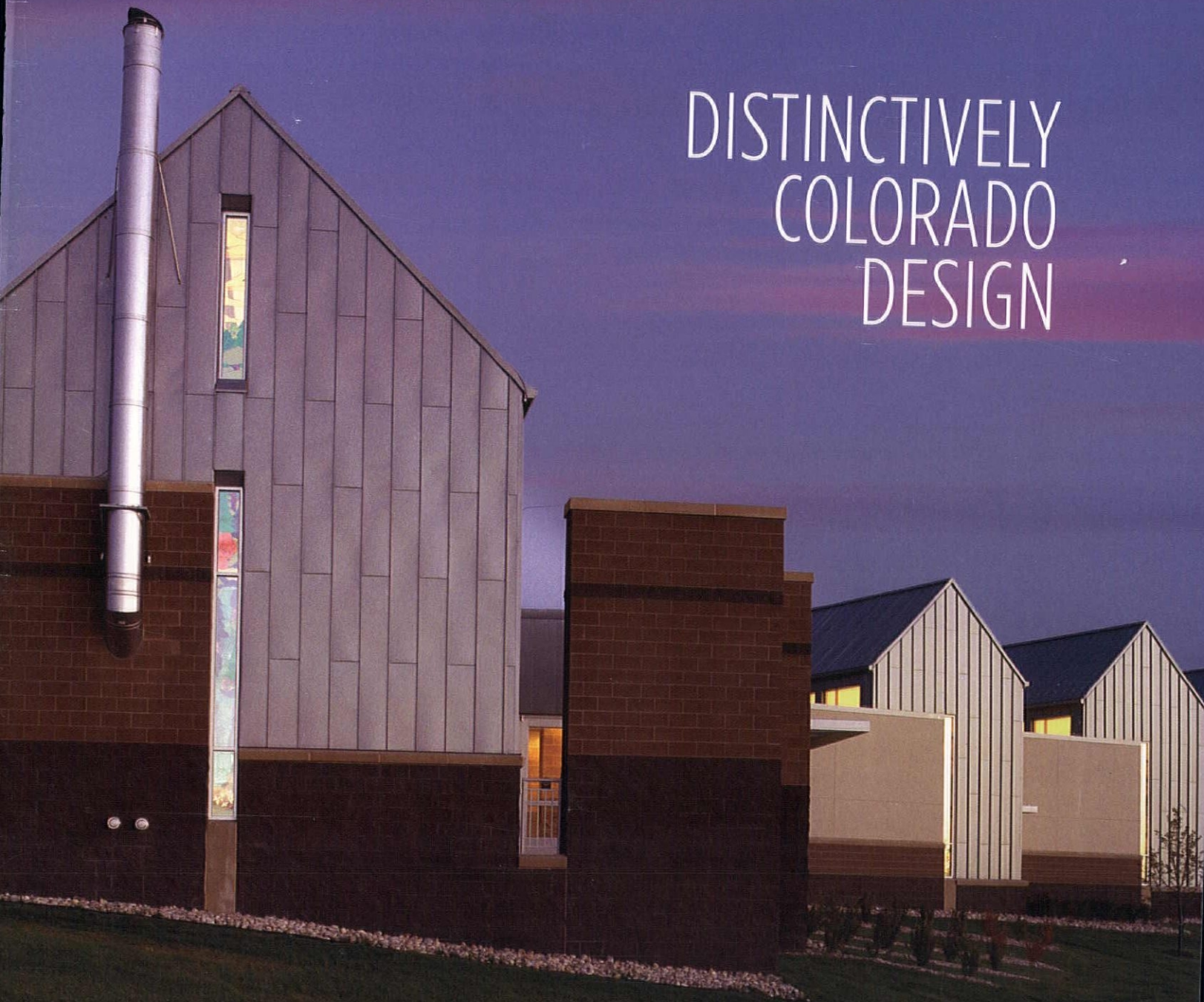


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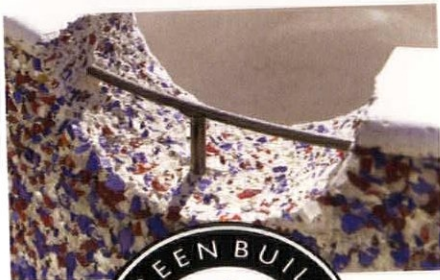
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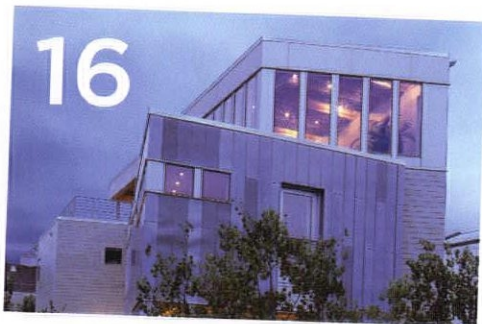


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Features

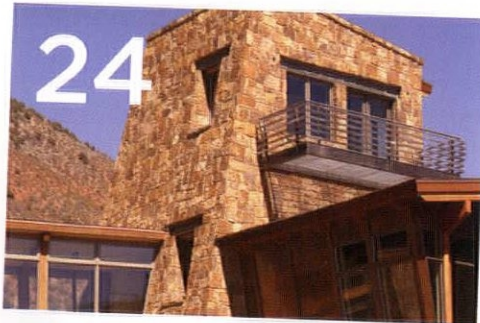
12 > Reading Between the Lines
Farr Library reflects, honors regional character of Northern Colorado

16 > Artful Living
Thoughtful design transforms an urban rowhouse plan into a distinctively Colorado home

20 > A Healing Place
Innovative rehabilitation breathes new life into an historic community center

24 > Seamless Integration
Waterstone residence combines natural materials with interconnected sculptural elements

28 > Community with a Conscience
North Boulder's Garden Crossing enhances the evolution of a dynamic neighborhood



Departments

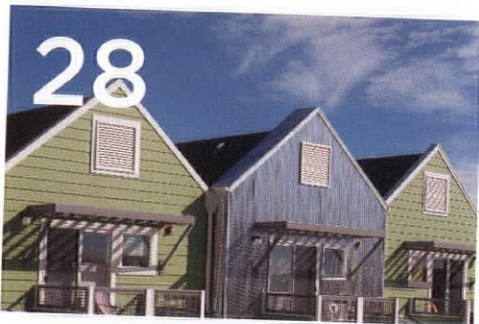
35 > The Business of Architecture
What owners want from architects

42 > Colorado Architects
The Legacy of William Muchow, FAIA

46 > On the Boards

48 > AIA Colorado Section

50 > Denouement
Bob Ivy on Design in America





FRED FUHRMEISTER, TIME FRAME

IT IS MY PLEASURE TO INTRODUCE THE PREMIER ISSUE OF AIA ARCHITECT COLORADO.

This new four-color design magazine has been created to shine a light on the talent, leadership and work of Colorado's architects. Our hope is that this quarterly publication will raise the bar of architectural excellence and promote greater dialogue among professionals in the state's architectural community.

Every issue of *AIA Architect Colorado* will provide you with a closer look at some of the spectacular structures being designed by Colorado architects. Inside this premier issue you'll find a selection of distinctively Colorado projects – regional architecture created to provoke, inspire and motivate through its thoughtful designs and innovative approaches to everyday experiences.

We believe that architects are influential community leaders helping to shape the character of our built environment. That's why, in addition to showcasing some of the state's most innovative design, *AIA Architect Colorado* will keep you apprised of current architectural trends and issues relevant to your business.

For example, this issue offers an in-depth dialogue with some of the state's most prominent owners, talking about what they want from their architects. The story includes their wish lists for the ultimate project delivery process and insights into future trends in the packaging and procurement of design and preconstruction services.

AIA Architect Colorado is the new voice in Colorado for great architecture. We invite you to share in a celebration of the strength and diversity of our local architectural community.

Jennifer Seward
Editor



Architect Colorado

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AIA ARCHITECT COLORADO MAGAZINE, Spring 2005, Vol 1, No 1, is published quarterly by the McGraw-Hill Companies, Inc.

POSTMASTER send address changes to the McGraw-Hill Companies AIA Architect Colorado, Attn: Circulation Manager, 1114 West 7th Ave., Suite 100, Denver, CO 80204.

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LETTERS TO THE EDITOR AIA Architect Colorado will gladly accept all signed, dated letters to the editor. We reserve the right to edit for style and any potentially libelous content. Letters should be submitted at least a week before the published deadlines of the magazine and contain a maximum of 250 words. Send them to the attention of the editor at the email or address below.

PROJECT AND NON-PROJECT STORY IDEAS AND SUBMISSIONS AIA Architect Colorado welcomes your story and project submissions. Just send a note describing your project, trend or issue story idea in 250 words or less on a CD. Include any photos (jpeg or tiff format) that may be appropriate and enclose a hard copy of your submission summary. You may also request a more detailed copy of our submission guidelines and story publication policy, or visit the AIA Colorado Web site at www.aiacolorado.org to view this information.

HOW TO REACH US Send all letters, submissions and inquires to: Jennifer Seward, Editor, AIA Architect Colorado, 1225 Grape St. Denver, CO 80220, jenseward@earthlink.net

AIA ARCHITECT COLORADO 2005 EDITORIAL CALENDAR

- > **SUMMER ISSUE DEADLINES**
Industry Growth/Future Trends
Editorial: April 22 - Advertising: April 29
- > **FALL ISSUE DEADLINES**
Community Leadership/Influence on Built Environment
Editorial: June 17 - Advertising: June 24
- > **WINTER ISSUE DEADLINES**
2005 Design Awards
Editorial: Sept. 23 - Advertising: Sept. 30

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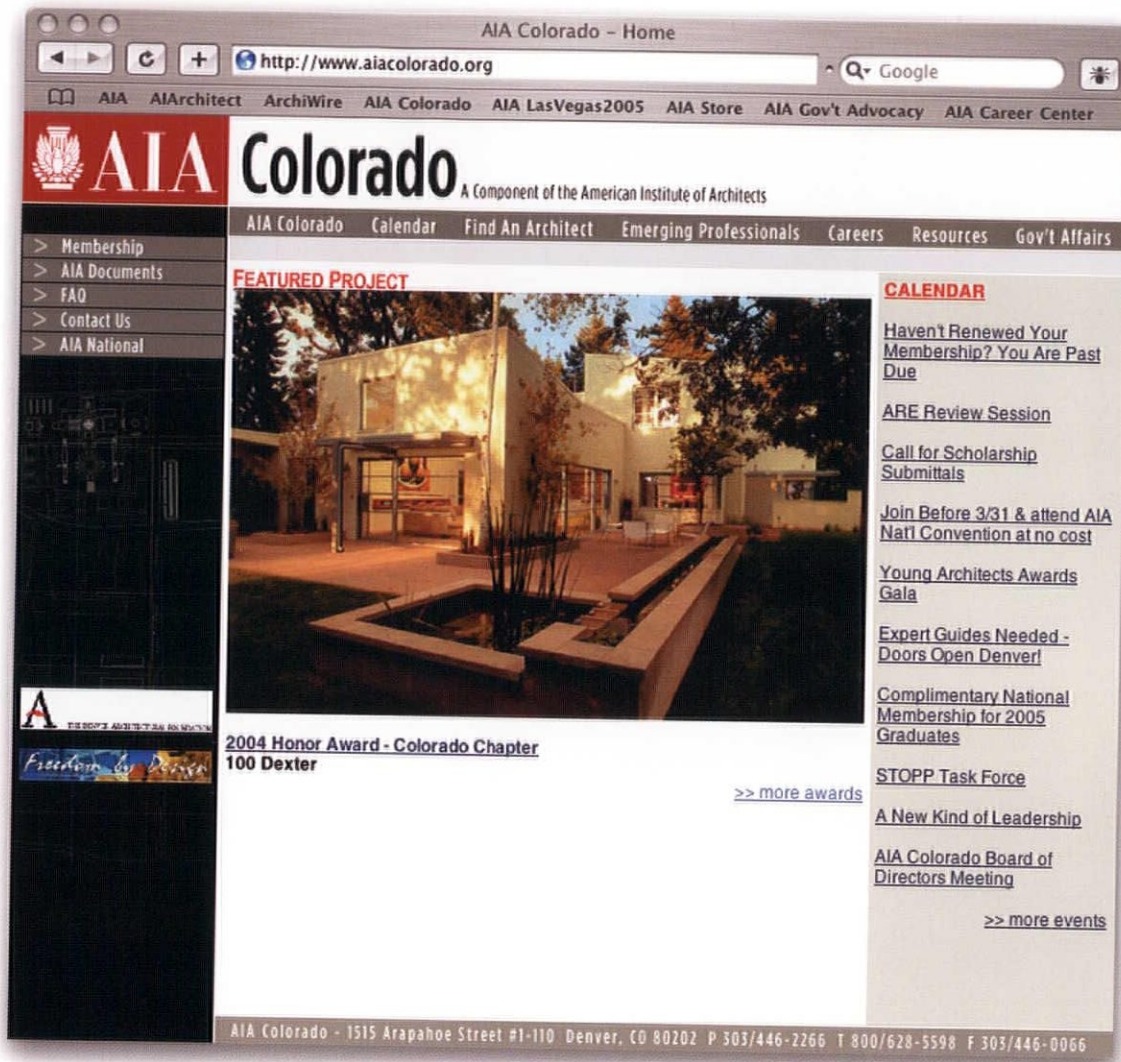


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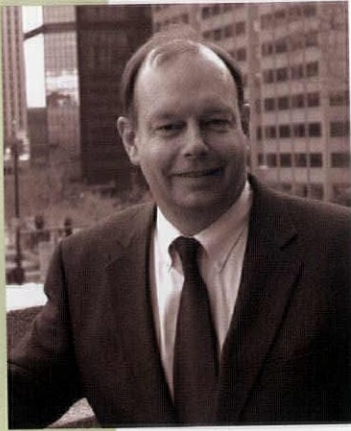
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AIA Colorado proudly announces the creation of its newly designed Web site. This dynamic medium is just one component of a comprehensive package of communication tools AIA Colorado is pleased to offer its members and the public. Visit www.aiacolorado.org and click on the calendar link to view information about upcoming events, programs, workshops, conferences, round tables and more. The new Web site offers a user-friendly calendar format encompassing all of the chapter and state component events and is searchable by chapter, day or month.



FRED FUHRMEISTER, TIME FRAME

Welcome to the inaugural issue of AIA Architect

Colorado. It is my pleasure to share with the AIA membership a publication that has eluded us for many years and has now made the transformation into reality - a magazine dedicated to elevating the discussion of architecture and design and showcasing extraordinary projects exclusively for AIA architects in Colorado.

It was just about this time last year that the Communication Advisory Board of AIA Colorado was faced with a variety of serious public relations issues about how we effectively communicate with our members.

Our Web site was graphically challenged and difficult to navigate, our newsletter was informative but dated and at the same time there was growing consensus that Colorado architects deserved a publication dedicated strictly to design.

The CAB, armed with this feedback, decided to make a dramatic change in communication to the membership. The board decided to completely redesign the Web site and move all the newsletter data to the new Web site. This allowed information relating to all AIA component events to reside in one location where the information can be updated at any time, as opposed to just quarterly, and allows membership to access the information directly.

By shifting the news data to the Web site, the board was then able to change the printed periodical to a four-color magazine format, capable of producing strong graphic images commensurate with the publishing of quality design.

The concept for this new design magazine format is first and foremost to showcase excellence in Colorado architecture. By publishing the quality architecture produced by AIA Colorado members, we hope to increase architectural awareness in the state with the intended result of increasing the quality of Colorado's built environment.

The second goal of this publication is to discuss issues of architectural interest to help AIA architects in their daily practice and share information with the AIA architectural community throughout the state.

The final goal of this design magazine is to communicate to people outside the profession who have no idea what AIA architects in the state are producing. As architects we do a poor job of informing the general public on issues relating to quality of design, planning and the difference architects can make in their community. This publication will allow the AIA membership to send an articulate message to the larger Colorado community of developers and public officials that quality architecture and thoughtful design is essential to our communities and our Colorado lifestyle.

