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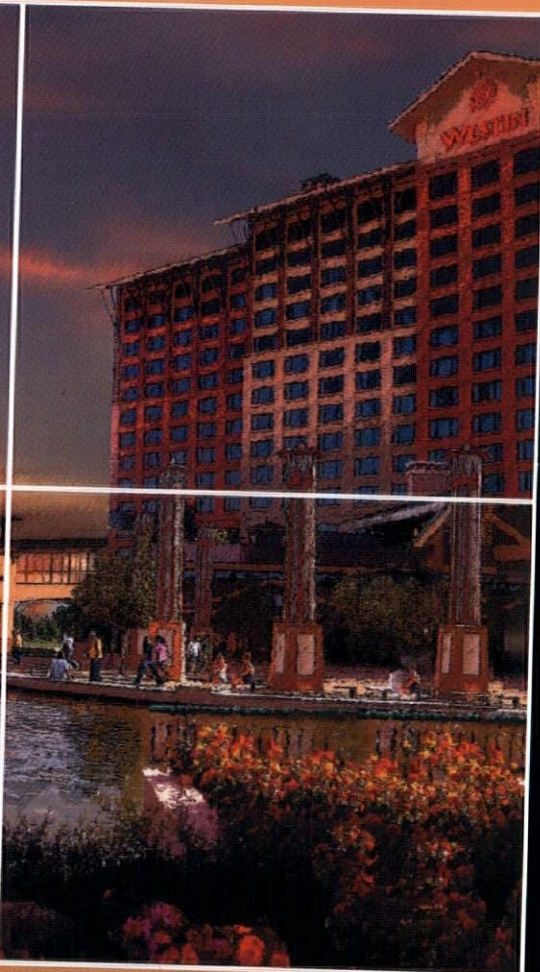
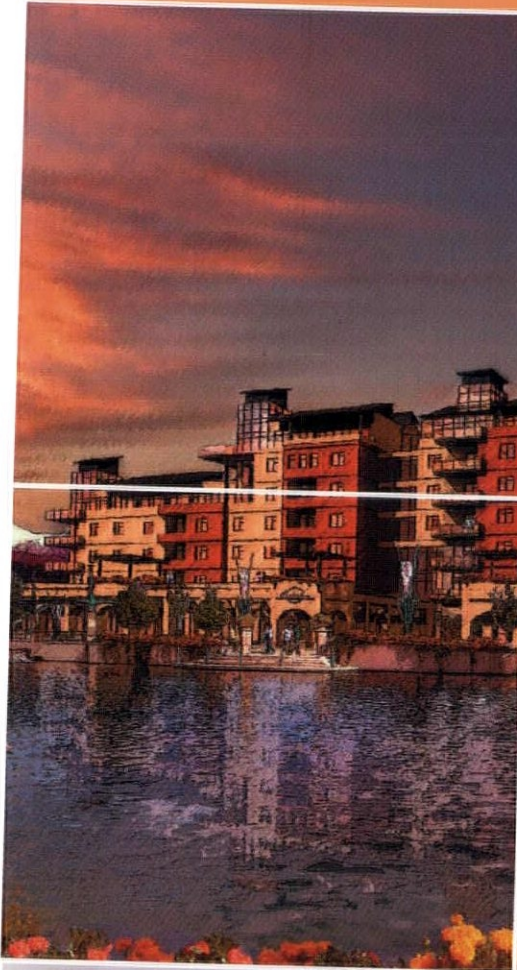


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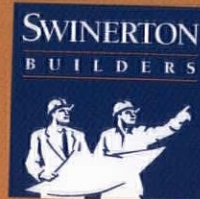
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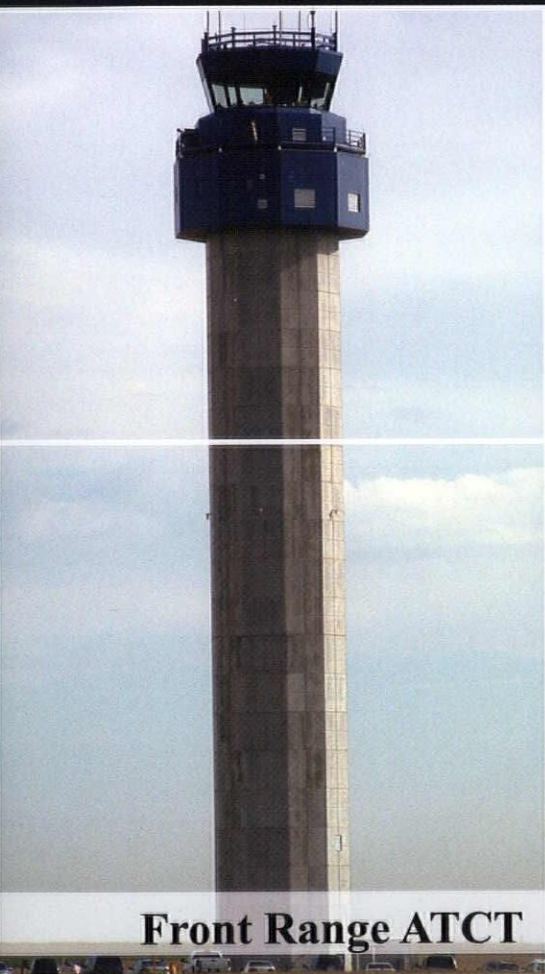
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# Architect Colorado

SUMMER 2006  
Volume 2, Number 2

## Features



14 > Living Large  
The Brownstones at Riverfront Park complement an evolving cityscape

20 > Fun and Games  
The Livonia Recreation Center becomes an over-the-top community hub

32 > Modern Makeover  
Shaw Construction's new office building sets the tone for the company and its old neighborhood

38 > Mountain Choreography  
Hidden Lane residence soothes the senses in a journey through nature

52 > Jumpstarting the Heart of a City  
Sacramento's new city hall turns a fragmented system into a civic campus



## Departments

24 > The Business of Architecture  
Intelligent Background Architecture

36 > Owner's Angle  
Nichols Partnership on Evolving Relationships

42 > Colorado Architects  
Burnham Hoyt, FAIA

56 > On the Boards  
Antoine Predock Architects/Anderson Mason Dale Architects  
Morter Architects  
Roth+Sheppard Architects

62 > AIA Colorado News  
Looking Ahead  
Legislative Agenda  
President's Letter

66 > Denouement  
Alan Ford, AIA, on Developing a City's Fabric

COVER The Brownstones at Riverfront Park  
Photo by Joel Eden Photography

## Maggie Awards WPA Winner

You are holding in your hand a 2006 Maggie award-winning publication. *Architect Colorado* was honored by the Western Publications Association with a first place Maggie award in April. Known as "the Oscars of the magazine industry," the Maggies are the most prestigious magazine publishing awards in the western United States, encompassing both consumer and trade publications in categories ranging from political issues to alternative lifestyles. Thank you to our staff, readers and contributors for helping to shine a light on the talent, leadership and work of Colorado architects.



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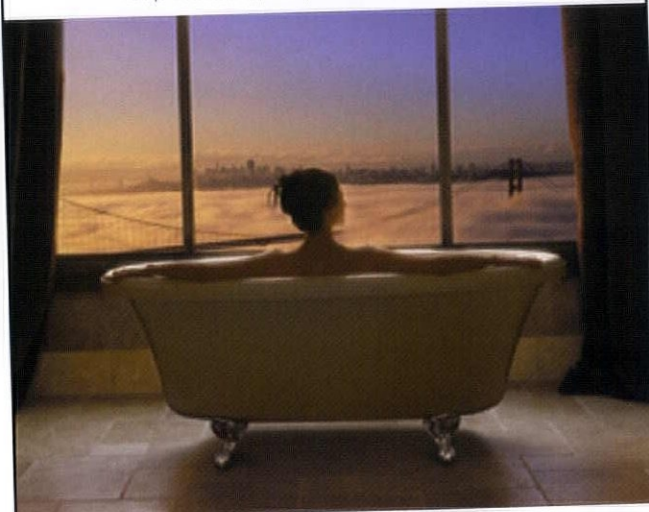
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Editorial: July 14 Advertising: July 21
- > WINTER ISSUE DEADLINES  
2006 Design Awards  
Editorial: Sept. 29 Advertising: Oct. 6

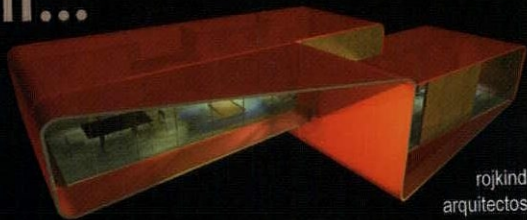
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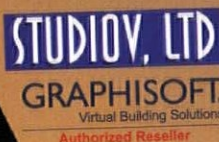
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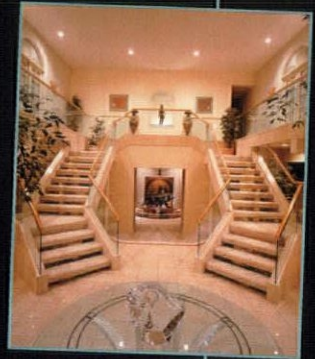
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# SETTING THE STAGE



FRED FUHRMEISTER, TIME FRAME

**My husband and I are remodeling warriors.** Over the years, we've bonded by ripping out vintage kitchens, tearing apart hideous bathrooms and engaging in seemingly overwhelming restoration tasks to breathe new life into the old homes we've grown to love.

We surprised ourselves recently by buying a new home and find that we desperately miss the character and style of quaint neighborhoods and old architecture. Without a target for our sledgehammers, we were stumped about how to distinguish ourselves beyond furnishings alone.

Enter the color specialist. Within one week of moving in, having just unpacked the contents of my last compulsively labeled box and standing back to cringe at the vanilla walls, I followed a friend's advice and hired a designer to choose the hues for our tabula rasa.

Tom arrived, Benjamin Moore color-fan deck in hand, and got right to work. Wandering from room to room, he paused, squinted and wrinkled his nose in professional consternation. Then, with the precision of a neurosurgeon, he pulled the rich merlot out of the Persian rug, the milk chocolatey umber from the tile and the deep, ebony-inspired tones from a chunky piece of pottery.

Leery of exotic color names that rarely describe the actual shade of paint, we took a deep breath, threw caution to the color wheel and grabbed our medium-nap rollers.

Tom's brilliance was subtle and immediate. The rich, warm palette he created for us seemed to make our furnishings, artwork and even our books feel at home.

The genius of this process is that it's essentially background architecture in a microcosm. The seemingly innocuous and often underappreciated art of background architecture paints the urban fabric that's the backdrop for a well-designed city.

In this issue's business story, Tyler Gibbs, AIA, Denver's manager for planning implementation, asserts that good background architecture "is the responsibility of the private realm to the public citizens." He emphasizes that each building "has a desire and responsibility to be a wonderful piece of architecture in and of itself ... not a contradiction, but ideas that work together" to shape the city.

In our Denouement column, architect Alan Ford, AIA, relates good background architecture to composer Claude Debussy's claim that "music is the space between the notes."


"A great symphony only sounds good if everyone is playing in tune and at the same tempo," says Ford. "Only then does the soloist have a platform from which to excel."

So when guests tell us that our home "just feels good," we simply smile. We can't take all the credit; it's really the Country Red, the Clinton Brown and the Alexandria Beige (that isn't really beige at all) that make them feel that way. And that's okay.

*Jennifer Seward*

Jennifer Seward  
Editor

"The seemingly innocuous and often underappreciated art of background architecture paints the urban fabric that's the backdrop for a well-designed city."



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# LIVING LARGE

The Brownstones at Riverfront Park complement an evolving cityscape



## As it matures, downtown Denver continues

to become an even more desirable place to live, work and play. New developments offer increasingly diverse residential opportunities, keeping pace with a dynamic cityscape.

Clad in buff-colored sandstone and ebony-colored brick, accented with painted aluminum and resplendent with wide areas of mullioned windows, The Brownstones at Riverfront Park serves as a beacon for smart urban living in an emerging neighborhood — the Central Platte Valley. The Brownstones' relatively small size — three stories with 16 units — belies its significant role in adding depth to the downtown community.

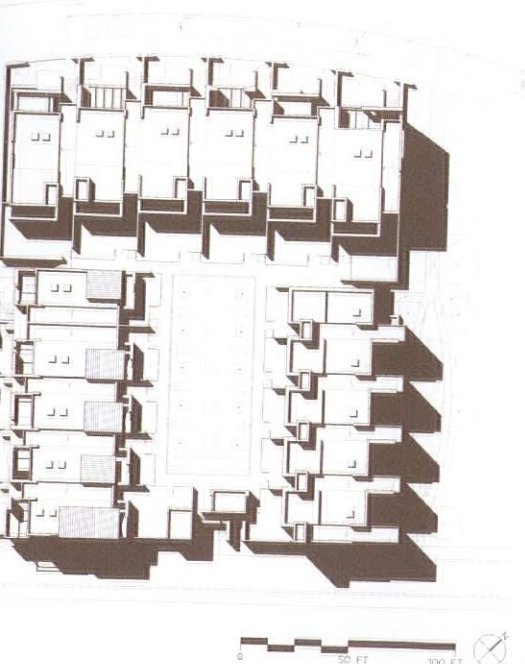
Inspired by the brownstones found in East Coast cities, Design Principal Joseph Poli, AIA, of Denver's Humphries Poli Architects combined grand proportions and elegant materials with an integrated layout of indoor/outdoor spaces specifically suited to living and entertaining in Denver's sunny climate.

"Why are brownstones universally loved?" Poli asks rhetorically. One answer, he believes, is that "they crystallize what's so wonderful about the city, its mesh of scales, that's scales, plural — its variety."

The Riverfront Park Brownstones was designed as a microcosm of the city's diversity; the differences among its 16 units reflect the richness of the urban environment. The shared-wall, single-family homes boast individual entrances, unique floor plans, separate and secure garages, and differentiated exteriors.

### CREATING A HOME

The living spaces gradually open up to the world from the inside out, lending a sort of meditative quality to the simple act of entering or exiting one's home. The most private interior spaces give way to semi-private exterior areas such as balconies and patios, which, in turn, interface with increasingly more public spaces — the courtyard, the street, the park, and, finally, the city itself.





Humphries Poli created three separate floor plans varying from 2,400 to 5,400 sq ft. Each offers a thoroughly modern interior flooded with light.

Project Designer Adam Ambro explained that windows and light were used as prominent design elements, with large glazed areas and ample volumes bringing in a generous amount of daylight or moonlight. This gives each unit the feel of a detached home with its unobstructed windows, rather than seeming like a “building slice.”

Complementing personal artwork and furnishings, the unique countertops, fixtures and lighting fill rooms and spill onto balconies. “The interior was really important to us,” said the building’s director of sales and marketing, Chris Frampton from East West Partners. “We wanted a great home, not just a ‘wow’ space. These are homes that live really well.”

