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DECEMBER 1998

1998 AIA COLORADO DESIGN AWARDS ANNOUNCED

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AIA Colorado announced the winners of the 1998 AIA Colorado Design Awards competition at The Aspen Lodge in Estes Park, Colorado on October 24. Fourteen projects were announced by AIA Colorado. In this issue, we'll present the winners for Built Architecture. January's issue will focus on the honor awards for Interiors, Unbuilt Architecture, and Urban Planning.

AIA Colorado strives to increase public awareness of the services provided by architects through its annual Design Awards, as well as emphasizing the architect's role in shaping the built environment through design excellence. The entries submitted were any work of architecture completed since January 1, 1993, regardless of its location—as long as it was directed and substantially executed by design professionals and/or a firm practicing in Colorado. The distinguished panel of jurors was selected from Minneapolis' most eminent architects.

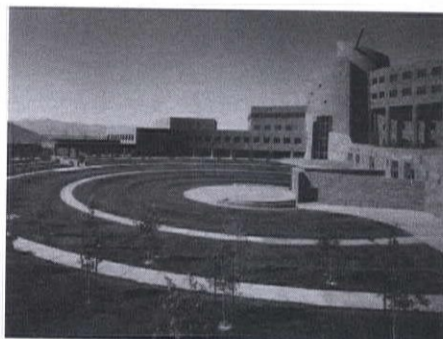
HONOR AWARDS FOR BUILT ARCHITECTURE



The Mile Hi Church Celebration Center in Lakewood

Michael Brendle Architects, PC of Denver

In 1971, Mile Hi Church of Religious Science created a radical, almost futuristic building. The congregation wanted the Celebration Center to continue the idea of reflecting its religious philosophy. Nonaggressive geometric, smooth-flowing forms were preferred as curved surfaces more accurately reflected the congregation's feelings. These concepts were translated into design intents that used light in softer ways. The center houses a performance center, a teen center, seminar rooms, and a kitchen amid an abundance of light and color.



The Clark County Government Center in Las Vegas

Fentress Bradburn Architects, Ltd. of Denver, in association with Domingo Cambeiro Corporation of Nevada

The Clark County Government Center consists of a six-story county administration building and three one-story buildings for the county commissioner's chambers, a multipurpose community facility, and a central plant. The existing content of the natural desert environment of Clark County's landscape was viewed as a source of inspiration for the design of the government center. The architectural building

forms and courtyard were derived from natural phenomenon found within Clark County's fragile desert ecosystem. The result is an indigenous solution that personifies the essence of the region by emphasizing the sculptural qualities of the physical environment.



The Birmingham Bloomfield Art Association Complex in Bloomfield, MI

David Owen Tryba Architects of Denver and Archiventure of Denver

[See DESIGN AWARDS on page 3]

VISITING THE GETTY

—Elizabeth Wright Ingraham, FAIA

Finally, an art museum whose form does not trap all its artifacts and visitors within four walls! Architecturally, the desperate collection of structures, balconies, stairways, and courtyards has on first encounter, a disconnect that might be read as diversity. In short, it is a center that invites the public to share its research, art collections, and knowledge.

In the final architectural selection process (short list: Fumihiko Maki, Richard Meier, James Stirling), Stirling might have made the center more "of the hill." It was idle speculation as I walked through this extraordinary space high above Los Angeles designed by Richard Meier. Looking down on the metropolis has few parallels, such as the Citadel in Cairo, Victoria Peak above Hong Kong, and Sugarloaf Mountain in Rio de Janeiro. None of them is as dedicated to open space as the Getty Center. And none of them offers instant relief from a city whose noise, confusion and admonitions are as legendary as Los Angeles.

Everyone enters at the base of a steep hill either by shuttle from L.A. parking lots or by taxi or bus. You can arrive by car if you have reservations for the seven-story underground parking space. This is the only guaranteed entry if capacity (7,370/day) is reached. Everyone moves up the hill by tram or bus along a single road bordered by a splendid array of vegetation. Some 8,000 trees are planted around and on the hill, using elaborate erosion controls.

After reaching the top, the brightness of the space envelopes you. The original whiteness, á la Meier, was fought by residents on neighboring hills as too glaring. In response, Meier coupled his white-clad panels with a large beige expanse of travertine marble, quarried in Bagni di Tivoli outside of Rome—16,000 tons of it! The walls are blocks cut with a rough surface often showing fossils. The expansive courtyards and building floors are smooth travertine set close together without mortar.

[See GETTY on page 4]

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JANUARY THROUGH MARCH '99

January '99 Expanded Services
 February Institutional Architecture
 March Preservation Architecture

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RAISING THE BAR?

Raising the Bar? A sports metaphor for a design conference? The 1998 AIA Colorado Design Conference in Estes Park this year challenged us to "Raise the Bar" in no small measure. Michael Brendle, FAIA, conference co-chair, challenged us to examine our work and demand excellence of ourselves when we design. Fred Hynek, AIA, conference co-chair, challenged us to stay on schedule and enjoy ourselves. We did!

What does it take to raise the bar? The Design Conference offered a smorgasbord of speaker who gave us insights into the way they approach the creative process and the successes they've achieved.

Christo and Jeanne Claude are pure artists and approach art for art's sake. They view art as irrational. Their portfolio was presented in a whirlwind 45-minute slide show. Then they graciously answered very critical and personal questions. They talked of a 25-year effort to wrap the German Reichstag building in Berlin. They credit their single-minded vision of their art, perseverance, patience, and belief in themselves to accomplish their monumental and controversial art.

Similarly, David Carson, graphic and print artist, showed us his work that pushes the limits with outrageousness and humor. Yet he admits that the biggest decisions he has to make each day is "serif or sans-serif." His clients range from Mercedes Benz, MGM, Armani, and Microsoft, even though his work is far from the status quo.

From the world of practical product design, Ian Miles of frogdesign shared his firm's search for innovation and beauty as he showcased the work of this worldwide design firm. Frank Miller of Marshall Erdman and Associates shared his design perspective from the point of view of a multifaceted corporation that designs furniture, health care facilities, and communities. He talked about the importance of core

values and systems thinking in a company transitioning after the death of its founder. He discussed the dilemma his firm faces without Marshall Erdman's strong vision and drive to take the company to the next phase of development.

We were delighted with presentations from performing artists. Donna Dewey let us hold her Oscar and made us weep with her Academy Award-winning documentary on the volunteer medical team that performs operations on children with cleft palates in Third World countries. The David Taylor Dance Theater performed to Tibetan horns; then David Taylor talked about creativity coming from the spirit within. Murray Ross, founder of Theaterworks at the University of Colorado in Colorado Springs, gave a witty presentation of how greatness is achieved in the creative process and how "extra daily" effort, along with a message from God, is needed.

Closer to home were opportunities to examine design in our own communities. Susan Barnes Gelt talked about the need for "benevolent dictators" to lead the way toward raising the bar in Denver. Alan Brown, AIA, challenged us in a charette to raise the bar to design a Gateway to the Rocky Mountain National Park.

Concluding the conference, Susan Szenasy, editor in chief of the design magazine, *Metropolis*, challenged us to



—Ron Abo, AIA

take the conference's information, lessons, and metaphors back to the office. And at the Gala Awards Banquet, our own peers challenged us to raise the bar by the examples of their award-winning work and their own excellence in design and service to the community.

On a personal note, our office had a retreat following the conference. We were so moved by the conference's content that we discussed how we should not be satisfied with goodness when greatness is within our reach.

What was so wonderful about this design conference more than others I have attended was the audience participation. Thank you for raising the bar of the 1998 AIA Colorado Design Conference. It was a wonderful and spirit-renewing experience.

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DESIGN AWARDS, from page 1

Requiring more space for its popular fine arts school, the Birmingham Bloomfield Art Association (now the Birmingham Bloomfield Art Center) commissioned David Owen Tryba Architects to adapt and re-use a former underground water and sewage treatment plant-turned-school, a small "deco moderne" style Works Progress Administration (WPA) building, features glazed brick and glass block, as well as a 75-foot-tall brick venting stack. Nine underground water treatment and settling tanks serve as building foundations and as art studios and gallery spaces. Converting and reusing these structures, rather than removing them, saved 15 percent of the total project cost. The new fine arts center, an "arts village" in the tradition of the nearby Cranbrook Academy, now serves more than 4,000 students a year in 100 classes and programs each week in painting, sculpture, ceramics, lithography, weaving and textiles, and architectural seminars.

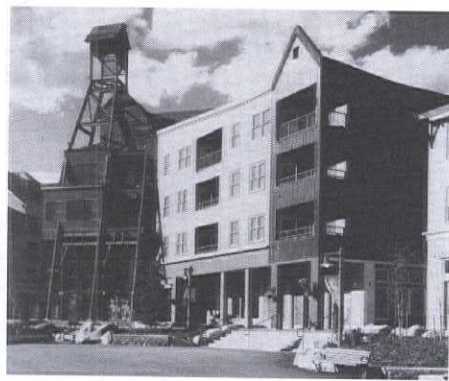


The Kaiser Skyline Medical Office Building in Denver

Davis Partnership PC, Architects of Denver

The Kaiser Skyline Building is a five-story medical office building on top of two levels of underground parking. It provides approximately 85,000 square feet of space to the downtown Denver Kaiser Permanente campus. The building and its placement bolster the notion of "campus" by providing an urban "bookend" to an existing 11-story tower, and by providing a public arrival plaza defined by its "L" shape. Public circulation is expressed on the East Facade through full-height glass and glazed stair towers on the north

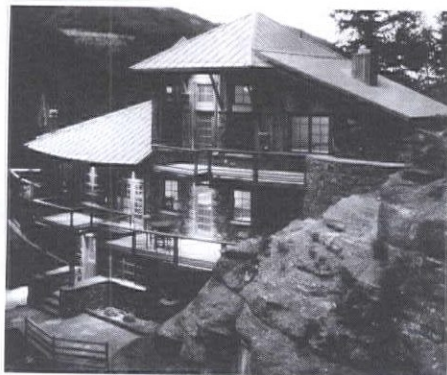
and south, allowing the user to observe and participate in the public spaces at the ground level. The building's material reference the existing campus and elaborate on it with greater expanses of glass and metal, and provide human scaled way finding elements at the entry and walkway canopies.



The Silver Mill at River Run Village in Keystone

Cottle Graybeal Yaw Architects, Ltd. of Aspen

Silver Mill is a combination commercial/condominium project located within River Run Village at the base of Keystone ski area. Silver Mill seeks its inspiration from the vernacular of the Western Mountain region. Mining towns, industrial buildings, and a "Main Street" provide a rich vocabulary that is reinterpreted and applied to new programmatic demands. The building's pieces are woven together in diverse scales, proportions, and materials, creating a varied townscape, as with communities that have evolved over time.



The Powell Residence in Telluride

Cottle Graybeal Yaw Architects, Ltd. of Aspen

This home sits on, and seems to grow out of, a Colorado sandstone cliff on a

heavily wooded site above the town of Telluride, CO. Indeed, the foundation of the 4,800 square foot, four-story home is crafted from the 650 tons of rock blasted from the site. The home is constructed to be energy efficient and environmentally friendly, with features including recycled barnwood siding, recycled plastic exterior decking, blown-in cellulose insulation, recycled fir, oak and fir timber interior materials, and non-toxic paints. The house is built as a series of steps that flow vertically down the site, much like the seven waterfalls that are visible from the home's profusion of windows and decks.



