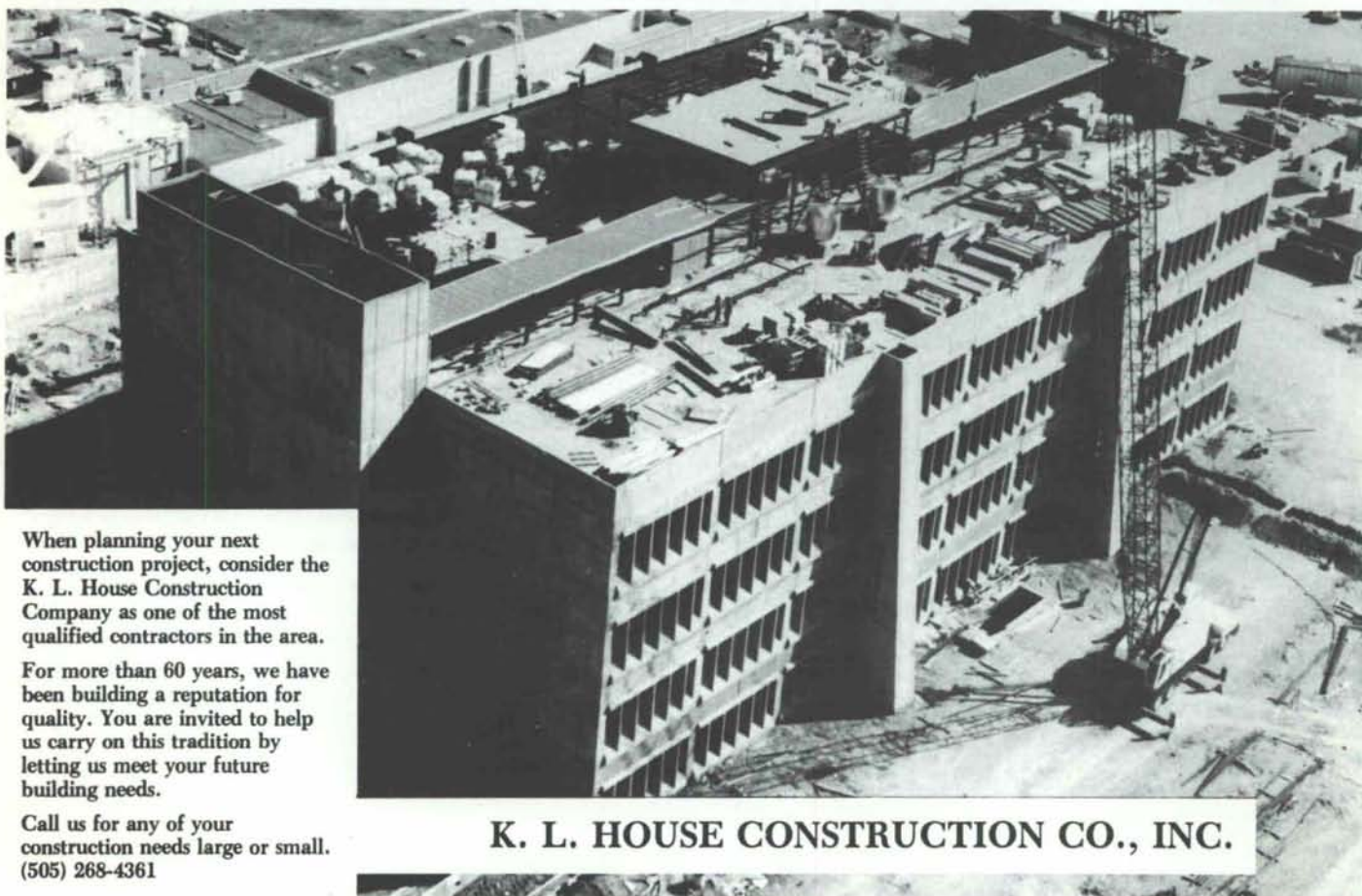
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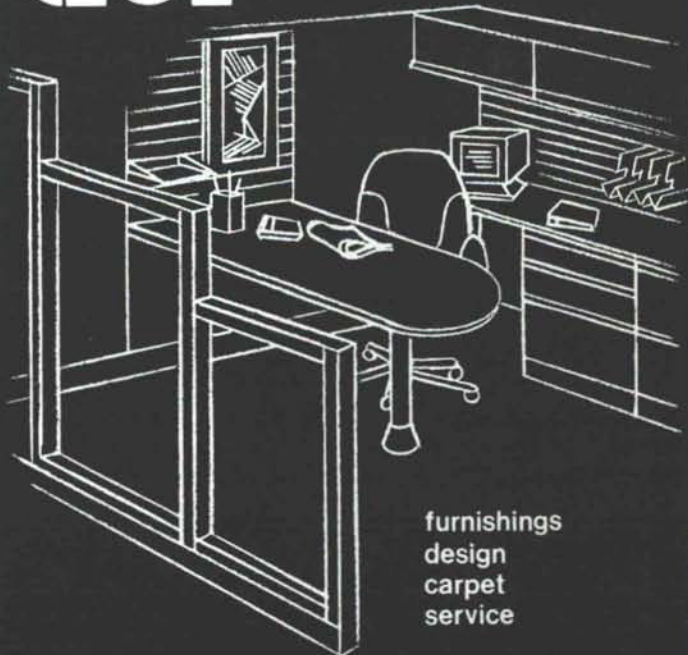


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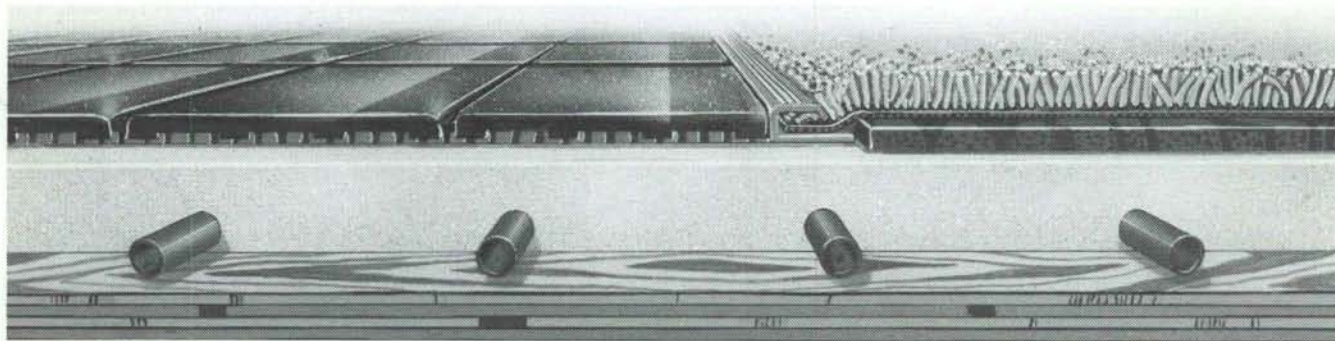
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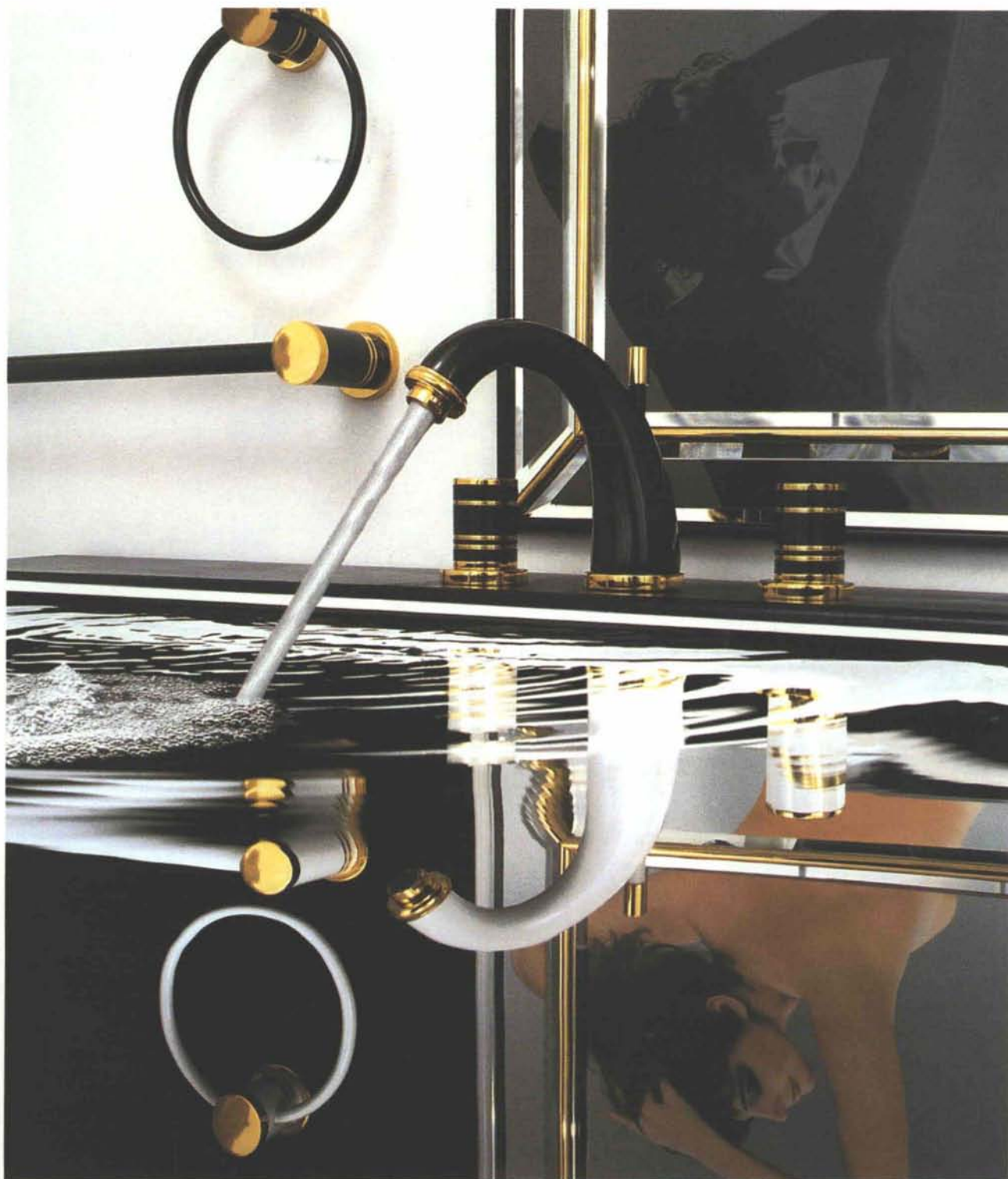
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A CENTURY OF WOMEN'S CONTRIBUTIONS TO ARCHITECTURE HIGHLIGHTED IN AIA EXHIBITION OPENING MAY 1988