This is not just the welcoming of a new era of AIA Colorado communications, but what I hope will be the welcoming of a new generation of AIA members - a membership with the passion, energy and commitment to be champions of quality design, a powerhouse of design talent and an emerging voice of architectural leadership.

This publication and the unveiling of AIA Colorado's new Web site are the result of a tremendous effort over the last year. I would like to thank the AIA Colorado staff, the many volunteers on the Communication Advisory Board and our partners at McGraw-Hill for all their hard work in making the dream of Colorado's first design magazine a reality.

We hope you enjoy this inaugural issue.

A handwritten signature in black ink, appearing to read "John Yonushewski". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

John Yonushewski, AIA
2005 AIA Colorado President



LOOKING AHEAD – AIA EVENTS

A FRESH FACE

AIA Colorado proudly announces the creation of its newly designed Web site. This dynamic medium is just one component of a comprehensive package of communication tools AIA Colorado is pleased to offer its members and the public.

Visit www.aiacolorado.org and click on the calendar link to view information about upcoming events, programs, workshops, conferences, round tables and more. The new Web site offers a user-friendly calendar format encompassing all of the chapter and state component events and is searchable by chapter, day or month.

ARCHITECTURE WEEK COMES TO TOWN

AIA Colorado's annual Architecture Week honors architects and their contributions to enhancing the public realm.

The celebration kicks off April 15 with the 6th Annual Young Architects' Awards Gala, honoring Colorado's passionate young architects, students and interns and their extraordinary achievements.

Doors Open Denver, April 16-17, is a free, citywide event to celebrate Denver's built environment. Doors Open Denver is designed to create access, awareness and excitement about good design by welcoming a diverse audience into distinctive

examples of architecture, engineering and design, both historic and modern. Buildings will be open to the public with several guided tours.

The Architectural Laboratory Spring 2005 lecture series will investigate the myriad ways that architecture is influenced by codes.

For more information on these and other Architecture Week events, including the next MAD event, Box City and Outside the Box, visit the complete AIA calendar at www.aiacolorado.org.

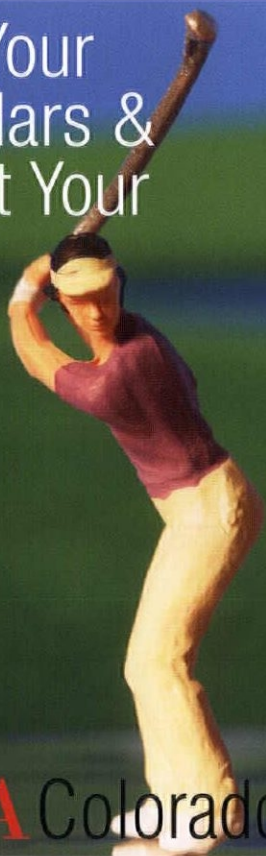
MEET ME IN LAS VEGAS

The American Institute of Architects' annual National Convention comes to the Mandalay Bay resort in Las Vegas May 19-21.

The fastest growing metropolitan area in the country, Las Vegas offers something for everyone. With its colorful history and constantly changing image, Las Vegas is the perfect locale for architects to explore the 2005 convention theme, "The Power of Architecture: Imagine, Create, Transform."

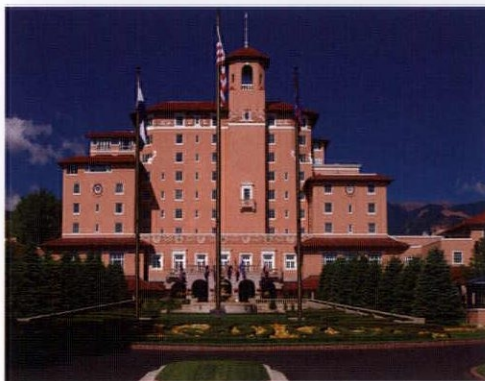
For more information and a complete list of upcoming AIA events, visit the calendar link at www.aiacolorado.org. ♦

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COMMENTARY: ARCHITECTS AS LEADERS

> BY MARK SHAW

IS THE DESIGN COMMUNITY DOING EVERYTHING IT CAN TO IMPROVE LIFE IN COLORADO?

One of the key themes that emerged during January's

AIA Colorado-components board retreat was the need for architects to reassert their leadership in the industry and throughout the community.

The reassertion of that leadership role will depend upon the successful synthesis of increased technology, knowledge, risk and responsibility by the design community.

"Architects are the logical choice to be project leaders because of their expertise and training. But they must start accepting more risk and have the superior information and technology to manage it," said 2005 AIA Colorado President John Yonushewski.

The need for architects to step further forward into the community spotlight has become more apparent than ever. In a recent article in *The Denver Post*, Ray Schoch, who serves on the Planning Commission and Affordable Housing Committee for the city of Loveland, cited 10 steps toward a more sustainable way of life along Colorado's Front Range. Nearly all of the elements Schoch mentioned in his opinion piece are areas where architects could – and should – play key leadership roles.

Here is Schoch's list, including some of his own quotes from the *Post* article:

- 1 We're a (large) community. Plan for it. Schoch argues for developing a comprehensive vision that includes the inevitability of growth, a high level of connectivity and the need for a broad consensus.
- 2 Do something (constructive) about the state's finances. "TABOR is a cruel and sadistic joke...there is no free lunch."
- 3 Support public schools. "We're rapidly becoming the Mississippi of the Rockies, substituting CSAP scores for real education."
- 4 Embrace 'smart growth.' It has "yet to register on public radar screens here because many communities and leaders respond to growth pressures as if we had an unending supply of cheap land, free water and gasoline."
- 5 Insist upon regional cooperation. Schoch argues that, outside the jurisdiction of DRCOG, regional planning groups have little clout and spend too much time squabbling over tax revenues and turf battles.
- 6 Find a workable answer to the water question. "...high-priced water or statutory insistence on conservation might force developers and homeowners to end their Bluegrass fetish..."
- 7 Develop regional transportation solutions. "Mass transit lessens our dependence on the automobile, which has long-term benefits for the entire Front Range."
- 8 Provide workforce housing. "...most communities pay only lip service to providing housing for new workers."
- 9 Devise and enforce a few sensible development rules. "Little thought has been given to the long-term effects of big-box retail and commercial development on community design."
- 10 Encourage community-based design and architecture. "We should insist on innovative, energy-efficient design for future residential and commercial development at every level."

In this commentary, Schoch does not directly indict the design community. He gives credit to good design and planning efforts in many areas, but clearly, he cites many leadership opportunities for architects.

The Colorado design community has already embraced some of his points and is making progress in several arenas, but architects can take their efforts much further, and in doing so, become the genuine community and industry leaders they ought to be. ◆



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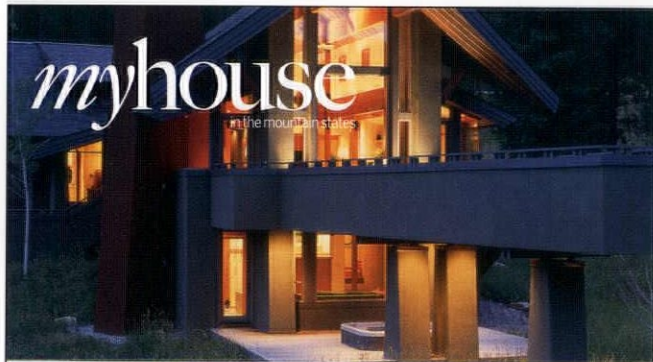


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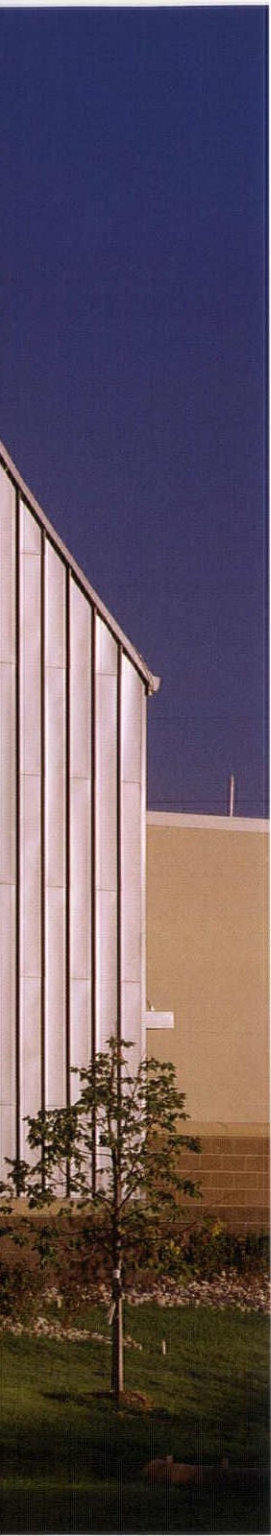
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> PAGE 12

> PHOTOS BY JAMES H. BERCHERT PHOTOGRAPHY

READING



FARR LIBRARY REFLECTS, HONORS REGIONAL CHARACTER OF NORTHERN COLORADO

Greeley's new Farr Library is both functionally and formally the hub of the expanding Weld County Library District.

This 38,000-sq-ft facility houses Weld County's resource library and administration services. Designed by klipp, the architects-of-record, in association with Engberg Anderson Design Partnership of Milwaukee, the associated design architects, this vibrant structure reflects the character of a growing community while creating a contemporary destination that appeals to regional users of all ages and backgrounds.

RURAL CHARACTER

The design team chose shapes and materials that respect the rural character and history of Greeley. The library's masonry block and buff stucco exterior echoes the surrounding high-plains ranch setting. At key areas, the metallic roof transitions to standing seam wall panels that complete the gabled forms and denote particular interior functions such as reading spaces.

"We thought [the project called for] simple, but strong forms. That's one reason for the gabled roofs and metal paneling that clad the roof and three gabled pieces along the general collections area. These are very straightforward and simple, almost house-like forms," said klipp Principal Kin DuBois, AIA.

The building's main entry is a high-volume circular foyer, which serves as the orientation hub. A large public meeting room, bathrooms and a coffee shop are situated around this organizing space, with children's services to the south and the adult library collection to the west.

BETWEEN THE LINES

The main circulation spine beneath the gabled roof leads to the orthogonal geometry of the main building at a dramatic angle, creating dynamic intersections of form and space. The spine is the primary organizing element from within the building and the outside.

COMMUNITY FOCUS

To ensure that the library will be readily identified as a new community focus, the interior library spaces are directed to the exterior of the facility. Three long, metallic gabled roof segments divide the building, visually identifying the main entry, circulation and information resource spaces.

The direct-indirect lighting, clerestory windows and high-gabled roofs help patrons orient themselves within the library. These integrated components lead to circulation, the children's department, adult collections, popular materials and administration areas.

At the terminus of the spine, library patrons discover a large fireplace, stained glass window and accessible balcony that create an inviting atmosphere to enjoy the popular materials collection.

The main adult space houses the majority of the fiction and non-fiction collections, along with a space dedicated to teens, four study rooms, and general reading rooms. The reading rooms are identified as distinct geometric forms on the exterior by their galvanized steel skin and gabled roofs.

From the interior, patrons enjoy a variety of quiet spaces that frame vistas of the mountain range beyond. The building is oriented on the site to take advantage of spectacular views of the mountains beyond and to control the intense light and glare.

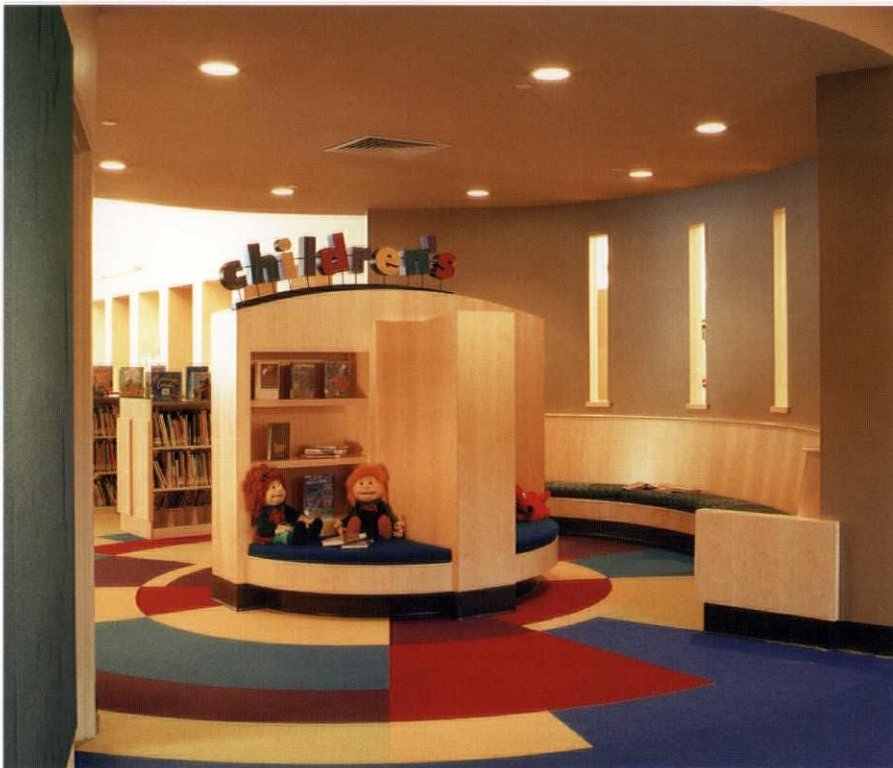
PINT-SIZED DESIGN

The program for the Farr Library included a substantial children's area, providing the design team with the challenge to develop a youth services space with its own scale and character – one visibly connected to the general collections and circulation area but able to remain acoustically separate.

To emphasize this special area, the design team provided a well-defined entrance with bursts of color and graphics. Once inside, a millwork divider wall separates this space from the adult library collections.

The children's area is filled with natural light and bright colors, in addition to millwork and furnishings scaled down to suit its pint-sized users.

"It's important how you lead people – especially small people – into a space. Color on the floor, lighting, how you arrange the furniture... You think about the destination," said DuBois. "In this case, the most significant destination is the storytelling space — the semicircular space at the end of the children's area. You see the light coming through and are drawn toward it."





PREVIOUS The reading rooms are identified as distinct geometric forms on the exterior by their galvanized steel skin and gabled roofs. **ABOVE** The Story Hour Room is easily recognized by its playful, curved shape and checker-boarded outdoor garden space. **OPPOSITE LEFT** The children's area is filled with natural light and bright colors, in addition to millwork and furnishings scaled down to suit its pint-sized users. **OPPOSITE RIGHT** At the terminus of the spine, library patrons discover a large fireplace, stained glass window and accessible balcony that create an inviting atmosphere to enjoy the popular materials collection.

FARR LIBRARY

LOCATION Greeley
CONSTRUCTION COST \$5.8 million
SCOPE 37,108 sq ft
PURPOSE To provide a resource library for the Weld Library District; to house the district's administrative offices; and to provide a branch library for a rapidly growing part of the district
PROJECT COMPLETION Jan. 2003

OWNER Weld Library District
ARCHITECT klipp (architects-of-record), Engberg Anderson Design Partnership (associated design architects)
MECHANICAL ENGINEER Ballard Group
ELECTRICAL ENGINEER R.J. McNutt and Associates Inc.
STRUCTURAL ENGINEER JVA Inc.
CIVIL ENGINEER Sear-Brown
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OTHER NOTABLE PROJECTS BY klipp

- > Denver Convention Center Hotel
- > Wings Over the Rockies Air & Space Museum
- > Gates International Headquarters
- > Denver Central Library
- > Vail Mountain School

The millwork provides an additional sense of entry to the space while curved ceiling soffits and carpet patterns lead children through the collection. The Story Hour Room is easily recognized by its playful, curved shape and checker-boarded outdoor garden space.