The Campus Housing Village at the University of Colorado at Colorado Springs

Anderson Mason Dale, PC, of Denver; and CSNA Architects of Colorado Springs

The new Campus Housing Village at the University of Colorado at Colorado Springs transforms the former commuter campus into a vibrant residential

[See DESIGN AWARDS on page 15]

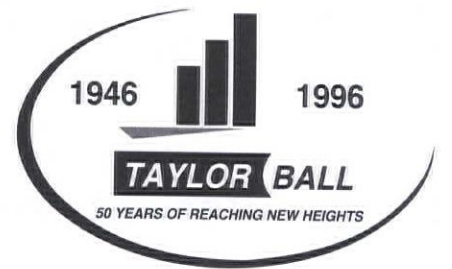
PATTON RESPONDS TO ABO

Dear Mr. Abo,
So maybe the lady is right about today's bum architecture—who cares? The masses have no taste so how can they know good design from bad anyway? It isn't our fault because we would do acceptable work if our greedy clients would let us and the bureaucrats kept out of it. Frankly, the '60s generation is to blame for all of this, and besides, somebody else designed all those monstrous gable on gable developments, not us. A quiet profession? You bet we are quiet—we never challenge our peers, therefore, cannot be expected to take positions on civic issues or design aesthetics? Quality design? Compared to what? I do think maybe Ms. Chandler is wrong about there being no real architecture between LA and Chicago—LA and Peoria perhaps? Of course we have little identity or standing within our communities, but ours is one of the most-respected professions—what's that? What does AIA stand for...

Mustn't upset our peers,
Charles D. Patton, AIA Emeritus

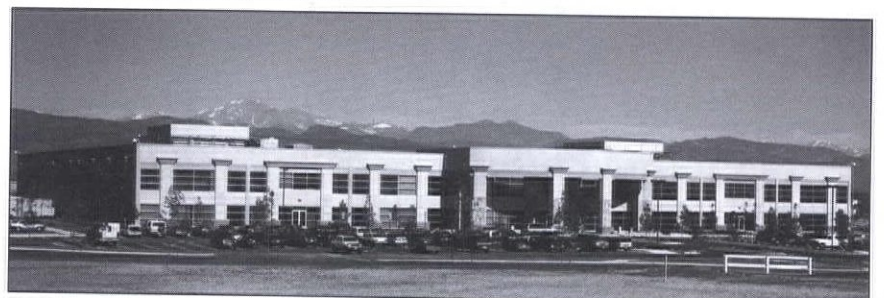
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Hazel Gates Woodruff College, University of Colorado at Boulder

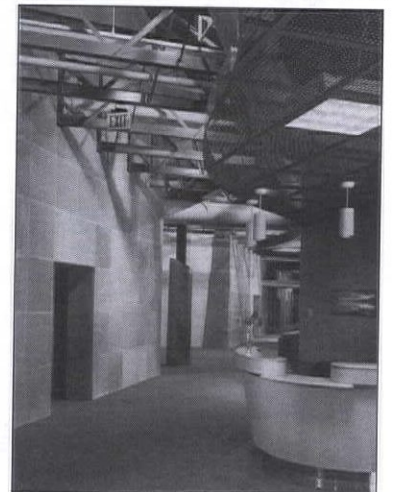
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CONTINUING EDUCATION OPPORTUNITIES



CODE Educational Program

The Southern Nevada Chapter of ICBO will host its second annual code education program, entitled EduCode International, from February 9-12, 1999. A wide range of topics are being offered over the four-day event that have been designed to meet the educational and training requirements of inspection, construction and design professionals. The seminar tracks being offered include: 1997 Code Updates, Administration, Architectural Plan Review, Fire Protection Engineering, Fire Service, Building Construction, Combination Residential Inspection, Structural Special Inspection and Structural Engineering. Instruction is provided for each of the classes by nationally recognized professionals, acknowledged in their fields of expertise. Many of the classes are presented by ICBO of IFCI instructors and include nationally accredited CEUs.

The seminar will be held at the Riviera Hotel, located in the heart of the world-famous "Las Vegas Strip."

The cost is \$275 for the full four-day seminar, or \$75 for each one day seminar. To obtain a brochure detailing EduCode International and a registration form, please call Ellen Quiroz or Greg Franklin at 702.455.7410.

[GETTY, from page 1]

From the entrance hall past the information center and under a skylit rotunda, we easily walked onto the main outside courtyard. Elegant pivot hardware swing the large doors. There are no impediments to walking. The travertine dips into shallow pools of water with simple pipe fountains. The attention to architectural detail is masterful. All clad panels and travertine blocks are carefully laid out (a Meier trademark) to coincide with intervening columns, walls, and stairways. If a corner column does not match the joint, a diagonal off each corner completes the pattern—and there are no slip-ups in the pattern. The travertine wall blocks are set with metal angles tied to the core concrete or steel structure behind; there is a space between the blocks. The widened joints make a place for light to dance in and around throughout the day.

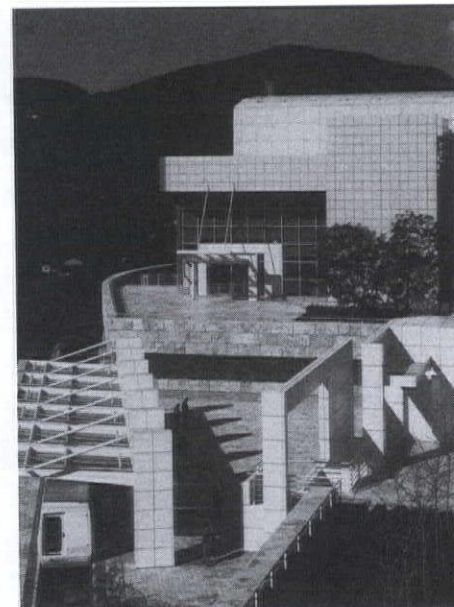
For architects, the exhibit on the planning and construction process is particularly instructive. You can review giant construction photo murals on the walls, large basswood models that detail both inside and outside elevations, full-scale models, material samples, videos, graphs, computer-generated drawings, photos of the workmen and the selection process. Eighty-four architects were involved. What a fabulous opportunity! Few viewers other than architects would understand the full measure of the undertaking.

The Getty galleries are small, high rooms—some with skylights for natural light and louvers for controlling direct sunlight. When Frank Lloyd Wright brought natural light into the Guggenheim many years ago, curators everywhere emitted howls of protest—what a joy to see art in natural light!

The period rooms in the galleries designed by Thierry Despont have been a target of controversy. Despite this decorator element, they offer color, an inoffensive change of pace. Easy exits from the galleries to outside balconies and courtyards are available. Security is handled discretely until you place a finger on a mosaic or a French inlaid bureau top to get "the feel of it." I understand there are warehouses full of so many art works, that museums have pleaded with the Getty to curtail their purchasing efforts.

At the side is the research and conservation center, an academic facility purported to be one of the finest in the world, with only parts of it open to the public. The Getty art collection stops with the impressionist period (1900). The modern art periods are left to the Guggenheim and the many museums of contemporary art around the world.

The former Getty Museum, a Roman Villa, will show a Roman and Greek sculpture in the future. I would like to see a few pieces in the courtyards of the new Getty. A Roman figure would introduce a more intimate focus in what one now sees as a large campus arrangement. The view corridors are spectacular as they extend to the distant Pacific Ocean. Downtown L.A. can be seen over the cactus garden with its soaring saguaro. Then there is a view almost straight down to the 10-lane freeway below! On certain nights, the L.A. Symphony plays in the courtyard. Throughout the complex, there are large blocks of travertine to sit on; the balconies hold cappuccino wagons and chairs. Elevators are available, yet with



The tram at the Arrival Plaza and the Getty Center Auditorium.

few directional signs. The absence of signs was quieting.

Robert Irwin's garden sculpture lies between the research center and the gallery pavilion off the lower level. Ignoring Meier's curvaceous forms and geometric patterns, Irwin introduced low jagged walls of one-inch-thick corten along a walking path through a diverse forest where a stream flows over giant slate boulders. The path jags sharply across the stream to reach a waterfall spilling into a spiral garden. Thousands of plant species form an unforgettable palette of color. Gasping visitors are obviously affected by the intensity of the experience. For those of us coming from a semi-arid land where we fight for every blossom, it was overwhelming.

The concentric circles of water and plants reminded me of China's Forbidden City with its trenches for flowing wine. The walkway's solid bronze railings are best seen as lines from high above on the top floor of the nearest pavilion. Constant care is guaranteed to keep the garden from becoming a jungle. After the inaugural opening last year, plants affected by Irwin's disregard for regional adaptability were replaced with species chosen by horticulturalists who knew what would live. It was a feast for the eyes. The garden sculpture changes with every season.

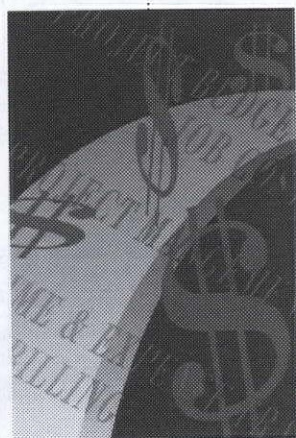
On the downside, it was annoying to find the small bookstore lacked publications on the building itself. It all seemed to shout Getty's disdain for anything that produces revenue. Because we wanted to buy mementos and books, we stood in long lines.

[See GETTY on page 15]

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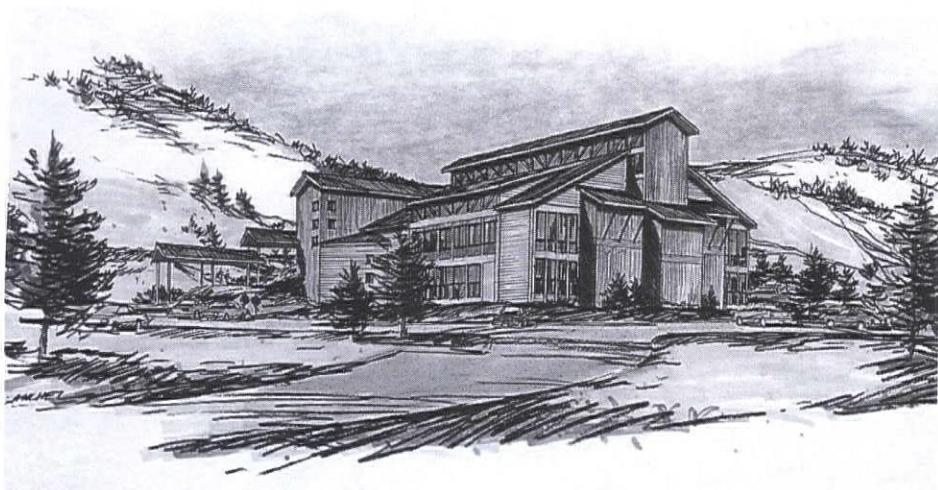
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CHURCH ARCHITECTURE: CREATIVE OR CONTRADICTION

—Gary Larson, AIA, *The Larson Group*

I love the words of Randall Lindstrom in his book *Creativity and Contradiction: European Churches Since 1970*: (AIA Press 1988) where he says “When God created the Garden of Eden, He didn’t have to worry about architectural critics calling it trendy, old fashioned or too modern. Nor did he have to compete with another architect to get the job. He had no neighbors to satisfy, no building codes to meet, no contracts to negotiate and no building committee to approve or modify His plans. And no architect since has ever done more creating in six days—though some have had a reputation for believing they could.”