WASHINGTON, DC, December 9, 1987 — A nationwide celebration of 100 years of women in architecture will be highlighted next year by the traveling exhibition "That Exceptional One: Women in American Architecture, 1888-1988." The exhibition will open May 15 at the Jacob Javits Convention Center in conjunction with the 1988 national convention of The American Institute of Architects in New York City. It will be on view at the convention center through May 18 before traveling to 14 major cities during a three-year period.

The exhibition celebrates a century of women's achievements in architectural design, practice, and theory beginning with the 100th anniversary of the election to AIA membership of the first woman, Louise Blanchard Bethune (1856-1913) of Buffalo, NY. Bethune was responsible for a variety of projects, including schools, churches, factories, stables, and baseball grandstands.

The exhibition takes its name from a 1955 article for young students written by AIA Gold Medalist Pietro Belluschi, FAIA, who wrote that he could not in "whole conscience recommended architecture as a profession for girls. I know some women have done well at it, but the obstacles are so great that it takes an exceptional girl to make a go of it. If she insisted on becoming an architect, I would try to dissuade her. If then, she was still determined, I would give her my blessing — that she could be that exceptional one."

Presented in its historical context, the title was selected to show the changing composition of the profession. The exhibition will demonstrate that women are no longer "exceptions" to the "rule" of the traditionally male-dominated architectural profession and that women need not be "exceptional" to be an architect.

"This exhibition is an important step in demonstrating to the nation the breadth of contributions that women have made to the design of the built environment," said AIA President Ted P. Pappas, FAIA. "We hope it will serve as a reminder of how far we have come and how far we still have to go."

Divided into four parts, the exhibition contains an introduction describing the occasion and title of the exhibit and acknowledging sponsors and contributors; "Becoming an Architect," which gives a broad overview of training opportunities for women and changing architectural styles and theories over the past 100 years; "Practicing Architecture," which presents a series of detailed case histories of women architects and architectural firms; and "Gaining Recognition," which places the individual histories in a larger historical context through a timeline, models, and drawings.

Architects featured in the exhibition range from Julia Morgan, a prolific turn-of-the-century Bay Area (CA) architect best known for her commissions for publisher Williams Randolph Hearst, to contemporary architects. Exhibition material includes reproductions of artifacts from the Women's Building at the 1893 World's Columbian Exposition, photos, correspondence, academic catalogs, and architecture exams.

Produced by The American Architectural Foundation with the cooperation of the AIA Women in Architecture Committee, the exhibition has received initial support from the National Endowment for the Arts, the AIA's College of Fellows, the Graham Foundation, and Mrs. Jefferson Patterson of Washington, DC.

Women are the fastest growing segment of AIA membership. Since 1974, the number of women members has grown significantly from 250 to more than 3,700 out of a total membership of approximately 53,000. □

WILLIAM EMMETT BURK, JR. 1909 - 1988



William Emmett Burk, Jr. born in Louisville, Kentucky wound up in New Mexico through a job opportunity. After studying for two years at Cornell University in the School of Architecture, he opted for a complete change to the University of Southern California to study architectural sculpture and in 1933, received his B.F.A. After pursuing sculptural work in California, the Depression forced him to take the position as Southwestern director for the arts programs of the Public Works Administration in Santa Fe. Mr. Burk did not take to this bureaucratic position and quit his job and thought, "well, the hell with it, I'll just have to be an architect." He opened his practice in Santa Fe and moved to Albuquerque in 1936.

This move took him in a different direction and he joined the staff at the University of New Mexico and helped establish a two year pre-architecture curriculum in 1939. After leaving the University in 1942, he concentrated on design and acted as consultant on various governmental and private enterprises. His practice flourished.

The Burk and Burk Collection, housed in the John Gaw Meem Archive of Southwestern Architecture at U.N.M.'s Zimmerman Library, reveals a diverse list of his projects in the inventory. Included are a triple-insulated home on Sigma Chi Road, a building for the Occidental Life Insurance Co., Raton Junior High School, the Church of Christ Scientist in Belen, the Tri Delta Sorority house at U.N.M., the New Orleans Club Hotel in Scottsdale, Arizona, a Cattle Barn for the New Mexico State Fair Commission, Colorado City Headquarters Building in Colorado City, Colorado, and a Cemetery for Las Vegas, New Mexico. Of the 1800 buildings he designed, his "most important job was the Airport" — the Albuquerque Metropolitan Air Terminal as it was labelled in 1963. He chose a pueblo style for a "gateway to the Southwest" because "we could sculpturally do a better job than with the more delicate Territorial lines." He also designed an expansion of that facility in the late 1970's.

Although Burk once said of his work, "Oh dear, I don't think any of it's been very important," his many friends, clients and patrons don't see it that way. They mourn the passing of this man on January 1, 1988, who thought of buildings in "sculptural terms" and designed with "honest interpretation and simplicity."

Our thoughts are with his two sons, William E. Burk III, pictured with his father above, and Charles Burk of Albuquerque and three grandchildren.

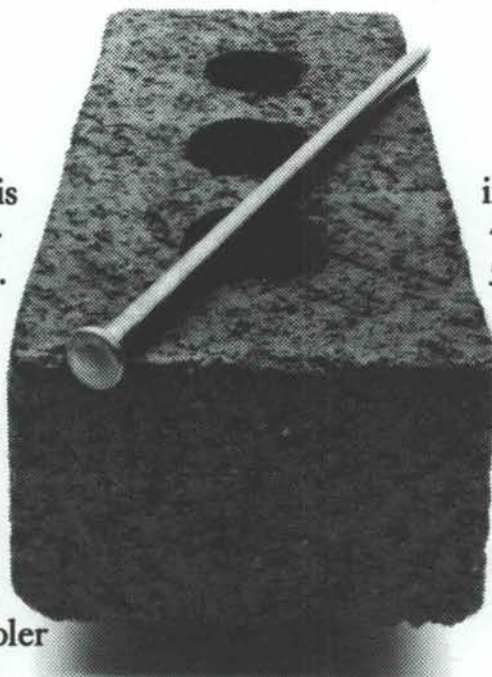
Jan Dodson Barnhart

NMA News continued on page 19

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1987 Design Awards Program

The N.M.S.A. Design Awards Program seeks to recognize outstanding projects by New Mexico architects and landscape architects, and to promote public interest in architectural excellence. Members of the New Mexico Society of Architects and the New Mexico Society of Landscape Architects were invited to submit new or adaptive re-use projects in architecture, interior architecture or landscape architecture for consideration by an eminent jury.

The 1987 Awards Jury was organized by William Q. Sabatini A.I.A., of Holmes, Sabatini & Eeds, Albuquerque. Jury members included Jack DeBartolo F.A.I.A., Partner, Anderson DeBartolo & Pan, Tucson; Judith Chafee F.A.I.A., Principal, Judith Chafee Architect, Tucson, and Adjunct Professor, University of Arizona; and Robert C. Walters, Jury Chairperson, Associate Professor, University of New Mexico.

