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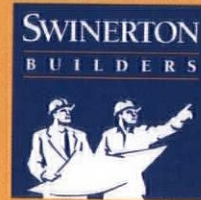
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Welton Place (above)
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Sheraton Waikiki (left)
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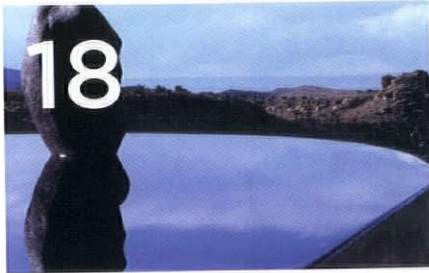
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WINTER 2006
Volume 2, Number 4



COVER Hyatt Regency Denver at Colorado Convention Center. Photo by Nick Merrick, Hedrich Blessing Photographers

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Maggie Awards

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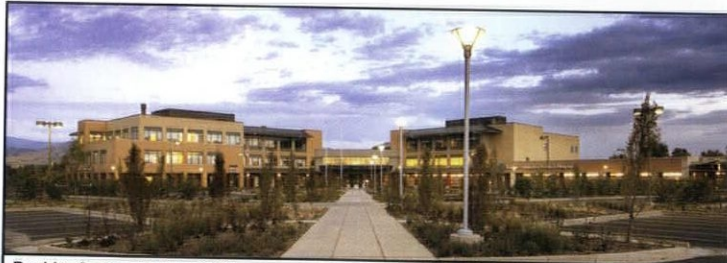


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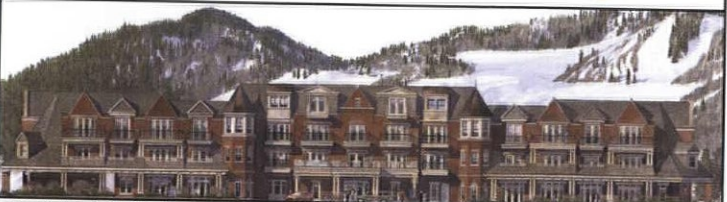
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LETTERS TO THE EDITOR *Architect Colorado* will gladly accept all signed, dated letters to the editor. We reserve the right to edit for style and any potentially libelous content. Letters should be submitted at least a week before the published deadlines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

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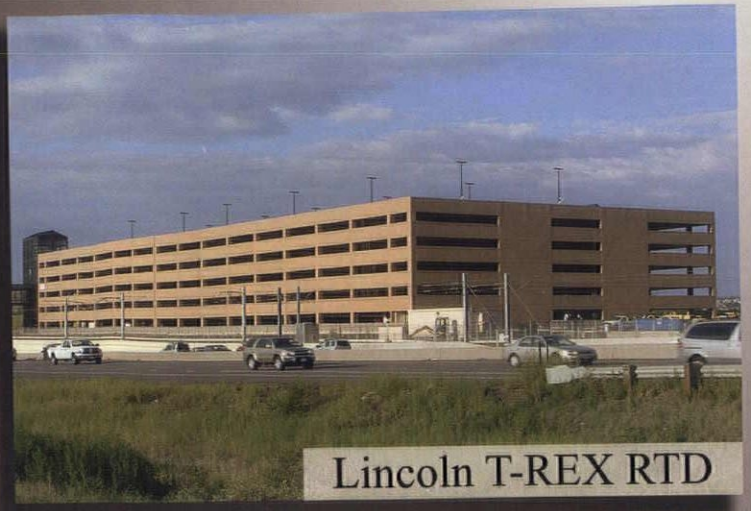
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ARCHITECT COLORADO 2007 EDITORIAL CALENDAR

- > **SPRING ISSUE DEADLINES** - Community Driven Design/AIA150 Editorial: Jan. 12 - Advertising: Jan 19
- > **SUMMER ISSUE DEADLINES** - Themed Architecture Editorial: April 20 - Advertising: April 27
- > **FALL ISSUE DEADLINES** - Aesthetics/Timeless Architecture Editorial: July 13 - Advertising: July 20
- > **WINTER ISSUE DEADLINES** - Historic Preservation/Renovation Editorial: Sept. 21 - Advertising: Sept. 28