Lookout Mountain Community Church in Golden. Architect: *The Larson Group*.

He (Lindstrom) goes on to say: “Today, the very complications that God was able to avoid are the challenges that make the building process exciting, rewarding, and sometimes frustrating.”

Further, “Architects, owners, building committees, neighbors, code officials, politicians and architectural critics all share in the sometimes combative process of creating our built environment. On both sides of the Atlantic, we win a few and lose a few. In either case, we live with, and in, the results.”

When a firm is retained to design a religious facility, the project should be viewed as an opportunity to lead toward better church architecture. The

[See *CREATIVE* on page 6]

CONTEMPORARY RELIGIOUS ARCHITECTURE— CURRENT CHALLENGE

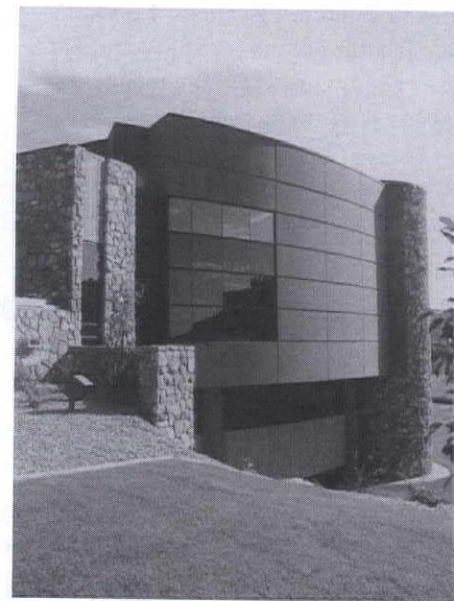
—Charles M. Bollar, Jr., AIA
Bollar & Associates Architects, P.C.

As a teenager growing up in Louisiana on a cotton farm, I learned the hard way that shooting ducks in a fog was not very productive. The window of opportunity is very small, the approach is a surprise, and the target is moving. This is how I sometimes feel working with church groups and religious non-profit organizations during the Program Phase of our projects.

Many churches are in a transition. This creates a moving target when establishing current need, growth patterns, and congregational fluctuations. Some denominations are struggling to keep their congregations together while other less traditional, independent churches are growing beyond their expectations and the capacity of their buildings. Growth or lack of it is not the only issue facing churches.

Social issues, different biblical interpretation, shrinking budgets, and approach to potential members are major concerns of most churches today. All of these affect the program and therefore the final design that we, as architects, wrap around a congregation. Clients differ on the issues; therefore, design must differ to meet their needs.

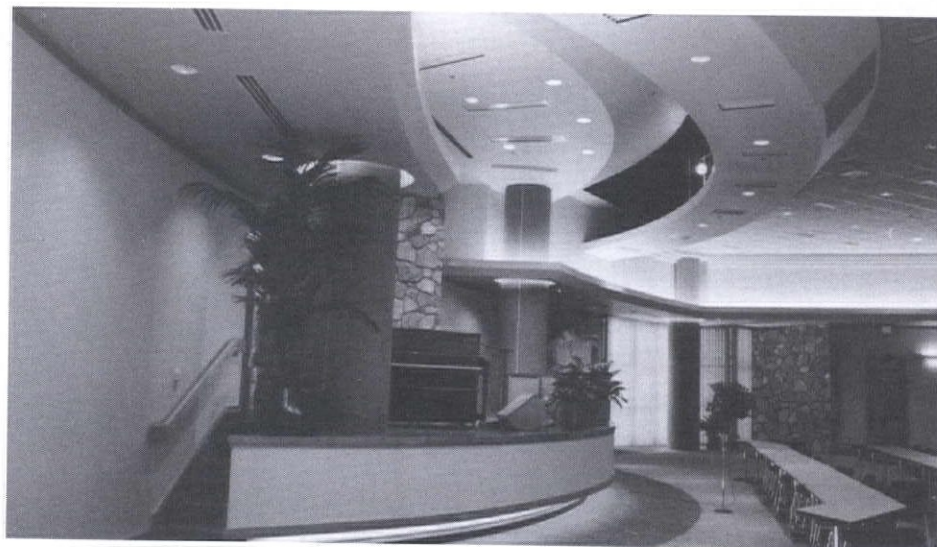
One issue that directly affects design is the church’s approach to new members. The “traditional” church establishes itself and says, “come to me.” It looks like a church and it is prepared to present to a visitor its “rules” and conditions of membership. The “seeker-friendly” or “contemporary” church



Compassion International, Inc.
headquarters (85,000 sq. ft.) in
Colorado Springs. Architect: *Bollar
& Associates*.

between “traditional” and “non-traditional” is not as simple as it may initially appear. Some churches have what they call contemporary, traditional, and super-traditional services, all on Sunday morning with 15 minutes in between. The contemporary one has a band, traditional has a choir with piano, and super-traditional has an organ and maybe a bell choir.

If we also consider the fact that construction cost is escalating and many church budgets are shrinking all of the above presents a major challenge when designing a sanctuary, meeting room, family room, or auditorium. Each of these are actually the same space, but each group has its own name for its main meeting/worship space. How the



The Compassion International headquarters houses an 800-seat chapel.

says, “Come in. You are Welcome. Make yourself comfortable.” It does not look like a church and is not traditional in any way. It tries to accommodate—not intimidate—and does not have a formal membership.

Determining where a client (church) may fit on this changing continuum

church group refers to this space usually has design implications. Calling the main meeting room a “sanctuary” would indicate a more traditional church, while using the name “auditorium” would indicate a more contemporary congregation.

[See *CHALLENGE* on page 6]

NEW MEMBERS

Ted J. Wagner, Assoc. AIA
 Douglas D. Carr, Assoc. AIA
 James W. Nakai

[CHALLENGE, from page 5]

The target gets fogged when a pastor wants to be contemporary and traditional at the same time. It becomes the architect's responsibility to quantify the subjective aspects of design as well as the objective aspects. The shrinking budget translates into multipurpose spaces and less single-purpose, tailor-made space. This usually means less detailed and more generic spaces that are flexible and not definitive in their use, aligning more with contemporary, rather than traditional, thinking.

Over the 20 years that our firm has been in existence in Colorado Springs, the great majority of our projects have

current space they occupy. This process will challenge the client as well as the design team. Old traditional answers don't work any more. New answers to new questions must be addressed during the programming phase. This process establishes the design criteria that will result in defining the target so we as architects can be sure of our aim.

Years ago, my thesis was titled, "Forms Created by Spaces for Worship." My theory was that if a religious group had a particular doctrinal belief, that belief system would establish a direction in the design of a facility for their church. My project was to design three chapels for different faiths on a prominent college campus. Defining the target was a challenge then, when belief systems

lack of culture. As an architect, I feel the responsibility to bring out the best in my clients. I am also challenged to help them sharpen their aim. It has been said that if you aim at nothing, you are sure to hit it. One of the big challenges in religious architecture facing an architect today is defining the target. Only after the target has been identified can the proper design be achieved.

[CREATIVE, from page 5]

opportunities to do this today are much greater, though more complicated, than they have ever been throughout the history of the church.

What are religious facilities in 1998? Many things. They are a gathering place, a community center. They are a place of refuge, of edification. They are an expression of faith, a symbol.

So, how does an architect meet the challenge to design for all these various uses? Our greatest responsibility for new church design is to believe in the One for whom we ultimately do our work, GOD!

Are our churches today a product of faith or an attempt to sell faith? The answer to this question has a lot to do with the ultimate sensitivity of the design. How does one's personal faith as an architect translate into the design?

First, true belief in the Creator must exist. Following belief, there must be the willingness to serve utilizing our particular design gifts which have been given to us by Him. After that, we must perfect the tremendous gift of listening to those who will use the facility. Otherwise, we design amiss.

To sum it all up, we meet the religious facility challenge by becoming true servants. Creativity and contradiction in 1998. Yes! The contradiction is this: we ascend in our excellence of design as we lower ourselves down to serve. This is where one discovers true fulfillment.

The Larson Group is currently working today to apply this methodology to all current projects.



The Fellowship Bible Church in Colorado Springs is a "seeker-friendly" and non-denominational church.


been designed for churches or non-profit religious organizations. I have found that often a client will react to something he or a donor doesn't like in his current building and it becomes an overreaction in the new project. After receiving criticism from a donor about his lobby being too ostentatious, the client may specify a small lobby in his proposed building, despite our concern that it does not appear adequate to meet their needs. They will probably be disappointed with the design as a result.

What does all of this mean to architects? Here are some possibilities for your consideration. The program phase of a project becomes more important! It is no longer a written static document around which an architect wraps a building design. It is a process where the design team, including the client (after all, it is his building) can quantify the subjective, as well as the objective. It is give and take—two steps forward and one back and then do it all over again. It is hammering out the implications of a client's belief system into translatable terms so that they can become architecture.

A client's strategic planning, organizational structure, and management approach all have to be considered by the architect today in order to "lift the fog and slow the target." We have to be perceptive enough to pick up on whether a client is specifying a particular item after much thought or if they are in a reaction mode related to the

were more static and established. It is much more of a challenge today with many religious groups changing and differing on their own core values as they face the future.

It is my strong belief that a building can and usually does tell a story about the people who live in them. It speaks to their concept of what is important, such as long-term cost versus short-term cost of their contribution to a neighborhood and even their culture or



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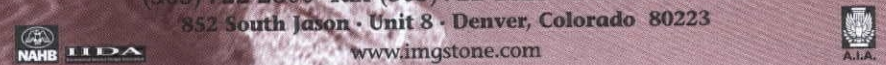
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RELIGIOUS ARCHITECTURE OF OUR AMERICAN HERITAGE: A STUDENT'S EXPERIENCE

—John Worgan, SA

When you were a child, did you ever play "Here's the Church, Here's the Steeple?" You may remember folding your hands with your fingers curled inside to create the church, forming doors with your thumbs and a steeple with your index fingers. The excitement was the discovery you made as you "Open the Doors to See all the People" modeled by opening your hands and wiggling your fingers. This simple game typified my early impressions of religious architecture: a white church building with stained glass windows, vaulted ceiling, steeple, bell tower, ornamented doors, pews, altar, and pulpit.

Most people have experienced sacred spaces in their lifetime in various ways. My experience has been intimate and steadfast. I was born the son of an American minister and missionary at Mexico City, Mexico. Whether living in the suburbs of Mexico City or in the rural parsonages of the United States, the church became a place to be explored daily, unlike parishioners, who visited weekly to engage the sacredness of the space for worship. What made these spaces even more sacred to me was that they were my home. I grew up crawling under the pews picking up pencils left behind by parishioners and sneaking up to the belfry to catch bats with my brother.