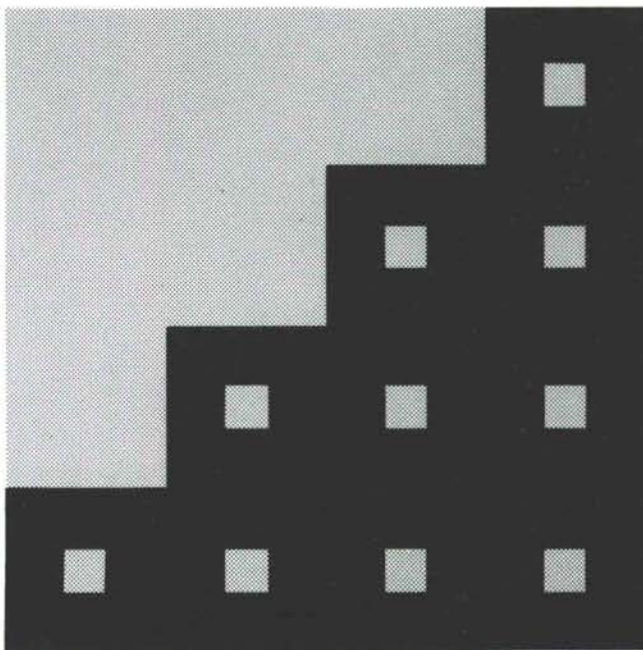
The jury met September 26th, in Tucson, and reviewed a total of 60 entries from large and small firms throughout New Mexico. Forty entries came from members of the Albuquerque Chapter, A.I.A., ten from the Santa Fe Chapter, six from the Southern New Mexico Chapter, and four from members of the New Mexico Society of Landscape Architects, whose membership was also represented in many of the architects' entries. No entries were received from members of the Farmington Chapter, A.I.A.

Office buildings, public and commercial projects accounted for 45% of the entries, with residential projects the next largest category with 27%. Educational buildings made up 13% of the work reviewed, and other building types included a museum, a hospital, a church interior, a zoo building, park and pedestrian mall projects. The jury gave eight Awards of Excellence, two for private residences, two for elementary and secondary schools, one for a University of New Mexico building, and three for office structures, including a state office building, offices for medical group practice, and a speculative office building.

Presentation of the winning entries was made at the annual Awards Banquet held during the Southwest Design Conference in Santa Fe, Oct. 8-11, 1987. Banquet Guest of Honor was Van Dorn Hooker F.A.I.A., whose years as University Architect for the University of New Mexico were recalled by toastmaster Don P. Schlegel F.A.I.A., and many architects who had worked on university projects.

The conference concluded with a Design Awards Critique by Prof. Robert C. Walters, Jury Chair, which provided members with insights into the jury process.

The annual traveling exhibit of the award winning projects, sponsored by the Albuquerque Chapter Public Relations Committee, chaired by Kevin Georges A.I.A., opened at the Albuquerque Museum on November 15, 1987, and was on display at the museum through February 13, 1987.



1987 SOUTHWEST
DESIGN CONFERENCE
SANTA FE NEW MEXICO

The new logo (right) for the annual Southwest Design Conference in Santa Fe was designed for the N.M.S.A. by Michael L. Dickson A.I.A. of Stevens, Mallory, Pearl & Campbell, Architects, of Albuquerque.

Troy Residence

Taos
New Mexico

Award of Excellence

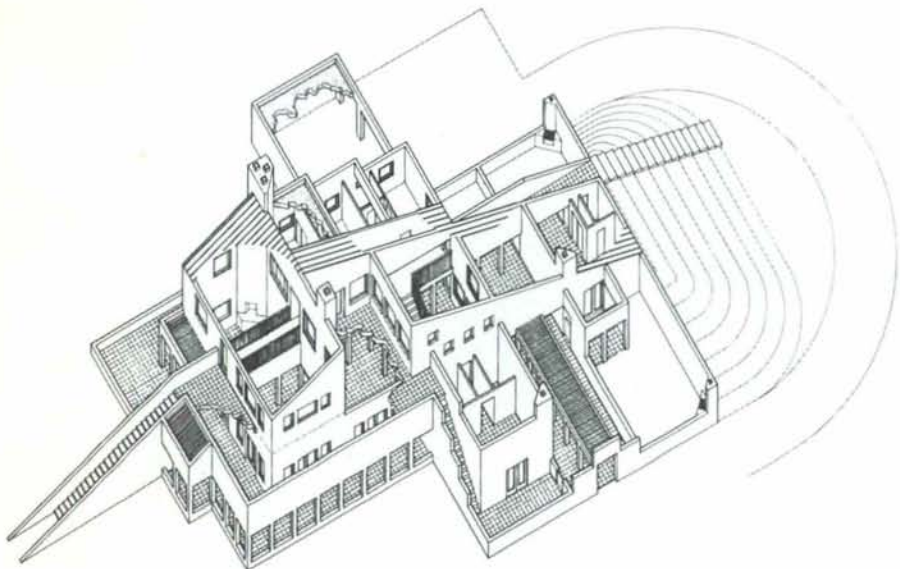
Antoine Predock, F.A.I.A.
Architect



The house rises like a mountain peak that is slowly emerging as the surrounding high plateau erodes. This new formation, the Troy residence, recalls literally the angles of mountains visible on the western horizon.

Both the coarse and fine grain of the neighboring, natural slopes find analogues in the man-made form. The dramatic profile of the house and the aggregation of lithic 'pieces' signal the interior arrangement of large volumes and ancillary space. The configuration of ceremonial stairs and interior and exterior balconies along the north-south axis provides a trail up the slopes and above interior and exterior 'canyons'.

The walled entry court, symbolic use of color around windows and long portales, and the building materials suggest the vocabulary of traditional, regional architecture.



Jury Notes

"Geological birth-drama...a new formation among the mountain profiles in proximity...The house as a sanctuary, a place for purpose of thought, well beyond the fundamentals of shelter..."



Troy Residence Taos, New Mexico

Clients:
Mr. & Mrs. Nat Troy
Architect:
Antoine Predock Architect
Project Architect:
Jon Anderson
Mechanical Engineer:
Don Felts & Associates
General Contractor:
Colonias Builders, Inc.
Photography:
© Robert Reck

Award of Excellence

Robert W. Peters, A.I.A.
Architect

Linton Residence

Tesuque
New Mexico

Jury Notes

"A classical composition...on which are set various provinces of the functions...A design of strong circulation patterns...The major form firmly anchored to the site...excellent relationship of architecture to interiors and the landscape."

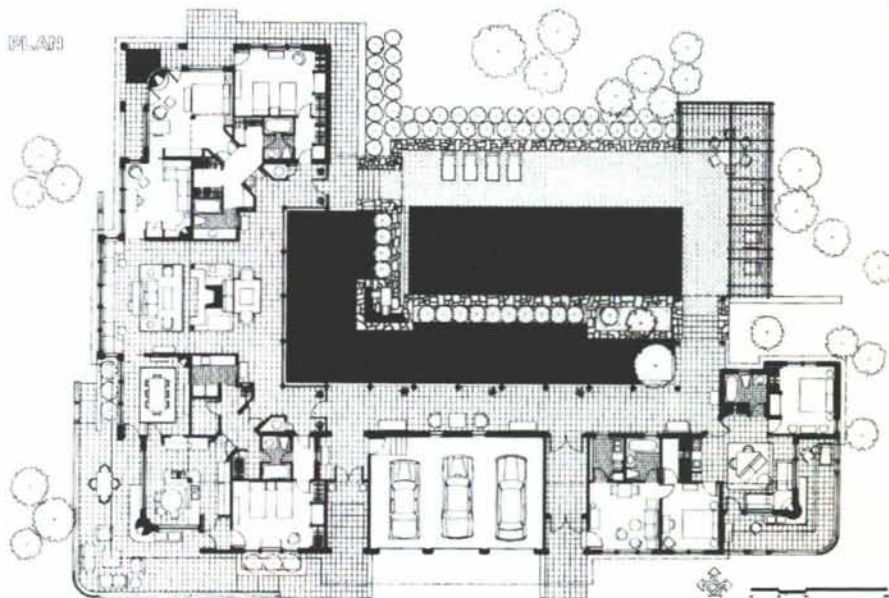


The clients wanted a contemporary home which would reflect the character of historic Santa Fe architecture through the limited use of certain traditional materials, as well as in its relationship to the site and the surrounding landscape, into which they wished to locate a swimming pool and deck. An additional client concern was energy efficiency, while taking maximum advantage of mountain views east and west, and the northern view toward Colorado which their high elevation afforded.

The architect's response was to arrange the program elements in close proximity to define the north and west sides of an inner placita, entered through a zaguan from the auto court. By utilizing the slope of the site, the pool deck forms an upper level defining the east and south sides of the rectangular placita, which is open to the east view of the mountains. The pool surface is thus concealed from view along the lower level portal so that the pool cover is not visible during periods of winter and nighttime use. Contained by the stone retaining wall surrounding the pool, the irrigated landscape is limited to 1000 sq. ft. as required by land covenants. The pool as "reservoir" symbolically "irrigates" the placita where a small fountain spills into a lower pool at its northwest corner, a location visible from the zaguan entry and from axes through major rooms of the main house.