#### QUIET SPACES

At the heart of the Brownstones lies one of its great charms, a common courtyard offering both private gardens and a landscaped gathering space for residents. Scaled to recall a once-busy thoroughfare, the courtyard lends a moment of inward focus to counter the busy city.

The design of the Brownstones was not set in stone from the start. Originally, East West Partners commissioned Humphries Poli to design a 20-story tower atop a brownstones-inspired base, but, said Poli, “Eventually, the 20-story building went away and the brownstones stayed.”

**PREVIOUS LEFT** Strength in numbers — carriage house units line up along the east side. **PREVIOUS RIGHT** The west side of the project looking south toward downtown Denver. **ABOVE** Interior spaces flow easily, and customized finishes bring sparkle to the living areas. **ABOVE RIGHT** Individual patios feed into a landscaped courtyard in the heart of the project.

“This little project is a big part of the transition of the city of Denver and its context.”

— Joe Poli, AIA  
Humphries Poli Architects





## SMALL SIZE, BIG IMPACT

In retrospect, that was serendipitous but only half the battle. The other half was actually realizing the potential of the idea. “As city builders,” said Poli, “we all quickly understood how good this could be.”

Humphries Poli and East West Partners put together a construction team to build a project that, from any angle, adds something special to Denver’s visual tapestry.

“We think this is a perfect addition to the neighborhood,” Frampton said. “The scale is great because it’s smaller, yes, but it’s got real presence. It stands up to any of the larger buildings in the area. It’s also got an incredible level of detail – it’s ridiculous, really – unmatched by any other building downtown.”

Poli commends East West on its vision for the project. “They understand what adds value when you’re creating a whole neighborhood,” he said.

Sometimes, something small has more impact than something big, as far as legacy. This little project is a big part of the transition of the city of Denver and its context.”

Though a small, low-density project may at first seem counterintuitive for urban infill, Humphries Poli Architects believes it is precisely those qualities that make The Brownstones at Riverfront Park special – and why the project lends such shine to the larger neighborhood.

“If all of downtown were wonderful high-rises, it’d be too one dimensional,” Poli said. “Sometimes, the contrarian in you is correct.”



### THE BROWNSTONES AT RIVERFRONT PARK

**LOCATION** 1800 Little Raven St., Denver  
**CONSTRUCTION COST** \$12.8 million  
**SCOPE** 16 units from 2,400 to 5,400 sq ft  
**DESCRIPTION** Shared-wall, single-family housing  
**COMPLETION** July 2005

**OWNER** East West Partners  
**ARCHITECT** Humphries Poli Architects PC  
**STRUCTURAL ENGINEER** Monroe & Newell Engineers Inc.  
**CIVIL ENGINEER** S.A. Miro Inc.  
**ELECTRICAL/MECHANICAL ENGINEER** ABS Consultants  
**LANDSCAPE ARCHITECT** Norris Dullea  
**INTERIOR DESIGNER** Slifer Design (in association with HPA)  
**GENERAL CONTRACTOR** R.A. Nelson  
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### OTHER NOTABLE PROJECTS BY HUMPHRIES POLI ARCHITECTS

- > 251 Steele (mixed-use residential and retail development), Denver
- > The Granby Library
- > Louisville Public Library
- > Sunset Park Apartments (high-rise renovation), Denver
- > Thornton Justice Center (associate architect to Brinkley Sargent Architects)



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# FUN AND GAMES

*The Livonia Recreation Center becomes an over-the-top community hub*

## IS THERE A BETTER WAY?

THAT WAS THE QUESTION THE DESIGN TEAM of Colorado-based Barker Rinker Seacat Architecture and Michigan-based Neumann/Smith & Associates asked when it measured the smartest approach to provide new community recreation services to the city of Livonia, Mich.

Following a successful tax levy in 1999, the city originally intended to adapt and reuse the 56-year-old Bentley High School for a community recreation center. The BRS/NSA team persuaded this Detroit suburb of 105,000 people that money would be better spent to raze the high school building and build a new, more sustainable structure for the city's future.

As a result, the new center has become the hub of the community, a fitness and entertainment venue for the entire family. The project also validates the city council's decision to build a new building with an efficient layout, more usable space, improved control and security, reduced staff requirements and increased life-cycle cost savings.

The city of Livonia anticipated selling 4,000 to 5,000 memberships in the recreation center's first year of operation. Officials were overwhelmed by citizen demand and ultimately sold more than 22,000 passes.

"We've been well received," said Ron Reinke, former superintendent of parks and recreation.



#### FAMILIES FIRST

Livonia's official motto, "Families Come First," brought life to the new Livonia Community Recreation Center. "There are tons of kids and teenagers playing basketball and swimming on a Friday night," said Livonia resident Cathy Mila, noting the safe venue the center provides for the community's youth.

Located in the heart of the city, the rec center turns heads as passersby on the busy thoroughfare take in the 600-ft-long masonry wall punctuated by a dramatic glass cylinder fitness area. The two-tone, diagonal chevron brick pattern adds interest to a northern wall that will forever be in shade.

Turning the corner, bright yellow and red glazed-brick cylinders house mechanical equipment and add a sense of play to the building's masonry skin. As guests approach the south-facing main entrance, they are greeted by a blue and green glazed cylindrical water-slide tower shimmering in the high summer sun.

Upon entering the 130,000-sq-ft center, visitors experience a two-story atrium lounge that offers views of the aquatics center, concession area, a five-level indoor children's playground,

babysitting room, teen game room, seniors' lounge, rock climbing wall, fitness center, gymnasiums and a gymnastics center. The activities lounge at the heart of the center is articulated by a "street grid" tile-and-carpet pattern depicting a map of Livonia.

#### AQUATIC PLAY LAND

The aquatic center features a cylindrical glass water-slide tower and 250-ft-long inner tube water flume, as well as Michigan's largest municipally operated indoor leisure pool, a warm-water, zero-beach entry, interactive water features, a vortex pool, current channel, instructional fitness swim area and hot-water whirlpool.

The integration of the enormous water slide was anything but standard procedure, explained Steve Blackburn, AIA, a principal at Barker Rinker Seacat. A water slide for a recreation center typically arrives on site with the structure provided by the water slide manufacturer. However, because of its

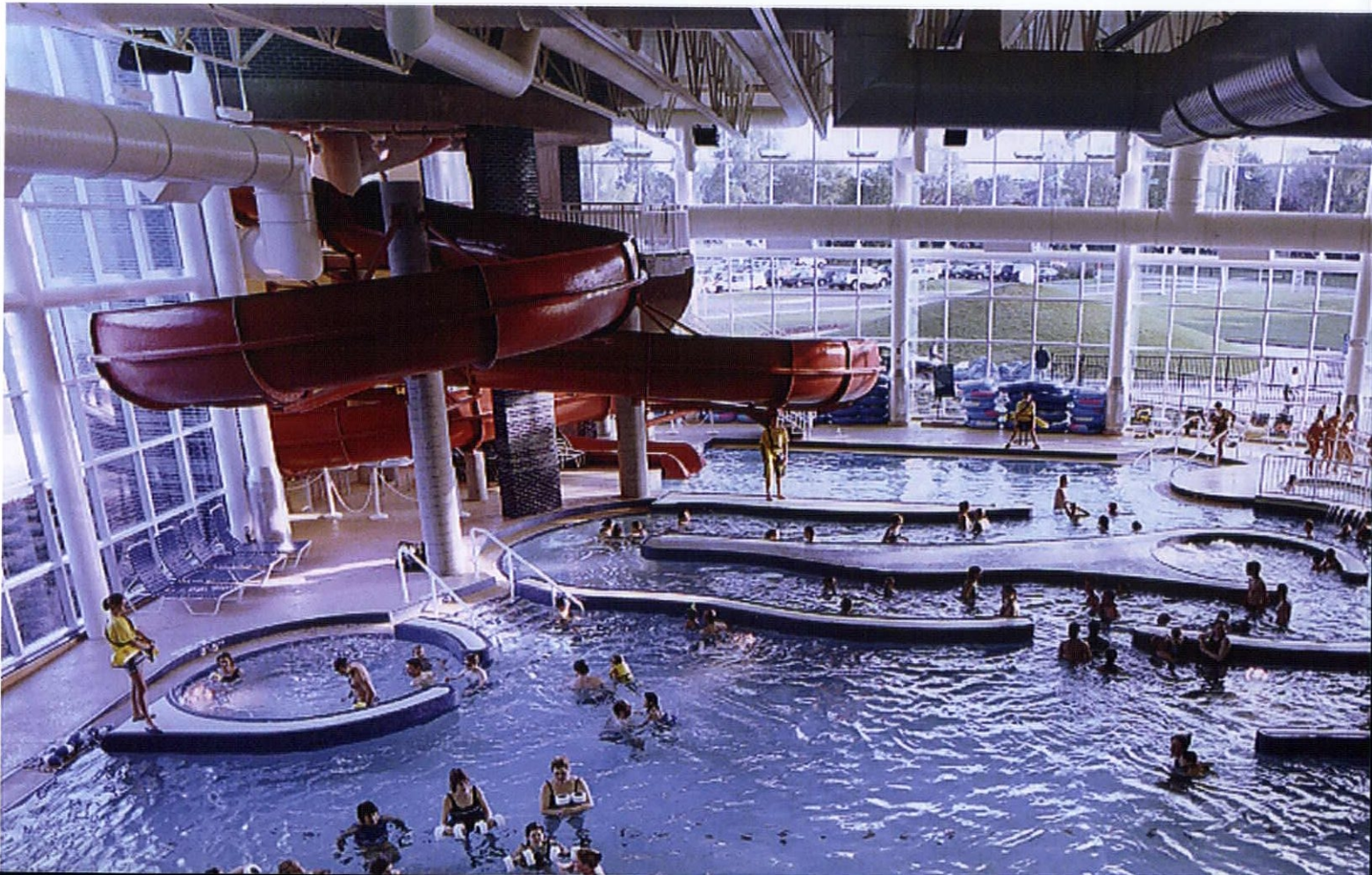
extreme height and unique configuration, the design and construction teams worked closely with the manufacturer to integrate the water slide components with the structure and building enclosure.

Adjacent to the leisure pool space is a 25-meter, eight-lane cool-water competition lap pool and seating for 400 spectators. The "stretch" feature includes a slightly longer body of water and a moveable, floating bulkhead, which allows the city to change the pool length from 25 yds to 25 meters as needed for national or international competitions. This flexibility also turns the pool into a water polo venue on one end and a swim class on the other.

A moveable floor in the east end allows for variable depths from zero-beach entry to two meters.

#### FLEXIBILITY AND VERSATILITY

The second floor of the center is accessed by a monumental staircase and includes an upper fitness balcony, aerobics/dance studio, multipurpose room





and three-lane, walking/jogging track with views of the outdoors and the activity spaces below.

“The design of the center was constantly critiqued for its flexibility,” Blackburn said. For instance, the gymnastics center was designed to accommodate gymnasts but also scaled for more basketball and volleyball programs, should the need arise.

The aerobics/dance studio is also designed for multiple purposes. The ceiling height is pushed up to accommodate martial arts activities, with an eye toward any future, yet unknown activities that might require the extra height and a column-free environment.

The center has proven itself to be a true community hub, easily adapted for a variety of uses as needs arise. The auxiliary gym has hosted the Livonia Symphony, a cocktail party for 600 and even served as a temporary haven for senior citizens requiring a standby generator for their oxygen supply during a local electrical blackout. ◆

**PREVIOUS** The cylindrical glass water-slide tower serves as a beacon for the community. **OPPOSITE** The aquatic center features a 250-ft-long inner tube water flume, as well as Michigan’s largest municipally operated indoor leisure pool, a warm-water, zero-beach entry, interactive water features, a vortex pool, current channel, instructional fitness swim area and hot-water whirlpool. **ABOVE** The common area, with fitness center above it.

#### LIVONIA COMMUNITY RECREATION CENTER

**LOCATION** Livonia, Mich.  
**CONSTRUCTION COST** \$30 million  
**SCOPE** 130,244 sq ft  
**COMPLETION** June 2003

**OWNER** City of Livonia  
**RECREATION DESIGN ARCHITECT** Barker Rinker Seacat Architecture  
**ARCHITECT-OF-RECORD** Neumann/Smith Associates  
**AQUATICS DESIGN ENGINEER** Water Technology Inc.  
**OPERATIONS SPECIALIST** The Sports Management Group  
**STRUCTURAL ENGINEER** L & A Inc.  
**MECHANICAL/ELECTRICAL ENGINEER** DiClemente Siegel Design Inc.  
**CIVIL ENGINEER** Nowak & Fraus  
**LANDSCAPE ARCHITECT** Grissim/ Metz Associates  
**GENERAL CONTRACTOR** Skanska USA Building

#### OTHER NOTABLE PROJECTS BY BARKER RINKER SEACAT ARCHITECTURE

- > Durango Community Recreation Center, Durango
- > Paul Derda Recreation Center, Broomfield
- > Lakewood Commons – Civic and Cultural Centers, Lakewood
- > Smoky Hill Library, Aurora
- > Centre Point Offices, Arapahoe County Human Services, Aurora

# THE RHYTHM OF THE STREET

INTELLIGENT BACKGROUND ARCHITECTURE IS THE SECRET TO A CITY'S WINNING ENSEMBLE



> BY JENNIFER SEWARD

Like the richness and texture of a fine wine, brought out by the subtle flavors of the food it accompanies, a city's great monuments are only as successful as the background architecture supporting them.

The character of our favorite places is defined by the vocabulary of their streets — a vernacular that gives quality to the public spaces. While the Eiffel Tower, the Empire State Building and the Sears Tower act as icons, these emblems do not shape their cities. Rather, what happens around them sets the tone for how a neighborhood feels and how it will ultimately grow.

Architect Tyler Gibbs, AIA, Denver's manager for planning implementation, asserts that good background architecture is "the responsibility of the private realm to the public citizens." Gibbs emphasizes that each building "has a desire and responsibility to be a wonderful piece of architecture in and of itself ... not a contradiction, but ideas that work together" to shape the city.

"Background architecture is contextual," said Alan Ford, AIA, of Denver's Hutton Ford Architects. "We're creating architecture that has some distinction, yet it's born out of the place it is in."

Whether it's called background, contextual, integrative or connective design, architects seem to agree: buildings that fit a place — as smoothly as the multi-faceted, interlocking pieces of a jigsaw puzzle — are the key to creating the broader context and the true urban fabric of a city.

## A ROOM BY AGREEMENT

The reality is, background architecture makes up the work that most architects do every day. Ken Field, AIA, a partner with RB+B Architects in Fort Collins, agrees. "Contextual architecture consists of the buildings that make up the street; not the monuments, but the ordinary buildings that fit together."

Field's partner, George Brelig, AIA, points to the RB+B office building as a perfect example of a background building that works well in its setting. The mixed-use building borrows from the Old Town architecture of Fort Collins.