MEMORIAL SCHOLARSHIP CELEBRATES LIFE OF RODNEY S. DAVIS

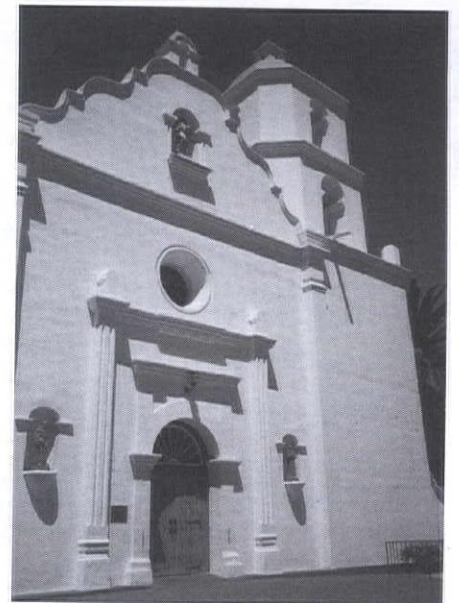
As a tribute to a friend and colleague, Davis Partnership P.C. Architects has established a traveling scholarship fund in memory of Rodney S. Davis. Mr. Davis was the founding partner of Davis Partnership and an integral member of Denver's architectural community.

Rod was well known in the community and in the profession as an architect who spoke his mind with considerable clarity and sometimes with considerable volume. He was proud of his reputation for integrity, colorful expressions, and most of all for his eagerness to express his pleasure or displeasure on the subject of architecture. His clients will remember his personal role in their project, and his caring for their

The most beautiful space I remember was created by laying on my back between the pews and examining the arches formed by the heavy timber trusses that supported the roof. Now as an adult, I would never dare to behave in such an unorthodox way. But secretly I still yearn to lie down on the floor of a beautiful church and experience that feeling of excitement as my eyes play with the details of the space above. My reverence for and preconceptions of religious architecture resulted from growing up in the church. For me sacred spaces were a HOUSE of Worship.

To begin my journey as a student of architecture, this past summer I explored the sacred spaces of the American Southwest. This trip was made possible by the James M. Hunter Scholarship awarded to me by the 1998 AIA Colorado Educational Fund. As a recipient of this scholarship, I wanted to better understand the range of forms of architecture, regions of the United States, and periods of time that played a significant role in our American heritage. What I discovered during my travels inspired my desire to study and learn—even more importantly, to experience architecture and place making.

With time constraints as they were, and my interest in religious art and architecture increasing, I looked to historical context to further limit my



San Luis Rey in California.

scholarly studies. After reading different summaries of American heritage and religious history, it seemed that the first significant changes in American religious architecture occurred when the Europeans began to occupy the Southwest and the East/Northeast regions that form today's United States. Before this time, the landscape was punctuated only by the sacred spaces of numerous Indian tribes. So in May, I set out to explore both the Southwest and New England/Eastern States. By the end of the summer, I visited some of the Spanish missions and pueblos in California, Arizona, and New Mexico.

In California, I visited ten missions: San Francisco De Asis, San Carlos Borromeo, San Luis Obispo De Telosa, Santa Inez, Santa Barbara, San Buenaventura, San Gabriel Archangel, San Juan Capistrano, San Luis Rey, and San Diego De Acala. In Arizona I traveled to San Xavier Del Bac. In New Mexico, I explored San José De Laguna, San Esteban De Acoma, San Miguel, Santuario De Chimayo, and San Francisco De Asis.

As limited as my exposure was, I was still exhilarated by each site I visited. In addition to the beauty of the Campanarios (bell walls) Espadanas (facades) and arched corridors, one detail that really intrigued me was the recurrence of the serpentine groove in the hand-carved wood doors. While admiring doors, I observed that the doorways leading to the cemeteries were usually adorned by a skull and cross bones.

[See SCHOLARSHIP on page 9]

[See HERITAGE on page 8]

[HERITAGE, from page 7]

I learned in subsequent research that this icon of death may have originated in medieval religious art. The skull and cross bones were illustrated by medieval artists at the foot of the Crucifixion to illustrate the apocryphal account that Adam's grave was at Golgotha. The story was told that when the hole for Christ's cross was dug, they uncovered the skull and bones of Adam. Eventually this icon marked the entrance to the cemetery. I would never have thought it originated from religious art.

just the combined beauty and interplay of the various architectural elements and styles that affected me. It was the role the sacred space played or did not play in the lives of the people.

I began to evaluate whether I was visiting "Living Churches" or "Artifacts." I made this discovery when I visited San José De Laguna in New Mexico. The location of the church among the people's homes overshadowed the sacred space inside. The church was physically located in the center of the pueblo on top of the highest point in the landscape. Even as I approached from far



Santa Barbara mission in California.

During my travels, I admired the art and architecture—and was intrigued by the stories of feuds between missions over sacred art. Yet it was more than

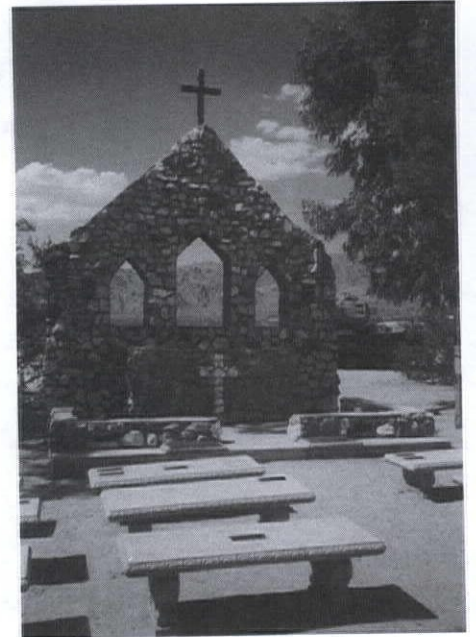
away, I immediately sensed the important role the church played in the lives of the people. It felt like the church was at the heart of the community. I had not experienced this sense of

place while visiting the mission churches in California. Although each California mission was beautiful, architecturally impressive, and historically significant, they now appeared to be more of an "Artifact" than a "Living Church." The church missions in California still had faithful parishioners who attended mass and even school. However, in contrast to this church at Laguna, their location—or rather dislocation—in the community did not convey a sense of cultural or religious importance. Instead, they seemed to be the well-preserved jewels of the philanthropists who generously donated money toward restoration efforts. Regardless of the maintenance and restoration efforts at Laguna, I felt the importance of the sense of place that this church had in the community.

I experienced this sense of place again as I attempted to visit San Esteban at the Acoma pueblo in New Mexico. To get there, you must drive across what seems to be an hour on unimproved dirt road. If I didn't conduct research before I started my journey, I may not have known of this remarkable place. Curiously, it was the remoteness and seemingly reclusive location of the entire pueblo that formed my sense that this was a special place. Before you arrive, you descend from a mesa that gives you a glimpse of this "Sky" pueblo as it lies on top of another equally impressive mesa. Then your access is limited by fees and guided tours. At first I was put off by them; however, later I revered the extent to which people of this pueblo were determined to keep their church and the entire pueblo sacred. This is a truly special, sacred place. You can sense it in the people and in the way you are physically permitted or restricted by the landscape and people from exploring the site.

Completely out of the context of my exploration of 17th and 18th Century Spanish architecture of the Southwest, I stumbled across a very unique sacred space: The Tankers' Chapel. As I traveled on the interstate through the desert between California and Arizona, I discovered a remote military museum adorned with an impressive collection of armored tanks. As a former Marine, I had to stop and visit. I discovered that the museum marked the location of the Desert Training Center and was dedicated to General George S. Patton and the soldiers who trained in armored tanks there to fight in World War II.

Ironically as I admired the tanks outside, I discovered their placement in



Tankers' Chapel in Desert Center, California.

the landscape established a path that led to an outdoor chapel erected in honor of the tankers. Having been a tank commander in the military, I noticed the tanks were arranged in the landscape in a typical combat formation as if they were thundering into battle. As you explore this formation, you realize that the tanks are protecting the chapel. This unusual site gave me a new understanding of sacred space. I realized that at that moment, this place became sacred only to me.

My previous military life rendered this place sacred for me and conversely a delay for my wife who never spent a day in the military. She reminded me of that distinction by the urgency she expressed to leave this "Junkyard of Tanks" and continue on to what she considered a true sacred space, San Xavier Del Bac, in Tucson, Arizona. I realize I wielded the discussion of this space far from the context I had set out to explore. However, this experience illustrated to me how cultural background and experiences shaped whether and how people perceive places to be sacred. The Tanker's Chapel may be sacred to me, however it is the mud at Santuario de Chimayo, New Mexico, that is sacred for those who make the pilgrimage there to be healed.

Returning to the historical context of my exploration, I began to examine how I had prepared for this trip. I researched the religious and architectural history of the Southwest. And yet I discovered I only naively prepared to analyze specific components of the sacred spaces I visited. I had never considered how architecture is experienced.

[See HERITAGE on page 15]

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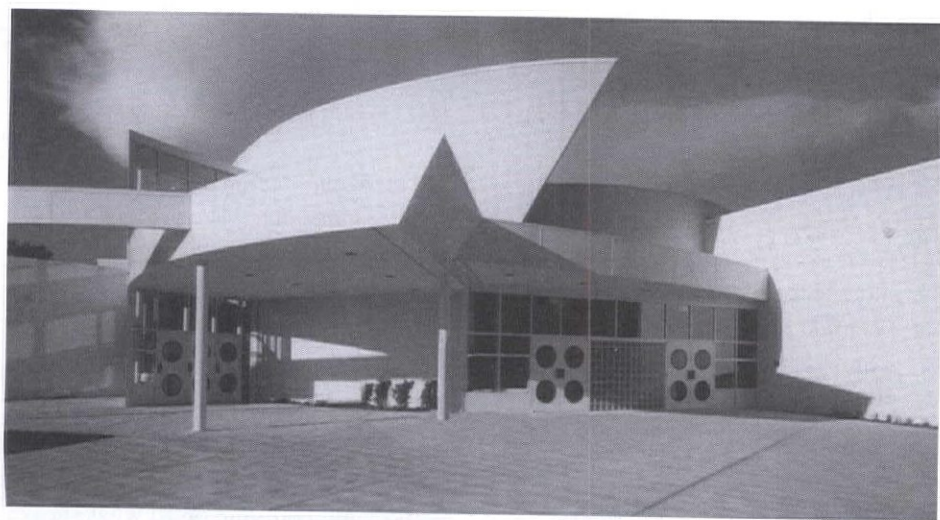
—Michael Brendle, FAIA
Michael Brendle Architects

Twenty-five years ago, the Mile Hi Church of Religious Science created a building that was considered by most as radical and futuristic in its architecture. Concrete was poured over earthen topography; then the earth was removed, leaving a huge shell of concrete in forms that expressed their religious beliefs. Over the years, parking has increased and landscaping matured. An area of trees with a spring-fed stream occupies the eastern part of the site. The stream flows into a small picturesque pond on an adjacent property, establishing a view corridor from the site.

To fulfill the needs of the rapidly growing church, the congregation wished to expand in phases. A Celebration/Performing Center that also included a teen center, seminar rooms, and a

of time. The concept called for the new structure to update that design and move it forward for the next 25 years. The congregation wished the new structure to continue the idea of reflecting their religious philosophy. These concepts were translated into design intents which used light in softer ways.