Linton Residence Tesuque, New Mexico

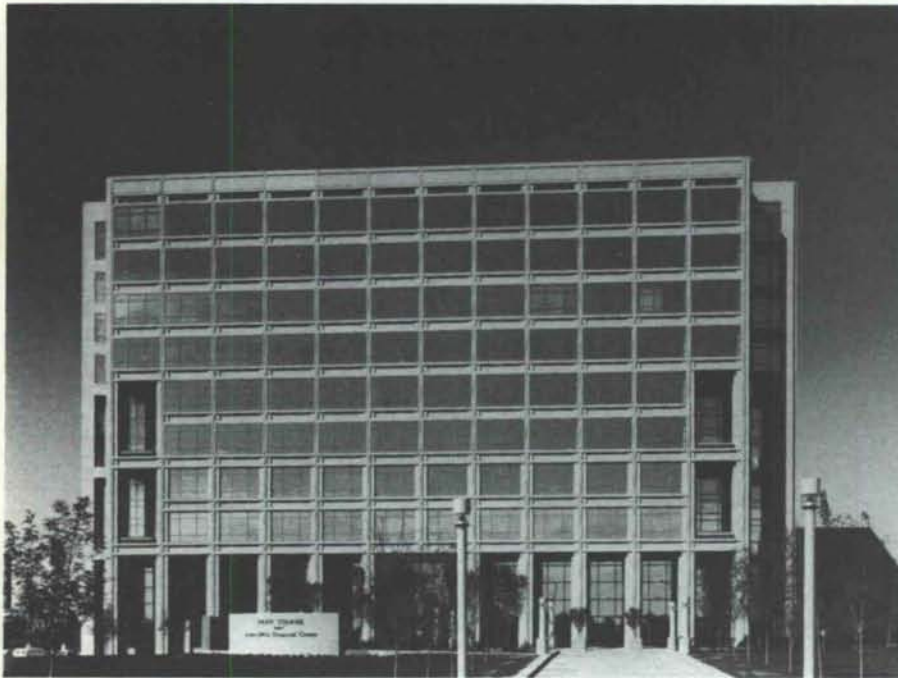
Clients:
Mr. & Mrs. Robert E. Linton
Architect:
Robert W. Peters, A.I.A. Architect
Structural Engineer:
Engineering Associates Inc.
Mechanical & Electrical Engineer:
Don Felts & Associates
General Contractor:
Adobe Corporation
Landscape Architect:
Santa Fe Design Associates
Christine R. Rousselot A.S.L.A.
Interior Design:
Shana Gunn Interiors
Photography:
Larry Horton



Ameriwest Financial Center At Park Square

Albuquerque
New Mexico

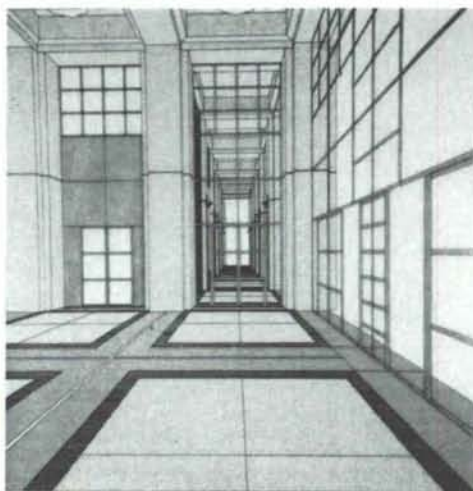
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The Ameriwest Financial Center at Park Square is a mixed-use urban development project located in the Uptown District of Albuquerque, New Mexico. Phase One of this project provides 196,800 square feet of office space, 43,000 square feet of retail space and parking for more than 400 vehicles.

The master plan for this project endeavors to create a focus for the area by knitting together, in an urban fabric, existing hotel, office, and restaurant facilities. The new center incorporates the traditions of New Mexican public space, including plazas and courtyards connected by arcades and landscaped promenades, to provide a cohesive pedestrian - oriented environment. To free additional space for courtyards and landscaping, the majority of parking is housed within a five-level parking structure. The visual impact of this structure is minimized by integrating portions of the retail structure at grade level.

The project addresses many traditional design elements of New Mexico to give it its regional character. The buildings are clad with precast granite aggregate in a color similar to the local sandstone. The blue-green color used in detailing the building is reminiscent of that used for window framing in historic New Mexican architecture. Trees are used to provide shaded walks and to provide spatial definitions as they are in New Mexico's oldest public spaces. Wood lattices are provided as canopies for pedestrian arcades. Stone, in the form of exposed concrete aggregate, is used extensively for pedestrian walkways.



Jury Notes

"Selectivity of the geometry in two dimensions...elegant attention to proportion, scale and detail...A limitation of materials yet the palette is luxe...Site composition convincing - a single statement of place, set into that ridiculous surround of un-explainable meander, Uptown Albuquerque."



Ameriwest Financial Center At Park Square, Albuquerque

Client:
Gerald Hines Interests
Design Architects:
Skidmore, Owings & Merrill
Project Architects:
Holmes & Narver, Inc.
Civil & Structural Engineers:
Holmes & Narver, Inc.
Mechanical Engineers:
Four Seasons Engineering Limited
Electrical Engineer:
Marino Electric Inc.
Landscape Architects:
Morrow & Worley
General Contractor:
Metzger Construction Company
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Timothy Hursley, The Arkansas Office

Award of Excellence

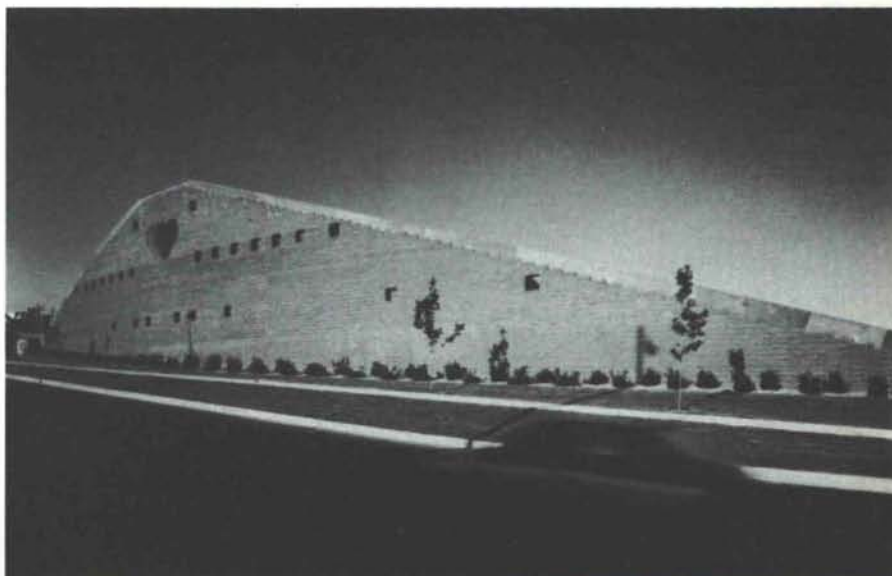
Antoine Predock, F.A.I.A.
Architect

New Mexico Heart Clinic

Albuquerque
New Mexico

Jury Notes

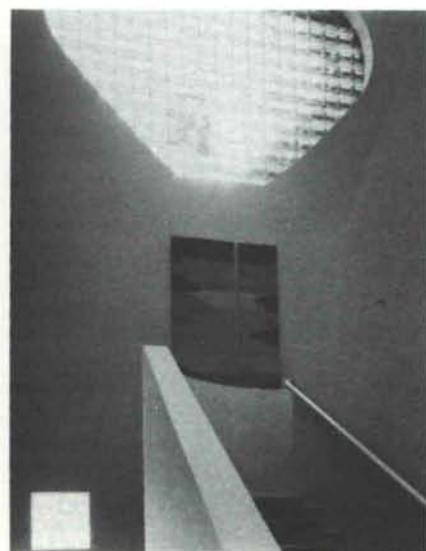
"The wall or 'mountain', seen at 55 miles per hour on the freeway, must be known at a glance...while the opposite is true of the 'village' behind...broken down for individual connection...doctor and patient in very stressful situations - the need for psychological comfort."



The New Mexico Heart Clinic houses the practice of six cardiovascular specialists. The site lies adjacent to an interstate freeway and a major medical facility in Albuquerque. The pull of each of these prominent features underscores programmatic tensions: the importance of high-tech, life-saving equipment and attention to the personal and psychological comfort of clients; demands on the physicians imposed by the size and nature of the practice and the need for individual, thoughtful study and research; and the formal issue posed by the scale of freeway speed in contrast to the scale of pedestrian approach.