The interior of the space glows with sunlight from floor-to-ceiling windows, warming the children who lounge on tiered seating as they listen to stories read from the whimsical, oversized storyteller's chair.

"One of most gratifying things for me," added DuBois, "was when, after the ribbon cutting, everyone rushed into building. I followed immediately behind them and, almost instantly, there were families in that storytelling space sitting on the steps, reading to their kids with the sunlight coming in all around them."

Shortly after the Farr Library opened, a local patron approached former Weld Library District Director Steven Cottrell, now director of the Boise Public Library, and explained that he had been one of the staunchest opponents of the project when it was in the planning stages. "But now that I've seen it and realize what it can do for the community," he said, "I bring everyone who visits me to see this library." ◆

> PAGE 14
> BY CYNTHIA KEMPER
> PHOTOS BY FRANK OOMS



ARTFUL LIVING

Thoughtful design transforms an urban rowhouse plan into a distinctively Colorado home

TWENTY YEARS AGO, JOSEPH POLI, AIA, AND A SMALL GROUP OF ARCHITECTS WERE SELECTED

by the Illinois-based Graham Foundation to display their ideal architectural designs for a Chicago urban rowhouse. While that particular design was only conceptual, and thus unbuildable, the notion of building “tall” on a thin city lot remained fresh in Poli’s mind.

Years later, in 2002, it was Colorado’s intense cobalt blue skies and crisp shadows that inspired a new, yet related modernist dream. Poli’s youthful 21st-Century urban rowhouse ideal was soon to become reality in his own residence, located in the upscale Denver neighborhood of Cherry Creek.

“When my wife and I found the lot on a walk through Cherry Creek a few years ago, that original rowhouse design was rekindled,” Poli said. “But this time, I wanted to create a regional model for urban life in Colorado – one inspired by our western light and active, four-season lifestyle.”

SCULPTURE FOR LIFE

When Poli, principal and design director of Denver’s Humphries Poli Architects PC, began the design process of his family’s residence, his overriding purpose was to stretch the architectural limits of Cherry Creek’s changing urban environment. More than a building, the 553 House was purposely designed as a “sculpture

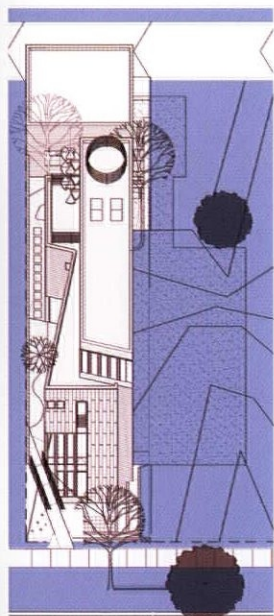
for life” – a space where light, procession and destination are carefully crafted within the constraints of an exceptionally narrow 33- by 125-ft lot.

Ultimately, everyone who encounters the thoughtful complexity of form and modern palette of materials that define the Poli residence understands one thing – architecture matters.

“The same skill sets that allow a beautiful architectural vision to become reality on a mountain top can also be applied to an urban infill condition,” explained Poli. “Architects too often concede the less-grand, unglamorous parcels to builders, resulting in an inappropriate measurement of design success [i.e., a focus on materials rather than a building’s aesthetic impact on a city’s future]. Good architecture should challenge our expectations – the 553 House is one example of what new urbanism can be.”

PUSHING THE ENVELOPE

To challenge the area’s architectural traditions, Poli deliberately pushed the envelope of urban form by directly confronting the norms and expectations of the neighborhood. He also felt compelled to take advantage of the light, views and temperate climate along with the beautiful parks, restaurants and shops within walking distance.



OPPOSITE A dramatic 20-ft floating catwalk with perforated steel fence spans the space from street to entryway, providing the 553 House with both a stunning entrance and pragmatic canopy over the lower-level terrace and garden.



Poli believes that for true believers of modernism, “style” is a blind effect of function and form. Thus, he chose a palette of contemporary materials designed to push the edges of Colorado design while reflecting a modern sensibility.

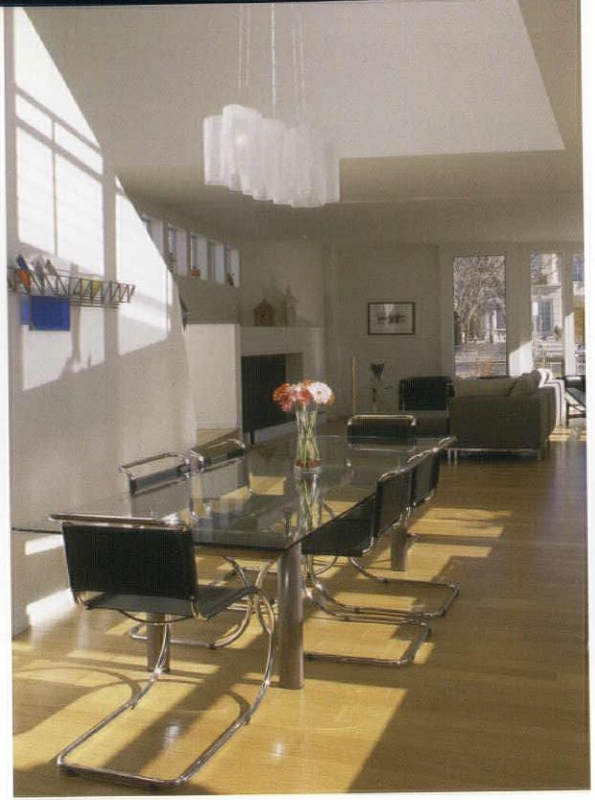
“There are more tools and approaches to work with today,” he said, “tools that allow one to reject weather and invite pleasure in innovative ways.

“It’s also about nooks and special spaces that take advantage of the movement of light and seasons,” he added. “Take, for example, the ‘Bedouin-like’ cover over the back upper deck, or the ‘Anasazi cliff dwelling’ essence of the lower terrace. These are architectural features that make one forget they’re in Denver; spaces infused with intentional drama, giving residents a sense of being somewhere else.”

Poli noted that this approach to design speaks to the possibilities of small spaces and the always-present opportunity to introduce multiple scales within a single living environment.

**OTHER NOTABLE PROJECTS BY
HUMPHRIES POLI ARCHITECTS**

- > Granby Library
- > North High School Master Plan and Feasibility Study
- > The Plaza at Cherry Creek North Retail and Residential Development
- > Sunset Park Apartments Affordable Housing Renovation
- > Brownstones at Riverfront Park



OPPOSITE Three significant spaces connect the 553 House to the Colorado outdoors – the ground level courtyard adjacent to the family kitchen; the lower level terrace, a cozy outdoor getaway just outside the media room; and an exterior third-story deck, a family favorite for dining and enjoying Denver’s cool evenings.

ABOVE This cozy window-lined ‘treehouse’ hideaway, located on the studio level, is an ideal workspace, library and reading room. Although the space is narrow, its 40-ft-length offers spectacular panoramic views of Cherry Creek, downtown Denver and the Front Range.

ABOVE RIGHT The main floor’s open loft plan utilizes Brazilian plank hardwood, lacquered raw steel and cast green glass details for a touch of richness in this minimal architectural palette. Greater placement of windows on the east, south and west facades allow maximization of sunlight and views while fewer windows on the north avoid the cold of winter and distraction of curbside traffic and noise.

A DISTINCT SIGNATURE

Further, the 553 House fits nicely into Humphries Poli’s body of work. By continually celebrating the contemporary nature of life – along with the more subtle elements embodied in a community’s schools, libraries, mixed-use centers, parks, multifamily housing and civic/corporate buildings – Poli’s home ultimately reflects the same strong, distinct signature that has allowed him and fellow founder and principal Dennis Humphries, AIA, to consistently crystallize a vision for “Denverness” throughout the Front Range.

“Living in this house is a very rich experience for our family, but it’s also a thoughtful piece of architecture intentionally made available for public consumption,” Poli said. “The people who press their noses against the window or knock on the door are merely a part of the tapestry of experience we engage in as we ask what ‘architectural sculpture’ can do to reinvent communities like Cherry Creek.

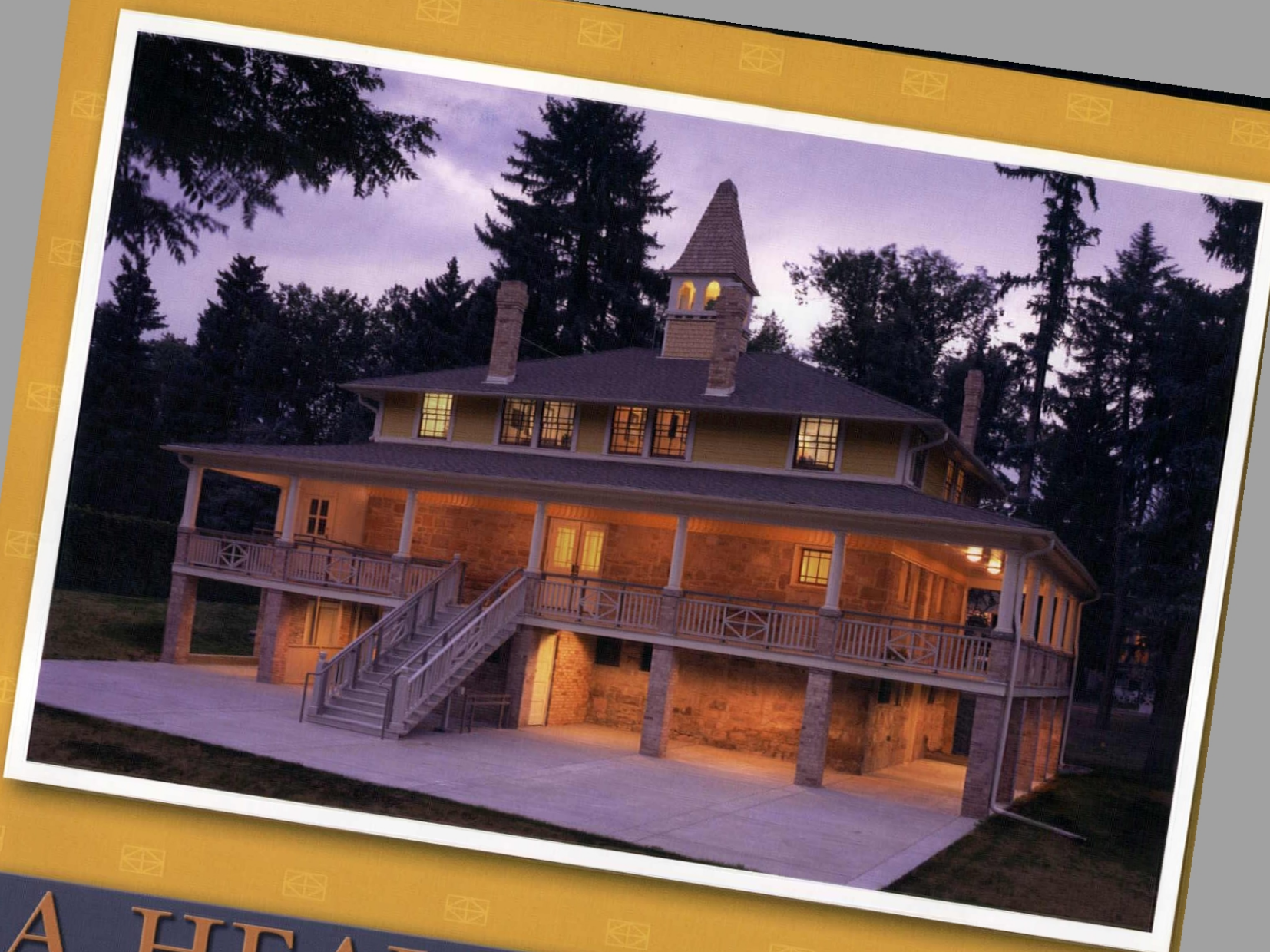
“Even a relatively small work such as this contains enough DNA to define a strategy for artful living within the urban condition – one that most importantly can be broken down and duplicated,” he said. “Inherent in the practice of architecture – as opposed to ‘building’ – we have an ongoing responsibility to provide a source of insight and inspiration for the future study and reapplication of elevated community-based solutions.

“Looking back at the process, I am reminded that architecture is a passion and full-time commitment. A finished building ultimately celebrates the process of what we do. Thus, inhabiting one’s own work offers a daily reminder of the diligence and craft of every architect’s creative endeavors and ideals.”

553 HOUSE

LOCATION Denver
CONSTRUCTION COST Confidential
SCOPE 2,900 sq ft
PURPOSE To provide a year-round, single-family residence for a family of five in central Denver
COMPLETION Sept. 2003

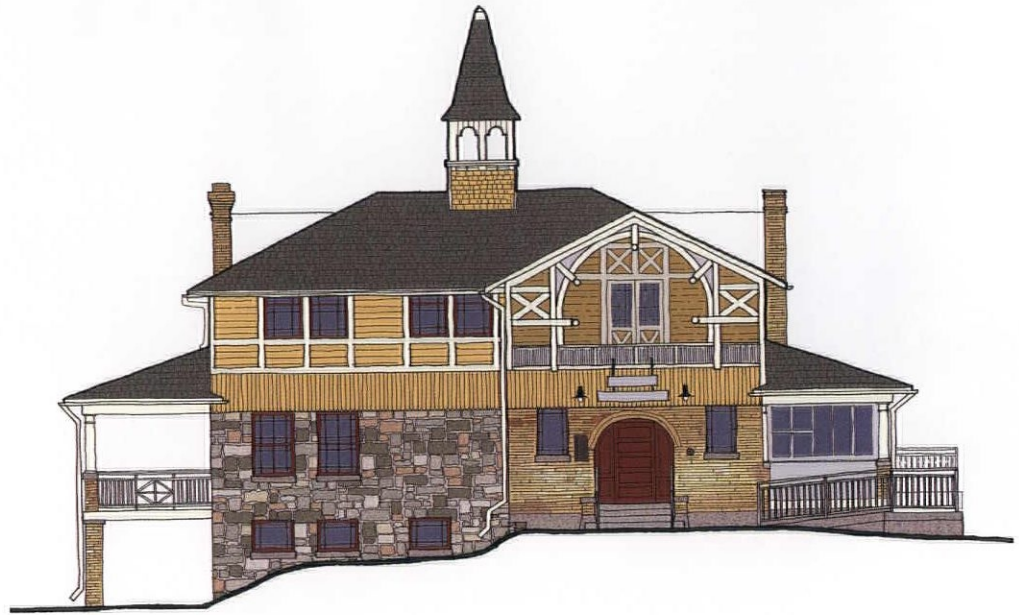
OWNER Joe and Maureen Poli
ARCHITECT Humphries Poli Architects PC, Joe Poli, AIA
GENERAL CONTRACTOR Milender White Construction
CIVIL ENGINEERING S.A. Miro
STRUCTURAL ENGINEERING S.A. Miro
MECHANICAL/ELECTRICAL/PLUMBING ABS Consultants
SOILS CTC Geotek



A HEALING PLACE

> PAGE 20
> PHOTOS BY DAVID PATTERSON





Built in 1888 as part of Baron Von Richtofen's estate five miles east of Denver, the Molkery has a rich and colorful history. This local landmark is tucked into the Montclair Historic District and was used as a dairy barn, restaurant and hotel to promote healthy living while serving as one of the first tuberculosis sanitariums in Colorado until 1893.

Innovative rehabilitation breathes new life into an historic community center

In 1908 the building was purchased by the city of Denver, and through a partnership with local citizens, was reopened as the Montclair Civic Building, the first community center in Denver.

Once boarded up and abandoned, the Molkery "suffered fire, vandalism and unruly, uninvited overnight guests," said Prof. Tom Noel, a well-known Colorado historian.

But the neglected structure was rescued last spring and given a new life, restored to its former glory by a preservation team comprised of the City and County of Denver Department of Parks and Recreation, the Colorado Historical Society's State Historical Fund, SLATERPAULL Architects and the Historic Montclair Community Association.