Non-aggressive geometric, smooth flowing forms were preferred as curved surfaces more accurately reflected the congregation's feelings. The basic geometric form of the original structure was an ellipse and the ellipse is the basic shape in the new building even though more complex in the fractured nature of its use. By using the geometry in this way, walls which initially appear to be parallel are actually closing in on each other. Even though complex geometry is used, the building appears



kitchen was the initial phase. An enclosed Meditation Garden will be connected to the Celebration Center. Future phases will include an Office Building, Sanctuary, and connecting enclosed atriums. The atriums can be used for weddings and receptions as well as for social interaction on Sunday mornings. A bookstore and lobby expansion of the original structure will facilitate the movement of congregates. This phase will also include renovation of the original structure into an education/lecture facility.

The basic philosophy of the church is expressed in the original church facility. The concrete structure of 1971 had a futuristic design style for that period

rather simple with color and lighting adding to the understanding of its spaces. The fractured pieces of various ellipses is symbolic of and celebrates the diversity of the congregates. The color white was to be used as it represented purity and tranquility. Spaces are rotated in plan and twisted visually upward in elevation. The building appears to be a series of friends dancing in a circle with arms flung upward in celebration. The light plays magical shadows on the smooth white surfaces

Placed on axis with the original structure, the Celebration Center opens

[See MILE HI CHURCH on page 14]

[SCHOLARSHIP, from page 7]

Rod was president of AIA Colorado in 1963 and was awarded its most prestigious award, "Architect of the Year" in 1990. He also served on the Denver Planning Board and the Architectural Committee of the Episcopal Diocese of Colorado.

Rod and his firm were responsible for the planning and design of many notable projects in Denver and the Rocky Mountain West. Those projects include schools, shopping centers, office buildings, banks, churches, university buildings, and many other building types. Rod was best known for his planning and design of hospitals, clinics, and medical office buildings. A former colleague of Rod's said of their relationship, "I wanted to work with Rod because of his vast knowledge of the ins and outs of how to work with doctors and build hospitals." His projects along the Front Range include Porter Memorial Hospital, Lutheran Hospital, Littleton Hospital, North Colorado Medical Center, Avista Hospital, Poudre Valley Hospital, and hospital projects from Dallas to Boise.

The Rodney S. Davis Traveling Scholarship is designed to provide the opportunity for international travel and study of architecture to upper-level architectural students and recent architectural graduates. Rodney Davis and Davis Partnership believe that the

experience of studying great works of architecture, hands on, is essential to the education of young architects.

The scholarship fund began in 1997, following Rod's death. The endowment began with donations, funding from Davis Partnership and a contribution from Rod's estate. In January of 1998, the fund was transferred to the Education Fund of the Colorado Society of Architects. The endowment for the scholarship now exceeds \$27,000.

The scholarship will be awarded in alternate years, beginning in 1999, by the Education Fund of the Colorado Society of Architects. Requests for applications will be received by Davis Partnership P.C. Architects; 1775 Sherman St.; Denver, CO. 80203. The Education Fund Committee will make the scholarship recipient selection.

Donations for the scholarship will be received by the Education Fund, Colorado Society of Architects; 3320 2nd Ave.; Denver, CO 80206.

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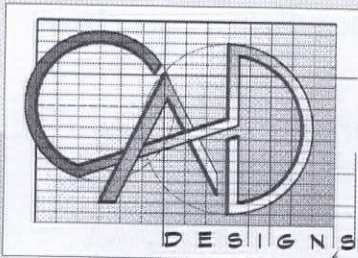
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Certainly it is appropriate to ask engineers for references and project experience. In Colorado, it's prudent to probe for "special" qualifications as well, and ask, "Are you a certified consulting engineer?"

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THE 1998 COBRA AWARDS COMPETITION

The third annual COBRA (Colorado's Best In Residential Architecture) awards, sponsored by the Denver Chapter of The American Institute of Architects in conjunction with Colorado Homes & Lifestyles magazine, is open to architects throughout Colorado. This awards program is designed to elevate public awareness of the state's finest residential designers. The scope of projects has widened this year to three project types to encourage a broader range of submissions. Please see eligible project types below.

There will be one grand award and two merit awards given for the three projects that exemplify the highest quality of work. All three award-winning projects will be included in a feature article in the March/April 1999 issue of Colorado Homes & Lifestyles. With a readership of more than 140,000, this is the most widely read residential design publication in the state.

This is your opportunity to have your finest work seen by an audience that is interested in design. An added incentive to submit is the fact that many projects that did not receive awards in the past were selected by the magazine for articles in later issues.

Eligible Project Types:

- 1 Any new or remodeled residential structure — single or multi-family.

- 2 Any project that involved adaptive reuse of a building that was formerly used for another purpose.
- 3 Residential projects that focus on sustainable design and energy conservation.

Previous Awards or Publications

Projects previously awarded by AIA or that have been featured in *Colorado Homes & Lifestyles* are ineligible.

Location and Age of Project

Any project constructed within the last five years within the state of Colorado is eligible.

Architect

The project must have been executed by, or under the direct supervision of, a licensed architect or by an architectural firm whose principals are so qualified (AIA affiliation is not required).

Jury

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Entry Deadline

January 6, 1999.

Judging

January 9, 1999.

Awards Reception

January 12, 1999

Award finalists will be notified on Monday, January 11, 1999. The reception will take place at the AIA offices with a slide presentation of ten finalists' projects.

Submission Requirements

Please submit the following materials in a one-half inch or one-inch binder with a back pocket. The binder must be no larger than 8 1/2" x 11."

1. **Call for Entry and Waiver Form.**
All information must be provided as requested; however, the owner's name may be withheld if so noted.
2. **Entry Fee.**
Each entry is \$50 for AIA members; \$100 for non-AIA members. Rejected and/or incomplete submissions will not be refunded.
3. **Photographs and Slides.**
Professional quality photographs suitable for reproduction by *Colorado Homes & Lifestyles* are required. Applicant should select photos that best convey the design concept, including a minimum of three exterior and three interior shots. Entries are required to have a minimum of six slides for judging and awards presentation.
4. **Supplementary Materials.**
Applicant may submit floor plans, sections, elevations, and any other visual materials within the format requirements that the applicant feels best represent the project.
5. **Project Description.**
Please include a project description and narrative (not to exceed one page) that elaborates on the design goals and architectural or conceptual features of the project.
6. **Submissions.**
Submissions for the COBRA awards

program not received by 5 PM on January 6, 1999 will be rejected.

7. **Return of Materials.**
AIA Denver and the COBRA awards committee cannot be responsible for the safekeeping of, or damage to, any submitted materials. Entrants must enclose a self-addressed, stamped envelope for return of submittal binders.
8. **Criteria.**
The selection criteria will include, but not be limited to, the demonstration of excellence in residential designs including:
 A) Responsiveness to the client's program
 B) Response to the site and environment
 C) Use of space and spatial relationships
 D) Creativity
 E) Balance of the design solution
 F) Consistency of design and program
 G) Quality of the photographs

For more information about the COBRA design competition, please call Christa Simonich at the AIA office at 800.628.5598, and request a copy of the COBRA awards brochure.

CU Student Design Competition

The Student Government for CU's College of Architecture and Planning will sponsor an All-School Design Competition and Awards Gala in the Spring semester. This competition, endorsed by both faculty and administration, will design a new academic facility for the College of Architecture and Planning.

The competition's goal is to promote interaction between students and professionals in the community, while producing exciting new design concepts that could be incorporated into the new facility's program. Mark your calendars for the Awards Gala on February 1, 1999! For more information call Mr. Chris Giddens at 303.433.4476.

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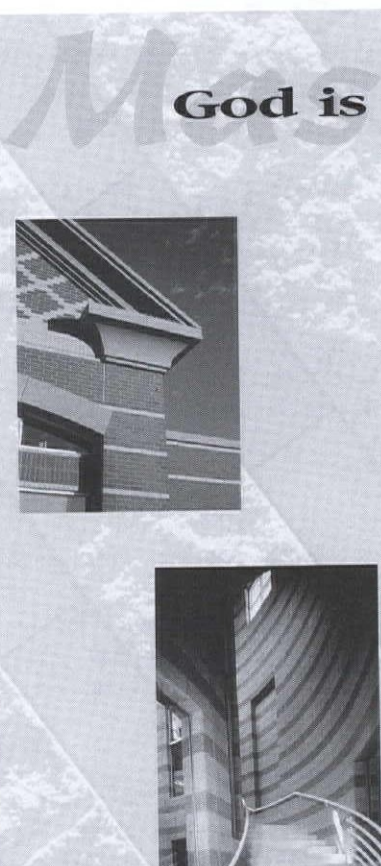
February's focus: **Institutional Architecture.** From hospitals to prisons and more, chances are you've helped architects with any number of these projects. Let them know what you can do for them in this issue. **March's focus: Preservation Architecture.** For two years, this has been a popular topic among architects. Show how you help them preserve our landmark buildings in this issue.

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CREATING A STRONGER SENSE OF PLACE

—Matthew Sullivan, Fletemeyer & Lee Associates

Throughout our history, the most profound and inspiring works of architecture have been religious ones. Imagine yesterday's Greek and Roman temples, Islamic mosques, or European cathedrals. These magnificent structures cause awe and inspiration to this day, and no doubt those living then were also awestruck.

A major contributing factor to the spiritual nature of these structures is the contrast they provided their users from the environment of every day. However, as we survey our post-modern landscape, we're hard pressed to find architecture with such spiritual significance or contrast. Instead, we increasingly find places that are indistinguishable from the surrounding environment. While it is no longer true that the most expressive and innovative ideas are

doing, don't they lose their purpose and value, architecturally, culturally, and socially? Isn't spiritual activity intended to be an extraordinary event?

Creating sacred architecture lies first in understanding that architects do not actually create, or introduce, the sacred through architecture, but provide a stage where the spiritual and the sacred can most effectively unfold. The solution actually lies within the ability to create thoughtful and enduring spaces that allow the desired individual experience to take place. This is accomplished by working closely with the client to define what the set of desired individual experiences should be—awe, inspiration, and reflection. It serves to provide greater insight for the designer by objectively stating the foundational experience. This then allows the architect to make informed decisions regarding form, space, and light.

The architect then fashions the architecture around the intended experience. In essence, the client plays the role of the playwright and the architect plays the set designer. Given this relationship, the architecture acts as a backdrop for the more important and meaningful individual experience. It's not to say that current religious architecture should be about producing surface effects or fabricating a "religious experience." This would only amplify the current lack of place. It merely means that the architecture is not the end; it serves as a means of creating the overall experience.