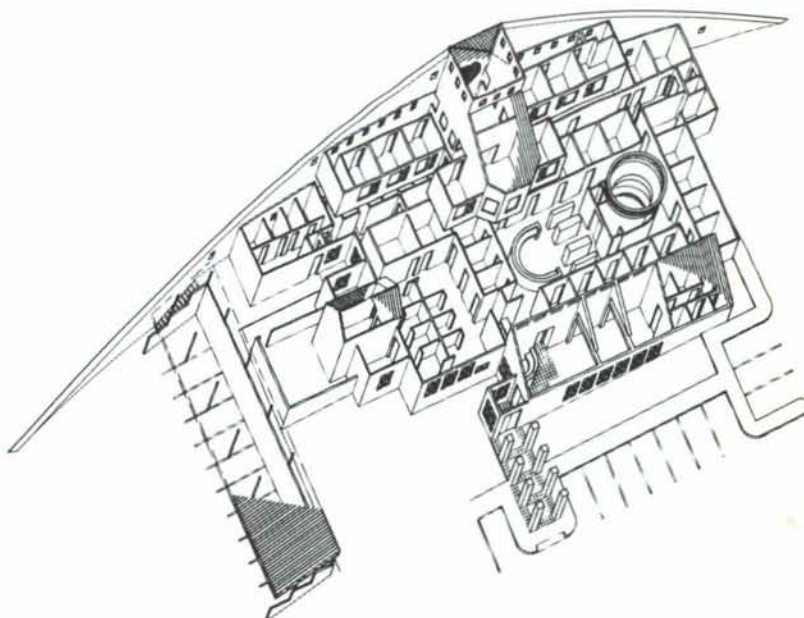
The design of the facility embodies this juxtaposition of contrasting elements. The monolithic, stratified, masonry wall enfolds an aggregated village form and protects the grouping from the freeway. At 55 miles per hour the mountainous wall form can be taken in at a glance. A patient approaching from the fragmented side, however, is greeted by the residential-scale assemblage recalling the settlements of Northern New Mexico.

The stratification and composition of a mountain is implied in the wall by the split-faced block; the building systems and appearance of a village are suggested by the planes of varicolored stucco and the roof shapes of the articulated pieces.



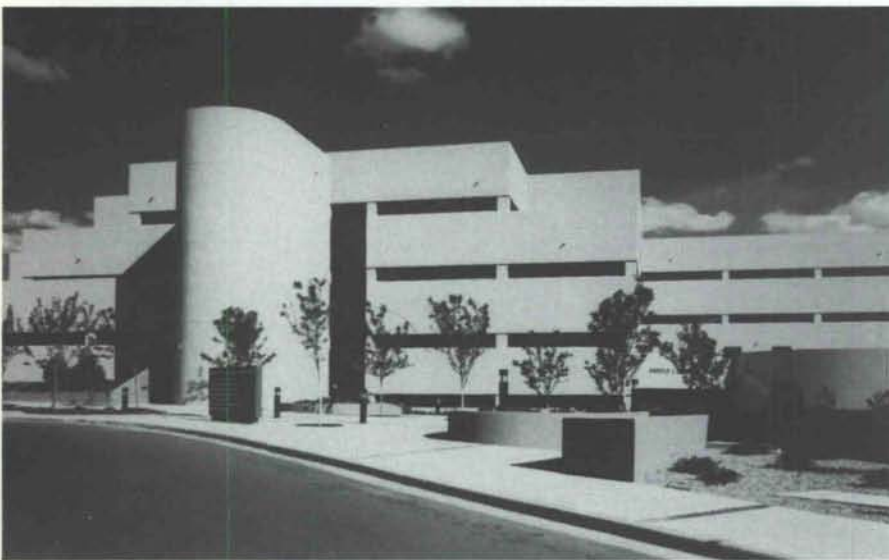
New Mexico Heart Clinic Albuquerque, New Mexico

Client:
New Mexico Heart Clinic Ltd.
Architect:
Antoine Predock, F.A.I.A.
Project Architect:
Jon Anderson
Civil & Structural Engineer:
Chavez Grieves Consulting Engineers
Mechanical Engineer:
Lyon Engineering
Electrical Engineer:
Telcon Engineering Inc.
Acoustic Consultant:
Bruce Wardin & Associates
General Contractor:
Bradbury & Stamm Construction Co. Inc.
Photography:
© Robert Reck



Harold L. Runnels State Office Building

Santa Fe
New Mexico



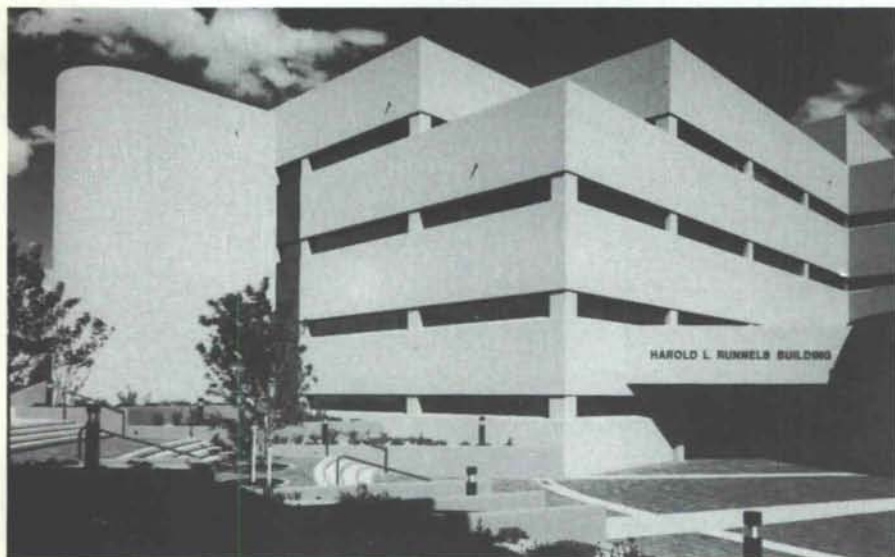
This new 190,000 square foot office building, which houses a single State government department, is designed to integrate a large, modern facility into the southwestern context of historic Santa Fe. The site is designed for the maximum density of development, but densely landscaped to provide a park-like atmosphere for both employees and visitors. Parking is located to minimize its exposure from the street while jointly serving the next phase office building to the north.

In order to comply with Santa Fe's rigid historic design guidelines, the building is visually broken into many smaller masses which step back on one another, providing a gradual scaling down of the building to the street.

The four-story height is further minimized by the depressing of the first floor below street grade, which creates an entry courtyard between the new and the existing building, and central to both parking lots. A large multi-use auditorium, located at the building entry, reflects the round forms of Indian kivas found in nearby pueblos.

The adjoining lab building provides skylit support spaces, with screened service access shared with the main receiving and delivery dock.

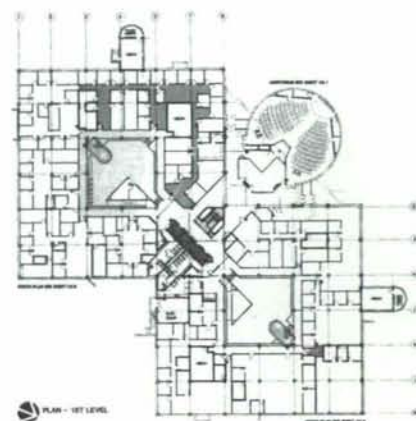
In response to the user's desire for maximum daylighting, the office spaces are organized around two large interior atria, conceived as a derivation of the enclosed courtyards common throughout the region. Each atrium permits warm, natural light to penetrate the interior offices, while the smaller exterior windows allow perimeter office daylight as well as views to the nearby Sangre de Cristo and Jemez mountains.



Award of Excellence BPLW Architects & Engineers The Boehning Partnership, Inc.

Jury Notes

"A shy, reductive design - the assembly of planes carries the facades barely cut through with narrow glazing strips, but now and then collide with a more sculptural form to turn a corner or emphasize a variation of place or function...Takes a head-on run at a formal solution other than the obsessive vernacular which plagues Santa Fe."



Harold L. Runnels State Office Building Santa Fe, New Mexico

Client:

State of New Mexico

Architects:

A Joint Venture
BPLW Architects & Engineers, Inc.
The Boehning Partnership, Inc.

Civil/Structural Engineer:

Boyle Engineering, Inc.

Mechanical Engineer:

Bridgers & Paxton
Consulting Engineers, Inc.

Electrical Engineer:

Uhl & Lopez, Inc.

Landscape Architect:

Campbell, Okuma, Perkins Associates, Inc.

General Contractor:

Mericon, Inc.