The restoration has brought the building back to its period of significance and its 1910 form, with the reconstruction of missing exterior elements and the use of preservation technology. This 19th-Century building has been revitalized for 21st-Century use with the integration of a new tenant, code compliance, new building systems and communication technology.

A HISTORY OF CARE

In the late 1800s, it was common for people to travel west for health purposes, and this migration played a significant role in the development of Denver. Tuberculosis facilities were prevalent throughout developing cities and featured unique designs, with large porches to provide access to the arid climate of the region.

Many former TB houses in the Denver area have since been renovated into single-family homes and lost much of their original character; however, the Molkery restoration remains indicative of this bygone era with the reconstruction of the grand stair and rehabilitation of the exterior porch.



The 4,900-sq-ft building is constructed of rhyolite stone walls with a wrapped open-wood porch supported on brick pilasters. The porch's roof is supported by a series of neoclassical columns and ornamental wood railings with unique diamond-patterned balusters. The original building featured four masonry chimneys and an elaborate wood cupola that were all lost in the 1920s, as well as a decorative enclosed porch.

GLORIOUS RESTORATION

This restoration project returned the building to its glorious 1910 appearance, reconstructing the chimneys and cupola, opening up the exterior porch – thus exposing the original railings hidden by the enclosure – and reconstructing the south stair. Original wood windows have been rehabilitated and are now fully operational.

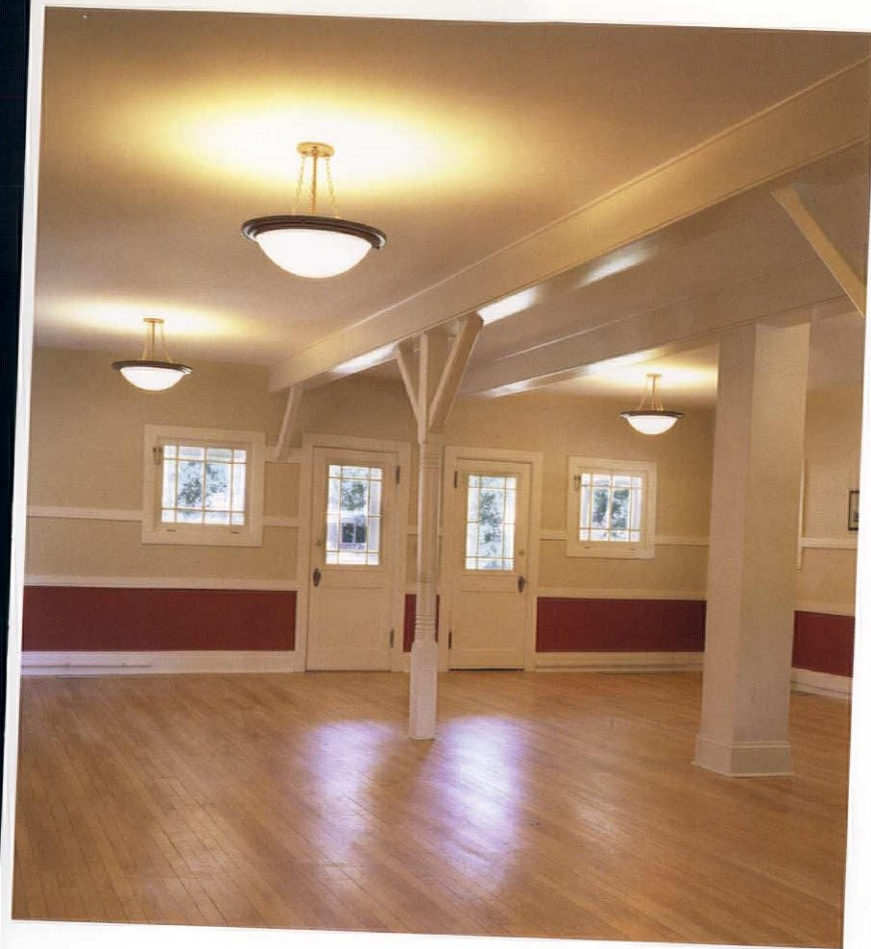
The interior was also renovated to accommodate a full-time tenant, said Mark Upshaw, AIA, project

director, architect and urban planner with Denver's Parks and Recreation Department. Hands-On Denver, the Parks and Recreation volunteer program, now occupies the second floor while the main level is available to the general public on a permit basis. The Molkery is expected to accommodate neighborhood gatherings and also serve as a conference facility for department training sessions.

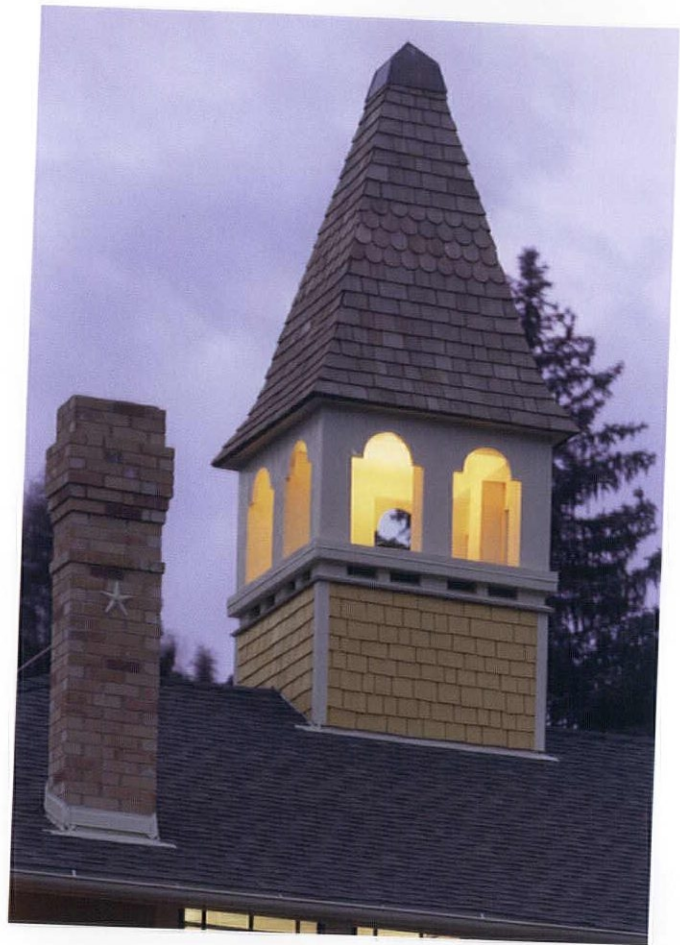
Interior renovation work included the repair of the existing wood floor, preservation of the 1909 wood stair and new interior finishes mimicking period paint colors to reflect the original design. A new heating and air conditioning system was added, along with new telecommunications, fire alarm and security alarm upgrades.

In addition, the building has new ADA accessibility. Site improvements included adequate storm drainage away from the building and a new exterior plaza.

“Not only was extensive research completed to accurately reconstruct the cupola, south stair and



PREVIOUS The original railing was discovered and restored when the south porch was opened up during reconstruction of the south stair. > Newspaper photograph taken at the opening of Montclair Civic Building in 1909. > Architectural rendering of the north elevation. **OPPOSITE** Street view of the north elevation showing restored windows. **TOP** The original oak floor has been restored, historically appropriate lighting added, and the interior paint colors selected to reflect the original design. **TOP RIGHT** The cupola and chimneys have been reconstructed from historic photographs.



OTHER NOTABLE PROJECTS BY SLATERPAULL ARCHITECTS

- > Tivoli Student Union Rehabilitation, Auraria Campus
- > First Baptist Church, Denver
- > University Center for the Arts, Old Fort Collins
- > High School at Colorado State University
- > Signage project at the City and County Building, Denver

THE MOLKERY AT MONTCLAIR PARK (also known as Montclair Civic Center Building)

LOCATION 12th Avenue and Olive Street, Denver
CONSTRUCTION COST \$660,000

SCOPE 4,900 sq ft

PURPOSE Restoration and rehabilitation of a local landmark building to its historic character, circa 1909

COMPLETION June 2004

OWNER City & County of Denver - Department of Parks & Recreation

COMMUNITY STAKEHOLDER Historic Montclair Community Association Inc.

FUNDING Colorado Historical Society (State Historic Fund grant)

ARCHITECT SLATERPAULL Architects

LANDSCAPE ARCHITECT DHM Design

CIVIL ENGINEER J.F. Sato & Associates

STRUCTURAL ENGINEER The Sheflin Group

MECHANICAL/ELECTRICAL ENGINEER BCER Engineering Inc.

SECURITY Digatron

GENERAL CONTRACTOR J.W. Walker Co. Ltd.

MASONRY Rocky Mountain Restoration

DOORS & WINDOWS Garner-Lyons Historic Window LLC

PAINTING National Coatings LLC

ELECTRICAL Denver Electrical

MECHANICAL Kuck Mechanical

DOOR REFINISHING T&G Hardwood Floor Specialists, Inc.

CUPOLA RECONSTRUCTION Rocky Mountain Design Builders Inc.

ROOFING C.J. Roofing

PLUMBING Personal Plumbers

CERAMIC & VINYL TILE Eastco Interiors Inc.

IRRIGATION & SOD Ward's Landscape Inc.

chimneys, but construction products and techniques compatible with the original structure were also incorporated," said Gary Petri, AIA, a principal at SLATERPAULL who led the restoration project. "Wood preservation treatments were critical to the protection of exterior wood elements and strict compliance with preservation standards guided the approach to window restoration."

COMMUNITY EFFORT

Community involvement and preservation partnerships were critical to the success of the Molkery's restoration. The Historic Montclair Community Association provided research and documentation of both the building and the historical Montclair neighborhood. SLATERPAULL Architects met frequently with this group to determine the neighborhood's needs. Design reviews were held with the Denver Landmark Commission to ensure that a proper restoration approach was followed.

The Molkery recently received the Colorado Historical Society's Stephan Hart Award and a 2004 Community Preservation Award from Historic Denver Inc. This honor is awarded to exemplary preservation projects that enhance the city of Denver.



SEAMLESS

> PAGE 24

> PHOTOS BY BILLY DORAN,
ECLIPSE PHOTOGRAPHY /
SALLY RICH BRAINERD



INTEGRATION

WATERSTONE RESIDENCE COMBINES NATURAL MATERIALS WITH INTERCONNECTED SCULPTURAL ELEMENTS

When RKD Architects was hired to build a family compound on a dramatic 70-acre site near Edwards, Colo., the only real direction given by the owners

was to design a home that communicated with the outdoors.

“I realized that my client was paying me to dream for him,” said Jack Snow, AIA, RKD principal and the project architect.

Upon visiting the site, Snow discovered he had an incredible palette to turn his dreams into reality. The large parcel included high desert-red canyon walls for privacy, along with natural springs, creek beds and uninterrupted views of the 13,000-ft New York Range. These surreal natural features quickly became the catalysts in the design process.

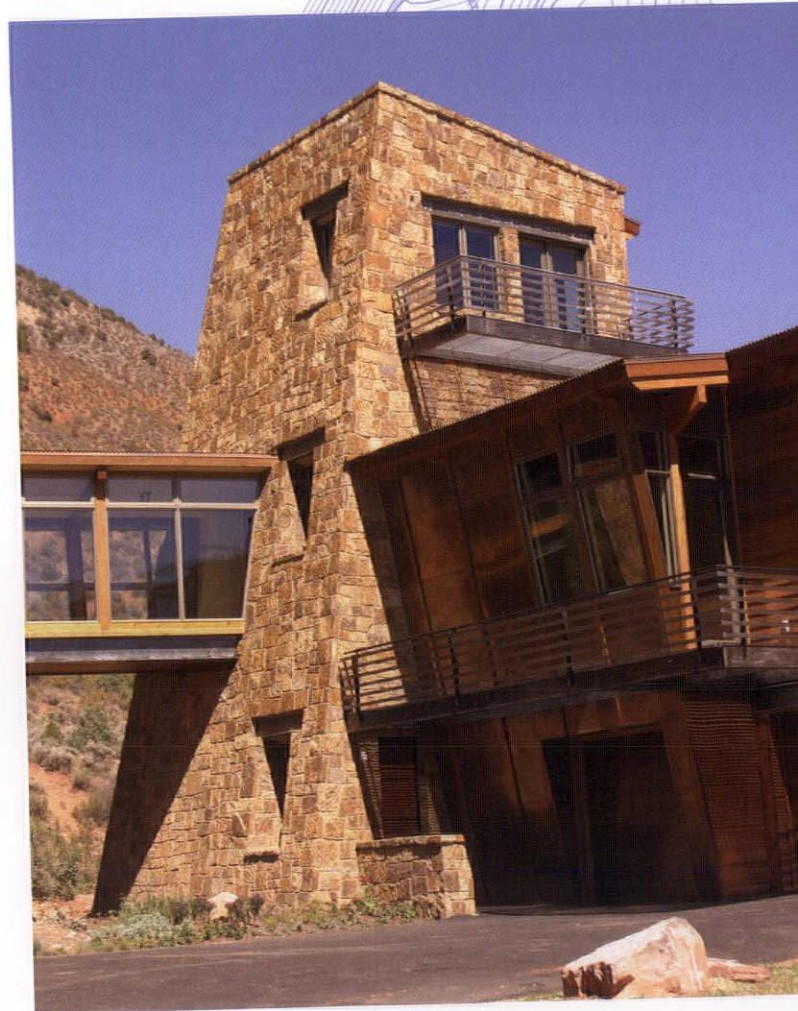
“We wanted the feel of a mountain home without repeating architectural styles that have already been done and overdone,” said Snow.

ORGANIC & PERMANENT

As a result, the dominant features of the site – water and stone – work together seamlessly to connect the home’s owners with both architecture and the environment. It seemed only natural that the home would be given the name Waterstone.

“I have been getting further and further away from the archetypal ‘house’ with gables and ridge lines,” Snow said, referring to the evolution of his design process. “This design grows from the place. It is organic in that sense; it is sculpture on the specific landscape – on display in nature.”

Standing on the hillside at the site, Snow sketched a stone tower that would become the genesis for the project. Then the idea to supplement the natural springs and creek beds took form, along with the concept of the “interlinking living pods.”





In what Snow envisioned as a functional and structural response to the topography, Waterstone nestles into the side of the canyon with three pods interconnected by angled glass bridges that span the streams and ponds below. The arrangement of the pods and bridges prompts more communication with the land, and the bridges allow for more outside walls and unobstructed views. The occupants are sheltered but a part of the landscape.

The architectural forms are battered, curved and overhanging to evoke the geology of the site. A corrugated metal roof tops massive stone forms intersected by timber beams, weathered steel and

patinated copper. The effect is dramatic, yet warm. The extensive use of stone enhances the natural setting and grounds the home to its site with permanence. Snow combined contemporary curves and slopes with traditional materials to give the house warmth.

Stone and patinated copper used on the exterior carry to the inside and further reinforce the connection to the site. A slate and stone waterfall flows through the main stair area to a pool in the entry area below. Outdoors, an extensive red stone pathway system interlocks the pods, encircles the garden areas and bridges the streams and ponds.

“I realized that my client was paying me to dream for him.”

— Jack Snow, AIA
RKD Architects



INTERIOR WARMTH

The kitchen is the centerpiece of the home. Walls of outward-sloping glass meet granite counters, which sit atop curved, custom-built steamed beach cabinets. The windows overhang the pond and stream below and invite the occupant to be part of the red-walled canyon surroundings.

Patinated copper forms one large wall of the kitchen and encases the stainless steel appliances, art display areas and island. A pantry, two work areas with two sinks, two dishwashers, a 48-in. refrigerator, wine chiller, warming drawers, built-in sound system and bar seating add to the functional yet warm kitchen.

Just beside the kitchen, a slate fireplace and stone and copper walls create a dramatic but cozy breakfast area. The jaw-dropping views and inside/outside effect created by walls of angled glass are what make this kitchen a one-of-a-kind experience.

"Mountain property is a very special gift," said the home's owner. "I believe that if you build a house in the mountains, you should be able to feel the grandeur of the landscape at any time."