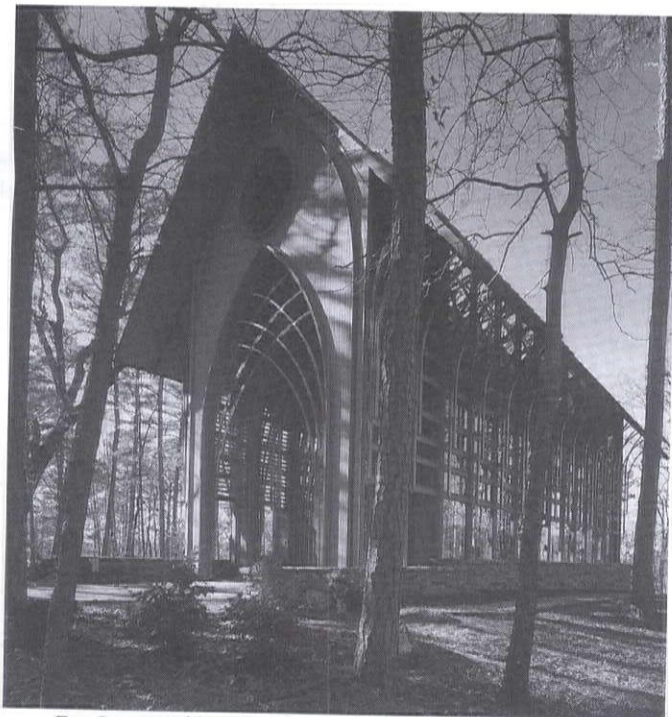
An effective solution that fosters this supporting role comes from the lesson we learned from our historical models: a sense of separation or contrast. Religious architecture should provide a retreat that fosters both self-reflection and inspiration. The architecture alone

should not inspire. Rather, the fusion of inspirational architecture and spiritual activity that creates the "sacred place" should. Through our exploration, we have attempted to design architecture that offers a contrast from the typical, everyday buildings that often surround them.

With this in mind, note that it isn't necessary to recreate the Pantheon or Chartres to produce sacred or meaningful architecture. Doing that would risk irony and be unfitting with our time and context; both would also destroy place. It's our desire to create a distinguishable contrast between the secular experience and the sacred, which leads to more meaningful and enduring architecture.

As architects, we are particularly challenged with creating contrasts between the secular and sacred, and a sense of place because of the unique nature of many of our projects. Most of the services we provide clients is within the realm of retreat and conference center architecture and places of worship. We have found that the historical model of creating a distinction or separation from the architecture that is experienced every day is still appropriate for this architectural context.

There are an essentially infinite number of ways to create greater contrast between our secular and sacred environments. Architects are responsible for discovering new and better ways of making this distinction. We try to facilitate the contrast between the secular and sacred for our clients by contributing architecture that's rich in character and sense of place, thereby meeting people's expectation of escaping their daily lives to a place apart. Whatever the method, the fundamental goal is to create spaces with a stronger sense of place.



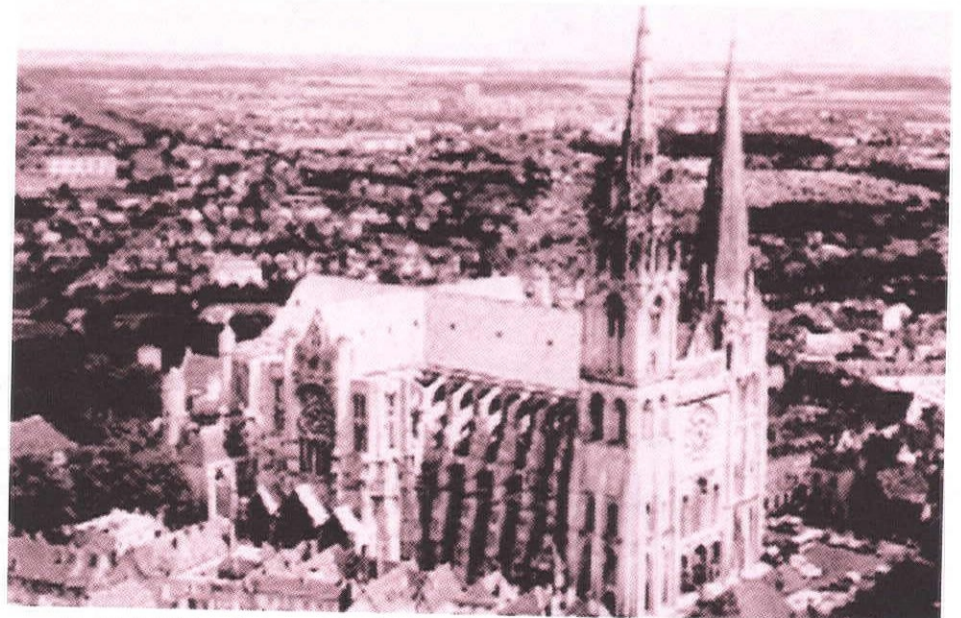
Fay Jones' Mildred B. Cooper Memorial Chapel serves as inspiration and proof that religious architecture still can be distinguishable from the "everyday." Taken from: Ivy, Robert Adams Jr. "Fay Jones." *The American Institute of Architects Press: Washington D.C., 1992, page 55.*

found in religious architecture, the fact that we still need "places" seems to be fundamental.

The ambiguity between many modern churches and the shopping centers, cinema multiplexes, and school facilities surrounding them demonstrates "placeless" architecture. That is to say, the distinction between secular buildings and religious ones is growing increasingly vague. The language of religious architecture has been washed over by the trends of our contemporary culture, allowing secular forces to dominate. This makes it harder to produce meaningful sacred architecture. Even many contemporary churches request their structures "blend" into their surroundings to "better relate" to those who are unfamiliar with church. In so

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An excellent historical example of architecture with strong contrast between the sacred and secular: Chartres Cathedral. Taken from: Trachtenberg, Marvin and Hyman, Isabelle. "Architecture: From Prehistory to Post-Modernism." Prentice Hall, Inc. and Harry N. Abrams, Inc.: *The Netherlands*, 1986, page 236.

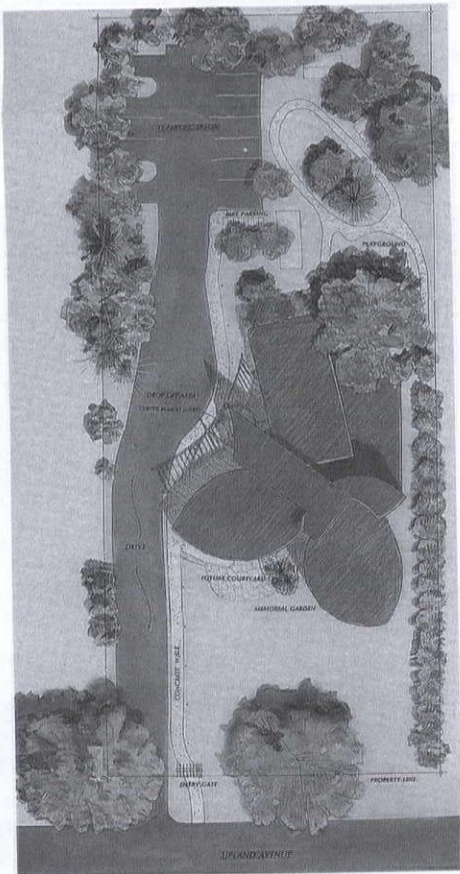
THE BOULDER RELIGIOUS SOCIETY FOR THE MEETING OF FRIENDS—

A QUAKER MEETING HOUSE IN BOULDER

—Richard Epstein, AIA, and Laura Greenfield, AIA
of Studio E Architecture and The Greenfield Design Studio: A joint venture

A Quaker Meeting House is unique among religious buildings. Unlike many other religions, there is no hierarchy among the Friends, also known as Quakers. The group meets in a circle of silence without a leader and each Friend speaks when moved to do so. Friends believe that the spiritual and the social are “as related as intimately as the two sides of a door.” Both community and respect for the individual are fundamental to the Quaker philosophy. The very word “Meeting,” which defines both the group and the building, demonstrates the importance of this belief.

Quaker Meeting Houses reflect this communal spirit. Buildings have no iconography and no overt religious symbolism, such as a steeple. Meeting Houses often resemble town halls more than churches, with a preference for simplicity. It becomes an architect’s primary goal to give physical form to these beliefs and join utility and spirituality, so fundamental to the Quaker philosophy. It is with this basis that we undertook a major renovation and addition for the Boulder Meeting of the Religious Society of Friends.



Site Plan showing overall building form and new parking area to the west

The existing building was designed in 1960 by Charles Haertling, a renowned Boulder modernist. In the early '70s, the Quakers added a preschool now known as New Horizons. This addition, also designed by Haertling, is also used as a Sunday school for the children of the Meeting. The building represents many of Haertling’s designs with organic forms, flat roofs, and a connection to the landscape. Unfortunately, the building had many poorly executed details and inferior thermal conditions by today’s standards. Many of the finishes were original and needed repair.

The Worship for Meeting space had a number of problems, including very low ceilings, poor ventilation and acoustics, and—it was too small.

Another major problem was the preschool addition and the original building were disconnected, due to a power line running across the property. The central architectural concept for the project was to weave together all the existing elements with a new circulation space called the Mingle space. Raising the power line joined the two buildings for the first time. This circulation spine has high clerestory windows to allow light in, as well as provide for natural ventilation. The Mingle space wanders through the building, providing access to all rooms with gathering spaces along it. The space ends with a glass wall and door facing a beautiful old cottonwood in the play area at the rear of the property.

One of the most dramatic changes was relocating the entry from the front (south) to the side (west) of the building. This change moved the Meeting for Worship space to the end of an entry procession, which encourages a natural process of arriving and quieting while moving to the Worship for Meeting space.

The relocated entry also created a significant change to the site plan. The entry drive was directly in front of the building, creating a confusion of cars and access. A new drive and parking area on the west side now allows the front of the building to be landscaped in native grasses.

The Meeting for Worship and Fellowship spaces were enlarged to accommodate group sizes. The Meeting space was enlarged along the north wall, preserving the unique south wall. The ceiling was raised to 12 feet for a more gracious proportion and sense of space, and to accommodate a new HVAC system and acoustical treatment in the soffit. The Fellowship room will have a new kitchen, improved access to the outside, and a more useable configuration.

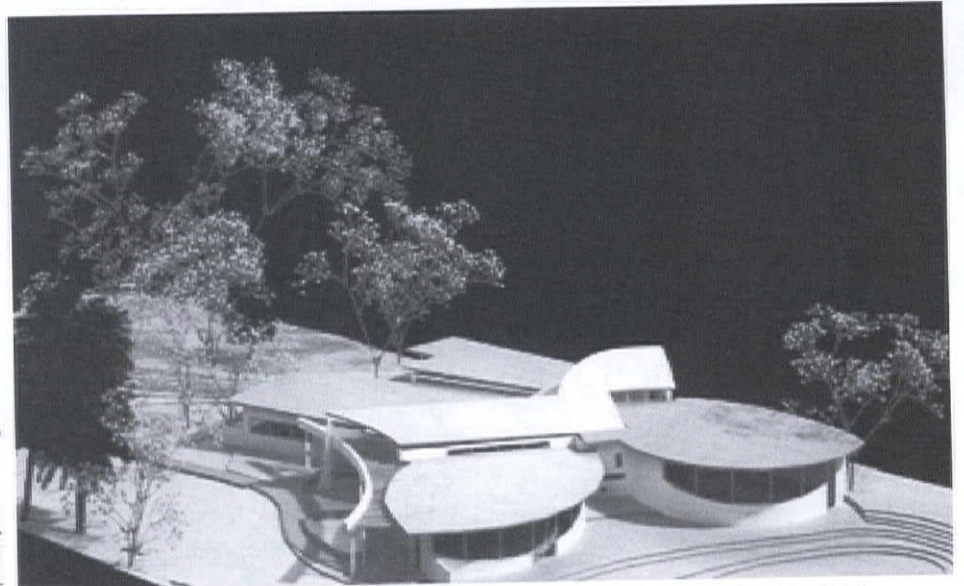


photo: Joe DesGeorges

Model view from the southwest. Architect: Studio E Architecture and The Greenfield Design.