Photography:

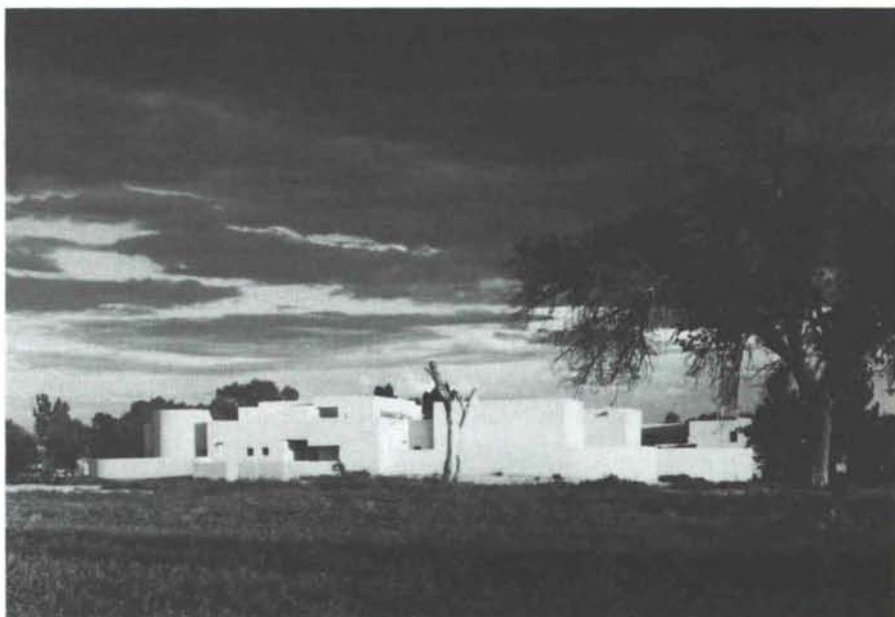
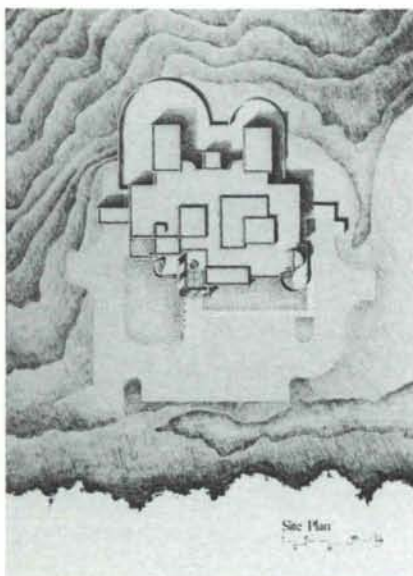
© Kirk Gittings/Syntax

Award of Excellence
Westwork Architects, P.A.
Architect

Center For Non-Invasive Diagnosis
University of New Mexico
Albuquerque, New Mexico

Jury Notes

"Continuum of massing seems to flow easily...Details of determination to set the differences...curves to ease the exterior space at entry...a circle to center the plaza...steel and concrete to set off the more predictable stucco."



The center for non-invasive diagnosis at the University of New Mexico in Albuquerque houses the latest in medical imaging technologies while drawing on the timeless nature of the region's architecture. The center focuses on research into developing uses for magnetic resonance imaging, a non-invasive (not requiring surgery) tool for internal viewing of the human body. This process relies on the use of large-bore superconducting magnets in which patients are placed to be scanned. The result of this technique is not only a highly detailed image but also a description of the biochemical makeup of what appears in the image.

In addition to the resolution of technical problems such as the requirement for use of only non-ferrous, non-magnetic construction materials within a certain distance of the magnet locations, other design considerations included the provision of a supportive environment for patients who might be intimidated by the technology. Exam (magnet) rooms are provided for both human patients and animal subjects and are zoned so that circulation paths to these areas are isolated. Office and support spaces are located on the east side of the building to take advantage of views of an adjacent golf course and nearby mountain range.

Entry is through a traditional welcoming courtyard space; rendered here in a contrast of high tech materials, steel trellis and architectural concrete portal, against the more familiar forms of the regional vernacular.

**Center for Non-Invasive
Diagnosis**
University of New Mexico

Client:
Regents of the University of New Mexico

Architect:
Westwork Architects, P.A.

University Architect:
Van Dorn Hooker, F.A.I.A.

Technical Consultant:
URS Dalton

Structural Engineer:
Chavez Grieves Engineers

Mechanical Engineer:
Bridgers & Paxton

Electrical Engineer:
Uhl & Lopez, Inc.

General Contractor:
R.M. Swain & Son

Photography:
©Kirk Gittings/Syntax

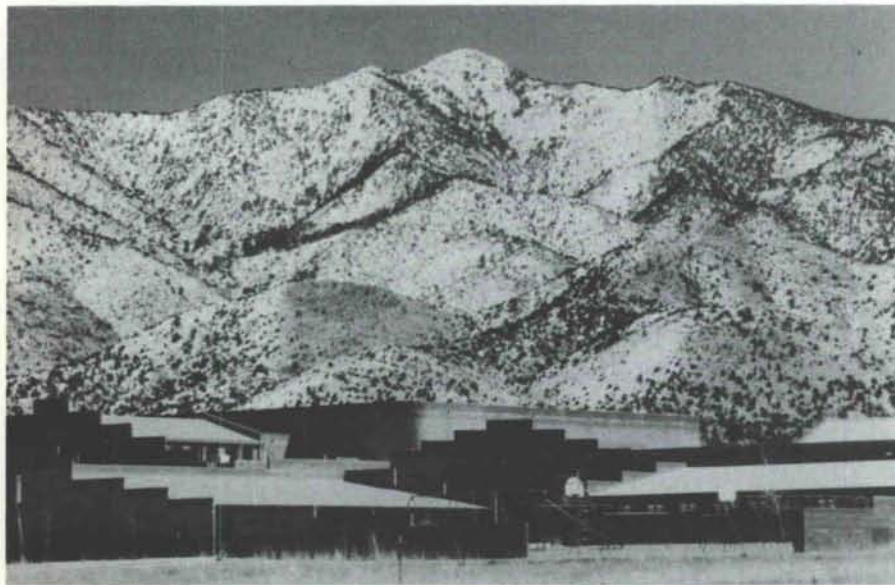


Magdalena Municipal Schools

Magdalena
New Mexico

Award of Excellence

James N. Rowland Partners
Architect



The combined school in the town of Magdalena, New Mexico includes gymnasium, assembly/cafeteria as well as nursery, elementary, middle and high schools.

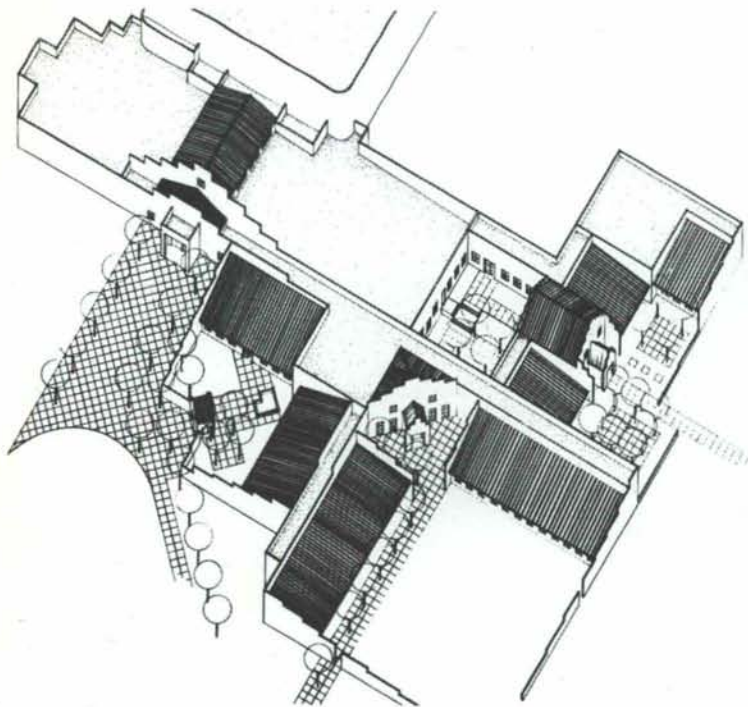
The design provides a separate, protected entry and play area for each age group.

The following is quoted from informal notes written during the design of the project:

"The idea is to let the formality/ceremony of the entry arise from the bigness of the surrounding mountains. This happens gradually by moving from the periphery of the site in toward each entrance with increasingly developed definition of space..."

"The stepped facades of the building relate to the mountain, the flat landscaped areas evoke the plains. The meeting between flat and mountain is done very starkly in the building in a way that relates to the qualities of the surrounding landscape."

"The imagery changes as the entries are reached. Here — while the mountain & plain images are still present — human, symmetrical qualities take on more importance."



Jury Notes

"Recall of the town...silhouettes from another time. Masonry walls are true 'fronts' - masking planes ...Not a 'pretty place', it is as tough and direct as the mountain which threatens it...a fine work of purpose; transference of idea with recollection and invention...there still exists a sense of delight here."