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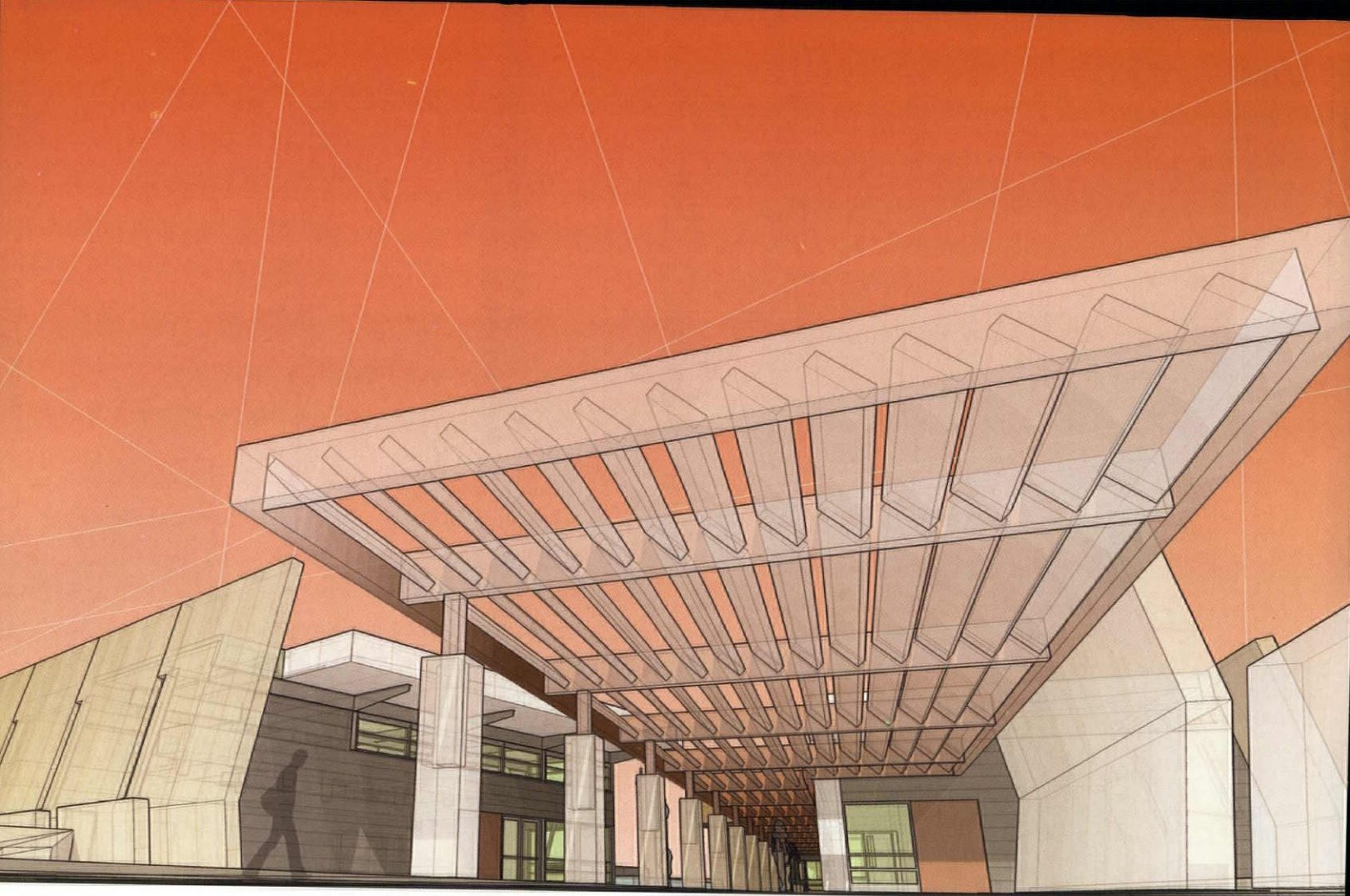
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> LETTERS

BEHIND EVERY GREAT MAN...

I read with great interest and respect, along with some disappointment, "Style Master: Burnham Hoyt's Diverse Styles Add to Richness of Denver Scene." Although Mildred Fuller Hoyt is mentioned as Burnham's interior-designer wife, little credit is given to her design impact and her contribution to the stability of the firm they established together in the late thirties.

Her interior design work was integral to the success of the Central Library in Denver, notably one of the firm's best works, and many of their other commissions during that time. I was privileged to have been her neighbor during the last years of her life. Having been friends with many of the top mid-century designers, Mrs. Hoyt's apartment was packed with exquisite modern memorabilia/gifts, including one of the first prototype models of the Eames's molded plywood chairs. She was an elegant and talented grande dame who, like many women of her time, deferred all credit to her husband. As modern historians, though, we don't have to do that.

Martha L. Bennett, AIA
Bennett Wagner & Grody

SUSTAINABLE DESIGN IS SIMPLY GOOD DESIGN

It is hard to know how to react to the Fall 2006 issue of Architect Colorado. On the one hand, I am pleased to see the attention to sustainable design, but on the other hand, a concern for energy efficiency and environmental responsiveness (climate adaptive design) is simply good design. Architects for far too many years have neglected or simply forgotten that climate and energy considerations are among the fundamental architectural design determinants.

I learned climate design principles in architecture school during the late 1960s (1966-1971), and it was considered basic design practice. Since this time, I have been engaged in energy and environmental research and design consulting to advance the knowledge and practice of energy and environmentally responsive design. Thus, while we should acknowledge and recognize the current focus on sustainable design, we should also keep it in perspective relative to simply appropriate good architectural design and practice.

A quick side note, Architectural Energy Corporation was involved in many of the projects in your Fall 2006 issue.

Cheers, and good luck,
Michael J. Holtz, FAIA, NCARB, LEED AP
President, Architectural Energy Corporation

LEADING THE CHARGE

Congratulations on a job well done. You have produced a very nice and professional publication for AIA Colorado, a magazine for which we should all be proud. I must express a concern though about producing such a magazine in today's world where we as architects should be leading the way toward a more sustainable society. It would be great if your publication could help lead that way. I am not sure another glossy publication that ends upon the circular file is the answer. A first step in the right direction would be a publication using recycled products that could also be easily recycled or maybe even an electronic publication that would not need to be printed.