A SCULPTURAL EMPHASIS

"At RKD, we put a high priority on the sculptural nature of a project," Snow said.

His desire to design and build more contemporary and site-specific architecture is shared by his business partners Sally Rich Brainerd and Renato Jose.

"We believe that in order to create great architecture, our expertise should go beyond that of most present-day architects," said Brainerd. "We have decided to return, in part, to the original role of architects – to become master builders by building many of our own designs." ◆

PREVIOUS Waterstone's materials, slopes, curves and angles echo the surrounding geology. **OPPOSITE** The home's massive stone forms appear to grow out of the canyon walls. Glass bridges interconnect the three living pods and span the natural topography below. **BELOW LEFT** The kitchen's radial, outward-sloping windows overlook red canyon walls and a pond below. **BELOW** The great room — an area of resolution for a number of angles and sloped elements — remains a tranquil retreat.



WATERSTONE (a private residence)

LOCATION Red Canyon Ranch, 75-acre estate in Edwards, Colo.
CONSTRUCTION COST Confidential
SCOPE 8,000 sq ft
COMPLETION Jan. 2005
PRIMARY MATERIALS Stone, patinated copper, weathered steel

OWNER Withheld by request
ARCHITECT RKD Architects Inc., Jack K. Snow, AIA
CONSULTANTS Monroe & Newell Engineers Inc.,
Land Designs by Ellison
CONTRACTOR RKD Architects Inc.
TRIM Gore Range Carpentry
MASONRY Gore Range Masonry
DECORATIVE METALS Miller Interpretive Design
LANDSCAPE & WATER FEATURES Land Designs by Ellison

OTHER NOTABLE PROJECTS BY

RKD ARCHITECTS
> Mexico Restaurant, Dillon
> Masthead Commercial Building, Dillon
> Capitol Theatre, Eagle



> PAGE 28
> PHOTOS BY ED LACASSE

Community WITH a Conscience



It isn't often that you hear the words Boulder and affordable used in the same sentence. However, the homes at Garden Crossing were

designed and priced to accommodate the lifestyle and attitude of young professionals. Bold architecture, dynamic colors and environmental features – all in a redeveloped new urbanist neighborhood – set the groundwork for brisk sales. All 55 units in the Garden Crossing community were sold in less than a year.

“Homebuyers love the location and price, but they also love the architecture,” said Peak Properties Vice President Kerry Sheehan, “because they think the homes are cool and different.”

“Cool” architecture and good sales are synonymous with great design. Rick New, AIA, director of residential architecture for DTJ DESIGN Inc. – the Boulder-based firm that provided architecture, landscape architecture and civil engineering services for Garden Crossing – said the homes are reflective of their location in North Boulder’s new Holiday Neighborhood.

“North Boulder is becoming the next generation of architecture for the city,” said New. “What’s getting designed and built is daring and expressive.”

North Boulder’s
Garden Crossing
enhances the
evolution of
a dynamic
neighborhood

A NEIGHBORHOOD EVOLUTION

The Holiday Neighborhood evolved from Boulder's second largest piece of undeveloped land. The site, abandoned for over a decade, was once home to Boulder's twin-screen Holiday Drive-In Theater.

Tagged as a "community with a conscience," this innovative neighborhood places a strong emphasis on environmental responsibility and health. Filled with artist studios, walking trails, parks, cafes and restaurants, as well as a summer outdoor cinema, the neighborhood itself attracts homebuyers who are looking for a sense of community.

Often, multifamily living equates to cookie-cutter floor plans and box-like units, losing residents in a sea of sameness. However, while the neighborhood is set up to be interactive, the homes at Garden Crossing are designed for a unique and private getaway.

"At 22 density units per acre, our site was very tight," acknowledged DTJ designer Lee Payne, Assoc. AIA. "We worked closely with our client to

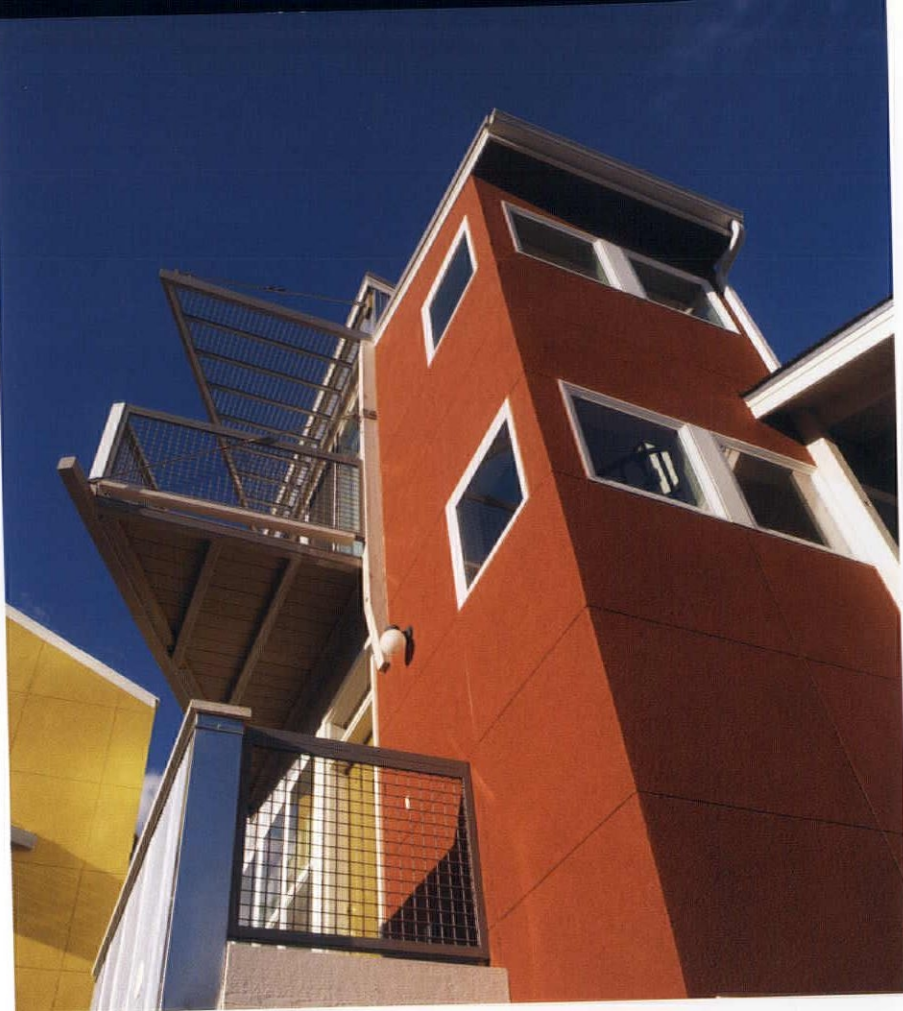
create a sense of individuality for this neighborhood. Although we were designing the buildings in the setting of a community, we wanted each home to be special. We let the architecture and bold colors create a neighborhood character and identity for each unit."

A BOLD SIMPLICITY

Although just four floor plans were used, the orientation of the buildings and the use of materials impart a unique feel to each unit. One-bedroom carriage homes, as well as two- and three-bedroom town homes range from 620 to 1650 sq ft. The interior of each home is light and open with distinctive architectural details, including loft units with spiral staircases. Soffits and low walls create a sense of visual interest and help to define the smaller spaces.

On the exterior, simple architectural forms come together in an impact of primary colors and bold material. Corrugated metal siding, concrete block, and patterned stucco add a contemporary flair. Each unit





PREVIOUS The community avoids looking repetitious through the use of bold colors, dramatic forms and a variety of materials.

OPPOSITE Every unit has both a patio and a balcony, most with sweeping foothill views. The outdoor spaces are livable extensions of the homes. **RIGHT** By using details like steel awnings and decks on each unit, the design allowed for an economy of material while creating an individualized, contemporary look.

has a deck and balcony, most with dramatic views of the mountains, opening the homes to the outdoors and creating a livable extension of the structures. As a result, the units all feel larger, explained DTJ designer Christopher Flora, Assoc. AIA.

Even with more than 50 percent of the units designated as permanently affordable, design details and architectural integrity were not sacrificed.

“Because we were designing in a production setting, we were able to keep costs low by repeating certain elements,” Flora said. “Incorporating details like steel awnings and decks on each unit gave us an economy of material while creating a contemporary, unique look for each unit.”

GREEN ELEMENTS

Integral to the design is also an abundance of green building and E-Star rated details. In fact, Garden Crossing went 30 percent above the national standard for an E-Star rating. While ample daylight is provided to the homes, strategic overhangs and custom steel awnings help to minimize solar heat gain in the warmer months.

All Garden Crossing units feature energy, water and resource conservation, including recycled content insulation, minimal VOC content in paints and finishes, low-flow faucets, OSB sheathing made from fast-growth trees and recycled jobsite waste.

In the end, savvy homebuyers at Garden Crossing not only enjoy a great value for their money, but they also get gorgeous foothill views, a noble community with environmentally focused amenities, and residences that lend uniqueness to everyone who lives there. ◆

GARDEN CROSSING

LOCATION North Boulder

SCOPE 620 - 1650 sq ft

PURPOSE To provide affordable homes with dynamic architecture while meeting green building and E-Star requirements

PROJECT COMPLETION Jan. 2005

OWNER Peak Properties

ARCHITECT DTJ DESIGN Inc.

LANDSCAPE ARCHITECT DTJ DESIGN Inc.

CIVIL ENGINEER DTJ DESIGN Inc.

STRUCTURAL ENGINEER J.C. Baur & Associates Inc.

CONTRACTOR Peak Properties

OTHER NOTABLE PROJECTS BY DTJ DESIGN INC.

- > Xilinx Colorado Corporate Campus, Longmont
- > One Boulder Plaza, Boulder
- > Community Medical Center (Boulder Community Hospital), Lafayette
- > Elkstone, Mountain Village, Telluride
- > Eagle View Reserve, Mountain Village, Telluride

COMMENTARY: UTTER-ANCES

A DEVELOPER'S WISH LIST: 'I WANT PASSION AND PRACTICALITY – IN THE SAME DESIGNER PACKAGE'



Marilee Utter, president of Denver's Citiventure Associates LLC and the 2005 president of the Urban Land Institute of Colorado, addressed the AIA Colorado leadership at a board retreat in January. The centerpiece of Utter's talk was her take on what today's developers and owners are looking for when they choose a designer.

At the top of her list is passion – a passion for good design and the project at hand.

"My architect has got to have at least as much passion as I do for my project, and I need to know that before I'll hire you," Utter said.

"There are too many cutesy 'Main Street' things going on out there, and they all look alike. Good design today needs to be more than New Urbanist frosting."

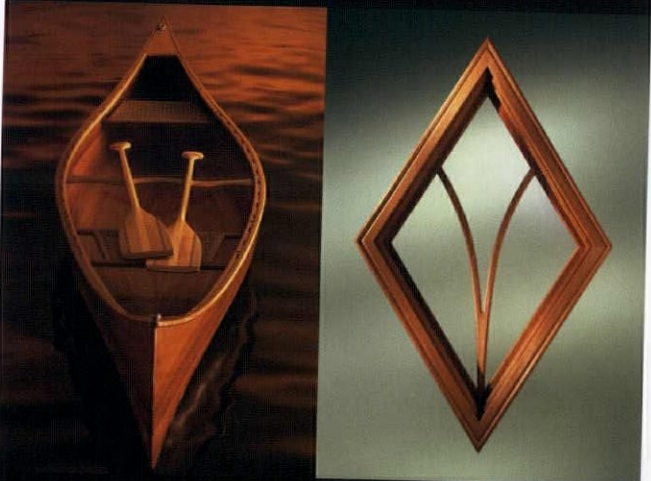
But that passion needs to be balanced by a practical, "big picture" view of projects, rooted in the ability to provide the best overall value for the owner in every phase of a project.

"It's not just about the drawings, but someone who understands value. I want great designers, not just good ones, and the great ones are those with brilliant minds who also save me money while fighting copycat behavior in the industry."

The rest of Utter's do's and don'ts for designers include (in no particular order):

- > Architects need to have stronger predevelopment skills, including the ability to conceptualize without having all of the details. Owners want alternatives. Bring me two or three ideas; tell me what's possible.
- > Architects need to understand both the public and private sectors, not be too specialized.
- > They need to be ready and willing to educate me.
- > They need to hold the line on design principles while maximizing my investment.
- > Architects need to be team players – learn to work with everyone, even the traffic engineer.
- > They need to provide excellent customer service – be a partner and a peer, someone who respects me but pushes back.
- > My pet peeve is that most architects don't have enough urban design experience. They need to understand both the public realm and urban design.
- > I almost never ask an architect about cost because they usually get it wrong. I go to a contractor instead. Architects need to learn how to work with numbers and money, learn the business side of the industry.
- > Architects need to return to being the real leaders on projects, show developers that they understand every facet of a job, from planning to design to contracts and, most of all, real value to the owner.

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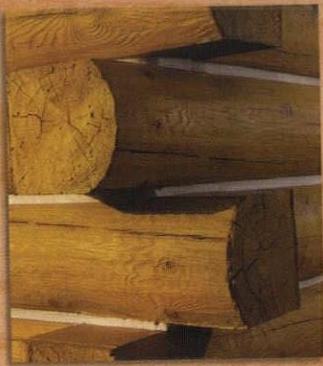


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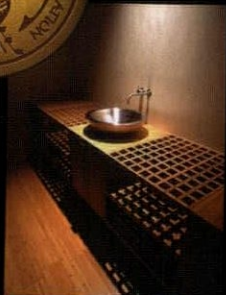
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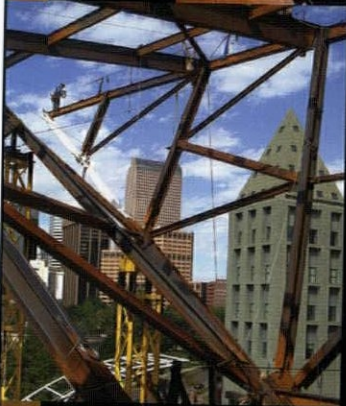


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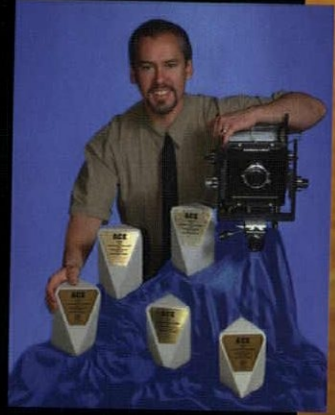


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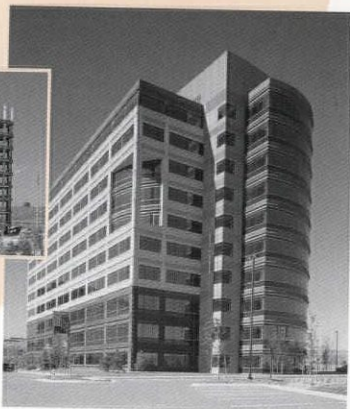


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THE INSIDE TRACK

COLORADO OWNERS SHARE THEIR THOUGHTS ON THE PROS AND CONS OF DESIGNER RELATIONSHIPS

AIA Architect Colorado asked several of Colorado's most prominent owners – from both the private and public sectors – to share their ideas on a variety of topics related to the design process. Representatives from University of Colorado Health Sciences Center, Continuum Partners, East West Partners, the University of Denver, Forest City Stapleton, Jefferson County Public Schools and the City of Aurora speak candidly, assessing today's delivery systems and envisioning tomorrow's trends.

AIA ARCHITECT COLORADO: What flaws exist in the traditional delivery of architectural services and how could those best be fixed to make things easier for owners?

JOHN ALLISON

Assistant Vice Chancellor for Facilities Projects, University of Colorado at Denver and Health Sciences Center

The traditional delivery of architectural services allows for flexibility. The key is in understanding the delivery system and the inherent flexibility so that we know how to adapt it to our individual projects.