"It fits quite well, without overly shouting, and draws one's attention to it," said Brelig. He points out that the building "respects the rhythm of the street," a key element to designing background structures that work well in their settings.

**ABOVE** A strong context from both the campus and the climate influenced AR7's design of student housing at the University of Arizona. **BELOW** The mixed-use RB+B building borrows from the Old Town architecture of Fort Collins and "reflects the rhythm of the street," said architect George Brelig, AIA.





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Background architecture also has a certain sophistication, Ford added. When he and partner Paul Hutton, AIA, designed 555 Broadway, they spent a great deal of time taking photographs of buildings in the surrounding historic Baker neighborhood, “to learn what was instinctive,” Ford said. The resulting storefronts tie into the streetscape along Broadway while the project is scaled for both automobiles and pedestrians

In developing Denver’s urban fabric, Gibbs notes that traditional zoning gives architects and developers primarily just the conditions and criteria, with small sections specifying how tall structures can be or dictating how far they have to sit back from the street.

“These traditional zoning guidelines tend to deal with what it can’t be,” he said. “But with form-based zoning, form is the first topic addressed.

Instead of what we don’t want, we are able to talk about what we do want [the architecture] to be.”

Main street zoning along Colfax, for instance, follows in this vein. World-renowned architect Louis Kahn once said: A street is a room by agreement, Gibbs recalled.

“First, we imagine what type of place we want Colfax to be ... a place where people can walk, can use transit to get to destinations, a place where people can live or, if they don’t live right on Colfax, get to businesses that serve them. The buildings come right up to the edge of the sidewalk, entrances face the sidewalk; there is transparency in the design.”

#### KEEPING THINGS IN CONTEXT

In a counterpoint to the urban setting, Brelig and Field try to embellish the elements in a rural setting. When RB+B designed a high school in Kersey, Colo.,

**ABOVE** 555 Broadway, a Hutton Ford design, is scaled to be viewed both from automobiles and by pedestrians. The street presence and brick detailing of the new building took on the historic character of its Baker neighborhood. The false fronts tie into the Broadway streetscape.

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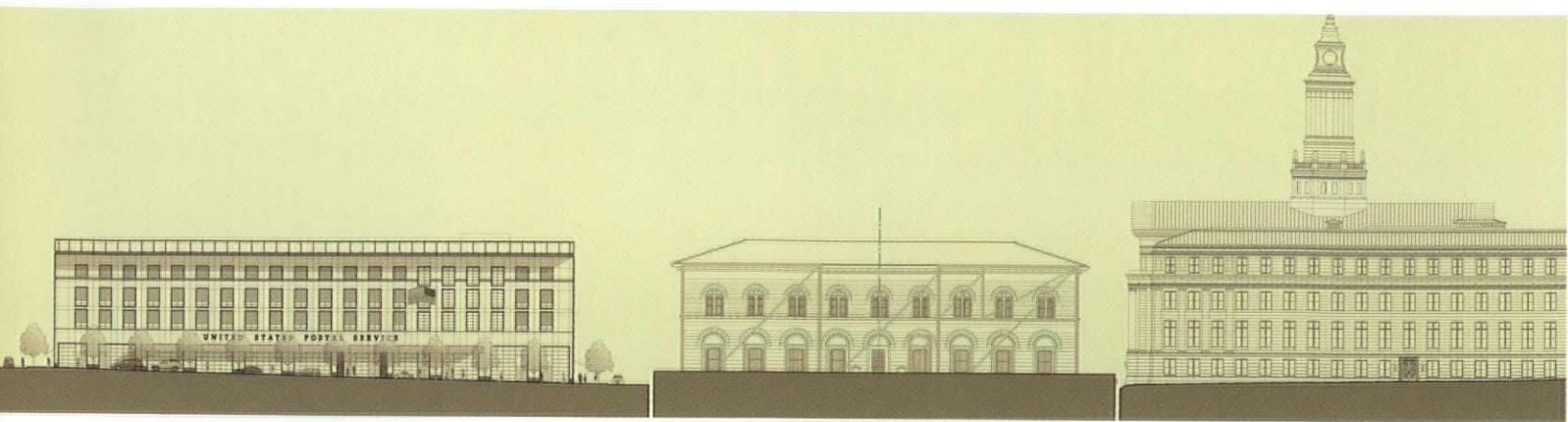
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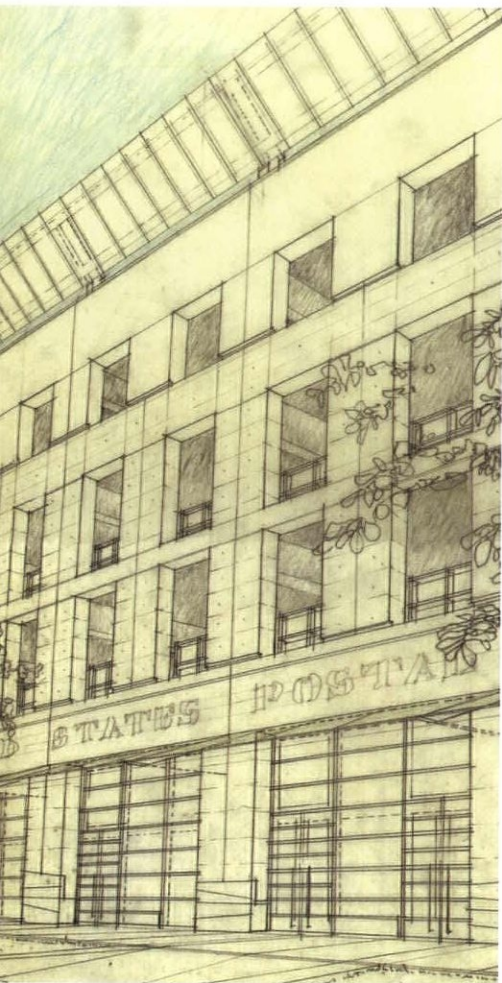
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**ABOVE** Façade elevations of the post office building, Denver Mint and City Hall prepared by AR7 Hoover Desmond Architects. The drawing is intended to show the relationships of their architectural scale and proportions. They do not literally exist in the adjacent manner illustrated. **BELOW** Partial façade sketch, 14th Avenue.



the metal shed roof-type structures prevalent in the area were very appropriate. This contextual approach to design, said Brelig, “resulted in a very economical building, with more solid material used closer to the ground, tying into the rural community.”

Gary Desmond, FAIA, a partner with the Denver firm AR7 Hoover Desmond Architects, recalls the architecture of the student housing at the University of Arizona, where a strong context from the campus and the climate influenced the design, “or the Environmental and Natural Resources Building on the Arizona campus,” Desmond said, “which speaks of the Southwest, with walls facing west to expose the strong western sun, opening in a way you might see in a dry desert environment anywhere in the world. Our intent [on the campus] was to create an environment for the students to give them a sense of community. Iconic architecture is not appropriate in most places; we try not to create objects, but places.”

Likewise, AR7’s design of the Kenneth King Academic and Performing Arts Center makes a strong reference to the architecture on Denver’s Auraria campus. “Whether good or bad, the fact is that we were given the mandate to incorporate the architectural style of that campus in a strong way,” Desmond said. Once inside the King Center, the design takes on a more contemporary feel, reflecting the role of performing arts in an educational community.

#### CIVIC SENSE

“Sometimes we’re accused of trying to make everything a background building,” said Gibbs. “But that isn’t the case. You start there. A building can be contemporary and still engage in dialogue with traditional buildings – oriented to the street with glass and a level of detail to give it scale. [Good background architecture] is just a matter of care and detail and quality that you put into it, and this is often misunderstood.”

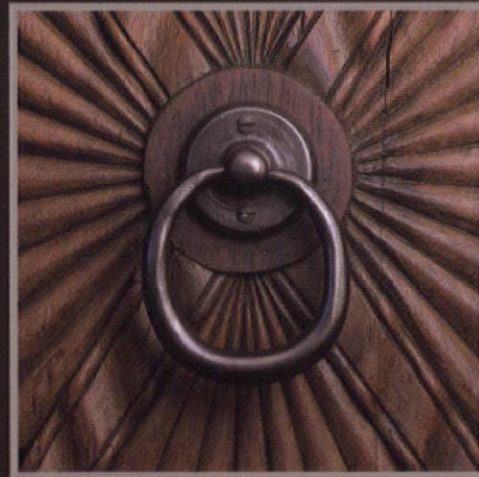
“Any type of architecture starts from its place and its purpose,” said Desmond. “When we think stylistically about foreground or background architecture, we try to make good places that fit with and enhance the context.”

One of three design teams working on Denver’s new justice center, AR7 is charged with designing the post office building – a mixed-use destination with a post office, retail, parking and city offices. Desmond explained that in this strong context there are some definite urban design guidelines to follow, such as defining 14th Street as a “civic boulevard” – a gesture to the Civic Center through its architecture and massing.

“As a whole,” explained Desmond, “the design must take on a character that makes reference to both civic and neighborhood [qualities]” to become a transition site, which suggests a quiet, more understated presence.

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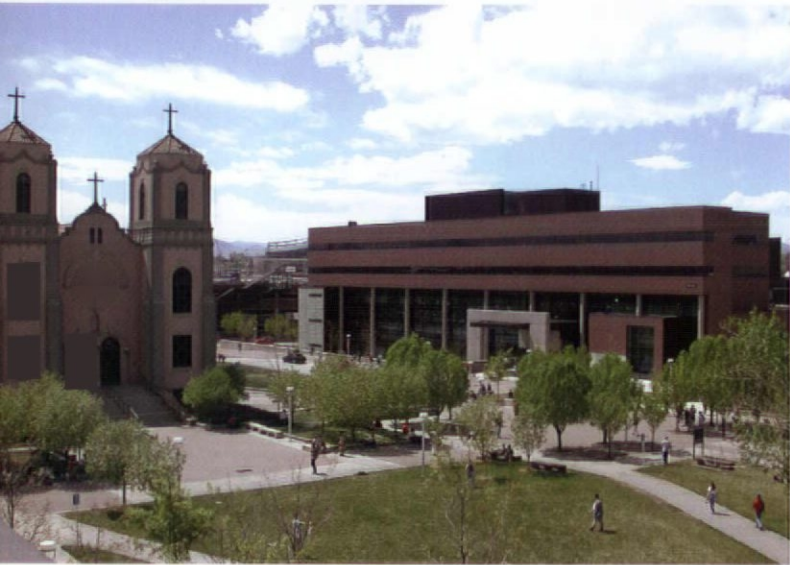
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**LEFT** In keeping with the urban fabric of Kersey, Colo., RB+B designed Platte Valley High School with a metal shed roof to help the structure coordinate with its surroundings. **BELOW** AR7's design of the King Center makes a strong reference to the surrounding architecture on Denver's Auraria campus.



#### COMPLETING THE CITY

Gibbs notes that Denver has not seen a lot of very large new buildings downtown in the last 20 years, but says the city is starting to see more buildings that explore the contemporary vocabulary in a historic context, such as the Red House, a private residence located between Jax Fish House and the Titanium building on Wazee Street in LoDo.

"Denver is a young city," said Gibbs, "and our greatest opportunity is to infill. As we think about some of the recently built buildings – like the art museum or the convention center – in the context of the city, they will become even stronger as the city fills in around them. Much of downtown is still vacant; we have a tremendous amount of room for new buildings – buildings that are going to be about completing the city."

The area around the convention center is a prime location, yearning for more buildings to round out the cityscape. "We don't need another flashy building; this area calls for strong background architecture," Gibbs said. "We just need more places for people to shop and eat and live ... not buildings to compete. The convention center needs to stand back; it doesn't come up to the street, which would be overwhelming. This makes it even more important for the buildings we add around it to come up to the street, follow the good manners of architecture and fill it in."

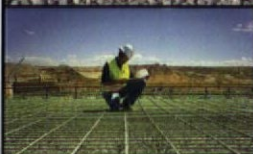
"If you take a look at what Daniel Libeskind has done with the residences that wrap the parking structure [at the Denver Art Museum expansion, you can see] they begin to take the vocabulary of the museum into a more subtle, more urban form," Gibbs said. "When those turn the corner, out to Broadway, we'll have buildings that start to hold the edge of the street, similar to the buildings along Broadway, morphing back into the more normal city form. What [Libeskind] has been able to do to make that transition, works well there."

"The museum is going to be most meaningful in the context of the Golden Triangle. The buildings along Broadway – the ones that don't break the rules, providing good, solid streets – make it meaningful in context," Gibbs said. "There is a place for these types of buildings, whether unique in the way the art museum is, or iconic as the City and County Building, taking on a civic nature that we associate with government buildings. We leave more space around them, make them object buildings, set them up across Civic Center, with a strong axis. The whole comparison is greater than the individual buildings."

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# MODERN MAKEOVER

SHAW CONSTRUCTION'S  
NEW OFFICE BUILDING  
SETS THE TONE FOR  
THE COMPANY AND ITS  
OLD NEIGHBORHOOD

- > PAGE 32
- > BY MELISSA BALDRIDGE
- > PHOTOS BY FRED COESTER

Shaw Construction LLC was literally bursting at the seams when principals there asked Denver's Sink Combs Dethlefs to help them design their new Denver offices. At Shaw's old space in the 100 block of Kalamath Street, people were doubled up in offices, and there was hardly any room for meetings. Shaw principals also felt that the old building, which looks like a corrugated cardboard box turned inside-out, no longer fit the firm and the high-profile, urban projects it was attracting.

Shaw began looking for property in the same neighborhood, an industrial area near Santa Fe Drive crisscrossed with railroad tracks, pipe yards and builders' supplies. They hit upon the solution a mere two blocks north on Kalamath but worlds away from their vintage '70s home.

"They were most interested in a different interior environment than they'd been housed in," said Andy Barnard, AIA, Sink Combs Dethlefs principal. "The other pieces of the new building changed in relation to that."







#### SLEEK CRAFTSMANSHIP

And change they did. The new \$2.1 million, 17,000-sq-ft building makes a significant design statement with curved wood elements in open conference rooms, cantilevered steel, cabled stairwells, ribbon windows, polished concrete floors and glass — transforming the main interior space into a bright, open and warm office environment. More closely resembling an architect's sleek space than a bland office box, the new building even provides a gallery area with art lights for Shaw to display renderings and photographs of recently completed trophy projects.

The honesty of building materials and the level of craftsmanship were the two most important things that the 44-year-old construction firm wanted in the new space, Barnard said. "There's cast-in-place concrete, which is rugged, rough and monumental. It's contrasted with detail and a lot of wood," he added. "The steel in-between has a light feel to it. And there are trusses in the main space, an intricate network of steel elements."

While Sink Combs Dethlefs decided the building's forms and textures, the firm collaborated with Denver's OZ Architecture on materials, finishes and colors.