Colorado hosted the USGBC annual conference this fall and it would be great to show off a wonderful local publication that is both environmentally friendly and also delivers the same message. Your publication can lead the way by educating the architectural community about our responsibility to our communities, children and the world to create better indoor environments and energy-efficient buildings.

As Ed Mazria is telling us, we architects are part of the problem and we need to change the way we design buildings. It is our responsibility to create a better world. Your publication has a wonderful opportunity to lead the charge. We will support and applaud such continuing efforts to make us better.

Sincerely,
Doug Graybeal, AIA

PRAISE FOR SOLAR HOUSE STORY

What a wonderful article! I'm so proud and I thank you for including us in this issue in such a colorful, well-written story. I will certainly enjoy showing this around to my friends, colleagues and family. You do excellent work!

Very best regards,
Julee Herdt, AIA

CORRECTION In the Fall 2006 issue of Architect Colorado, the story "Recipe for Organic Living" (p. 50) should have identified Julee Herdt as AIA, not Associate AIA. Herdt is a licensed architect.

Also in the Fall 2006 issue, a sidebar on page 28 of the story "Mother Earth vs. The Almighty Dollar" should have identified Aspen's Studio B Architects as the design firm partnering with Denver's Hutton Ford Architects on the Aspen Middle School project. To clarify, the CORE grant was awarded to the project, not the architectural firm.

RECOGNIZING EXCELLENCE



FRED FUHRWEISTER, TIME FRAME

Aristotle once said, "We are what we repeatedly do. Excellence, then, is not an act, but a habit."

This issue of *Architect Colorado* celebrates excellence via the 2006 design awards. The awards appear as a pullout in the center of the magazine, a fitting coup d'état to round out the second year of this Maggie-award winning publication.

The featured projects in this issue vary in shape and size and are, like the design awards, symbolic of the many faces of architecture. From the thoughtful renovation and rejuvenation of the historic Tivoli building – one of downtown Denver's classic icons – to a shiny new, knock-your-socks-off convention center hotel, each design offers a different – and important – perspective of the impact architecture has on our culture. We are reminded that good design can change the way we live and work when we peek inside a residence in Grand Junction that takes its cues from the land, and discover that a seemingly innocuous bus terminal is actually anything but ordinary.

In our business department in this issue, we asked several AIA Colorado members to weigh in on a couple of hot topics currently shaping the face of architecture. The "starchitecture" phenomenon represents one particularly flashy facet of the profession, while outsourcing appears to be another, albeit much quieter, trend impacting designers.

Ironically, while local AIA members are partnering with out-of-town stars to boost their visibility, many architects who outsource their design documents prefer to keep quiet about their decision to tap into what *New York Times* columnist Thomas L. Friedman ("The World is Flat") recognizes as the global supply chain. Despite generating a cornucopia of opinions, both trends recognize architects' varied expressions of excellence in an ever-changing world.

Cheers to Colorado's AIA architects, whose habits and skills are raising the bar and promoting extraordinary design in their daily endeavors.


Jennifer Seward
Editor

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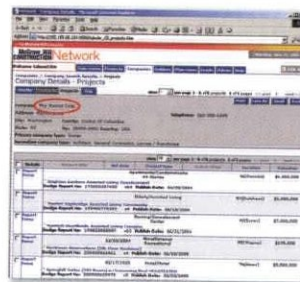
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highest peaks are invariably those parts of the anatomy which in the plains lie buried under five and twenty thousand feet



PREVIOUS LEFT The Glass Canyon, a 70-ft atrium space, successfully activates the street by night and day. **PREVIOUS RIGHT** Exterior view from the northeast. **LEFT** The hotel's exterior. **RIGHT** The Peaks Lounge, an urban-chic lounge on the 27th floor, offers panoramic views of the city and Front Range.

A QUICK GLANCE at the new Hyatt Regency Denver at Colorado Convention Center reveals a slim 37-story, \$285.5 million hotel clad in limestone and zinc and wrapped in a translucent curtain wall.

Situated directly across 14th Street from the convention center, the new Hyatt occupies the entire block bordered by 14th, Welton, California and 15th streets. The 1,100-room hotel is the first new high-rise built in downtown Denver in nearly two decades.

The hotel no doubt will have a big economic impact on Denver for decades to come, but the city itself had an equally big impact on the look and feel of the hotel. Its personality emerged as part of "a really big idea" from klipp, the Denver-based architecture firm responsible for the overall design.

URBAN GEOGRAPHY

The direction of klipp's design for the Hyatt was inspired by the energy and geography of Denver — a "youthful, contemporary, evolving, cosmopolitan city with a progressive, vibrant future," said design principal Brian R. Klipp, FAIA.

The project's lead designer, klipp's Keat Tan, AIA, knew it would take the right theme to bring the design together. He found it in the geographical confluence of Colorado's mountains and high plains.