This involves the architect educating us as owners and for us to communicate our needs. If we need to expedite a project, we have found architects willing to combine phases of design; if we need to concentrate more on the concept design, then that can be accommodated as well. Owners must be willing to be flexible too, and by working together, win-win solutions can be realized.

BOB HAYNER

Director of Construction, Continuum Partners

All too often, I see the old paradigm of incomplete drawings that get finished during the construction administration phase. This is apparent as early as the proposal stage when an architect proposes as much as 35 percent of the total fee for construction administration.

While the total fee may not be more than what should be anticipated, it will ultimately cost more and take longer than if the effort was put into the construction documents. This flaw is typically compounded when the general contractor, either during preconstruction or during construction, is not equipped or able to correct or prevent these flaws.

In other words, the costs associated with working out details or specifications rise exponentially the later we get in the design and construction process. I prefer a concentrated effort by the project team in the earliest stages of schematic and design development to find the best solutions to meet the design intent.

CHRIS FRAMPTON

Vice President of Sales and Marketing, East West Partners

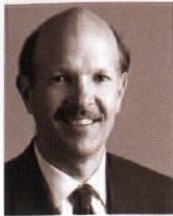
Actually, there aren't many flaws in the traditional delivery of architectural services. The keys are always the same – communicate the impact of any architectural decisions clearly and often. Good architectural firms understand this.

MARK RODGERS, AIA
University Architect,
University of Denver

Traditional delivery for construction is based on the hard-bid scenario for contracting general contracting services. To be successful, this approach requires that architects and their consulting engineers provide bid-proof drawings.

General contractors have been so successful in marketing their preconstruction services that it seems many architects are not always expecting to do complete construction documents since much of their work will be detailed in the shop-drawing process.

As an owner, we have seen quite a few of the state's best contractors decline to bid projects because they have refocused their firm to CM/GC arrangements and, as a result, we find that getting complete and coordinated architectural drawings is not as common as it was just a decade ago.



JIM CHRISMAN
Senior Vice President of Development,
Forest City Stapleton Inc

Too often, there is a failure in communication between the developer and the architect that prevents the vision of the project from being successfully translated to the architecture.

To prevent that problem, the developer must make an effort to be clear in establishing and communicating his vision to the architect. Equally important, an architect must be able to recognize when there is a lack of clarity in the articulation of the project's vision and be able to assist the developer in overcoming that hurdle.



JACK SWANZY, AIA
Director of Facilities Planning
and Design, Jefferson County
Public Schools

The complexities of designing and building have grown exponentially in the last 10 years. The need for many experts in multiple disciplines requires coordination and organizational skills that are often lacking.

In these times of expanding world markets, high oil costs, natural and manmade disasters, it is difficult to know what a building will cost. The single most important function is the ability to provide accurate, real-time cost estimates, from SDs to CDs.

AIA ARCHITECT COLORADO: When selecting your project team, what creates the best value for you and your project?

ALLISON: The best value results when we as owners select an architect that can provide the expert service we need, and that architect can progress in a predictable, efficient manner. This involves us as owners being as clear as possible about what we want to accomplish, and for architects interested in providing those services to be as clear about their capabilities.

It also involves the owner providing the architect with the resources necessary to complete their work. It is important for the architect to be a good listener who will respond to our needs rather than trying to sell us something unrelated.

FRAMPTON: There are really three crucial aspects in selecting an architectural team – attention to



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detail, responsiveness and creativity. We generally provide our architects with a vague program – price points, rough construction costs, site limitations and opportunities – and ask them to help us create a successful building.

It's crucial that the details be right. Thought must be given to simple details like flooring transitions, and complicated issues like foundation standards. We also

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ask that our architects respond to us quickly. Time is literally money when building speculative residential buildings, and we need our team to be available to solve problems as they arrive. Finally, the design team's creativity is crucial to our success. The team must provide us with new ideas and concepts that improve any building we create and bring resolution to any problems that arise throughout the process.

Most importantly, an architecture firm can't let ego get in the way when the developer makes a decision with which they don't agree.

RODGERS: We look to firms that pride themselves in understanding the way a project is built and how it will wear, not what might look best the day the project opens. We are an owner that expects to continue to use our buildings for hundreds of years and therefore a demonstrated interest in more than the initial 'newness' is critical. Incidentally, we find those firms that have this interest in longevity are more likely to think through the details of assembly.

CHRISMAN: It is invaluable to have an architect who understands the vision for the project and can then process plans quickly through the city or other permitting entity. Time is money. It is also essential to have an architect who can provide good administrative services to guide the contractor and keep the project moving forward on schedule.

SWANZY: Best value is found with project teams in which architect and consultants have a successful history and experience together. Not just the firms, but also the individuals on each of the teams. The experience and sophistication of the teams must be in direct proportion to the complexity of the project.

AIA ARCHITECT COLORADO: What future trends do you see in the packaging and procurement of preconstruction services?



OPPOSITE View of the Fitzsimons campus from The Children's Hospital site, facing northwest. Clockwise from top: Research Complex 1; historic Building 500; the Nighthorse Campbell Native Health building; and the steel structure for the Barbara Davis Center for Childhood Diabetes. **ABOVE** East West Partners' Riverfront Park project included design teams from 4240 Architecture, OZ Architecture and Humphries Poli Architects. **BELOW** The University of Denver's new Hotel Restaurant & Tourism Management building is currently under construction. The project team includes Gensler (architect-of-record), University Architect Mark Rodgers and The Weitz Co. (general contractor).



CHERYL UNGAR

ALLISON: Preconstruction services are often offered as a loss leader, yet it is an extremely important part of the overall project, and all parties must be realistic about their time commitment during preconstruction.

It is necessary for all parties to understand the program, limiting factors and critical drivers. Any future trend will include all parties agreeing early in the process to a common tracking format and probably having information available online.

FRAMPTON: As we continue to design buildings, we have become more interested in finding alternative design opportunities – asking cabinet installers to shop-draw kitchens, asking interior designers to complete finish selections, etc. Simply put, a few more hands in the kitchen seem to lead to a more complete, better-designed and cost-effective building.

Furthermore, East West Partners is leaning toward more design-build projects, so that we have immediate accountability from the major subcontractors from the beginning of a project's design. As a result, we have seen fewer change orders and, most importantly, less expensive changes during construction.

One item that is clearly arising is the designers' ability to create virtual images of the buildings. Clearly, the advances in computer modeling mean that a developer can better understand the look and feel of a building much earlier in the design process.

RODGERS: I see a continuing erosion of the architect's responsibility. In less than five minutes, I counted at least 22 different types of engineering and design consultants that we 'should' hire for every project. From LEEDs consultant to waterproofing expert to code consultant and estimator, it is clear that spreading liability and having a specialist is becoming widespread.

In such ways, it appears to me that the architectural profession is following the medical profession down the path with each firm specializing in a certain type and aspect of a project (medical,

RIGHT Amore Fiori Flowers and Gifts, designed by 4240 Architecture, is one of the small neighborhood shops in the East 29th Avenue Town Center at Stapleton. **OPPOSITE** Dunstan Middle School is the first major project for the Jefferson County Public School System's new 2005-2010 capital improvement program.

housing, sports, sustainable, retail, etc.), and in the end having more clients bewildered by who will just prescribe a healthy answer to their needs.

SWANZY: We are looking for architect/CM/GC as teams. Each entity will contract directly with the owner. This provides teams that have successful histories together, not 'shotgun marriages' when selected separately.

This gives the owner an advantage – with a team to design, schedule and provide accurate, real-time cost estimates. An architect contracted directly with the owner provides the owner with a second set of eyes on the project and construction. This is something I don't feel you get with design-build.



RICHARD BOHN
Manager, Zoning and Development Review,
City of Aurora

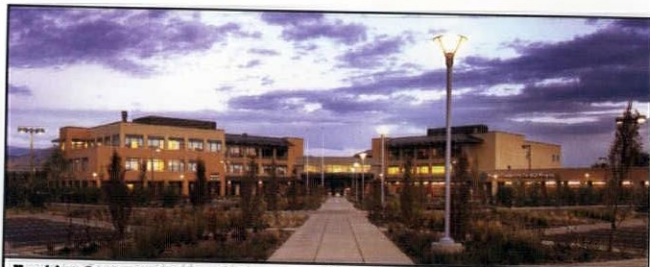
I think that architects need to carefully understand emerging trends in urban planning and public-private partnerships. They also need to be able to 'read' the concerns of each local community in which they work. An architect's ability to be patient, flexible, collaborative and clear in explaining concepts and practical project benefits is becoming more and more important.



AIA ARCHITECT COLORADO: What skills / qualities do you think the most successful architectural firms of the future will need to have?

ALLISON: I think it is very important that they have the ability to listen to owners and to be able to communicate back what they hear. They need to communicate process so that the owner will know what to anticipate and how to prepare to assist in the effort.

The architect must work with the contractor as a resource and an ally. By knowing what is important to the owner, the architect can help lead the process to a successful conclusion.



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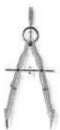
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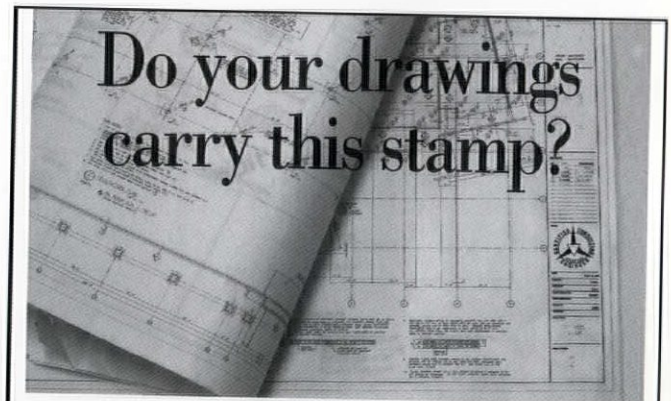
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FRAMPTON: Creativity has been and always will be the greatest strength a firm can possess. Regardless of what an architect may be designing – a school, a home, an office building – the ability to creatively resolve issues and bring new, more cost-effective ideas to the construction process will always bring them business. More importantly, it will bring them more repeat business.

RODGERS: This depends on the definition of 'success.' It is clear that success can be seen as doing something outrageous (Steven Holl designing a residence hall based on a bath sponge) that gets a firm/designer noticed.

A firm that can consistently minimize the amount of construction documents it produces relative to the number of inspired designs it gets built can be monetarily successful. I enjoy the delusion that firms that produce enduring projects that become timeless landmarks will be looked upon as successful. I would like to think that firms that embrace the promise that architecture is more than an intriguing pattern of wall materials will continue to be seen as the most successful.

CHRISMAN: Certainly the most successful firms will take full advantage of the newest computer technology. Virtual reality presentations of a proposed design can bring three-dimensional quality to that design, allowing an owner to better understand how a building will best be oriented on a site and relate to the surrounding context.

SWANZY: I feel general practitioners will have a more difficult time securing major commissions on specific building types. Schools are becoming very complex in programming; even if the district has good educational specifications, the architect must be very experienced in what current educational trends



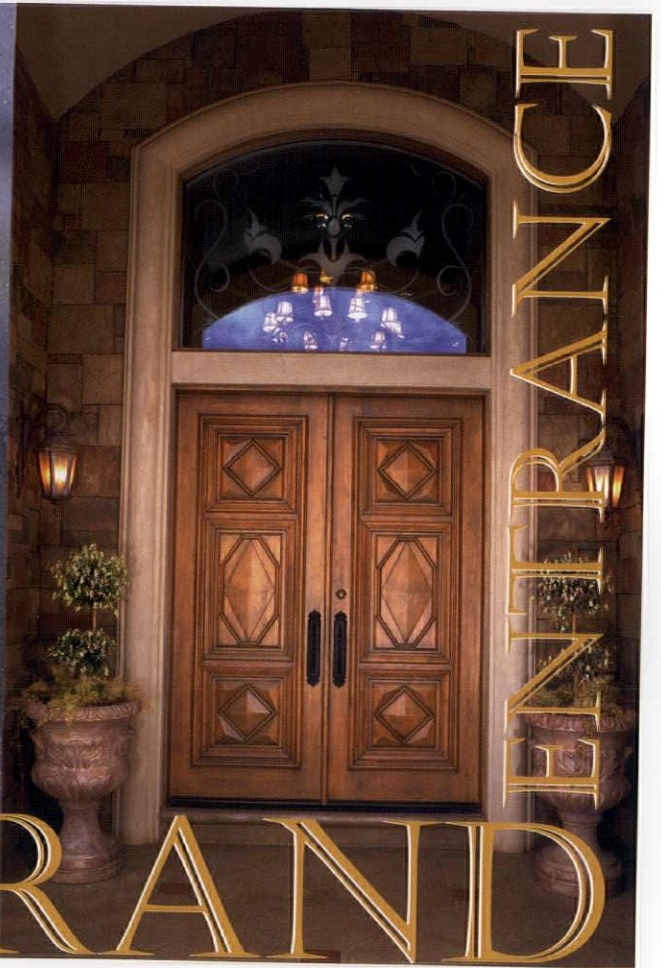
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BELOW A view of Teller Street and unique overhead lighting in the Belmar Development in Lakewood.

and curriculums require. The technical systems being integrated into schools require experience and state-of-the-art knowledge to design and install.

Joint ventures are often proposed to augment a firm's lack of expertise. This may be acceptable on some projects, but it makes the owner's management more complicated and may not be worth it. Consultants to augment lack of in-house services are always needed and acceptable.



DIANE HUNTRESS

Large capital improvement programs may contain hundreds of projects, and owners need to have standard uniform contracts, or management becomes too complicated. I prefer firms that are more complete with their program, design and production capabilities.

BOHN: The ability of an architect or architectural firm to work productively with public entities is an important and sometimes underrated skill. The public sector can have a significant impact on quality and especially the timeliness of the client's project. Some firms manage this process extremely well while others can become frustrated and flounder.

Ideally, the public sector development review process should be an efficient, quick and productive one, done in a spirit of cooperation and partnership. Believe it or not, over the years I've actually seen many architects at their public hearings thank city staff for helping to improve the quality of their project. I've also had principals of firms (usually the more design-oriented ones) confidentially ask the city to help convince reluctant clients to uphold the integrity of their designs. ♦

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An Owner's Tips for Architects

- > Before you begin a project, really take the time to read and understand a jurisdiction's ordinances, policies and preferences. Talk to staff members and local residents about existing regulations and make sure they are really in effect and applicable to your project.
- > During the initial design phase, make a good-faith attempt to incorporate the jurisdictional rules and concerns.
- > If you believe that certain rules aren't really applicable to your situation, or that waivers or variances would actually produce a superior product, don't be afraid to say so - just be able to clearly and patiently explain yours and your client's position.
- > Don't begin a project with an adversarial attitude.
- > Be a creative problem solver. Most jurisdictions really do want the investment and employment opportunities that your project will bring, but they also want to respond to the many concerns of their constituents. There is always more than one good design solution.
- > Produce your work on time and be responsive to all the comments you receive. I know this sounds obvious, but you'd be surprised how often design firms fail to do this. And, by the way, the fastest way to turn a relationship adversarial is to blame the jurisdiction's staff members for your own failures to produce work on time or of a professional quality.