Doug Grogan, division manager at Shaw, said that the building needed to be a living tableau showcasing the construction company's capabilities. "We were looking for an image of quality construction, honesty of construction materials. We wanted an image that [says] we're comfortable, an open book, receptive to our clients," he said.

#### COLLABORATIVE SPACE

The new building also reflects updated work patterns for the company. An open interior island houses the reception desk and common work areas. Support staff work in the daylight-flooded building interior ringed by project managers' offices and conference rooms on the periphery.

Grogan explained that Shaw not only wanted to provide office space for its 25 Denver employees but also to invite others to work in the building's modular workspaces.

"Our building primarily supports our internal team members," he said. "The second important piece is to create an opportunity for project teams to meet. Owners and architects can take advantage of our space to collaborate."



**PREVIOUS** The high, curved glass core defines the central work space and brings natural light into the center of the building, which is oriented to the east to capture the morning sun. **LEFT** Concrete, steel and wood are continued in the hallway. **OPPOSITE TOP** The conference room opens completely to the lobby with three large, rolling steel doors and a vaulted wood ceiling. **OPPOSITE BOTTOM** The lower canopy continues the entry sequence to the front desk.

With the memory of the firm's former sardine-can closeness still fresh in everyone's minds, Grogan also noted that Sink Combs Dethlefs built room for growth into the plan. All 25 of the company's employees work in 11,000 sq ft of the building, and the basement, which now houses file storage and information technology functions, can be finished to provide garden-level offices.

**URBAN RENEWAL**

Built on the site of a former junkyard, the building also represents a significant piece of urban renewal on a micro level. Rather than flee the brawny neighborhood, Shaw committed to stay and change the cast of it, and the building is a standout. Even the landscaping, designed by GE Enterprises to mask a city-stipulated detention pond, takes on a Zen rock garden appearance.

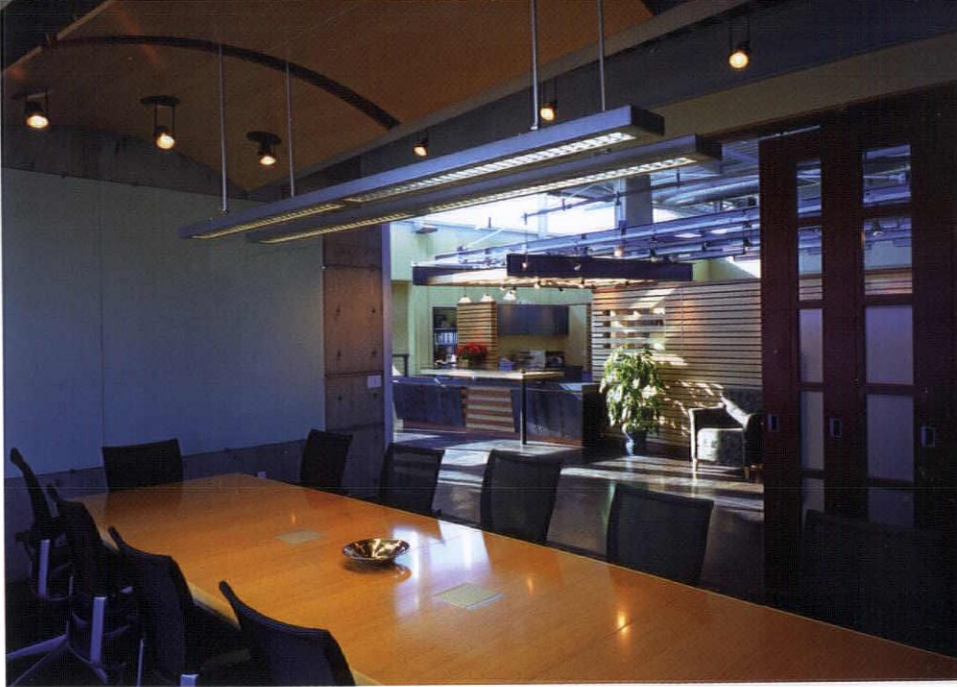
"We feel like we were one of the first to help revitalize the area. We have enjoyed the neighborhood since the early 1970s," Grogan said. "It's convenient for our subcontractor base. It's convenient to I-25, to downtown, and it provides ample parking."

"The building sets a new tone for the area," said Fred Coester, AIA, project architect for Sink Combs Dethlefs. "Everything else is so incredibly utilitarian. We used strong, traditional materials but in a totally different statement."

Shaw and Sink Combs Dethlefs have a working relationship that spans decades, and since the 1970s, the two have worked on notable projects like Copper Mountain development, the Red Rocks Visitors' Center and the expansion of Folsom Stadium in Boulder. So Shaw's decision to use the architectural firm was a natural one.

Although Grogan dismisses the idea that the new building is part of a larger re-branding campaign, he loves that Sink Combs Dethlefs helped the construction company better align with its Denver-area clients.

"Sink Combs Dethlefs was able to translate our values, our vision into design – the openness, the choice of materials, how the spaces relate," he said. "What made them such a good fit for us is that they understand how we build." ♦



**DENVER OFFICE OF SHAW CONSTRUCTION**

**LOCATION** Denver  
**CONSTRUCTION COST** \$1.7 million  
**SCOPE** 17,000 sq ft  
**COMPLETION** Dec. 2004

**OWNER** Shaw Construction  
**ARCHITECT** Sink Combs Dethlefs  
**INTERIOR DESIGN** OZ Architecture  
**STRUCTURAL ENGINEER** KL&A  
**ELECTRICAL ENGINEER** IES  
**MECHANICAL ENGINEER** M-Tech  
**GENERAL CONTRACTOR** Shaw Construction

**OTHER NOTABLE PROJECTS BY SINK COMBS DETHLEFS**

- > MTS Centre, Winnipeg, Manitoba, Canada
- > Southridge Recreation Center, Highlands Ranch
- > Greeley Ice Haus, Greeley
- > 1st Bank Corporate Headquarters, Denver
- > Fresno Student Recreation Center & Save Mart Center, California State University, Fresno

# THE OWNER'S CHANGING ROLE IN THE DEVELOPMENT PROCESS



> BY CHRISTOPHER CROSBY,  
EXECUTIVE VICE PRESIDENT, THE NICHOLS PARTNERSHIP

The relationship of owner, architect and contractor has continued to evolve as the development business

environment has become increasingly more competitive and is subject to seemingly volatile construction costs. The pressure to deliver a quality product as quickly as possible in the most economic way while minimizing risk and liability requires a team approach as well as a progressive approach to development.

A collaborative and proactive development approach that fully engages the architect and contractor may be the only way to successfully navigate the hyper-inflationary costs of construction we have witnessed in the last year.

Katrina and the global competition for raw materials and skilled labor have created an escalating cost environment where the impact of not collaborating in the design and preconstruction process can derail projects even before putting a shovel in the ground.

The traditional means of delivery, a lineal approach to design and construction where an architect completes a set of drawings and a contractor bids them, is a thing of the past. Collaborative design-build, where the owner is highly involved in designing to the budget, requires developer involvement in material selections, constructability issues and sustainability cost-benefit analysis.

The development team needs to challenge market and industry assumptions about products, means and pricing in order to help create an efficient, high-quality product. Developers must become students of innovative design, construction techniques and materials to inspire the development team to move outside their "comfort zones."

The developer needs to extend the collaborative process by listening to both the key subconsultants and subcontractors to leverage their knowledge and skills early in the design process. The top-down approach to development is often an inefficient way to build projects. The development team needs to listen to the people who can enhance the design and deliver value to the end-product.

The Nichols Partnership believes that proactive partnering and collaboration enables the development team to succeed in achieving our collective goals and allows us to successfully build and move on to the next project in a way that keeps pace with the dynamic development and construction business. ◆

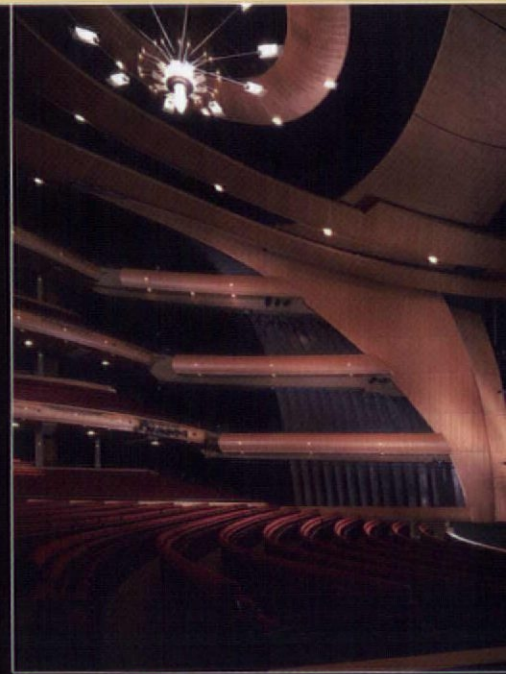


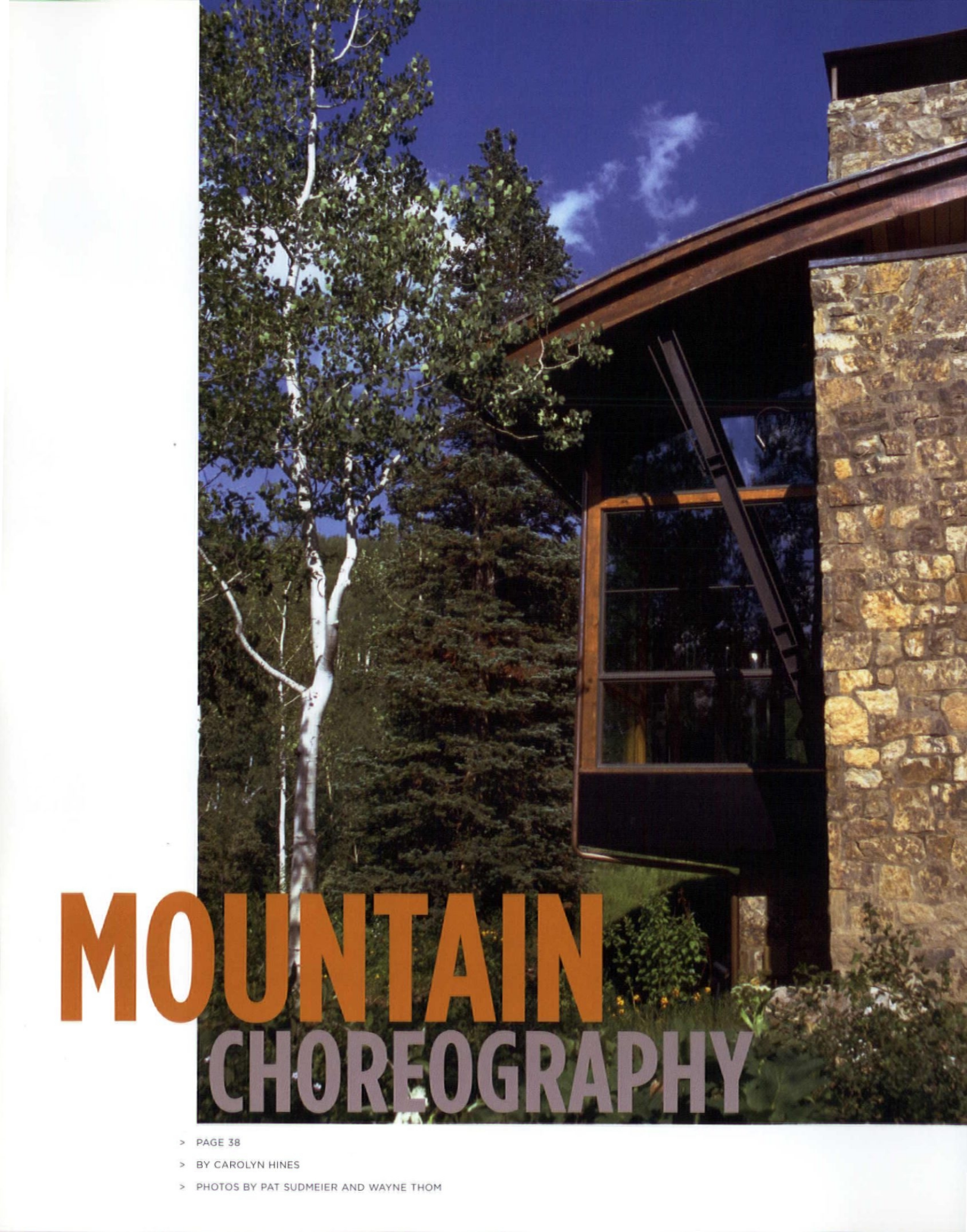
"Spire" is planned for the corner of 14th and Champa Streets in Denver. The 491-unit condominium project developed by The Nichols Partnership is being designed by RNL Design. Construction will begin in June 2006.



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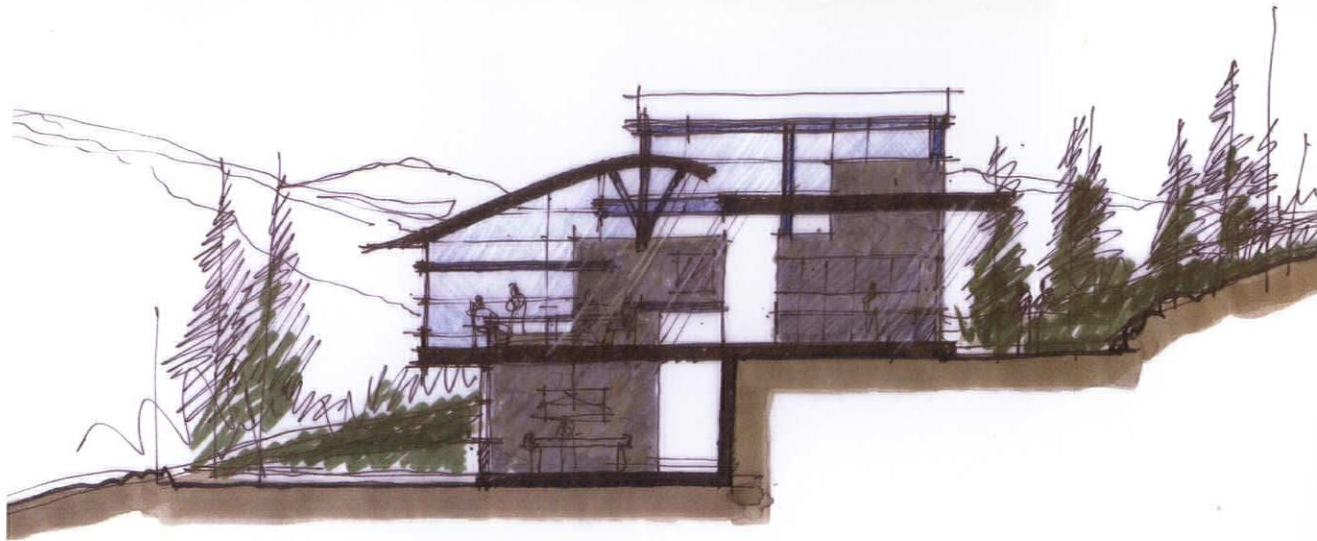
**Ellie Caulkins Opera House**  
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# MOUNTAIN CHOREOGRAPHY

- > PAGE 38
- > BY CAROLYN HINES
- > PHOTOS BY PAT SUDMEIER AND WAYNE THOM



## HIDDEN LANE RESIDENCE SOOTHES THE SENSES IN A JOURNEY THROUGH NATURE

The property had everything the clients wanted — ski-in/ski-out access to the Snowmass ski area and big views, but the mountain stream coursing through it clinched the deal. Although it abounded in natural beauty, the site was not without its challenges — a steep hillside, tight setbacks, wetlands and the clients' desire to save a 60-ft evergreen in the most buildable portion of the property. Add to that a 28-ft height limit and a budget that needed to be closely managed.