"Our inspiration was the geological layering and 'sliding planes' of natural spaces like Red Rocks, which thrusts up from the ground in layers," Tan said. "The [hotel's] two towers overlap and are hinged at the center where the building's core converges to form a vertical element that emerges at the top as an illuminated tower.

"In a Michelangelo-inspired touch, or gesture to the convention center, sliding and floating planes, intersections, angles and the layering of elements became the three-dimensional language used to communicate a sense of perspective, focus and dynamism between the two convention structures," said Tan.

The aim of the design is to catch the attention of pedestrians on the street without completely exposing the interior space. Lighted screens and interior walls that slide silently past one another play on the concept of private versus public space.

Dropped ceilings elevate intrigue and interest in a seamless flow from the exterior porte-cochere entryway to the interior lobby and beyond. Translucent screens parallel and reflect the soaring, shimmering curtain wall wrapping the hotel's "Glass Canyon" in a captivating glow by night and drawing in abundant Colorado light by day, explained Tan.

"The interior of the hotel is viewed as layers or strata, lending visual depth and revealing activity to pedestrians along the street

HYATT REGENCY DENVER AT COLORADO CONVENTION CENTER

LOCATION 650 15th St., Denver

CONSTRUCTION COST \$163 million

SCOPE 1.5 million sq ft

PURPOSE To create a convention center hotel that draws visitors partly because of its stunning architecture. It proves that design can boldly communicate the western pride of a progressive, cosmopolitan city.

COMPLETION Dec. 2005

OWNER Denver Convention Center Hotel Authority (for the City and County of Denver); Bill Mosher, CEO Hotel Authority Board

ARCHITECTS klipp/Brennan Beer Gorman Architects LLP/joint venture; Harold Massop Associates Architects P.C., associate architect; and The Roybal Corp.

PROGRAM MANAGER FaulknerUSA

GENERAL CONTRACTOR Hensel Phelps/Walker/Alvarado, joint venture

INTERIOR DESIGN Wilson & Associates; Design 5280

LANDSCAPE ARCHITECT studioINSITE

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OTHER NOTABLE PROJECTS

BY klipp

> Denver School of Science and Technology, Denver

> Wildlife Experience Center, Parker

> Arista Master Plan and Arista Place, Broomfield

> The Integrated Teaching and Learning Laboratory, University of Colorado at Boulder

> Stapleton III K-8, Denver (to be completed 2008)

edge,” Tan said. “It offers a glimpse of things to people passing by rather than showing everything.”

COLORADO TOUCHES

The personality of the interior emerges in layers as well. The building’s interior design firm, Wilson & Associates of Dallas, worked closely with klipp to carry out the nuanced Colorado themes of the building.

In the tower, full-height windows at the ends of guest-floor corridors provide spectacular views as well as reinforce the notion of layering and sliding planes in the building. Rather than simply being mounted in the ceiling, lights are imbedded in metal panels hung from the main ceiling structure. In the smaller of the hotel’s two ballrooms, fabric-wrapped, plastered panels stand out from the walls and the lights are layers of lily pad-like blown glass.

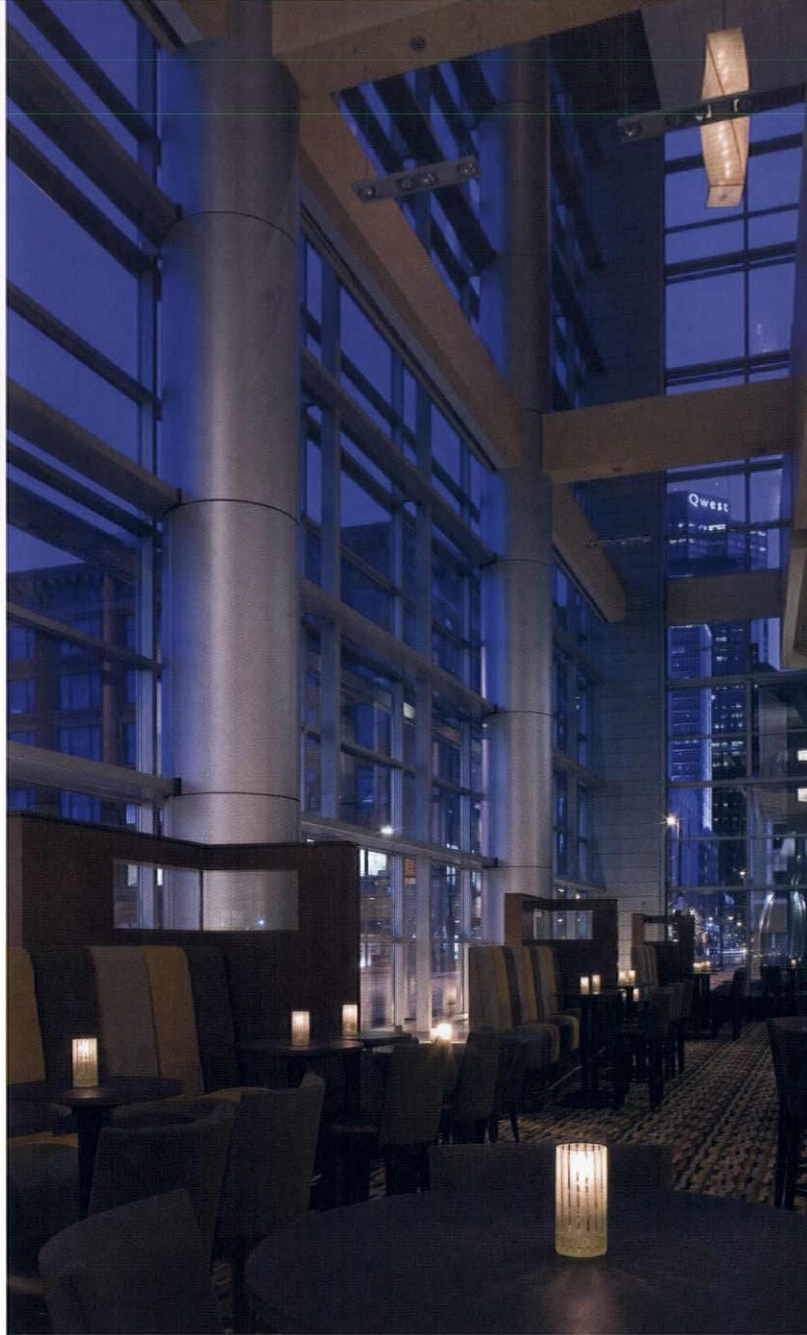
“The way we work is to have the whole interior of the building complement the architecture,” said James Carry, principal-in-charge for Wilson & Associates. “We wanted to relate the interiors to Colorado, but not in a kitschy way. What really drove this project is to abstract Colorado in a modern sense.”