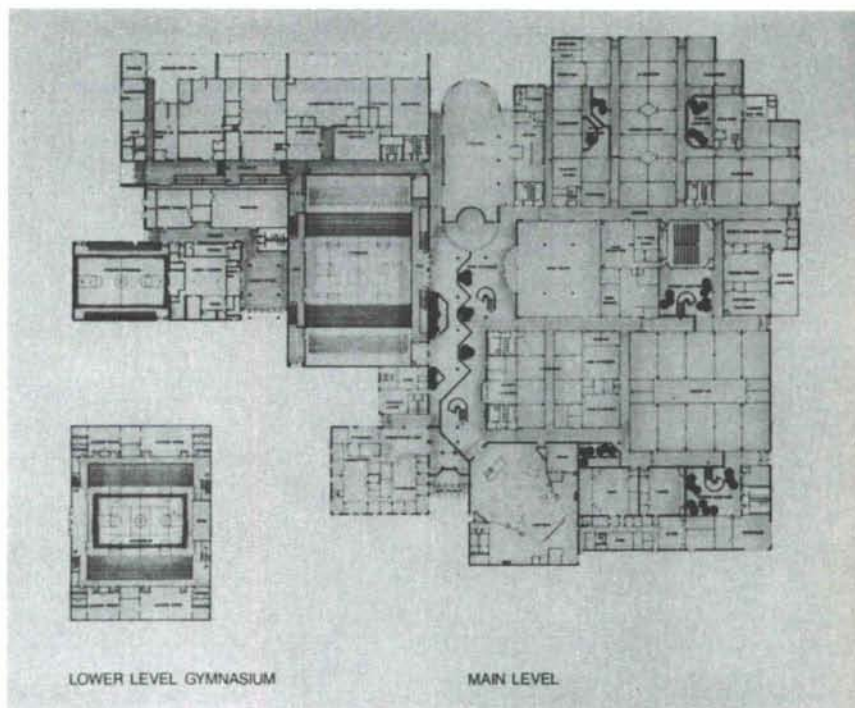
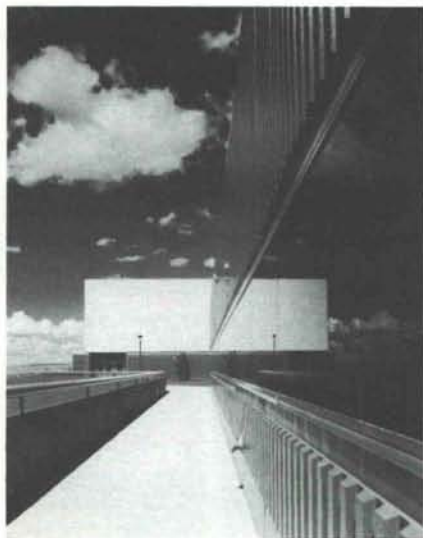


Magdalena Municipal Schools Magdalena, New Mexico

Client:
Magdalena Municipal Schools
Architect:
James N. Rowland Partners, Inc.
Project Designer:
Marc Diamant
General Contractor:
Charles Taylor Construction Co.
Photography:
© Marc Diamant

Jury Notes

"A mall-axial plan...a composition of movement-through, with functional elements attached...a relentless geometry. It is a consistent design - materials stretched to particular limits...expressive linears for spatial delight..."



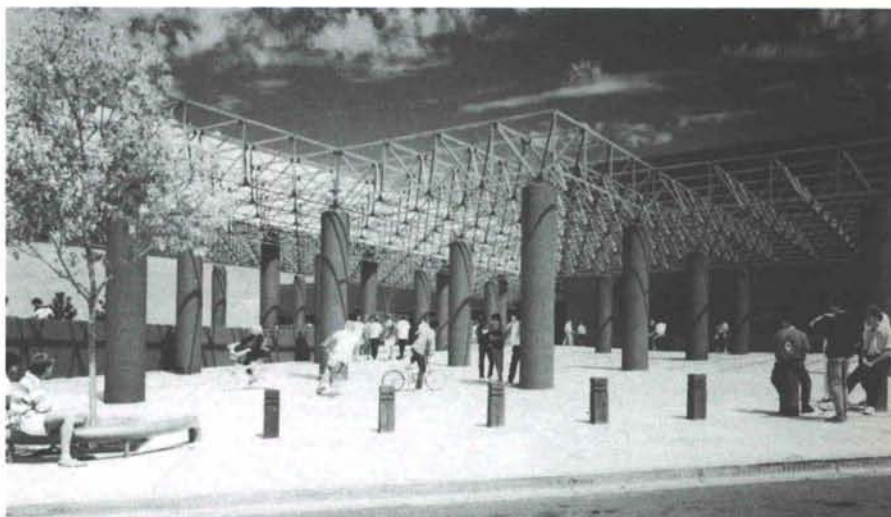
The architects sought to provide a dynamic environment conducive for learning. To achieve this environment, the design concentrates a variety of functions in a compact, multi-level plan oriented toward views of the Sandia Mountains and the Rio Grande Valley. Glossy, white metal panels and red space frames contrast with textured gray concrete to provide a disciplined, technological appearance to the school.

The heart of the school is the Central Commons, which is defined by a red steel space frame extending outside to help form the building's main entrance. Inside the Central Commons, natural light illuminates the sheltered space through clerestory windows which frame views of the mountains east of the school and the valley and distant mesas beyond. The Central Commons is the axis of the plan, with all major functional elements surrounding it. Other interior courtyards bring daylight into the academic areas. These courtyards are also covered by space frames, with clerestories admitting natural light into the interior of the school. The gymnasium, with its structure of custom-designed trusses, adds yet another spacious, multiple-use volume to the interior collection of spaces. All of the school's heating, cooling and lighting is controlled by a computerized energy management system, which provides maximum comfort with a minimum of energy consumption.

La Cueva High School

Albuquerque, New Mexico

Client:
Board of Education
Albuquerque Public Schools
Architects:
BPLW Architects & Engineers, Inc.
Civil Engineers:
Tom Mann & Associates
Structural Engineer:
Charles Bacchus
Mechanical Engineer:
Allison Engineering
Electrical Engineers:
Copland, Powell, Moran
Landscape Architects:
Dennis Wilkinson & Associates
General Contractor:
K.L. House Construction Co. Inc.
Photography:
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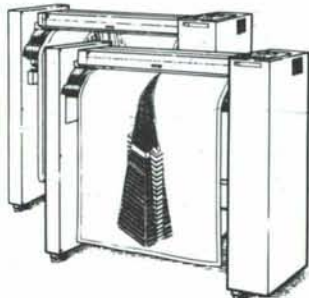
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1988 HEALTH FACILITIES REVIEW

The American Institute of Architects Committee on Architecture for Health is developing the **1988 Health Facilities Review**, the second in a series of publications on the design of health care facilities, including hospitals, long-term care facilities, radiology services, surgi-centers, mental/chemical dependency facilities, and other health-related facilities. Registered architects are invited to submit projects representing state of the art in health care facility design. Entry forms are due at AIA headquarters March 15.

EXHIBITION OF ARCHITECTURE FOR JUSTICE

The 1988 Exhibition of Architecture for Justice, sponsored by the AIA Committee on Architecture for Justice and the American Correctional Association (ACA), will spotlight outstanding examples of justice facilities — law enforcement, court, detention, correction, related training, and multiple use. Registered architects are invited to submit projects they feel represent the state of the art in justice facility design. To create a lasting resource for those involved in justice facility design, the AIA and ACA will publish an illustrated catalog highlighting selection projects. Entry blanks are due at AIA headquarters April 15.

For details on review and exhibition contact: Mike Cohn, AIA professional services center, (202) 626-7366.

PHOTOGRAPHY BOOK ON VILLAGES OF HISPANIC N.M. PUBLISHED BY SCHOOL OF AMERICAN RESEARCH PRESS

Santa Fe, N.M. — "The first time I ever got paid for a photograph it was 25 cents from an old man who lived alone in a mountain village north of Santa Fe," says Nancy Hunter Warren, Santa Fe author and photographer of *Villages of Hispanic New Mexico*, just published by the School of American Research Press. "I had just started photographing New Mexican rural life and gave this man a print of a photograph I had taken of him the week before. He solemnly went into his home," she continued, "and returned with a quarter which he gave me. I was greatly moved. I knew how much that quarter meant to him."

In *Villages of Hispanic New Mexico* Nancy Hunter Warren documents the history and culture of New Mexico's Hispanic communities. The photographs, which were taken primarily during the 1970s, show people, places, customs and traditions. They include photographs of Penitente Brotherhood services, people at work, festivals, dances, adobe churches, homes and landscapes.

Warren says that while many of the old customs linger, some of the subjects of her photographs no longer exist as traditional Hispanic culture changes, village isolation erodes and villagers leave to find jobs.

The 115-page book has 92 black and white illustrations and costs \$14.95 in paper and \$30 in cloth. It may be ordered from bookstores around New Mexico or the School of American Research Press, PO Box 2188, Santa Fe, NM 87504, (505) 984-0741. The book is also distributed by the University of Washington Press.

Warren's previous book, *New Mexico Style: A Source Book of Traditional Architectural Details*, published by the Museum of New Mexico Press in 1986, received awards from the Rocky Mountain Book Publisher's Association and the Southeastern Library Association's Southern Books Competition. □

JESS HOLMES, AIA, OF ALBUQUERQUE IS INSTALLED AS NATIONAL AIA DIRECTOR

Albuquerque architect Jess Holmes, AIA, was installed on December 4, 1987 as a member of the Board of Directors of The American Institute of Architects. He will serve a three-year term representing the Western Mountain Region (Arizona, Colorado, Nevada, New Mexico, Utah, and Wyoming).