“But, constraints often inspire and ultimately make projects better,” said John Cottle, AIA, principal of the project architect, Basalt’s Cottle Carr Yaw Architects.

“Constraints often  
inspire, and ultimately  
make projects better.”

— John Cottle, AIA  
Cottle Carr Yaw Architects

### EMBRACING THE ELEMENTS

This Snowmass Village home is organized around the stream, sun and views, with the stream providing most of the choreography. From the street, one walks first to the stream, then descends along it before entering the house via a bridge. Once inside, the entry hallway spans the stream and leads into the living spaces.

“It’s not until the hall opens into the main living space that you realize there is more here than just a quiet house in the trees,” said Cottle.

To maximize sun and views on the north-facing site and open it up to southern exposure, the main living spaces are enclosed in glass on the north and south.

“The ‘two-sided house’ works well in Colorado’s cold yet sunny winter climate,” Cottle explained.

Outdoor terraces make it possible to “live outside” a month or more on each side of winter and also use the cool north side in the summer heat. As a result, Cottle’s clients say they spend more time outdoors than they anticipated.

“The clean lines of the terraces are reflective of the clients’ sensibilities,” said landscape architect Julia Marshall of Mt. Daly Enterprise. A spa, fire pit, barbecue and large seating area allow the family to enjoy Colorado’s climate year round.



Marshall said that the vegetation surrounding the terraces and below the house is predominantly native and organized to blend with the surrounding site. Trees and vegetation were protected during construction to ensure a seamless native landscape.

“We wanted a house that was open to nature but also felt solid and safe,” said the homeowner, who calls her house “a gathering place.”

The couple often hosts their eight children and a gang of grandchildren for family ski vacations and summer holidays. The five-bedroom family compound easily handles all generations at once. At the western end of the house are two bedrooms, a sitting room and kitchen, often used by a son or daughter with young grandchildren. Upstairs, the master suite, and downstairs, the guest bedrooms, are at the east end.

#### RICH TRADITIONS

Cottle, along with partners Rich Carr, AIA, and Larry Yaw, FAIA, often use some form of compound in their residential work, partly because of the tradition of rural compounds in the American West. “This is about moving a vernacular forward – creating contemporary and sophisticated forms that belong in the American West,” Cottle said.

**PREVIOUS LEFT** The living room is a glass box hung off stone anchors at either end. **PREVIOUS RIGHT** Conceptual section showing floating roof over transparent south (uphill) and north walls as well as abstracted stone masses. **ABOVE** Entry bridge showing stone masses and transparency. Garage is on the left and living and master on the right. **OPPOSITE** Solid and void in the living room. Deep overhangs on the south (left) protect from overheating but let in ample light.



In keeping with another western tradition, much of the home was fabricated onsite. “We used a tower crane to set the steel beams for the curved roofs,” said Rick Halevy of Blue River Construction, the general contractor. “The architectural detailing was intense – things like the giant mantle over the fireplace with steel cut in for a shelf, the curved bar with cantilevered glass, even the andirons for the fireplace.”

CCY Architects designed all the interior fixed finishes. Materials – metal and stone, wood and glass – are carefully detailed but free of decoration or ornament. The floors in the living room are recycled 100-year-old English oak from Guinness Stout vats mixed with recycled cider vats to achieve the desired color mix.

An artist friend of the owners, Darcy Farrel of Minneapolis, created the dramatic glass art featured in the house. ◆

#### HIDDEN LANE RESIDENCE

**LOCATION** Snowmass Village  
**CONSTRUCTION COST** Not disclosed  
**SCOPE** 4,900 sq ft of livable space  
**COMPLETION** January 2004

**OWNER** Not disclosed  
**ARCHITECT** CCY Architects  
**STRUCTURAL ENGINEER** L.J. Lindauer Inc.  
**LANDSCAPE ARCHITECT** Mt. Daly Enterprises LLC  
**LIGHTING DESIGNER** White Lighting Design Inc.  
**GENERAL CONTRACTOR** Blue River Construction  
**MASONRY SUBCONTRACTOR** Western Masonry  
**STRUCTURAL STEEL SUBCONTRACTOR** LCS Erectors  
**FRAMING SUBCONTRACTOR** Swiftsure Enterprise  
**WOOD FLOORING SUBCONTRACTOR** Mountain Lumber  
**PANELING/WOODWORK SUBCONTRACTOR** AMS Construction

#### OTHER NOTABLE PROJECTS BY CCY ARCHITECTS

- > Roaring Fork Eye Clinic, Glenwood Springs
- > Sundeck, Aspen
- > Brasada Ranch Resort, Ranch Headquarters, Crook County, Oregon
- > Dunton Residence, Park City, Utah
- > Obermeyer Place, Aspen



# STYLE MASTER

## BURNHAM HOYT'S DIVERSE STYLES ADD TO RICHNESS OF DENVER SCENE

> BY DIANA MURPHY

Although Burnham Hoyt, FAIA, died nearly 50 years ago, even today the Denver native

is considered to be one of Colorado's foremost architects.

Whether working on an English Gothic or International commercial project or designing private residences, schools and civic buildings, Hoyt was adept at multiple styles. His design credits range from the 1924 remodel of the Anne Evans Mountain House in Evergreen, the now-demolished Boettcher School for Crippled Children, the Modernist Bromfield Residence, Denver Public Library's Central Library building and Red Rocks Amphitheater – his best-known work and a Colorado icon.

Stylistic flexibility isn't an unusual trait among architects. So what made Hoyt's ability to design in so many different modes exceptional?

"Others do it, but most of them don't excel in nearly every style they work in," said University of Colorado at Denver History Professor Tom Noel. "The thing about Burnham Hoyt was how he could build in all these different styles. He not only did the eclectic historical style, like the wonderful castle in Sedalia and Tudors and Romanesques, but he also became a great champion of Modernism.

"And he was not egotistical," Noel added. "So many architects build monuments to themselves, but his works fit in well with their environments."



### THE EARLY YEARS

Burnham F. Hoyt was born in 1887 in Denver, where he attended the Boulevard School and graduated from North High School.

"He was born into a humble family," Noel said. "A lot of architects are bred into the profession, but he was the son of a carriage designer in north Denver."

Hoyt's architectural career began with an apprenticeship at Kidder and Wieger, followed by study at the Beaux Arts Institute in New York City beginning in 1908, at the urging of older brother Merrill, also an architect. Burnham's training there included a stint with George B. Post's and Bertram Goodhue's prestigious firm, where he designed the interior woodwork for St. Bartholomew's Church, a Manhattan landmark.

"He was working with some of the best architects in the country on some of the most important buildings," Noel said.

After serving two years in the army during World War I, Hoyt came home to the Mile High City in

**ABOVE** Denver native Burnham Hoyt, FAIA, is considered Colorado's foremost architect. Hoyt, who practiced from 1919 to 1955, was revered for his mastery of many styles of architecture. (Photo courtesy of Denver Public Library, Western History Collection)



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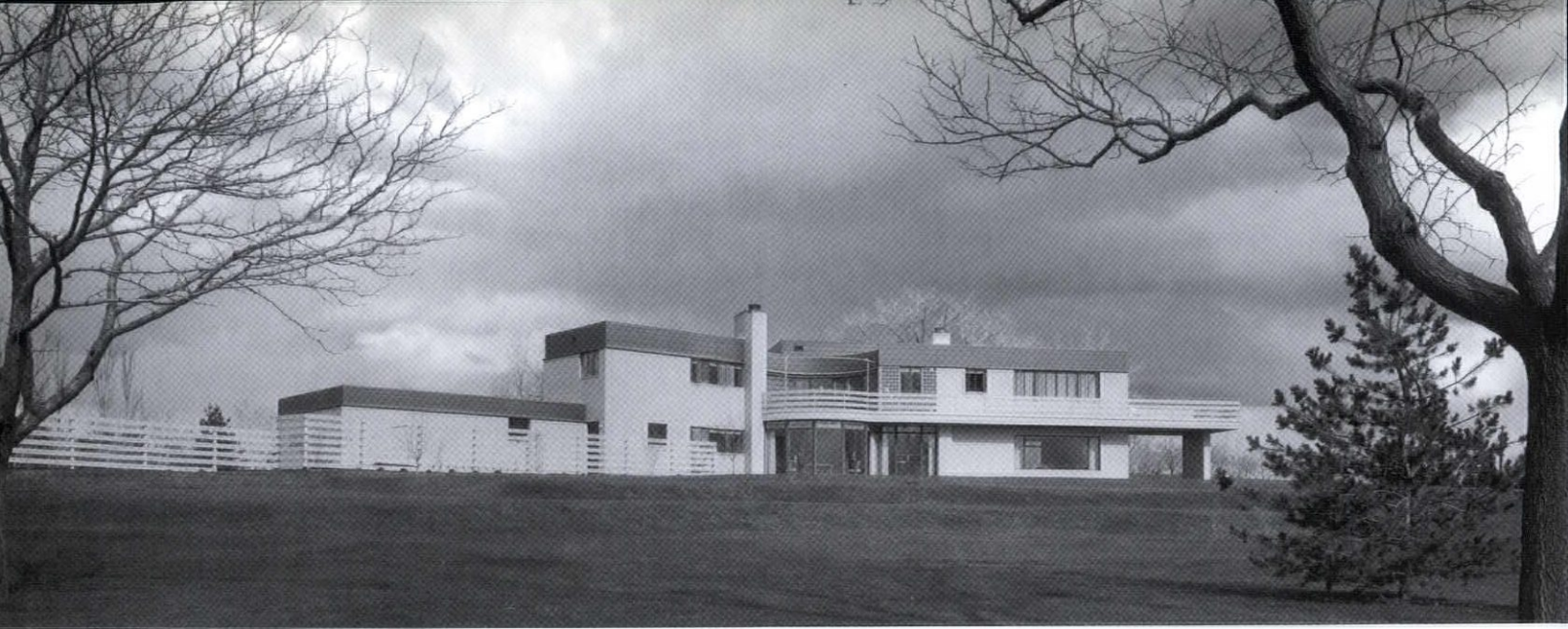
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**ABOVE** Burnham Hoyt's debut commission with his own firm was the Bromfield Residence, a striking structure that drew national press and fixed Hoyt's position as the leader of the first generation of Colorado Modernists. (Photo courtesy of Denver Public Library, Western History Collection, Hedrich-Blessing, R7100-48328)

1919 to partner with his brother Merrill. During this period, the brothers designed numerous buildings in various historical revival styles, including the English Gothic style Lake Junior High and Park Hill Branch Library, a Spanish Baroque Revival building.

Hoyt returned to New York in 1926 to handle the interior design of the Riverside Church, commissioned by John D. Rockefeller. He spent several years at New York University as a professor of architectural criticism, becoming dean of the school of architecture in 1930. At the same time, he was associated with Pelton, Allen and Collens and continued to collaborate long distance with Hoyt and Hoyt.

One of Hoyt's Denver projects during this time was the Holme House (1928) on Forest Street Parkway in Denver. Commissioned for attorney Peter Holme, the design incorporated high ceilings and hardwood floors and allowed for views throughout the house.

Nearly 70 years later, the Holme House became home to the family of another noted Denver architect, Curtis W. Fentress, FAIA, RIBA, principal at Fentress Bradburn Architects Ltd.

"We lived there for nearly 15 years and really thoroughly enjoyed it," Fentress said. "Every day was a treat. It had a lot of ins and outs and twists and turns to the overall plan that just made it very interesting in that you had views from every room and cross ventilation. So, in a way, it was a very sustainable building."

The Hoyt brothers' firm ended with Merrill's death in 1933.

Three years later, Hoyt married interior designer Mildred Fuller, another Denver native working in New York, and kicked off the second phase of his professional career by returning to Denver and starting his own firm.

#### BACK AT HOME

Hoyt's debut commission was for the Bromfield Residence, a striking structure that drew national press and fixed his position as the leader of the first generation of Colorado Modernists.

"It was a very dramatic, almost Frank Lloyd Wright-looking house," Noel said.

The Colorado Historical Society considers his work during this phase "marked by a consistently high level of architectural design" and "[constituting] the most important body of International style work in the region by a single figure."

Other significant projects included the Albany Hotel (1936), Denver Children's Hospital (1938), Colorado Springs High School (1940) and the Sullivan Residence (1941) in Denver, a stylistic cousin to the now-demolished Bromfield House and the best surviving commission in Hoyt's luxury residential design portfolio.

