

And the Harnar Goes to...

From a large residential compound designed around a stellar art collection to a modest house on a city infill lot to a new fire station on Jaguar Drive, the face of contemporary architecture in Santa Fe is dynamically changing to embrace a gamut of materials, uses, sites, and costs. These three modern/contemporary buildings in Santa Fe and their architects were honored on October 10 at a reception announcing the winner and finalists of the first Jeff Harnar Award for Contemporary Architecture. Garrett Thornburg of Thornburg Companies sponsored the award in Jeff Harnar's memory (see jeffharnaraward.com). Out of 18 "blind" entries—the seven judges did not see the names of competitors—a winner and two finalists were selected.

WINNER: Saddleback Ranch Suby Bowden and J.D. Morrow

In 1997, Suby Bowden and J.D. Morrow completed a modernist design with Pueblo influences for a 32,000-square-foot (including outdoor living spaces) residence, which houses portions of the Fisher Landau art collection and was envisioned to be a family compound. Both the site, a 4,000-acre ranch in the Galisteo Basin, and the house's planned uses factored into design choices to create synergy between private and public spaces—and dialectic between the Galisteo plains and the sanctuary areas of the dwelling.

Built of triple-walled adobe and concrete, the house is of two characters in that it can be seen from far off, yet on approach a visitor "coils into" it, says Bowden, through low hills and gnarly junipers. Materials used in contrasting planes "deflect the great afternoon winds and provide areas of refuge. We learned this wind-deflection technique from a pueblo ruin on the ranch," says Bowden. The house, she notes, "is designed to be a sanctuary of calm."



Garrett Thornburg: Promote Excellence, Stop Disney-ification

Garrett Thornburg's enthusiasm for contemporary architecture is impossible to box. Ask him about his friend, architect Jeff Harnar, and he still marvels at how Harnar, 20 years ago, first built Thornburg a house that he considers art. "Here was a very interesting case of a very contemporary house made out of very traditional materials—double adobe, thick wooden beams, but not vigas," Thornburg says. With changes in Thornburg's family needs came three expansions and additions that Harnar made. Thornburg's pleasure in how these changes continually refined his experience of his home is palpable: "In really understanding what I wanted, in incorporating materials I wanted, we had an amazing process. Every day, I get up and feel I'm living in a work of art because of the building I'm in."

The \$5,000 Jeff Harnar Award for Contemporary Architecture both pays homage to Harnar's design excellence and shows Thornburg's conviction as he advances the conversations about Santa Fe architecture. By inaugurating a prize that brings international judges to review projects built in Santa Fe County within the last ten years, Thornburg says he's sending the message that "contemporary architecture matters."

"You don't stop progress. You don't stop design in 1930 with fake adobe," says Thornburg. "If you walk around the Plaza, count how many buildings are of brick with a fake stucco cover. Disney does it better, [because] when Disney builds a fake *continued on page 37*

continued from page 34 Santa Fe, they actually build it out of adobe and use real vigas. The Disney-ification of downtown Santa Fe: enough already!"

That he is not one to mince words is obvious. Thornburg explains he has always loved well-designed objects. He also appreciates encountering juxtapositions in historic cities: "In Copenhagen or Amsterdam, when a 1650s building falls down, they don't try to create a fake one. They build something new."

While he says the historic face of east-side Santa Fe is important, "that's [only] one part of the city," he adds. "The city has expanded greatly into the county." Yet as all that new growth has happened, Thornburg notes, Cerrillos Road has remained, to his dismay, a monstrosity, and "fake style"—which he would jettison—has proliferated.

Describing some developments he'd like to see, Thornburg notes he'd like excellent design to be embraced by entities from state government to mass-market retailers to commercial housing developers. "Beautiful design doesn't have to be expensive," he adds. "Everybody assumes that. But beautiful design...can penetrate the market, and it

would be real nice if it did, because people who live in those houses are going to feel better."