A PASSIONATE TEAM

The pre-planning process for the new Hyatt hotel involved years of complex deals crafted by community, public and private advisers. In 2001, klipp closely studied the old *Denver Post* site just east of the convention center as the best location for the hotel. The firm’s work for the city of Denver continued through the establishment of the oversight entity and owner — the Denver Convention Center Hotel Authority — through to completion of the 1.5 million-sq-ft hotel by the joint venture of contractor Hensel Phelps/Walker/Alvarado in December 2005.

During the planning stages, the Hotel Authority entertained proposals from several flagship hotels, then ultimately contracted with Hyatt. At the same time, klipp’s Brian Klipp and Cornelius “Kin” DuBois, AIA, worked to form a joint venture with New York-based Brennan Beer Gorman Architects LLC to draw upon its specialized knowledge of convention center hotels.

Klipp also worked with more than 25 consulting partners, a passionate city advisory committee concerned about “activating the street,” and a large number of constituents to make the project happen. “This was the first significant high-rise building built in downtown Denver in 20 years — the first big 3D brushstroke impacting the form of the city in a very long time,” said DuBois. “This building not only strengthens the connection between the




convention center and the [16th Street] mall, it's given people a chance to experience the city and its views in a new way.”

“The word that sums it up is 'Wow!'” said Hyatt General Manager John Schafer. “Customers walk through the front doors and their jaws drop. We have more than exceeded all expectations of what our customers imagine a convention center headquarters hotel should be.”

“It helped to have a great client,” said Klipp. “Mayor Wellington Webb, the Hotel Authority Board and the Hyatt Corporation jointly granted us full responsibility for the design aesthetic, allowing us to ensure design continuity throughout the building and across a broad diversity of owners and constituents. This was extraordinarily exciting, as it allowed us to produce a strong piece of architecture.”