## Burnham Hoyt's Credited Buildings

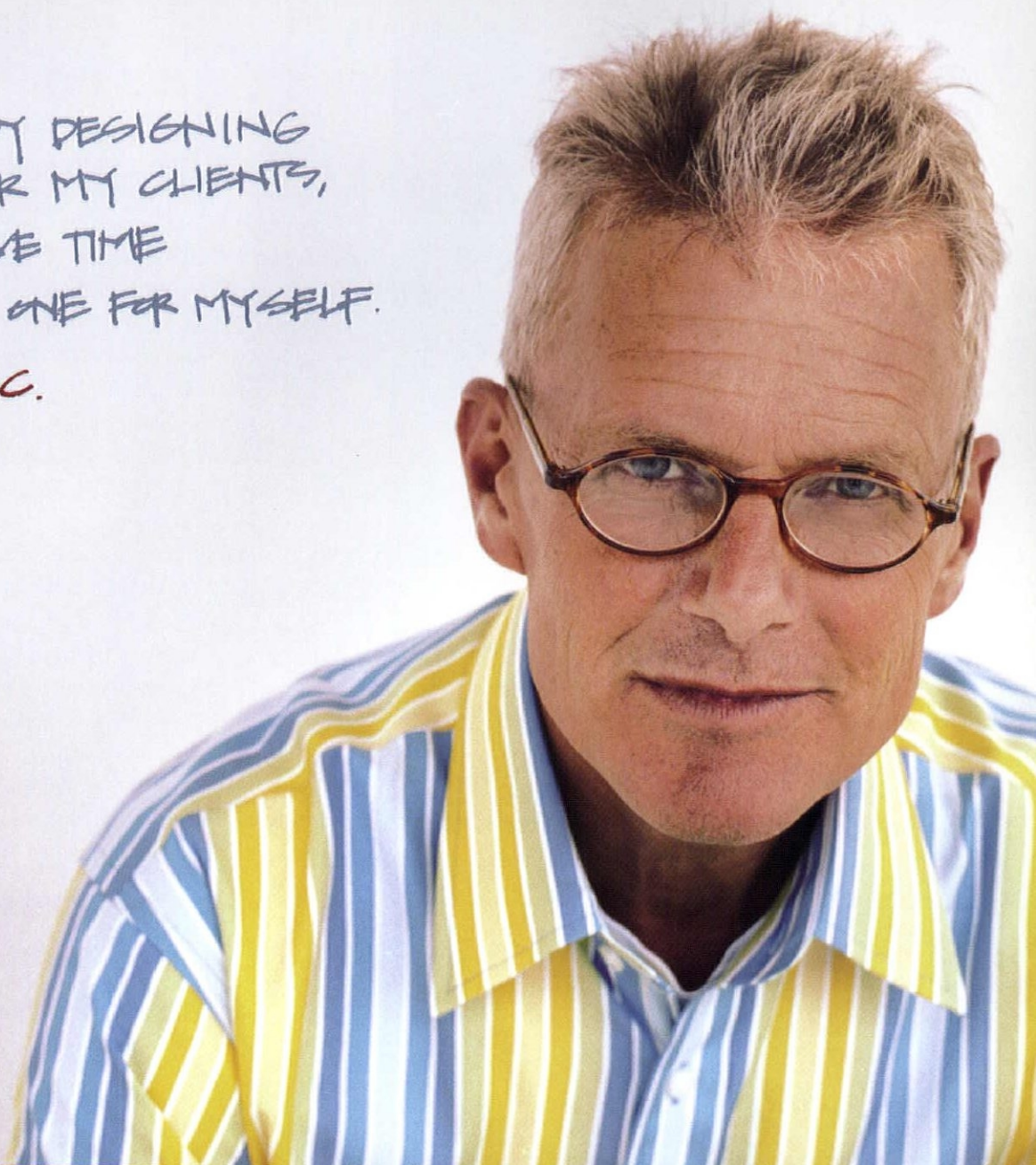
Here's a partial list of notable buildings designed by Burnham Hoyt:

- > Park Hill Branch Library, 4705 Montview Blvd., Denver, 1920; Denver Local Landmark
- > Anne Evans Mountain House (remodel), 1970 Evans Ranch Rd., Evergreen, 1924; National Register
- > Cherokee Castle, Cherokee Ranch, U.S. Highway 85, Sedalia, 1924-26; National Register
- > Denver Press Club, 1330 Glenarm Pl., Denver, 1925; Denver Local Landmark
- > Lake Junior High School (with Merrill Hoyt), 1820 Lowell Blvd., Denver, 1926; Denver Local Landmark
- > Riverside Church (associated with Collens, Allen and Pelton), New York City, 1927-30
- > St. Martin's Chapel at St. John's Cathedral, 1313 Clarkson St., Denver, 1928; National Register
- > Steele Elementary School, 200 S. Marion Pkwy., Denver, 1929; Denver Local Landmark
- > Boettcher School for Crippled Children, 1900 Downing St., Denver, 1938; demolished
- > Red Rocks Amphitheater, 16351 County Rd. 93, Morrison, 1941; National Register
- > Central Library, Denver Public Library, 10 W. 14th Ave. Pkwy., Denver, 1955, National Register
- > Central City Opera House (addition and alterations), 124 Eureka St., Central City; National Register

Source: *Colorado Historical Society*

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**LEFT** One of Burnham Hoyt's most beloved creations was the Boettcher School for Crippled Children (1938). (Photo courtesy of Denver Public Library, Western History Collection, Hedrich-Blessing, Z-10046)

One of Hoyt's most beloved creations was completed during this time, to – the Boettcher School for Crippled Children (1938). The project was commissioned by Denver business magnate Charles Boettcher for the Denver Public Schools, which could not afford to build a special school for children with disabilities – most of them brought on by bouts of polio.

Hoyt's design for the school incorporated special hydraulic lifts to take children in and out of therapeutic pools and an underground tunnel that connected the school to Children's Hospital.

"His wife Mildred said she thought Bernie's favorite buildings were the Boettcher school and the Red Rocks Amphitheater," Noel said.

#### A DENVER ICON

Red Rocks Amphitheater in Morrison is, of course, the project for which Hoyt is most well known.

"Without him there would be no Red Rocks," said David Mashburn, RA LEED AP, of M+O+A Architectural Partnership, who was the project manager for the Red Rocks Visitors Center while at another firm. "He was the visionary who fed [Denver Parks and Recreation head] George Cranmer's desire to have such a unique facility."

"Cranmer said when you had a real challenge and a real problem, Burnham Hoyt would be the guy you'd go to," said Noel.

In his design for the amphitheater, Hoyt led with the land, allowing the topographic features and land formations to take center stage.

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**LEFT** Burnham Hoyt's design for Red Rocks Amphitheater led with the land, allowing the topographic features and land formations to take center stage. (Photo courtesy of Denver Public Library, Western History Collection, X-20501)

"He works so beautifully with nature," Noel said. "A lot of architects talk about building to the site, but they don't always do it. On that one, he really does make it fit in. He actually did reshape the design to fit the rock."

The project, built in the 1930s using labor supplied by the Civilian Conservation Corps, gained instant national recognition from architectural and design publications.

In 1957, Red Rocks Amphitheater was selected to represent Colorado in AIA's historical review exhibit of American architecture at the National Gallery and named by New York's Museum of Modern Art as one of the decade's 50 outstanding examples of American architecture. It is also listed on the National Register of Historic Places.

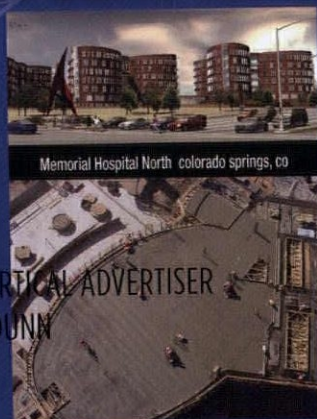
"And it almost went on the [design of the] quarter for Colorado," Noel said.

#### LATER WORK

From 1945 to his death in 1960, Burnham Hoyt's health declined. He was diagnosed in the early 1950s with Parkinson's disease, but he continued to design buildings. Notable projects during this time included his home and studio at 3130 E. Exposition (1947) and, with architect James Sudler, FAIA, the renovation of a dry cleaner, garage and other buildings for the Denver Art Museum at Acoma and 30th.

His last major commission was a collaboration with Arthur Fisher and Alan Fisher on the Denver Public Library's International Style Central

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## Burnham F. Hoyt

BORN 1887

DIED 1960

PRACTICED FROM 1919-1955

FIRMS Kidder and Wieger, Post and Goodhue, Hoyt and Hoyt (1919-1933) and Burnham Hoyt (1936-1955)

Library across from Civic Center Park – considered by the Colorado Historical Society “the finest expression of Hoyt’s mature design philosophy.”

The design for the building referenced both site and function, juxtaposing circular and rectangular spaces. Like most of Hoyt’s International Style buildings, it featured a flat roof; smooth, uniform walls; large expanses of glass; and clever uses of a variety of direct and indirect lighting.

The library’s industrial aesthetic was softened by the pairing of traditional materials such as wood and stone with modern materials like sleek window trim and interior surfaces

In 1990 the library was listed on the National Register of Historic Places.

In 1995 it reopened after receiving a major Postmodern addition designed by Michael Graves, FAIA, working with Denver’s Klipp.

“The significance of [Hoyt’s work] wasn’t very well known to me until I began to work on his building,” said firm principal

Brian Klipp, FAIA. “Part of our project was the complete restoration and renovation of that building, which went through the Landmark Preservation Commission since it was an extensive restoration of a very good piece of International Style architecture for Denver.”

The deeper Klipp delved into the project, the more respect he gained for Hoyt.

“When you work on another architect’s project at that level of care, you really begin to appreciate how progressive that building was at the time,” Klipp said. “It was one of the first curtain wall system buildings to be designed. While technically it wasn’t very good, it was significant for window glazing at the time.

“The building has really aesthetically stood the test of time,” Klipp continued. “It has a lot of integrity and sense of purpose, and that’s a real reflection on the quality of the architect. I would like to think that 40 years after we design a building, people would think as well of it.”



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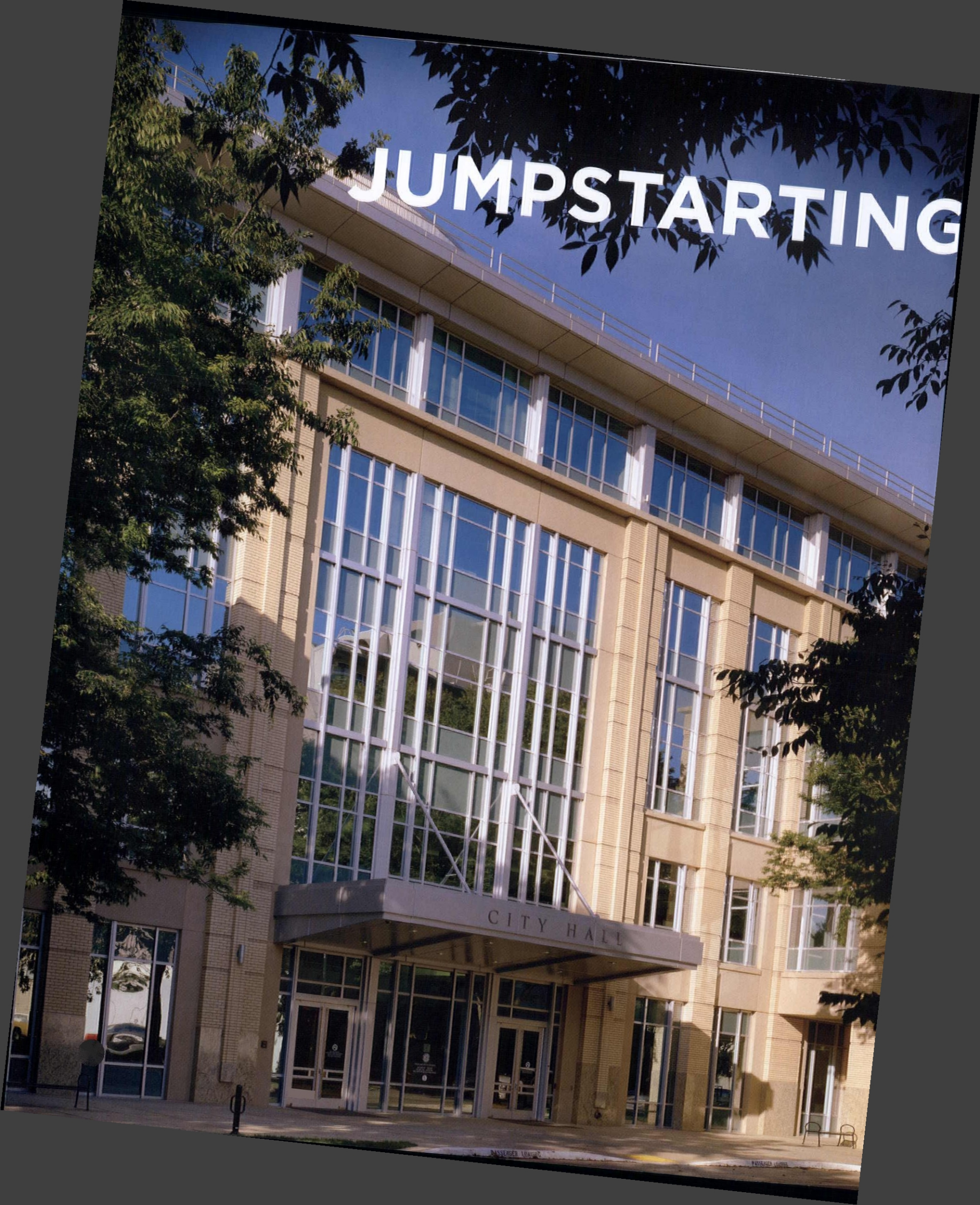
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SACRAMENTO'S NEW CITY HALL TURNS A FRAGMENTED SYSTEM INTO A CIVIC CAMPUS

For many years, the small size of the original Beaux Arts-style Sacramento City Hall — just 34,000 sq ft — hampered its function, forcing the

city to scatter its numerous departments into various leased and owned structures around downtown.

In an effort to recentralize the city's various entities in a single location, Sacramento officials elected to renovate and expand the existing city hall, adding a new building and underground parking. The new Sacramento City Hall is now home to 720 government staffers.

The planning, programming and design process for this project began in earnest in early 2000. Early meetings with the planning review board, historic preservation groups and other civic agencies paved the way for the city hall addition to be more than just an office structure. These lobbying efforts ultimately led to what Denver's Fentress Bradburn Architects was charged with creating — a unified and distinguished civic campus for the city hall.

"Centralizing staff brings greater convenience and customer service to members of the public, and at the same time, reduces taxpayers' expenses by significantly reducing leased office space," said Sacramento City Council Member Jimmie R. Yee.

## BLENDING OLD WITH NEW

The curving eastern façade of the new building creates an ellipse that radiates from the central fountain in Cesar Chavez Park. This ellipse helps to further define the multi-block area as a civic zone, the heart of the community. Inside the ellipse reside two public forums. The more prominent and primary forum is the park, where public meetings, civic gatherings and other community events are held.

The secondary forum sits between the curved façade of the new building and the restored historic façade. This forum, also known as the courtyard, is a more intimate space that serves as a breakout for the council chambers and a respite for visitors, staff and neighbors to enjoy lunch, conversation and a breath of fresh air.

Set on the northern half of a shared site, the new 267,000-sq-ft building embraces its historic counterpart. The primary façade of the new building is curved and enhanced by the columns of a two-story public arcade. This arcade is grand in scale, two stories high and terminated at each end by a tower. These frame city hall from vantage points in the adjacent Cesar Chavez Plaza, while engaging the historic building's domed cupola in a pleasant tension of opposing forms.





#### CIVIC IDEALS INSPIRE DESIGN

The ideals of civic service form the foundation for the new building's design. Its finely detailed façade is segmented by a rhythm of glass, brick and steel that creates an engaging street presence that speaks of human scale, stability and permanence. The materials and detailing also echo the community's established vernacular and thereby root the building in local culture and geography.

"Together, the two buildings that now constitute city hall make a noble statement: that government is here to serve the people, and its structures should serve to elevate the human spirit," said Curtis Worth Fentress, FAIA, RIBA, the project's principal-in-charge of design.