The new director is managing partner of the Albuquerque firm Holmes, Sabatini & Eeds, which designs health care and fire safety facilities, convention centers, libraries, schools, office buildings, and recreational facilities. He earned his B. Arch. from the University of New Mexico in 1964 and formed his first firm in 1967.

In AIA activities, Holmes is 1987 president-elect of the New Mexico Society of Architects and chairman of the 1987 Southwest Design Conference. He was also president of the Albuquerque Chapter (1973) and Northern Nevada Chapter (1983), director of the Nevada Society of Architects (1983), and chairman of the Western Mountain Region's Honor Awards Program (1986). At the national level, he has been special consultant on "sunset" legislation, national facilitator for Grassroots '86, and member of the Peer Review Committee (1987).

In addition, Holmes was chairman of the New Mexico Board of Examiners for Architects (1978), associate professor of architecture at the University of Nevada (1979-80), and instructor at the University of New Mexico (1984).


Holmes has served on the Albuquerque Chamber of Commerce, the Museum of Albuquerque's endowment committee, and the Governor's Advisory Council, and as an elder in the First United Presbyterian Church.

Also installed during ceremonies in Washington were the AIA's 1988 president, Ted P. Pappas, FAIA, Jacksonville; first vice president, Benjamin E. Brewer Jr., FAIA, Houston; vice presidents Sylvester Damianos, FAIA, Pittsburgh; Norman L. Koonce, AIA, Bogalusa, LA; and John M. Laping, FAIA, Buffalo; treasurer, Thomas J. Eyerman, FAIA, RIBA, Chicago, and 11 other new national directors, plus a new public director and ex officio director. Philip W. Dinsmore, FAIA, Tucson, AZ, continues in his second two-year term as secretary.

ARTSPACE PUBLISHES ARTICLE ON PREDOCK

The work of Albuquerque chapter member Antoine Predock, FAIA, is the subject of an interesting review in the Winter 1987-88 issue of *Artspace*, the regional arts quarterly produced and published in Albuquerque. V.B. Price, well known as a commentator on the built environment and on the local scene, and Architecture Editor of *Artspace*, considers Predock's work over the past twenty years, and says, "Predock's devotion to context seems to be fundamental to his imagination, which transforms ecological awareness into appropriate, working metaphors."

Predock's work regularly receives national coverage, and we have all read articles about it in the major national magazines; this review is written from the point of view of a dweller in this region, observing Predock's success in achieving national acclaim and a spectacular group of competitions in the last year, outside New Mexico. Price considers local works from La Luz and the Albuquerque Museum through the Nature Center and recent private homes, from the point of view of people whose daily experience is the context in which these allegedly contextual works exist.

Continued on page 21 

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Artspace Publishes Article on Predock, continued from page 19

Price's evaluation of The Beach as "a happy, almost madcap adventure" is admittedly a description of how it looks from Route 66; he also criticizes some projects on the UNM campus which he perceives as failures, despite sincere efforts to develop a grassroots program and create the environment wanted and needed by the users. However, he finds the Nature Center "the most important contemporary building in New Mexico built this decade," and calls Predock "at his best" the designer of "buildings [which are] models...for how the 21st-century architect, living in an evolving world culture, must approach the endangered essence of distinct loyalties and world views." Price concludes, "When the physical products of his new design concepts emerge from construction later this decade, we will be better able to assess the flexibility, appropriateness, and utility of an ecological aesthetic based on curiosity and the organic power of metaphor."

The photographs which accompany the article, by Timothy Hursley, Robert Reck, Peter B. Kaplan, and Stephen Green-Armitage, are themselves works of art, lusciously reproduced.

Artspace reviews work by local and regional artists, and art events in Colorado, Arizona, New Mexico, and Texas. The Winter

issue includes a reprint of the afterword from *Georgia O'Keeffe: 100 Flowers*, by Nicholas Callaway, and a recording - yes, you pull a little vinyl 33 rpm recording from the pages of the magazine - of a performance by cellist Joanna de Keyser of a Rhapsody by Muriel Roth. I suggest that Albuquerque architects look for it and read Price's article, enjoy the local and regional art world revealed in its pages.

Edna E. Heatherington

KIRK GITTINGS AWARDED PHOTOGRAPHY CONTRACT

Albuquerque photographer Kirk Gittings has been awarded a contract from the National Trust for Historic Preservation and the Society for Photographic Education to write and illustrate a booklet on Architectural Photography. The booklet will appear in the Trust's INFORMATION SERIES. Funding for the project has been provided by Eastman Kodak.

A CHECK-UP FOR YOUR CASH FLOW

by Randy Thomas

Cash flow...it spells survival for each of us. Someone once remarked that the difference between the rich and poor is not how much money they have in their life-time, but how much money they have at the right-time.

For the architect, the quantity of his cash flow to a large degree depends on his ability to work. As long as we are healthy enough to earn a living, we are usually "tough" enough to see a task through to the end, and thus generate an income.

But if an accident or prolonged sickness strikes (and the statistics say that it is one of our greatest risks—one in eight individuals suffers a disability each year with the impediment lasting at least 90 days), cash flow could place your practice in serious jeopardy.

To see how secure your cash flow is in the face of a possible accident or sickness take the following quiz:

1. Yes or No If you were unable to work for 12-24 months, could your current cash flow continue to pay business expenses such as mortgage or rent payments, utilities, and salaries?
2. Yes or No In the event a key employee of yours is disabled, could you replace the profits he represents to your firm?
3. Yes or No Upon your return to work following a long term disability, would your cash flow provide you with adequate time for the inevitable rebuilding of your business and client base?
4. Yes or No If your partner was struck by a long term disability, is your cash flow strong enough to buy out his share of the business? Likewise, would his cash flow enable him to buy out your share if the tables were turned?
5. Yes or No In the event you became sick or disabled, could your family maintain its current standard of living without your salary?

6. Yes or No If your salary ended today, would your income continue to keep up with inflation?
7. Yes or No If you became disabled, could you continue to contribute toward your retirement plan as it is set up now?
8. Yes or No Do you understand the IRS legislation regarding a Sick Pay Plan for you and your employees and do you have one in place?
9. Yes or No Do you annually review your cash flow alternative plan affirming that it is up to date with your current needs?
10. Yes or No Does your current disability plan coordinate all the cash flow liabilities you face with the tax incentives which are available to you?

How did you fare? The following scale will help you judge how healthy your business would be in light of a disability.

- 1-2 No's Your cash flow is anemic...call the doctor for an appointment.
- 3-5 No's Your cash flow is seriously ill...call an ambulance for immediate attention.
- 4-6 No's Your cash flow is in critical condition...call the priest, its time to administer the last rites.
- 7-10 No's Forget the doctor, ambulance, and priest...call the undertaker...your cash flow just died.

With proper planning, you can change your no's to yes's and have a clean bill of health. And with 7 out of 10 people between the ages of 35-65 becoming totally disabled for at least 90 days, don't you think a good cash flow check-up makes sense?

Randy Thomas is a specialist in disability planning with The Albuquerque Financial Agency; 3500-A Comanche NE; Albuquerque, NM 87107.



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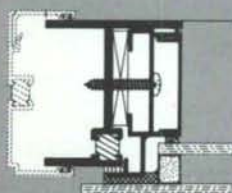
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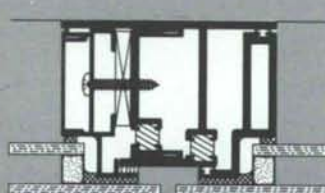
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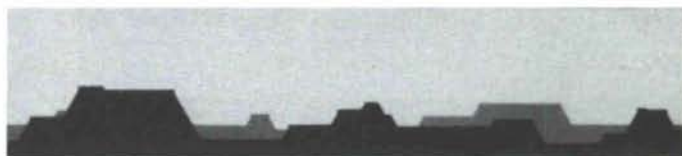
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Published bi-monthly by New Mexico Society of Architects, American Institute of Architects, a non-profit organization. Editorial Correspondence should be addressed to John P. Conron, Box 935, Santa Fe, N.M. 87504. (505) 983-6948.

Editorial Policy: Opinions expressed in all signed articles are those of the author and do not necessarily represent the official position of the publishing organization.

Additional copies of NMA available from John P. Conron, FAIA/FASID, P.O. Box 935, Santa Fe, N.M. 87504.

Change of address: Notifications should be sent to New Mexico Architecture, Box 935, Santa Fe, N.M. 87504 (505) 983-6948 at least 45 days prior to effective date. Please send both old and new addresses.

Subscriptions: Write Circulation, New Mexico Architecture, Box 935, Santa Fe, N.M. 87504. Single Copy \$3.00. Yearly subscription \$15.00.

Advertising: Send requests for rates and information to Carleen Lazzell, Associate Editor/Advertising Director, 8515 Rio Grande Boulevard, N.W., Albuquerque, N.M. 87114, (505) 898-1391.

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