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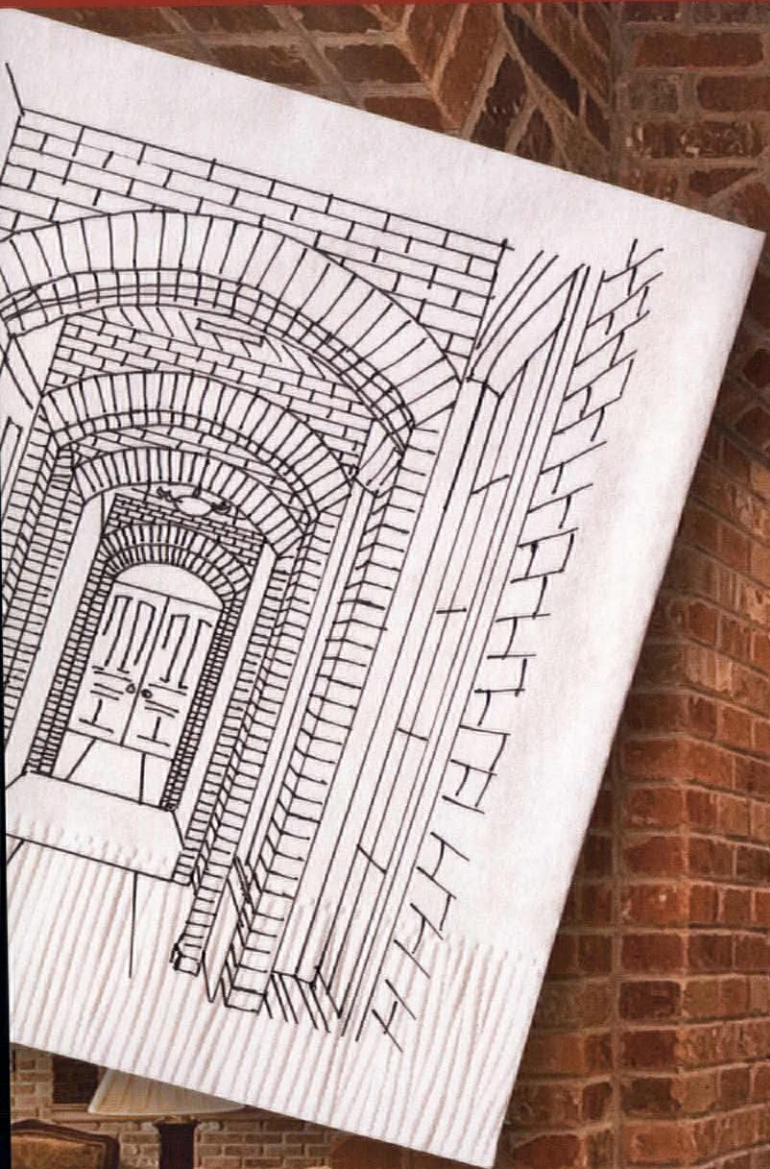
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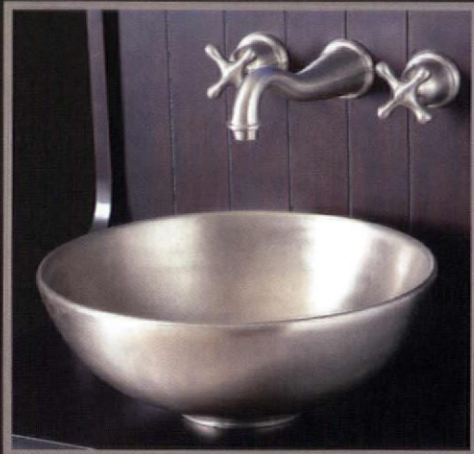


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The image shows a sophisticated interior space. At the top, a large, dark-framed skylight with a geometric, triangular pattern allows light to filter through. Below it, two thick, cylindrical columns made of rough-hewn stone stand on either side of a curved stone wall. The floor is composed of large, light-colored square tiles. In the foreground, a circular mosaic floor features concentric rings of small tiles in shades of beige, black, and white, surrounding a central dark circle. To the right, a dark wood door is set into a light-colored wall, with a warm, glowing sconce light fixture mounted above it. On the left, a glimpse of an outdoor area with a palm tree and a blue sky is visible through a window. The overall atmosphere is one of modern elegance with a touch of rustic, ancient-inspired design.

ANCIENT

REDLANDS MESA RESIDENCE WAS

INSPIRED BY ITS
NATURAL SURROUNDINGS



INFLUENCES

THE LOCATION OF HOWARD AND MAUREEN HOLT'S REDLANDS MESA HOME in the Grand Valley was dictated by the couple's desire for mild weather and a break from the hustle of the Mile High City. They first began their search for a quiet sanctuary in Leadville but quickly realized the high-altitude location was workable only during the warmer months of the year.

"After shoveling snow for three hours one day," said Howard, "I drove to Grand Junction to check on some properties and was immediately struck by the mild weather there."

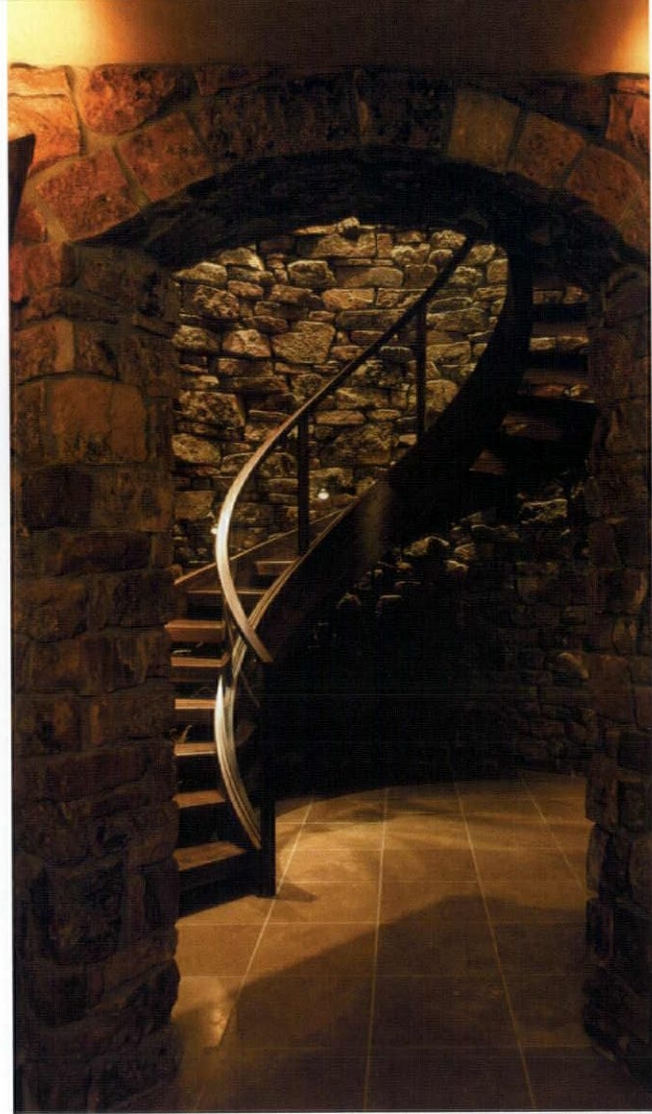
It didn't take Howard and Maureen long to find the perfect site for their dream home. They fell in love with a rocky mesa 500 ft above the golf course with views of the Book Cliffs, the Grand Valley and the high mountain desert.