Another important goal was to make the library a significant space in the building. The library was undersized, cold, and unable to handle the Quakers’ growing need for books. The new library is now located at a critical node along the circulation space. The space has a high ceiling to accommodate tall stacks of books; high windows were added to provide north light. The library roof creates a dynamic juxtaposition of building forms that visually asserts the important place learning and education have in the Quaker philosophy.

The project had an extensive City Approval Process. This included annexation, site review, a potential Historical Landmarks designation, and floodplain permits. Comprehensive measures were taken to comply with City regulations and bringing the building up to current codes. The Landmarks Board decided to not landmark the building because the proposed architecture was both sensitive to and compatible with the original Haertling design.

To accommodate the extensive changes to the building and the cost constraints of the Meeting, a unique construction process was adopted. Instead of hiring a general contractor, the Quakers have retained Hy Brown, professor of Construction Management at the CU

School of Engineering to act in the role of Construction Manager and Owner’s Representative. Brown is an expert in Design-Build approaches and is using this method to guide the construction process. Many of the management tasks such as scheduling, budgeting and accounting are handled by teams of CU students. The architects are working in a collaborative process with the construction team to keep costs down and maintain quality control. Construction is now underway with a tentative opening of April.

Working with numerous points of view, a quirky but interesting existing building, an often difficult City Approval Process and an unusual construction process have been a challenging but rewarding process. We feel the new building will meet the Quakers’ needs and embody their philosophy of simplicity, spirituality, community, and individual respect. From a collection of old disconnected pieces, a new integrated building has been created that can be a community center and icon for the future.



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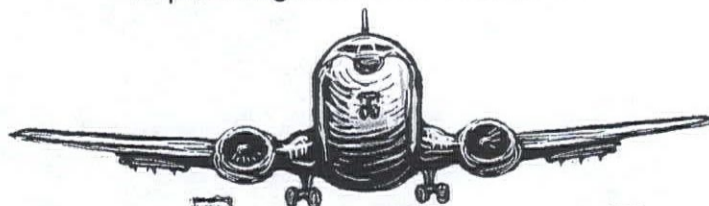


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SAINT BENEDICT MONASTERY RETREAT CENTER IN SNOWMASS

—Skip Doty, AIA

The St. Benedict's Monastery is located on a 3,200-acre ranch in an isolated valley west of Aspen. Sixteen monks operate the ranch and live a simple monastic life. In addition to the ranch work and traditional religious observances, they practice centering prayer, a form of meditation. Workshops and classes are offered on this form of prayer. By the early 1990s, the demands on their facilities had become so great they hired CFA Architects and Planners, PC, to design a meditation center that was appropriate to the setting.

farm or ranch structures. The main building is divided into three structures that house the Meditation Hall, Dining Facility with a commercial kitchen, and Offices. A group of hermitages are provided for workshop attendees. The buildings rise from stone bases and are constructed with recycled timbers and logs from standing dead trees.

There is a tradition of designing sacred buildings around certain proportions. The forms of the structures are based

on proportions derived from the Golden Section. The plan and elevation drawings have an overlay of interlocking Golden Rectangles.

The Center is a group of buildings that celebrates the inspiration that can be found in common spaces. The relationship between the structures themselves and between the Center and the larger world, is harmonious, appropriate, and inspirational. They bring the sense of spirit into form.

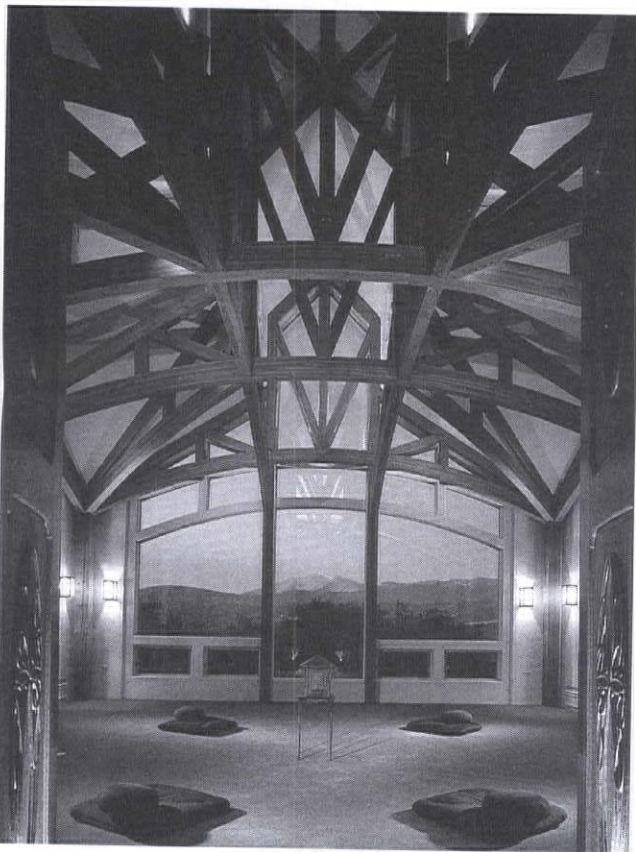


photo: David Marlowe

Meditation Center in St. Benedict's Monastery.

A hillside site that is oriented toward Mt. Sopris and overlooks the existing monastery was chosen for the Center. The Center is not visible until one has journeyed quite a ways onto the grounds of the monastery. The Center is close enough to the monastery to walk to services, but it is enough removed that the monks can maintain their privacy.

The Retreat Center is the connection point between the community at large and the silence and conscious spirituality of the monastic community. The Center offers the larger community a place to experience the sacred in everyday life. For the monks, it is an opportunity to be of service to the world, while not being completely of it. The Center is the edge between the two worlds.

The buildings for the Center are designed to look like a collection of

CHAPEL OF THE CROSS CEDAREGE, COLORADO

One has to walk through a grove of Russian Olive trees to enter the sanctuary of the Chapel of the Cross. The olive trees serve as a constant symbol of the presence of the Holy Spirit.

A sense of peace and tranquillity is felt as one enters the chapel. The simple wood and metal trusses focuses your attention on the cross beyond. The carpenter Jesus would be appreciative of this house of repose.

The cross in a field of white is all that one can see. The realm of the Spirit lies beyond our worldly aspirations. The cross is also a symbol of the death of Jesus, a crucifixion that took place outside of the community. The cross is outlined in the light of everlasting life.

There is a peace after His death. A peace for every person.

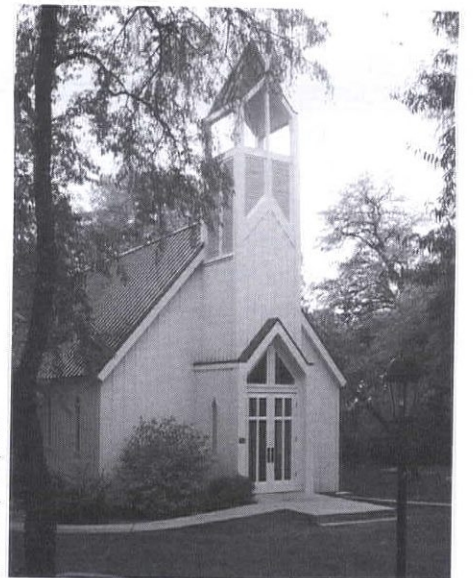


photo: Skip Doty, AIA

I am the light of the world and he who believes in me shall never walk in darkness.



photo: Pauls Wilderness Photography

Come on to me ye who are heavy laden and I will give you rest.

NEW MEMBER

Jason L. Shimp, Assoc. AIA

OTHER ROADSIDE ATTRACTIONS—

TIGIWON COMMUNITY HOUSE

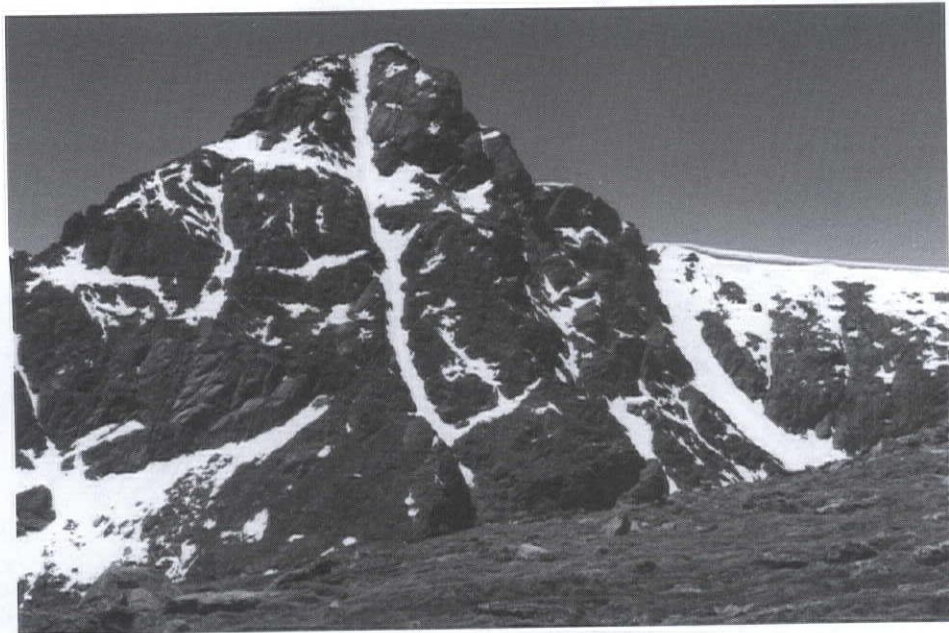
—Skip Doty, AIA

The rutted road bounced the pickup back and forth. Back and forth from one hole to across a pile of rocks through a mud hole and up a continual series of steep pitches. Circling back on itself on a relentless journey up through the trees.

A well-worn companion shares the cab. A time to share a few jokes, get up on

summits climbed in my youth have a tendency to blend together in the memory bank.

If you want to go on a pilgrimage, whether to Mecca or the Mother Cabrini Shrine, there has to be an underlying level of meaning. A feeling that starts in the gut and rattles your bones until it finally resonates in the engine room of your heart. It can



*There is a mountain in the distant West
That, sun-defying, in its deep ravines
Displays a cross of snow upon its side.*

the soap box and yap about how to save the country and, as always, there is a foolish person driving a low-slung car up the road that elicits some well-earned snickers. Another in a long series of adventures back to the source.

The road mellows out a bit, then breaks out of the timber into a clearing. There to greet us is the Tigiwon Community House. Built in the 1930s by the CCC as a staging area for pilgrims. This well-cared-for log building enjoys a spectacular view of the Gore Range. The term community house is a bit of a misnomer because the building is at least eight miles from the nearest highway and other forms of civilization. It is now a destination for people from the Vail Valley and beyond to come and form a temporary bonding of family or community.