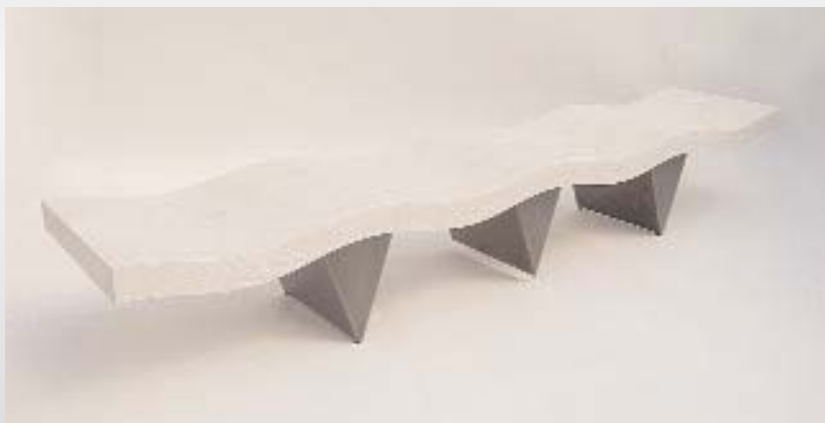
Creating spaces in which people can "feel better" at work was a key influence in Thornburg's decision to hire Ricardo Legorreta to design the 100,000-square-foot campus that Thornburg Companies will move into in early 2009. Thornburg, chairman and CEO, describes that this new LEED-gold-certified campus has challenged the architect both to make a building beautiful and to think about what the LEED designation requires. "There's an environmental crossover with contemporary design," Thornburg asserts. "It's just going to be a transformational experience, to come to work in that building."

So, to return to the award's honoring of new architecture: "The real hope is it will raise awareness. I realized when Jeff died so young—he was a friend, we used to go fly-fishing together, and he had fought so hard to try to do excellent architecture—that what I could do would be to make it a little easier for his contemporaries.

"At the end of the day we want to try to reward the excellence and show people that it can be done." —*Ellen Berkovitch*

Fresh Air at Design Week

Where Santa Fe expresses an already signature sense of design leadership was underscored by Design Week Santa Fe's emphasis on youth design developments, dialogues between corporate consultants and consumer advocates, and an exhibit of new design emerging in New Mexico. Says principal event organizer Naomi Woodspring: "There's something in Santa Fe that creates a really fertile place for people to imagine a future for design." Below: Cirrus, a bench by Chad Manley, took second place in the furniture competition. —*Gussie Fauntleroy*





**FINALIST: Second Street House (Joseph Andrade)
Street Interface**

Joseph Andrade completed Second Street House in October 2006, after a roughly four-year design-and-build process. The 2,400-square-foot house and guesthouse on a 50' x 115' infill lot on Second Street reflected an opportunity to work the dynamic between house and street, using a contemporary design vocabulary that included framing the house and raising it on steel columns. The second story was then wrapped in concrete board and concrete board rain screen.

While Andrade, who lives in the house, says he chose the location for its centrality to his work and neighborhood features like a movie theater and a swimming pool, a defining notion was that the house fully “engage the street.” Andrade explains: “During design a larger question became how to weld a domestic building with this urban setting.” The house cost him less than \$150 per square foot to build, with Andrade acting as the general contractor.

The architect notes that building new architecture mirrors the multiple relationships of modern life; attention to site and environment have to interact with architectural issues of space, materials, and detailing. “Thoughtful and sensitive architecture, in itself, lends a great deal to a continuous and dramatic cultural context,” he says.



Civic Pride

The Santa Fe Arts Commission is in the process of commissioning \$430,000 in public art for the new Santa Fe Civic Center. Three of those projects are to be funded at \$100,000—installations for lobby and garage, and a sculpture for an outdoor courtyard. Six projects in total will be funded. More than 48 local artists reportedly attended an information session in September, but the entries were open to any artist who “identifies himself with Santa Fe,” according to the website santafenm.gov. Letters of interest were due October 1; finalists are to be named at the start of November, and their final proposals are due at the end of November. The design process subsequent to that—according to Sabrina Pratt, executive director of the commission—will find the artists working through the spring to refine their installations for the center. (See santafenm.gov under Hot Topics for more information.)

**FINALIST: Fire Station #8 (Riskin Associates; Marci Riskin)
Do Shout Fire**

A public fire station, Fire Station No. 8, by Marci Riskin of Riskin Associates, makes modern architecture available to the public in a very real way, notes Riskin, who completed the 10,200-square-foot multiuse structure on Jaguar Drive in 2006. Essentially four buildings in one, the civic space plays multiple roles as community-gathering place, dormitory, shared living space, and apparatus bay for working firefighters. The architect delineated volumes with pitched roofs for crew quarters and flat roofs for utilitarian spaces.

Daylighting—a method of capturing ambient light through sunshades and light controls—marks a significant architectural feature in washing two of every room’s walls with daylight. “The style is a modern response to Santa Fe’s regional vernacular,” Riskin says.

While the budget was tight and needs specific, the architect perceived her role to be to facilitate the firefighters’ needs and wishes into a space that “invites and inspires” through form, color, and light.