When architect Don Ruggles, AIA, of Denver's D.H. Ruggles & Associates, PC, saw the site for the first time, he could feel the presence of ancient Native Americans there. Ruggles said he took his design cues from their history and the unique geography of the area.

ANCIENT FORMS

Ruggles sketched a contemporary, high-desert residence that uses the patterns of sun and shade to help air condition or heat the home in different seasons. "We used the undulating 'S' curve of the land to dictate the house shape, and the roofline is rhythmic with the profile of the Grand Mesa behind it and the [Colorado National] Monument to the west," he said.

Ruggles said it was important to use indigenous materials and passive solar energy in the design. The home's exterior is clad with local quarried stone laid in the Anasazi Chaco pattern and stucco that



The Chaco-patterned stone and ‘S’ curve flow throughout the home to mirror the surrounding mesas and bring the outdoor textures inside.

echoes the sandy color of the surrounding mesas. The patterned stone is also used in the landscape walls, which helps transition the home from exterior to interior by bringing the exterior colors inside.

A circular stone staircase greets visitors in the front entry, “revealing the importance of what is downstairs and providing a bit of mystery. The curvature of the space carries you into the rest of the house,” Ruggles said.

The concept of ancient forms is carried through into the great room where local interior designer Karen Moore incorporated a large stone fireplace created to “suggest the stepping stones and paths of ancient ruins,” she said.

A trip to Mesa Verde National Park influenced the shapes and materials that Moore selected. Because the home is so connected to the surrounding elements, Moore deliberately left window treatments out of the mix. “The views are phenomenal, and we did not want to interrupt them with drapery,” she said.

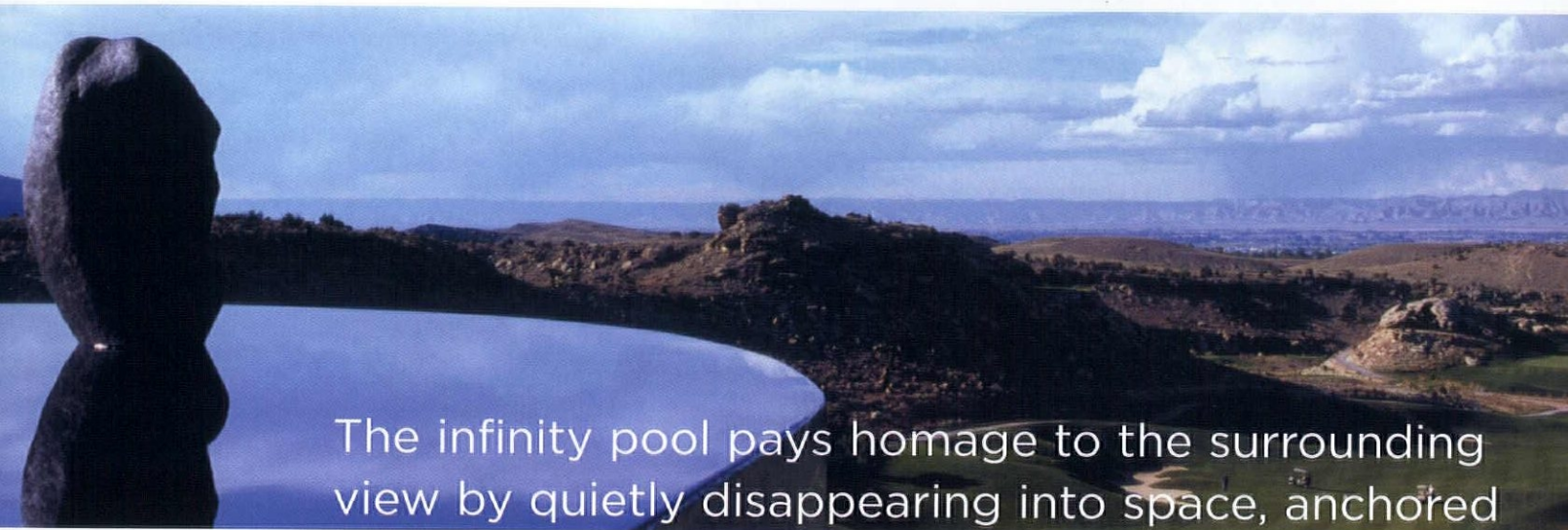
The Holts appreciate how the fluid design enhances the views. “It’s soothing to look out at this park every day, it just makes you feel good,” said Howard. “There is something very peaceful about beautiful surroundings and a home that sits comfortably and beautifully within them.”