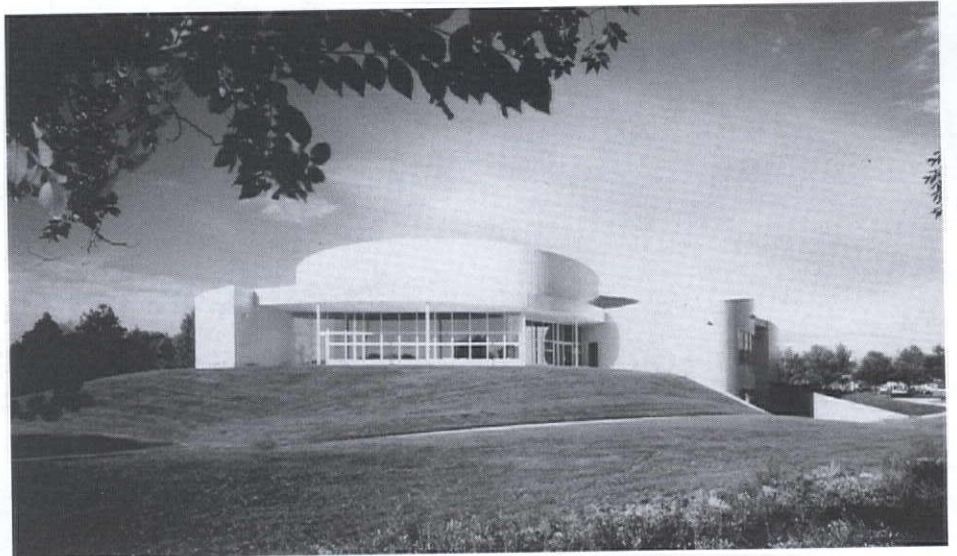
The road ends in a nowhere place—how fitting—and the trail to the top takes off through the timber in a southerly direction. It traverses a bench high above a broad wooded valley. Eventually it comes to a fork, and we take the branch that quickly climbs up a ridge. Finally it breaks out of the timber and starts to switch back up through a rock slide. The jokes have stopped and soon most of the talking is turned to monosyllable grunts as the struggle for air becomes paramount. It is amazing how a long walk up a hill will tell you how much you are going downhill.

Yes, I climbed the mountain in August of 1981. Beautiful day. A long day of walking, but it was kind of anticlimatic. Came up from the south and never did see the front of it. After a while the

sound rather callow to claim that climbing a certain mountain is a pilgrimage. A pilgrimage to what? I finally understand that to fully appreciate the view one enjoys from the summit of Notch Mountain requires a deeper level of meaning. There is a fine line to walk between the anticipation outweighing the reality, but true action cannot happen without this infusion of the spirit.

The top is attained quicker than expected. Then, as if you are in a Greek Temple, you have to walk along a low ridge for a short distance. The ridge drops away and leaves you staring directly across the abyss at the 1,200-foot-high cross of snow in the Mount of the Holy Cross. You put your arm around the shoulders of your 70-year-old father and sense what a glorious chapter this has been in the story of life.

[MILE HI CHURCH, from page 9]



onto a large area of mature trees with views of the pond beyond. A large outdoor patio opens from the Celebration Center onto the adjacent wooded area. The main space can be divided into various smaller spaces to accommodate a wide range of activities.

In the future, large sweeping canopies will span between the buildings of the complex. Supported by "V" shaped supports that conceal mechanical and lighting systems, translucent fabric is

stretched over a steel frame. The walls are enclosed with patterned transparent and translucent glass.

When seen as a whole, the complex will form an arc from east to west gently just as the original structure arcs. The larger form of the complex breaks down into smaller arched forms seemingly springing from and returning to the horizon as a collection of soft forms in shadowy white tones.

[HERITAGE, from page 8]

My preconceptions blinded me. When I set out, I held the bold image of a Spanish mission church made of adobe as the first religious architecture in the Southwest. This preconception was shattered when I realized that a sacred space was more than the altar and pews inside a building with ornamental doors and a steeple or bell tower above. It was the image of the sky, framed by the ladder entrance of an Indian Kiva, that erased my previous stereotype. I saw this image for the first time in a David Wakely photograph in the book, "A Sense of Mission: Historic Churches of the Southwest," by Thomas A. Drain. I bought this book on my trip.

To be sure, I had read about the Kiva during my initial research before my trip. But this one picture changed the way I perceived a sacred space. Not only did it not have any elements found in the "Church and Steeple" in my hands, but there were no ornamented doors hung vertically that

could be modeled by my thumbs. Instead it appeared that you entered through a horizontal window in the roof of the Kiva. This sharp contrast in the way one might use or experience a sacred space startled me.

Knowing little more about this space or its religious and cultural context, I became aware of how unprepared I was to truly compare religious architecture of the Southwest. It was not until I was paging through this book that I realized I had neglected the importance of the Sacred Spaces of the Native American Indians.

At the end of my trip, I had accumulated over four thousand miles on my odometer and visited more than 20

[See HERITAGE on page 15]

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[DESIGN AWARDS, from page 3]

academic environment. The village rests beneath the Austin Bluffs, anchored to their spectacular setting through a series of courtyards, each with a distinct character. A "village street" connects classrooms, lounges, the dining hall, and housing suites to these outdoor community spaces. Each element of the community is marked by a distinct architectural form, while stucco walls and red-tiled roofs link the complex to Main Hall, the original building on the campus.

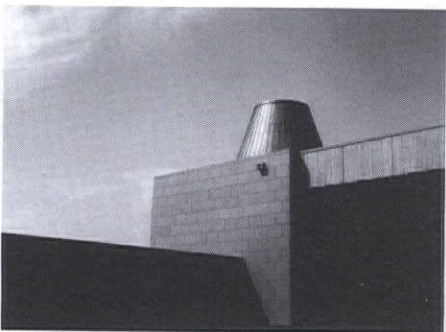


The Milral School in Seoul, Korea

Kerl Yoo, AIA, Architect of Denver

The Milral School owes its existence to a local church, which opted to use its resources to build a much-needed educational facility rather than a traditional, little-used church building. Although the church occupies part of the space on Sunday for services, the building is primarily dedicated to the education of autistic children, and houses the Milral Foundation, whose mission is to address the needs and rights of the disabled in Korea and to educate them, their parents, teachers, and the general public.

To maximize the open space on the site, the building was placed against a wooded hill to the north, the contour of which is mimicked by the interior ramp that connects the four stories. Composed of a variety of colors, textures, and materials combined with the natural light of the atrium, the school was designed to reflect the optimism of the vision behind it and the energy of the activity within.



The Science Addition, St. John's University in Collegeville, MN

CSNA Architects of Colorado Springs, in association with Rafferty Rafferty Tollefson of Minnesota

The Saint John's University in Collegeville, MN is distinguished in two ways. First, it is owned and operated by The Order of St. Benedict, Inc., the world's largest Benedictine monastery. Second, it preserved the largest collections of Marcel Breuer

buildings in the world. CSNA Architects' Science Center project is an addition to and renovation of, a Breuer building, continuing in contemporary parlance the conversation of Bauhaus Modernism, while respecting the tenets of monastic simplicity.



The Mouton Residence in Ft. Collins

The Architects Studio of Ft. Collins

The Mouton house digs into the land on the uphill side to present a low understated profile to the street. The downhill side opens to an impressive view out over the lake to the mountains beyond. Ground face concrete block, sandstone, natural wood, and concrete are combined to create a casual living environment that blends the exterior and interior spaces.

The polished concrete floors and concrete block walls provide an honest elegance to the structure, while absorbing the sun's rays for warmth in the winter. This house is meant to age gracefully and to merge into its site as the planters grow and soften the planar structures.

[HERITAGE, from page 8]

different religious sites. During my journey, I was exhilarated by the overall beauty of each sacred space and how I experienced it. However, I felt guilty for my narrow-minded, analytical approach that was the impetus for my journey. And for my ignorance, I had not allotted time or planned to visit the sacred spaces of Native American Indians.

When I left my home in Littleton, I saw myself as a scholarly explorer of historic sacred spaces. During my Southwest exploration, my discoveries and experiences transformed my preconceptions of religious architecture.

My childhood notion of the pristine chapel, modeled by the church and steeple in my hands, was transfigured by new images and experiences of place and Sacred Space. I began to understand religious architecture in a new way. Maybe I can now stand up and experience the same excitement as I did as a child laying on the church floor. This is what I will strive for as I create spaces and continue learning.

I want to learn from the collective experiences of others. I would love to hear your suggestions and your experiences. Please e-mail your feedback to jworgan@davispartner.com.

[GETTY, from page 4]

The restrooms were too few and hard to find. In this day and age, I found it unconscionable that a team of 84 architects still did not know that women need more stalls than men. Women stood in long lines, while the men went in and out. They have brought portable toilets to temporarily breach the inadequacy.

The kitchens are too small for the massive demand for food. Eating is one of the pleasures of museum going, especially in such a magnificent setting. Again, there was a seeming disdain for anything that might produce revenue.

Summing up is not easy. The eight hours spent at the Getty were not enough. Despite this, the day was filled with both delight and a few exasperations as we studied the architecture, viewed fine works of art, ate a delicious gourmet lunch on the restaurant balcony, walked in the sun, and watched the splashing fountains. "On a clear day you can see forever" is not far from the truth. Escaping from the slam-bam of a city with its bewildering displays to an island in the sky has few rivals, particularly if it speaks to us of the past, the present, and maybe, the future. What a coup for L.A. It is a spectacular public space where architecture makes the difference. For more information, check out the Web site <http://www.getty.edu> or e-mail the Getty at digital@getty.edu.

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- 3 South Chapter Awards Gala, USAFA, call AIA for more info at 800.628.5598
- 3 Denver Chapter Holiday Open House 5:30-7:30 PM
- 9 D & C Coalition meeting, AIA Offices, 7:30 AM
- 11 Government Affairs Committee meeting, AIA Offices, 2-5:00 PM
- 17 Design/Build Committee meeting, AIA Offices, 7:30 AM
- 17 Design Communication Committee meeting, AIA Offices, 12 noon
- 18 Editorial Board meeting, 11 AM, AIA Offices
- 18 Chapter Presidents' lunch, Noon
- 18 Finance Committee meeting, 1 PM, AIA Offices
- 18 AIA Colorado Board meeting, 2 PM, AIA Offices
- 24 AIA Offices closed at Noon
- 25 AIA Offices closed

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Members in the News

Four new employees recently joined the staff of Civitas, Inc. Jonathan Merer, Courtney McRickard, and Kathy Weykamp joined as landscape architects, while Donna Lane joined Civitas as bookkeeping assistant.

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Inter-faith Religious Architecture

SECOND COMMUNITY DESIGN FORUM A SUCCESS

On October 22, AIA Colorado South Chapter joined with the Partnership for Community Design in hosting the second Community Design Forum. The forum, hosted by Colorado College, focused on comprehensive planning, urban design, inter-modal transportation, sustainable design, public facilities and amenities, and project implementation.

AIA Colorado South Chapter mediated a discussion on the need for design review in Colorado Springs. More information on outcome will be reported in *Lines and Columns* in the next couple months.

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Visiting the Getty



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The Challenge of Contemporary Religious Architecture



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Our American Heritage



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Creating a Stronger Sense of Place



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St. Benedict Monastery Retreat Center



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1998
PARTNERSHIP
FOR
COMMUNITY
DESIGN
FORUM II
October 22, 1998
Hosted by The Colorado College