The project began with demolition of the 1934 annex that wrapped the northeast corner of the historic city hall building. Not only was the annex void of character, it detracted from the historic building's grandeur and intended symmetry.

Openings that were made to connect the 1934 annex and the historic building were repaired to replicate the original design, as were the interior public areas, including the lobby and corridors. Restoration of the exterior skin of the historic city hall included repairing terra cotta ornamentation, brickwork, windows and sheet metal flashing. New mechanical and electrical services and seismic upgrades were also part of the program.

#### A WARM WELCOME

Visitors and users must be able to tell at a glance where to enter a building, particularly a public facility. The primary entrance is located off H Street opposite the secondary entrance, which is located off the plaza. The H Street entrance is designated with a prominent and cleanly articulated canopy while the plaza entrance sits at the nexus of the curved arcade and bows out slightly into the open space. All four building entrances share an axis that bisects the site and culminates in the center of Chavez Park.

Since the historic building did not contain a ceremonial lobby, one was created in the new building. Termed a jewel-box by designers, this new, stately lobby features a billowed ceiling and an earth-toned, woven granite floor pattern that speaks of Sacramento's agricultural roots. With minimum graphics, the lobby welcomes visitors and encourages them to take a moment to orient themselves. Direct access is provided from the lobby to the council chamber, elevators and third floor permit center.

The new building houses many of the significant venues that could not be accommodated in the historic building, including the city council chamber and the mayor and city council members' offices. The original council chambers was remodeled into a 70-seat hearing room and community room that often plays host to the design review board and historic preservation groups. Meanwhile, the new 250-seat, state-of-the-art chamber not only accommodates larger in-house audiences, it is also wired with the technology to bring the council's proceedings to television viewers. ♦





**PREVIOUS LEFT** Clean and well-articulated entrances are immediately identifiable. **PREVIOUS RIGHT** The curving eastern façade of the new building creates an ellipse that radiates from the central fountain in Cesar Chavez Park. **OPPOSITE TOP** Restoration of the exterior skin of the historic City Hall included repairing terra cotta ornamentation, brickwork, windows and sheet metal flashing. **OPPOSITE BOTTOM** The new 250-seat, state-of-the-art chamber not only accommodates larger in-house audiences, but is also wired with the technology to bring the council's proceedings to television viewers. **ABOVE** Set on the northern half of a shared site, the new 267,000-sq ft building warmly embraces its historic counterpart.

#### SACRAMENTO CITY HALL

**LOCATION** Sacramento, Calif.  
**CONSTRUCTION COST** \$71 million  
**SCOPE** 301,000 sq ft (34,000-sq-ft restoration, 267,000 sq ft of new construction)  
**PURPOSE** To consolidate departments scattered throughout the city, create a new civic center by enhancing and expanding the existing city hall and make government more accessible to the citizens of Sacramento  
**COMPLETION** July 2005

**OWNER** City of Sacramento  
**DEVELOPER** David S. Taylor Interests  
**ARCHITECT** Fentress Bradburn Architects Ltd.  
**ASSOCIATE ARCHITECT** Chong Partners  
**GENERAL CONTRACTOR** Hensel Phelps Construction Co.  
**HISTORIC CONSULTANTS** Architectural Resources Group and Historic Environment Consultants  
**STRUCTURAL ENGINEER** Buehler & Buehler  
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**MECHANICAL ENGINEERS** Capital Engineering Consultants and Airco Mechanical  
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#### OTHER NOTABLE PROJECTS BY FENTRESS BRADBURN ARCHITECTS

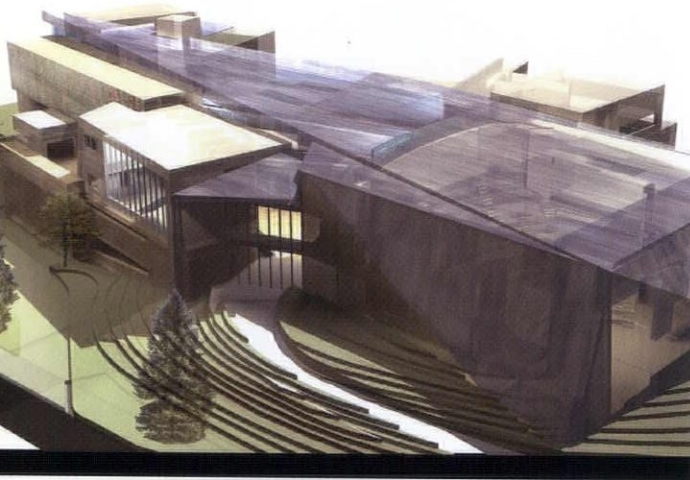
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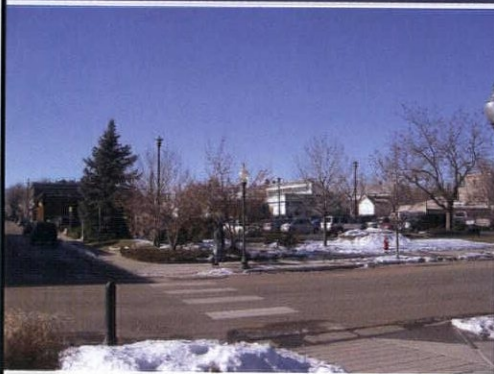


Located at a juncture between downtown Colorado Springs and Colorado College, the site for the new Cornerstone Arts Center is a threshold dividing the more urban and residential areas of the city from the historic campus. The design for the building takes into account the essence of the site, expressed by paths converging on and crossing the site, views toward Pike's Peak and an aspiration toward the sky.

The new facility houses a main auditorium, a film screening room, two black-box performance studios, an inter-disciplinary experimental arts (IDEA) gallery, music and dance rehearsal rooms, digital media labs, textile and set shops, classrooms and offices. These spaces were planned and programmed to promote and facilitate the interaction of artists and performers with each other, with casual observers and with audiences from the college and the local community.

The facility will serve as the physical backbone of the arts culture on campus, defining passages and nodal points within and beyond the building, setting the stage for catalytic possibilities of encounter, creating a web-like network between art and other academic disciplines and the Colorado College community. ♦

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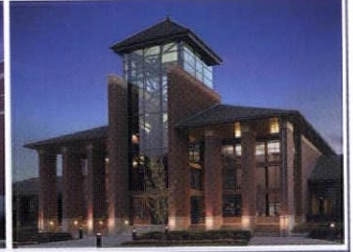
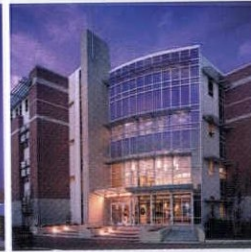
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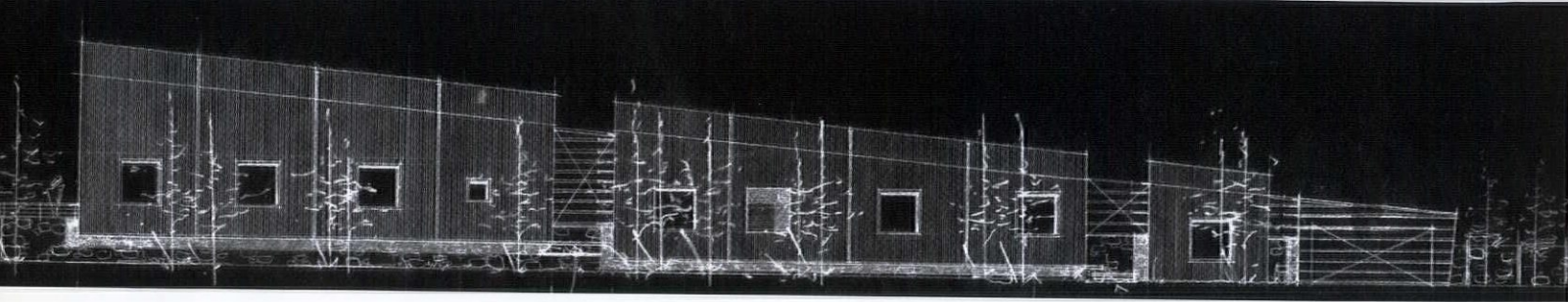
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# TEXAS HILL COUNTRY RIVERFRONT RESIDENCE

MORTER ARCHITECTS

LOCATION Pedernales River, Texas  
 OWNER Undisclosed  
 SCOPE 2,600 sq ft  
 COST TBD  
 START Spring 2007  
 COMPLETION Winter 2008

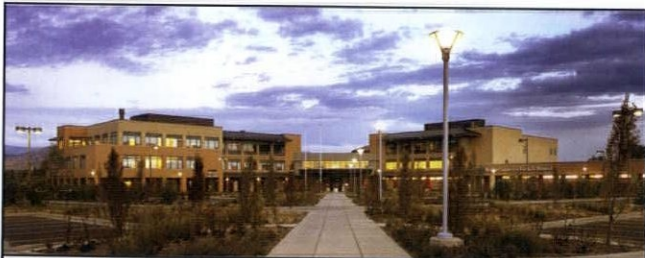


This 2,600-sq-ft home on the Pedernales River in the heart of the Texas hill country will serve as a secondary residence for a young couple from Austin. The client's only requirement is that the home must be "unique and unexpected."

The narrowness of the lot is one factor that guided the initial design process. The design intent was to experience the home as part of the procession from the road down to the river. Sensitivity to and awareness of the environment was an important element in the placement of the structure. A site wall is used as a grounding

element while floating the main structure above the earth. The dock-like path pulls the circulation to the exterior of the house and gradually climbs, so as to heighten the experience of being above the landscape and thus capturing the views of the river from the living area.

The structure will be mainly constructed of a thin metal skin that acts as a protective shelter from the hot Texas sun and provides privacy from neighboring homes. Operable glass walls in the pavilions allow for indoor/outdoor connections. ♦



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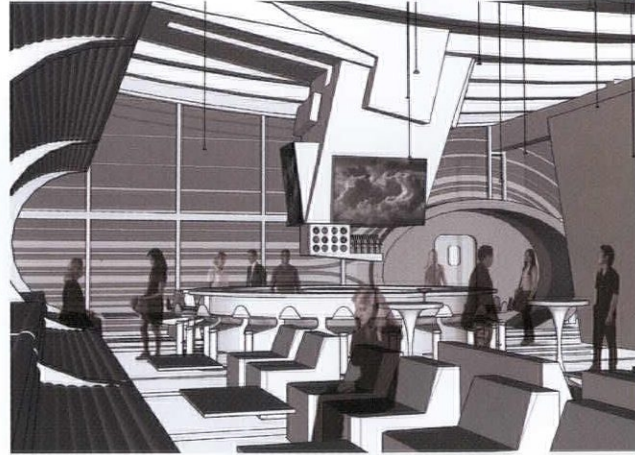
LOCATION Denver  
 OWNER Kostas Kouremenos  
 SCOPE 5,000 sq ft  
 COST to be determined  
 COMPLETION Summer 2006

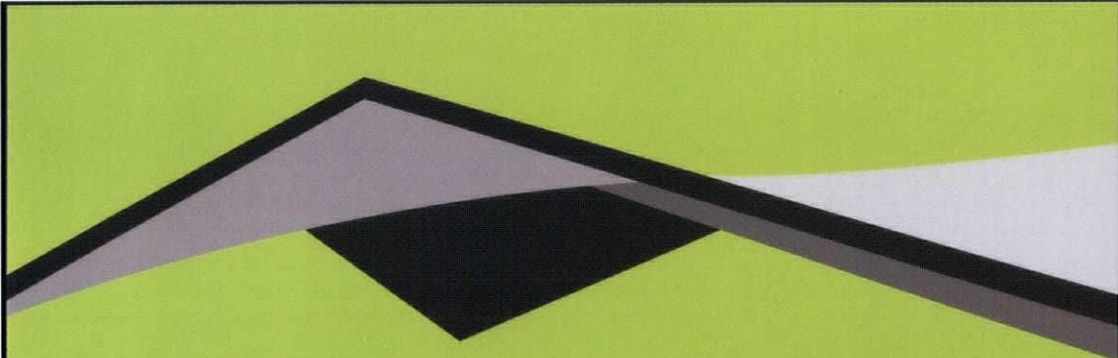
## DC10 ROTH+SHEPPARD ARCHITECTS

This 5,000-sq ft lounge is located within an existing building in Denver's Golden Triangle neighborhood. The lounge design is based on abstractions of the DC10 airliner and the visual and emotional experiences associated with flying.

Interior modifications include a central bar as a conceptual control tower, a 50-ft linear booth representing the airliner's fuselage, and a simple palette of materials (metal panel walls, leather seating and runway lighting) representing the physicality of the DC10 airliner and the embodiment of flight.


Exterior modifications to the storefront symbolically communicate the concept while alluding to the dynamic environment within the lounge. ♦






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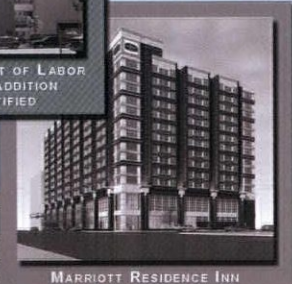
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## > LOOKING AHEAD

### ARCHITECT COLORADO WINS PRESTIGIOUS MAGGIE AWARD

*Architect Colorado* was presented a first-place Maggie award in April. The Maggies are awarded by the Western Publications Association and are the most prestigious magazine publishing awards in the western United States.

Known as "the Oscars of the magazine industry," the awards encompass both consumer and trade magazines in categories ranging from political issues to alternative lifestyles. *Architect Colorado* won in the Associations category, where it competed against 60 other entries, with finalists that also included the well-established *Texas Architect* and a magazine for the Latin Grammy Awards.

*Architect Colorado* has been published quarterly since Spring 2005.

**AIA COLORADO RECEIVES COMPONENT EXCELLENCE AWARD** Presented in February from AIA National to AIA Colorado for an Outstanding Overall Public Affairs and Communications Program, this award recognizes the "careful planning and determined 'extreme makeover' follow-through that enhanced the graphic identity of this innovative component. Through a well-executed communication plan, AIA Colorado created a new brand, while redesigning its Web site and quarterly magazine, *Architect Colorado*, to enhance the component's voice and strengthen its financial well-being."



Pictured from left to right are Katherine Schwennsen, FAIA, 2006 AIA National President; Leslie Acosta, AIA Colorado Communications Director; Sonia Riggs, AIA Colorado Executive Director; Christine McEntee, AIA National Executive Vice President and Chief Executive Officer; and David Crawford, Executive Vice President, AIA North Carolina and 2006 Council of Architectural Component Executives President.

**COLLEGE OF FELLOWS SEEKS NOMINEES** Elevation to Fellowship recognizes a model architect who has made significant contribution to architecture and society.

Colorado has many deserving candidates who need to be identified and encouraged to pursue the fellowship nomination and election process. The only specific requirement for nomination is at least 10 years cumulative membership in the AIA.