- RICHARD BOHN
MANAGER
ZONING AND DEVELOPMENT REVIEW, CITY OF AURORA

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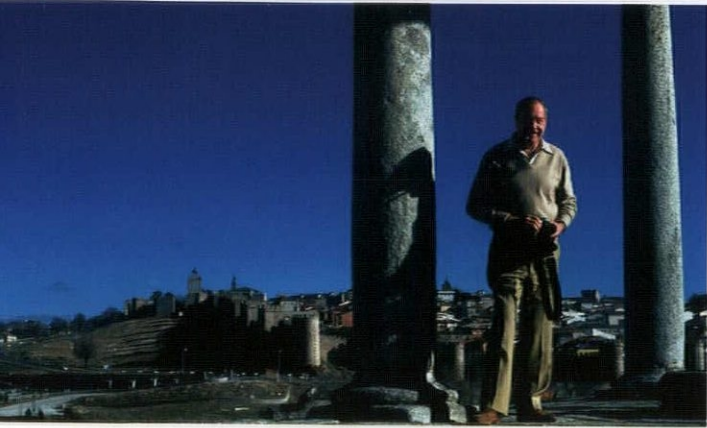
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PAUL HUTTON

WILLIAM C. MUCHOW, FAIA

DENVER ARCHITECT LEFT AN ENDURING LEGACY OF QUALITY AND MENTORING

> BY KIM JACKSON

Nearly every local architect who knew him has a good Bill Muchow story. There's the one about the time he was going after a big job and some junior architects were in a client's board room with him when the client asked, "Bill, what was the best building you ever built?"

Muchow, a long-time pipe smoker, took his time answering while he fidgeted with his lighter. Then he looked at the client and said, "I've never built a good building in my life."

The bug-eyed junior architects nearly fell out of their seats as he added, "Every time I build a building, I'm thinking about how the next one will be even better. So I've never built a really good building."

That's the kind of man William C. Muchow, FAIA, was – almost too honest and driven toward quality – and why his buildings just kept getting better and better.

Muchow, who died in 1991, worked as a Colorado architect for more than 40 years, managing his own firm, W. C. Muchow & Partners Architects for most

of that time. Chief among his better-known designs are the School of Engineering at CU Boulder, the Anthem Blue Cross-Blue Shield building, Park Central (for which he won an AIA Honor Award in 1975), Currigan Hall and the Jefferson County Justice Center – more than 800 structures in all, most of them still in use today.

"He was an urbanist," said Peter Dominick, FAIA, principal with 4240 Architecture Inc., who worked under Muchow from 1966-76. "He brought a very solid sense of urbanity in that his buildings were quiet. They were simply constructed, very well conceived, efficient and beautifully detailed. They seemed to be rooted in some deeper sense of what the community was all about."

Muchow's designs also had an "unerring sense of mass and proportion," said Paul Hutton, AIA, principal of Hutton Ford Architects, who worked for Muchow from 1980-90, the year before he died. "Everything he created was balanced and harmonious."

Muchow & AIA. "Bill Muchow lived and breathed AIA," said Joan Persinger, Muchow's office manager for 22 years. He became a member in 1950. In 1954, he won an AIA Merit Award for the First Federal Savings and Loan Building in the old Elitch's neighborhood. He became a fellow in 1968 and was president of AIA Colorado in 1969. His design of the Park Central building won him an AIA Honor Award for mixed use in 1975. He chaired the Registration Task Force in 1979-80 and served as Chancellor for the College of Fellows in 1982-83. He also served as director of the Western Mountain region from 1982-85. He was named AIA Colorado Architect of the Year in 1983.

Muchow as Mentor

Bill Muchow was very proud of the fact that he was the breeding ground for firms. Many architects who worked with him went on to form or become part of other successful firms.

- > George Hoover, FAIA; Karl Berg, FAIA; and Gary Desmond, FAIA, Hoover Berg Desmond now AR7 Architects
- > Russ Seacat, Barker Rinker Seacat
- > George Brelig, AIA, RB&B Architects
- > Michael Barber, AIA, Barber Architecture
- > Peter Dominick, FAIA, 4240 Architecture Inc.
- > Cab Childress, FAIA
- > Paul Hutton, AIA and Alan Ford, AIA, Hutton Ford Architects
- > Herb Roth, AIA and Jeff Sheppard, AIA, Roth+Sheppard Architects
- > Mike Jacoby and Scott Kuehn, AIA, H+L Architecture
- > Harvey Hine, AIA, Harvey M. Hine Architects
- > Marvin Hatami, FAIA Emeritus
- > Jonathan Saiber, AIA, Saiber Saiber

JULIUS SHULMAN



INTERNATIONAL STYLE

Born in 1922, Muchow received his bachelor's degree in architecture from the University of Illinois in 1947. He also studied under Eliel Saarinen at the Cranbrook Academy of Art, where he received his master's degree in architecture and urban planning a year later.

Muchow's Denver career started with Fisher and Fisher in 1949, where he worked as a draftsman. By 1950, he was out on his own, mostly designing residences, including his own first home – an A-frame in Denver's Bonnie Brae neighborhood – and several in the Wellshire area.

His own design style emerged when he began to pursue commercial work.

"Muchow's international style set a standard for this area, which in the post-war years, was sorely needed," said George Hoover, FAIA, principal of AR7 Architects, who worked for Muchow from 1965-76.

Harvey Hine, AIA, with Muchow from 1986-89, said that as one of the first real international-style architects, Muchow "raised the standards of architecture in Denver. We all did better architecture because of our experience at his office. He raised the bar for the whole industry."

Muchow won an AIA Merit Award in 1954 for the First Federal Savings & Loan building on 38th and Irving. But some colleagues say his first commercial breakthrough came in 1963, when he collaborated

with Jim Reams and Dayl Larson, FAIA emeritus, on the CU Engineering Sciences building. Using Lyons sandstone and red tile roofs, the building served as a quiet backdrop to its stunning surroundings.

Contextual design was part of Muchow's style, and in a way, he was like his buildings.

Dominick said that Muchow didn't like to take credit for things. "He was a cipher. Things passed through him and got realized while, in many ways, he was invisible."

TALENT SCOUT

Muchow also had a keen eye for talent. He hired and mentored dozens of talented young architects, including many of the state's current design leaders. Everyone wanted to work for him.

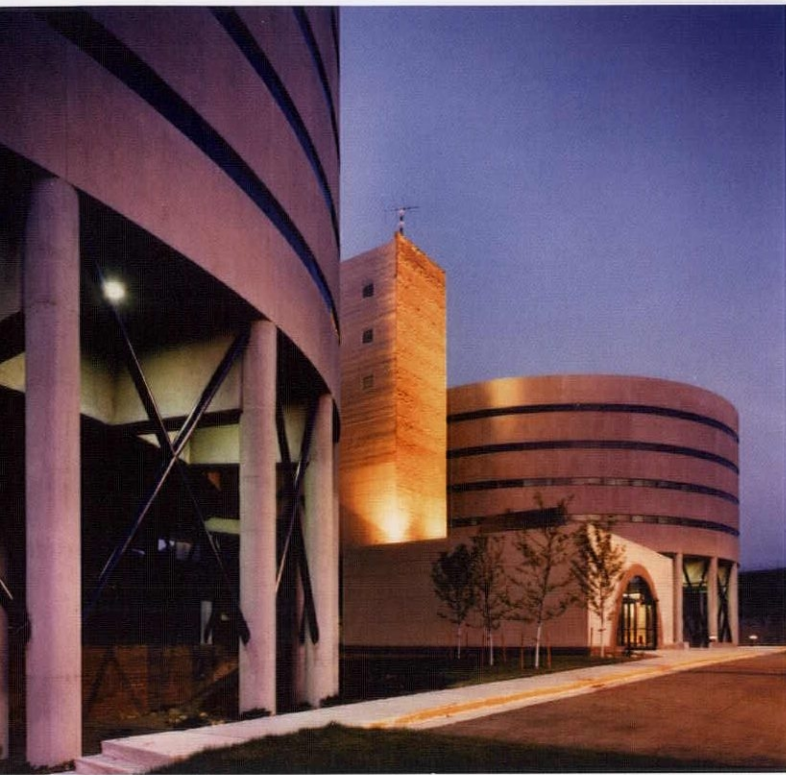
"Bill said he could tell from the line weight of architects' sketches whether he wanted to hire them," said Joan Persinger, Muchow's office manager for 22 years. "Once they had 'Muchow' on their resume, they could write their own ticket and work anywhere."

"He had the capability of somehow recognizing good people and achieving that balance between being directly involved in the work or stepping back a bit," Hoover said.

"He was very proud of the fact that he was the breeding ground for firms," Hine added.

Some of those firms include 4240 Architecture Inc.;

OPPOSITE Bill Muchow traveling in Spain. **ABOVE** Denver Center of the Performing Arts Galleria and Garage



COURTESY OF WC MUCHOW AND PARTNERS



AR7 Architects; Barker Rinker Seacat Architecture; Barber Architecture; Cab Childress, Decker & Associates Architects; Harvey M. Hine Architects; Hutton Ford Architects and Roth+Sheppard Architects.

Muchow's office also afforded a unique opportunity for many young architects to experience the benefits of a successful "atelier," or studio, approach to architecture.

"The culture of Bill's office was highly energetic and creative, a place where everyone was challenged and inspired to contribute at their highest level – often into the wee hours of the morning," said Alan Ford, AIA, of Denver's Hutton Ford Architects, who worked at Muchow's office from 1980 to 1983.

"He gave us all an extraordinary opportunity, in learning how to practice architecture," said Karl Berg, FAIA, who worked at Muchow's office from 1966-76. "He gave people a lot of responsibility, whether in design, technical or business areas. He taught us that good design was the overriding reason for us to be in the profession."

Because Muchow's designers had a great deal of autonomy, Dominick said they often ran their own practice under the Muchow umbrella. "Bill would basically let you work on projects he brought in, with only modest control, so there were almost offices within offices."

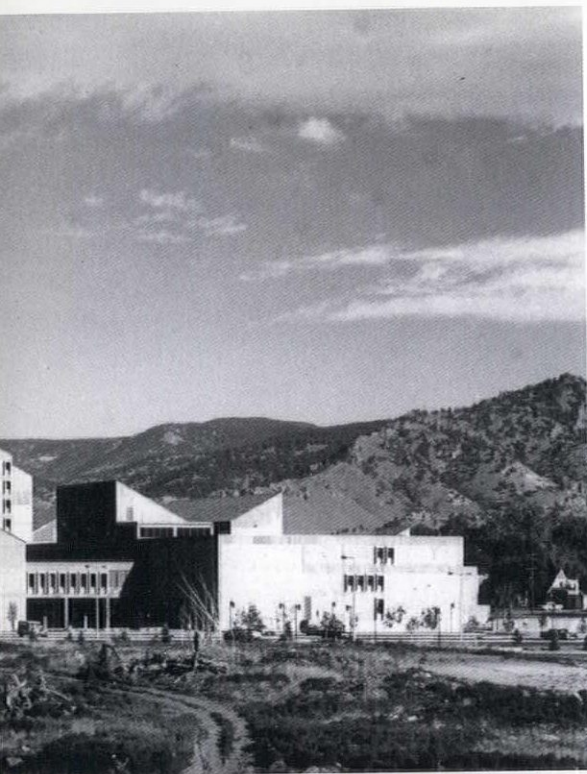
Herb Roth, AIA, principal with Roth+Sheppard Architects, worked with Muchow from 1972-83. "He was an enormous teacher," Roth recalled. "I probably learned more from him than I learned from anyone else. You look back at your lifetime and who made an impact on your life, and more than anyone else, he stands at the top."

Today, Roth's designs are still grounded in what he learned from Muchow. "Any time a trend would come up, we'd embrace it for a while, then recognize it for what it was – a trend. A lot of his buildings still standing today are timeless pieces of architecture. Our roots are in the modernism that Bill Muchow practiced." ♦

Notable Muchow Buildings

With 826 structures to his credit in the Denver area, some of Bill Muchow's most notable buildings include:

- > First Federal Savings & Loan
- > Public Service building
- > Alpine Visitor Center, Rocky Mountain National Park
- > University of Colorado at Boulder, Engineering Science
- > Federal Reserve Bank
- > Denver Center
- > Lincoln Center
- > Anthem Blue Cross-Blue Shield building
- > Park Central Office building
- > Auraria Higher Education Center Administration building
- > Currigan Hall
- > Jeffco Justice Center
- > Muchow Residence, Bonnie Brae
- > Muchow Residence, Cherry Hills
- > Denver Center for Performing Arts Galleria roof



MORLEY BAER

OPPOSITE Jefferson County Detention Center **ABOVE** Engineering Sciences Center, University of Colorado, Boulder Colorado **RIGHT** Blue Cross/Blue Shield of Colorado Corporate Headquarters, Denver



BARBARA ELLIOTT MARTIN

The most important thing I learned from Bill Muchow was...

"... to engage people from the firm and entrust them with a great deal of responsibility, without becoming a micromanager. That, coupled with the idea of seeking excellence, which, I think, is the larger idea."

— George Hoover, FAIA

"...it's okay when talented people leave your office; you're going to be just fine. It's perfectly acceptable to give authority and responsibility to untested young architects, with little guidance. You don't have to control everything. Background architecture can be very supportive of the urban fabric. And being a competent, quiet architect can be extremely satisfying."

— Peter Dominick, FAIA

"... a dedication to what we're doing; the discipline to do the work that we do. It's not just a 9-5 business, it's something to live. He had an enormous love of life; he sort of embraced everything."

— Herb Roth, AIA

"... good design is the reason we all chose to go into architecture and to not let the candle go out. He also taught us all not to take ourselves too seriously. Bill would see a building— it may have even been a bad building — and find something to appreciate about the building. He was really very respectful of his colleagues. We could all use that these days."

— Karl Berg, FAIA

"... He was a true gentleman. He always had positive thoughts. He was very humble, but sure of himself, the last of the Cary Grants, the last of the true gentlemen. He was always making you laugh."

— Harvey Hine, AIA

"... He had a profound influence on Denver architecture in bringing Denver into the modern world, architecturally. There was a quiet strength that made the whole thing work. I wish I could call him up every once in a while and ask him, 'Hey, what do you think?'"

— Paul Hutton, AIA

2020 LAWRENCE

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LOCATION 2020 Lawrence St., Denver
OWNER Impulse Productions Inc.
SCOPE 12,500 sq ft
COST \$1.1 million
START Design - Summer 2004, Construction - Feb. 2005
COMPLETION Sept. 2005



This historical warehouse will soon become the new home for Impulse Theater (the longest running show in Denver theater history), currently performing in the lower level of Wynkoop Brewery.

The program includes a comedy theater with two auditoriums, neighborhood-style restaurant and a beauty salon. The large auditorium will seat 200 patrons and house the main stage for Impulse Productions.

The small auditorium is planned for art exhibits, community meetings and as a theater venue for original works by local playwrights. The walls of the restaurant, theaters and salon will serve as a gallery for local artists.

The proposed renovation will provide a much-needed facelift for the building and help rejuvenate the area. The overall concept is consistent with the architecture of the LoDo and Ballpark districts and contributes to preserving the historical character of the area. ◆

COLORADOAN NEWSPAPER OFFICE BUILDING

RB+B ARCHITECTS INC.

LOCATION 1300 Riverside Ave., Fort Collins
OWNER Fort Collins Coloradoan Newspaper, a division of Gannett
SCOPE 37,300 sq ft
COST \$4.6 million
START July 2004
COMPLETION August 2005
GENERAL CONTRACTOR Dohn Construction Inc.



This new two-story office building is the first phase of the Fort Collins Coloradoan's master plan that will eventually include a new 80-ft-high press building and distribution center.

Replacing cramped quarters for 200 employees, this 24/7 building contains all of the functions of a modern newspaper, plus alternative publications and studios for Channel 9's Northern News Bureau. Along with offices and conference rooms, the building includes an employee fitness center, lunchroom and a community conference room. The new open office areas are arranged on the perimeter of the building to take advantage of daylighting.

The linear design of the brick, glass and steel façade represents the regularity and dependability of the newspaper business while the two-story glass curtain wall opens up a corner of the building, demonstrating the newspaper's connection to the community. ◆



1000 SPEER

RNL DESIGN INC.

LOCATION Denver
OWNER Berryhill Development Inc.
SCOPE 264,000 sq ft
COST Not available
START Design - Oct. 2004, Construction - March 2006
COMPLETION June 2008

Situated at the gateway into the Golden Triangle Neighborhood, the design of 1000 Speer reflects the history and architecture of the area.