The AIA Colorado Fellows Task Force has been actively assisting all four Colorado chapters in initiating processes and efforts to identify, encourage and nominate potential candidates. Please help identify and encourage potential candidates by forwarding names to your local AIA chapter for consideration. For additional information, please contact the AIA Colorado Fellows Task Force Chairperson, Gary Desmond, FAIA, at [gdesmond@ar7.com](mailto:gdesmond@ar7.com).

**TEE TIME** The AIA Denver 14th Annual Golf Tournament will be July 24 at Legacy Ridge Golf Course in Westminster. This year's tournament will offer many contests and prizes. An awards luncheon will follow.

The AIA Colorado North Golf Tournament will be August 4 at Lake Valley Golf Club in Niwot. Contests include longest putt, closest to pin, shortest drive, closest to water hazard, to name just a few. The tournament is followed by an awards dinner and celebration.

**BUILDING CODE CLASSES** AIA Colorado will be offering International Building Code Classes in June, July and August. Visit the AIA Colorado Web site for more information.

**2006 DESIGN CONFERENCE** Mark your calendars for the 2006 AIA Colorado Design Conference and Practice Management Symposium, November 2-4 at the Vail Cascade Resort and Spa. This year's theme is Redevelopment: Profession, Practice, Community.

### CONGRATULATIONS TO THE 2006 AIA COLORADO YOUNG ARCHITECTS AWARDS GALA WINNERS, WITH SPECIAL RECOGNITION TO AIA MEMBERS

MENTOR OF THE YEAR: Scott Dergance, AIA

HONORABLE MENTION: RTA Architects and Anderson Mason Dale Architects

INSTRUCTOR OF THE YEAR: Barbara Ambach

INTERN OF THE YEAR: Daniel Craig, Assoc. AIA

STUDENT PORTFOLIO: Daryn Hosiassohn

GRAPHICS: Matthew T. Howell, Assoc. AIA, Scott Schuster and Dru Schwyhart

CRAFTSMANSHIP: Brad Ash and Sterling Doster, AIA Student Member

HONORABLE MENTION: Kevin Brodkorb, AIA Student Member

ARCHITECTURAL PROJECT: Rob Pyatt, AIA Student Member

PEOPLE'S CHOICE: Caleb Tobin

**ARCHITECTURAL EDUCATION FOUNDATION 2006 AIA COLORADO SCHOLARSHIP WINNERS** This year, a total of nearly \$30,000 was presented to the following:

ANNIVERSARY SCHOLARSHIP: Kellen S. Schauer mann, AIA Student Member

C. GORDON SWEET SCHOLARSHIP: Heather L. Scott

GARY G. LANDIN SCHOLARSHIP: Jonathan E. Tucker

AIA COLORADO NORTH CHAPTER SCHOLARSHIP: Nicole D. Giglio

KENNETH R. FULLER SCHOLARSHIP: Jessica D. Hehr, AIA Student Member

ROBERT K. FULLER SCHOLARSHIP: Christina Haas, AIA Student Member

WILLIAM C. MUCHOW SCHOLARSHIP: Allison Brandt, AIA Student Member

DEVON M. CARLSON SCHOLARSHIP: Rob Pyatt, AIA Student Member

TEMPLE HOYNE BUELL SCHOLARSHIP: Brooke Schubert, AIA Student Member

HOBART D. WAGENER SCHOLARSHIP: Maria Cole, AIA

JAMES M. HUNTER SCHOLARSHIP: Stephen Eckert, AIA and Jade V. Polizzi

FISHER TRAVELING SCHOLARSHIP AWARD I: Seth Rosenman, AIA

FISHER TRAVELING SCHOLARSHIP AWARD II: Manya Albreht, Assoc. AIA and Leila Tolderlund

For more information about upcoming events and a complete list of all AIA Colorado events, visit the Web site calendar link at [www.aiacolorado.org](http://www.aiacolorado.org).

## &gt; LEGISLATIVE AGENDA

**SUNSET REVIEW SUCCESSFUL** The AIA Colorado Government Affairs Committee has successfully navigated the sunset review process for licensing architects. Sunset review is the legislative process of reviewing the need and propriety of regulating a profession. After a long battle, AIA Colorado was ultimately successful in its efforts to continue protection of the term "architect."

The AIA Colorado legislative team was led by Kin DuBois, AIA, who focused on building relationships with key legislators, educating them on the profession of architecture and successfully lobbying both the House and Senate to unanimous votes.

Jerry Johnson, Hon. AIA Colorado, the chapter's lobbyist, served as DuBois' right-hand man throughout the process. As a result of their efforts, architects will experience seamless continuity in their practices. Thank you to both Kin and Jerry and to all AIA Colorado leaders for their work on the architect licensing sunset process. Special recognition must be extended to Rep. David Balmer and Sen. Abel Tapia for sponsoring this important legislation.

**LICENSING LANDSCAPE ARCHITECTS** In other legislative news, AIA Colorado is supporting the efforts of landscape architects to become licensed in Colorado. AIA supports this bill because of our continuing relationship with our associated design professionals and an understanding that the practice of landscape architecture does not limit the practice of architecture.

**IN APPRECIATION** Our gratitude goes to the Legislative Subcommittee led by Thom Walsh, AIA; Chris Greenwald, AIA; and Jered Minter, Assoc. AIA; for their efforts reviewing the bills this year.

Remember, 2006 is an election year. Become active with your local politics and advocate for your profession. To get involved, contact Government Affairs Committee Chair Mike Wisneski, AIA, at [mw@moaarch.com](mailto:mw@moaarch.com) or call the AIA Colorado office at 303-446-2266.

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**The Vail Cascade Resort & Spa**

> PRESIDENT'S LETTER

# BALANCING ACT

The ideal relationship between iconic and background architecture creates a vibrant setting and a memorable built environment

> BY CHERI GEROU, AIA  
2006 AIA COLORADO PRESIDENT



ABOVE Sea Ranch in Northern California

We are all familiar with architecture as icon, the projects that tend to grace our magazines and design competitions.

The earliest examples of architecture as icon can be seen most clearly as architecture set within a natural landscape. Palladio's country villas are a good example. The architecture is purposely set apart from its surroundings. The house is perched on a hill, set in a clearing in stark contrast to the surrounding landscape. The architecture is imposed on nature; it separates itself from that around it to show more of its differences than similarities. You experience the architecture as an icon within a natural setting.

On the other hand, no architecture is as prevalent in our urban environment and our daily work as background architecture. At first glance, the concept of background architecture may seem quite arbitrary, perhaps even so incidental that it requires no unique designation. In reality, it may be the most important. When any architecture responds to its surroundings, accomplishes its programming purpose and improves the lives of its users, that project is a success.

## AN ARCHITECTURAL BACKDROP

Hundreds of communities were influenced after our nation's civic leaders viewed the 1893 World's Columbia Exposition in Chicago. These individuals arrived home with a new passion for the ideal of the city. This passion set the stage for a greater role for the architect in the design of the urban areas of America and the emergence of background architecture. As icons of architecture were designed and built in a community, in some cases, the background architecture evolved to set the



stage for future iconic architecture. It was the role of background architecture to solidify the foundation and importance of the city's urban fabric.

In the last 150 years much has advanced in the role of background architecture. It has adapted to new forms, materials and settings. For instance, at Sea Ranch, in Northern California the architecture has purposefully bowed to nature by providing a literal background to the natural world.

We feel a close relationship to its beauty, balance and grandeur. All this is accomplished by subordinating the importance of structure to its surroundings. The buildings exist as background architecture to its environs.

## A SENSE OF HUMILITY

To achieve successful background architecture requires real sensitivity, even humility.

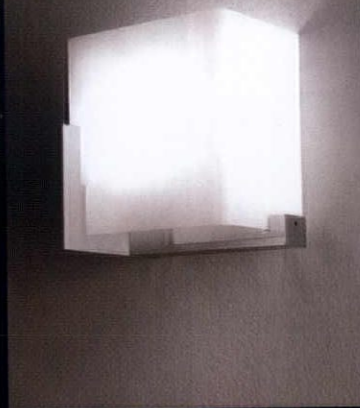
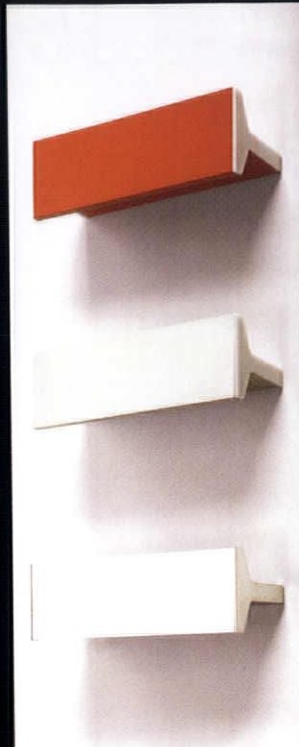
Whether it is providing the backdrop for a new art museum or the subtlety of a cityscape setting the stage for the latest iconic civic structure, the majority of what we design provides a background for nature, for architectural icons, for our everyday use of the built environment.

Whether we as architects want to admit it or not, background architecture is a major portion of our work. It is also the most significant, as it comprises the vast majority of the built environment.

Background architecture is where we live, where we play, where we work – but it also sets the stage for architectural icons. The balance between iconic and background architecture provides an undulation of forms, materials and context creating a vibrant setting and a memorable built environment. ♦



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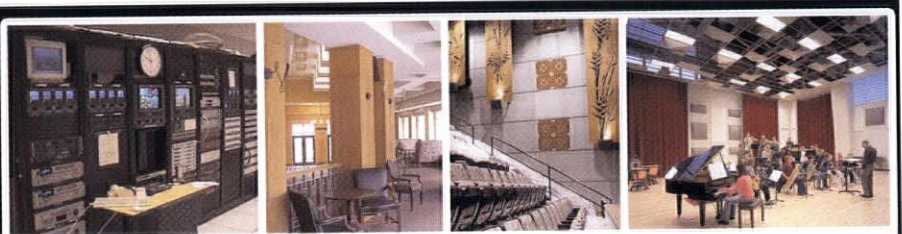
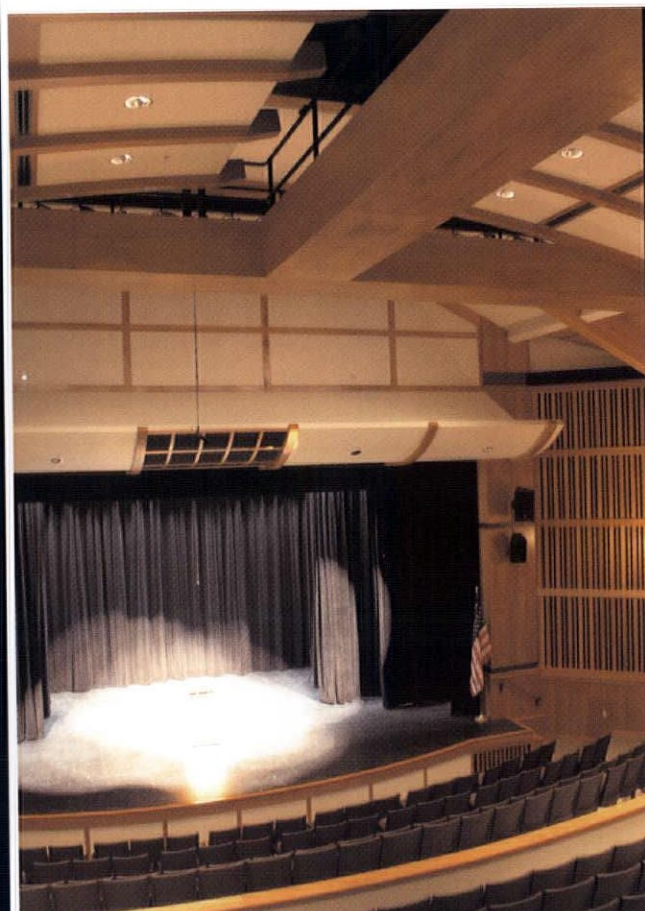
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# THE TEST OF TIME

City fabric depends on bringing the background to the forefront

> BY ALAN FORD, AIA  
HUTTON FORD ARCHITECTS

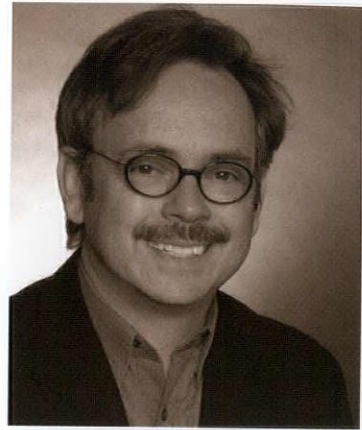
Recent public projects such as the Denver Art Museum, Museum of Contemporary Art and the

Denver Justice Center have our attention focused on so-called “star-based architecture.” These projects will no doubt add value to the city. But when considering some of the great cities of the world, cities that stand the test of time like New York, Chicago and Paris, I ask: how many of these cities are made up of predominantly signature buildings? While signature buildings may be important, they are really exclamation points. Great cities are made up of well-proportioned, thoughtfully detailed buildings of character that have a collective identity.

The importance of good background architecture became clear to me during the 10 years I spent working – and walking – in New York. There is infinite variety to the non-signature architecture, but in the aggregate it has a unity. Cornice lines often align, facades form a consistent street wall, and retail storefronts provide visual interest and rhythm as you move along at three miles per hour.

“Great cities are made up of well-proportioned, thoughtfully detailed buildings of character that have a collective identity.”

New York does have the Empire State Building, among other signature buildings – just as Paris has the Eiffel Tower, Notre Dame and many other strong identifiers – but I suggest that what makes these cities great is made up in large part by the quality of everything else.



The first time I recall hearing the term “background” applied to architecture was as a recent architecture school graduate working for renowned Denver architect Bill Muchow, FAIA. I was, quite frankly, a little surprised to hear Bill speaking the virtues of architecture that did not necessarily draw attention to itself. After all, he was one of the premier architects working in Denver at the time and had been involved with his share of signature projects. Bill’s philosophy may have been a reflection of his humble nature, but it also was an excellent example of an architect of unusual skill willing to apply his exceptional talent towards infill architecture.

## BUILDING A COLLECTIVE IDENTITY

As Denver continues to develop a denser urban core, it is essential that we heed Bill’s message by staying vigilant and making every building count. Each non-signature building requires the same level of design commitment as the high-profile work to ensure a livable city of character and unique identity. As noted above, background building or not, a critical mass of the architecture needs to be connected to our unique place and there needs to be a symbiotic relationship – from building to building – for Denver’s collective identity to emerge.

As we move forward, architects, developers and city officials must work together to provide the leadership and talent that will continue to help define Denver.

The musical composer Claude Debussy claimed, “Music is the space between the notes.”

Similarly, a great symphony only sounds good if everyone is playing in tune and at the same tempo. Only then does the soloist have a platform from which to excel. ◆

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