The prime residential units are organized to take advantage of the permanently unobstructed views on the west and south sides while the Cherokee Street side reflects the pedestrian scale of the neighborhood.

The building has a more monumental scale toward Speer Boulevard, appropriate to the increased speed of traffic. The gateway view from the south is the building's knife-edged, 19-story grand tower.

The building's architecture has a modern, contemporary feel, and it is organized with proposed retail and restaurant uses on the ground floor, parking on four levels and an efficiently designed, double-loaded corridor plan for the residential tower.

Building amenities include a pool and rooftop terrace above the parking garage. Residential units orient to the east, west and south, maximizing views toward the mountains.



THE SHILOH CREEK GOLF CLUB

JOHN WILLIAMS ARCHITECTURE PC

LOCATION Windsor, Colorado
OWNER CG Smith Companies
SCOPE 36,000 sq ft
COST \$6-\$7 million
START April 2007
COMPLETION April 2008



Arrival at the Shiloh Creek Golf Club will be through a tree-lined garden entry that curves toward Shiloh Square past the golf cottages. The square opens up to a majestic view across the central garden and lawn, anchored by the clubhouse and surrounded by the bed-and-breakfast, the golf shop and the golf cottages, on axis with the clubhouse porte cochere.

The Shiloh Creek Golf Club will feature a picturesque Virginia plantation-style golf clubhouse that sets the design style for the entire golf village. It will express permanence and integrate seamlessly with the park-style golf course designed by Rick Phelps.

The clubhouse will appear as two stories facing the square and three stories overlooking the golf course. Rhythmic columns support the roof over a continuous second-floor balcony. Inside the clubhouse, there will be a formal, two-story high foyer surrounded by its own interior balcony and a grand, curving stairway.





A BRIDGE TO THE FUTURE BOULDER'S TWENTY NINTH STREET DEVELOPMENT

> BY WILLIAM H. NEWELL, PE
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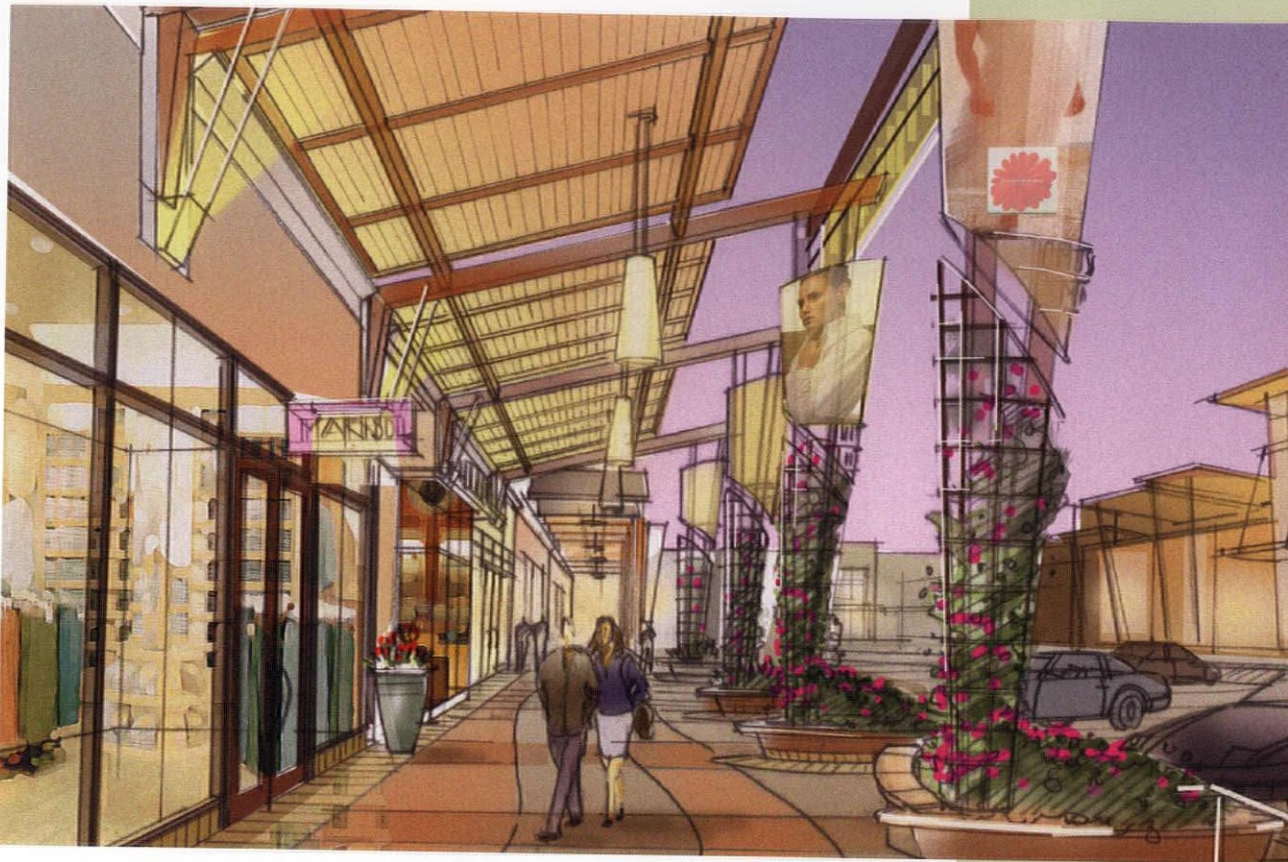
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SPONSORSHIP FEATURE



RENDERINGS COURTESY OF MONROE & NEWELL ENGINEERS INC.



Twenty Ninth Street, Boulder's new retail district, is the shopping center that will replace the old Crossroads Mall. This much-anticipated shopping destination gets its name from the fact that Twenty Ninth Street runs down the center of the project, with one- and two-story retail and office buildings on each side of the street.

What makes this center unique is that the street and the buildings are constructed on a 900-ft by 600-ft precast concrete parking structure that becomes a long, winding bridge across the site supporting street traffic, including cars, buses, bicycles, pedestrians and fire trucks.

The parking structure, designed by Monroe & Newell Engineers Inc., will also support 5 one- and two-story steel frame buildings. The design by Communication Arts and SEM Architects includes full-window openings for the retail that will require rigid steel frames in both directions. The steel columns are supported by the precast concrete columns in the parking level.

The shopping experience is dependent on many elements, not the least of which is architectural and spatial variety," said Bruce McLennan, principal of SEM Architects. "This puts a lot of demands on the structural deck. The word 'typical' doesn't show up much."

The Weitz Co. LLC is the general contractor on the project. Bill Hornaday, president of Weitz, said, "Weitz is very excited about this project. The plaza deck over the garage will become a city streetscape. The structural loadings imposed by the fire trucks and trees make the construction unique. Additionally, we have a number of transfer beams, necessitated by the retail use above, making the precast structural deck a challenge. This will be a fun structure to build as well as a wonderful addition for the residents of Boulder."

The plaza and streetscape constructed between the retail buildings will make the area appear as if it is built on the ground. The street and walking surfaces built using masonry pavers will wind across the site through the planters and open spaces. Some of the planters are 10 ft square and 5 ft deep to allow for large trees, providing shade and visual variety for the shoppers.

The retail district also includes numerous other buildings constructed on grade that will provide a total of 820,000 sq ft of retail and office space and serve as a catalyst to revitalize shopping in Boulder.



THE BEST OF TIMES DESIGNERS AND CONTRACTORS LEADING THE WAY IN URBAN RENEWAL

> BY ROBERT IVY
EDITOR-IN-CHIEF
ARCHITECTURAL RECORD

This year promises to be rich in design and construction. First, public appreciation of our profession has never been higher. Perhaps the redesign of the World Trade Center Towers played a part.

FRESH VOICES

Over the last three years, public officials, private developers, architects, engineers and builders have dominated the airwaves since September 11, with myriad schemes for lower Manhattan. When confronted by monumental loss, people turned to design and construction for answers to larger questions.

Good coverage of design also appears in more places, including a raft of shelter magazines that tout new lifestyles.

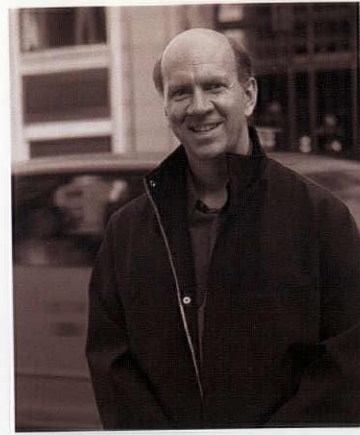
McGraw-Hill continues its tradition of cutting-edge design publications with the timely launch of *AIA Architect Colorado*. My congratulations on the creation of a lively magazine to showcase the fine work of Colorado architects.

STRONG DESIGN

This has been a period of strong buildings, projects that we won't soon forget. Think about the famous new Disney Concert Hall in Los Angeles by Frank Gehry.

Computer power allows us to make structures in virtually any shape that we can imagine, and then clad them in thin metal or even stone. The computational firepower required to build the Disney Concert Hall evolved from the aerospace industry and has been translated to design professions.

We have also seen many innovations in building materials and systems. For the first time, materials scientists can boast of new kinds of steel that monitor stresses or concrete embedded with LED lighting. The brave new world seems closer to us all.



ANDRE SOUROUJON

For example, the California-based architect Thom Mayne has designed a new office building for the General Services Administration that will require minimal amounts of mechanical cooling; the project relies on San Francisco's temperate climate to do most of the work of achieving thermal comfort.

From the Deutsche Post headquarters building in Germany and the Swiss Re headquarters in London to downtown New York or Los Angeles, designers and construction teams are preparing bold work that relies on physical laws to make more efficient buildings.

URBAN RENEWAL

Downtowns throughout the United States have changed with the times. The latest census reported that 150,000 people have moved back to downtown Chicago, a remarkable fact, accompanied by a rebirth of top housing and social amenities, including a \$450 million lakefront park.

Denver can boast LoDo, miles of leisure trails and a new world-class art museum expansion. Just when we were ready to write them off, the cities are rebounding – and powerfully.

However, design and construction are no panaceas for underlying social problems – we still haven't conquered sprawl or fully solved the housing dilemma for the economically disadvantaged, but we're working hard.

Charles Dickens summed up where we find ourselves today in his classic novel, *A Tale of Two Cities*. The world is a more dangerous place, but we know how to do so many things well.

Remember that first line? – “It was the best of times, it was the worst of times.”

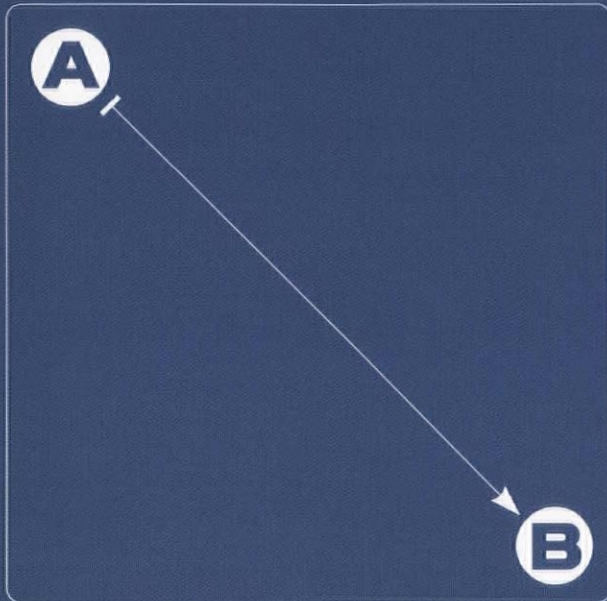
In design and construction, let's continue to work for improvement toward the best. The tools are already in our hands. ♦

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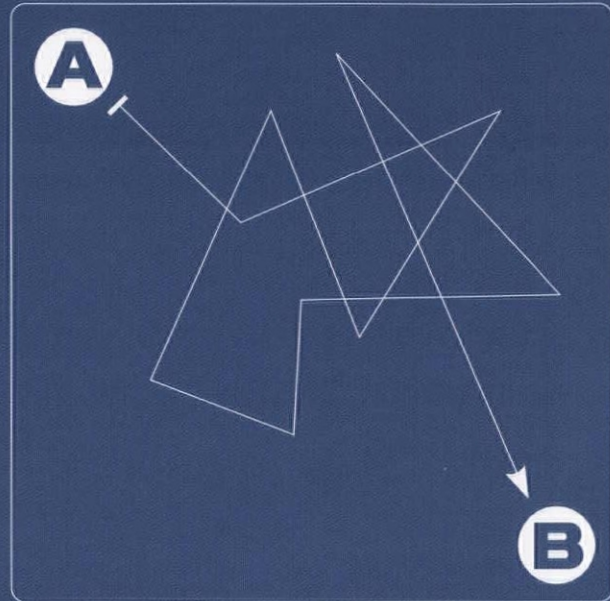
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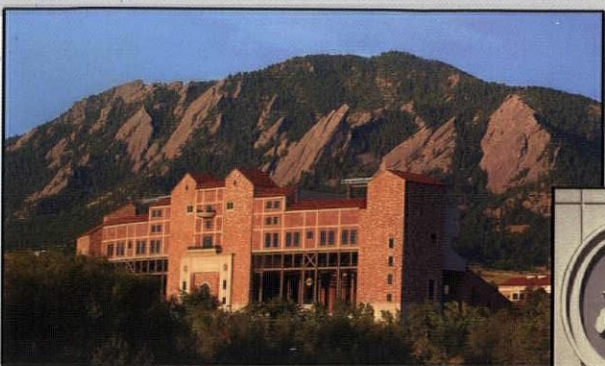
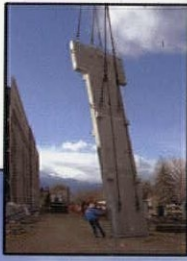
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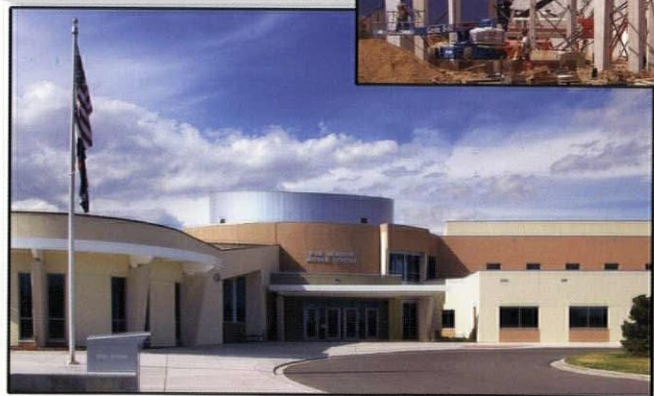
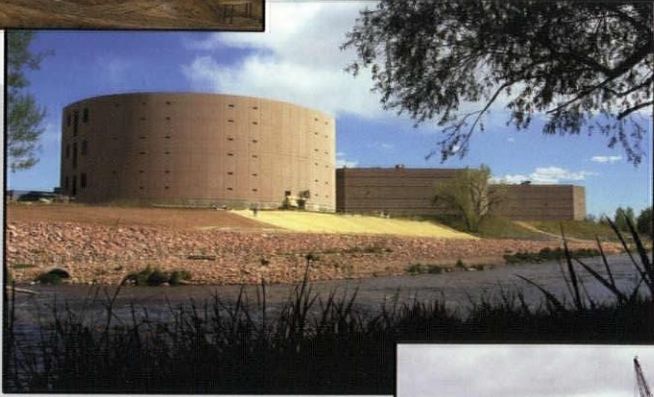
CU Folsom Field



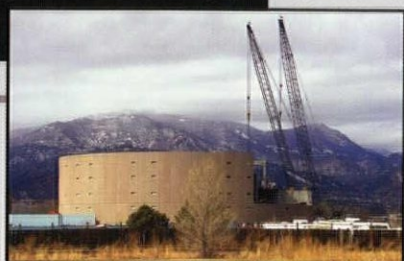
Peak View Office Building



El Paso County Jail



Fox Meadow Middle School



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