CHALLENGING TERRAIN

The rugged, steep terrain presented formidable construction challenges. Landscaping, including construction of the infinity pool, had to be in place before the foundation was poured because heavy equipment would not have access to the back of the residence later.

“When you’re dealing with an exceptional site such as this, it takes creative phasing and planning to get the pieces to align,” Ruggles said.

After the landscaping and pool were in place, carving out the foundation on less than a half-an-acre required numerous visits



The infinity pool pays homage to the surrounding view by quietly disappearing into space, anchored by a stone sculpture that reflects the natural shapes found nearby.

from the surveyors. The presence of clay soils required 8 ft of over excavation, which then was backfilled with structural fill.

Ruggles showed respect for the natural surroundings in his design by creating the stair kiva, integrating the S-shaped curve — inspired by the valley below — and using layers to mimic the mesas that surround the home.

“Maintaining the initial concept through the whole process is essential to creating a home that sits peacefully on the site,” Ruggles said. ◆

PREVIOUS LEFT The entrance to the Holt residence respects the history of the site by focusing on the kiva-like circular stair, creating mystery and inviting the visitor to further explore the inside. **PREVIOUS RIGHT** The low profile and stone forms of the residence complement the stony outcropping and horizontal lines of the site. **OPPOSITE LEFT** The steps built into the indigenous stone mimic the undulating rooflines found in many ancient Anasazi dwellings in the area. **OPPOSITE RIGHT** The Chaco-patterned stone and ‘S’ curve flow throughout the home to mirror the surrounding mesas and bring the outdoor textures inside. **ABOVE** The infinity pool pays homage to the surrounding view by quietly disappearing into space, anchored by a stone sculpture that reflects the natural shapes found nearby.

HOLT RESIDENCE

LOCATION Redlands Mesa near Grand Junction
CONSTRUCTION COST \$2 million
SCOPE 4,500 sq ft
PURPOSE To create a residence that echoed the surrounding environment
COMPLETION Sept. 2004

OWNER Howard and Maureen Holt
ARCHITECT D.H. Ruggles & Associates
ENGINEER Zeiler Pennock
LANDSCAPE ARCHITECT Lifescape Associates
BUILDER Holt Homes
STONEWORK Castleton Masonry
POOL Colorado Poolscales
POOL DESIGNER Karen Moore
FLOORING Arizona Tile
MILLWORK Shacht Millwork
INTERIOR DESIGN Karen Moore and Katie Lewis

**OTHER NOTABLE PROJECTS
BY D.H. RUGGLES & ASSOCIATES**
> Covell Residence, Castle Pines
> Baltz Residence, Vail
> Graeble Residence, Cherry Hills
> Smith Residence, Cherry Hills
> Covello Residence, Cherry Hills

WHEN YOU WISH UPON A STAR...

Denver's Davis Partnership Architects joint ventured with Studio Daniel Libeskind on the Hamilton wing of the Denver Art Museum.

REGIONAL ARCHITECTS DISAGREE ABOUT THE ROLE OF OUT-OF-TOWN PLAYERS ON LOCAL PROJECTS

Daniel Libeskind's \$110 million wing of the Denver Art Museum.

David Adjaye's \$16 million Museum of Contemporary Art/ Denver.

Hagy Belzberg's \$1.7 million interior overhaul for The Lab art center in Belmar.

Antoine Predock's Robert Hoag Rawlings Public Library in Pueblo and Cornerstone Arts Center in Colorado Springs.

Kallmann McKinnell and Wood's new \$57 million Visual Arts Complex for the University of Colorado at Boulder.

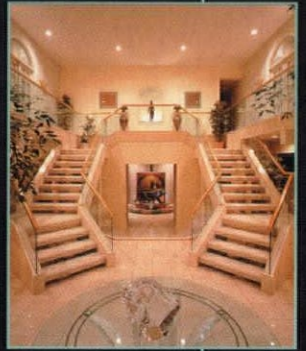
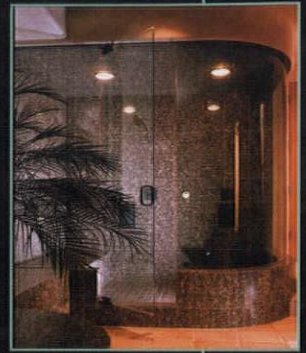
Allied Works Architecture for Denver's Clyfford Still Museum.

And, of course, the troubled Denver Justice Center courthouse project.

> BY MELISSA BALDRIDGE

What these high-profile projects have in common—besides being built in Colorado—is that their design commissions went primarily to out-of-town architects.

The recent flap over the \$127 million courthouse design, now wholly in the hands of Denver's klipp, has resurrected the fierce local debate about the real value of adding “star power” in creating quality design. The trend is called “starchitecture,” and many local practitioners are beginning to ask some tough questions about how it's changing the face of the profession: Are regional architects doomed to a supporting role while out-of-town names get the sexy commissions? Or does “piggy-backing” with headliner firms lead to a leg up on bigger and better projects? Are the final designs really better because of the star power behind them? →



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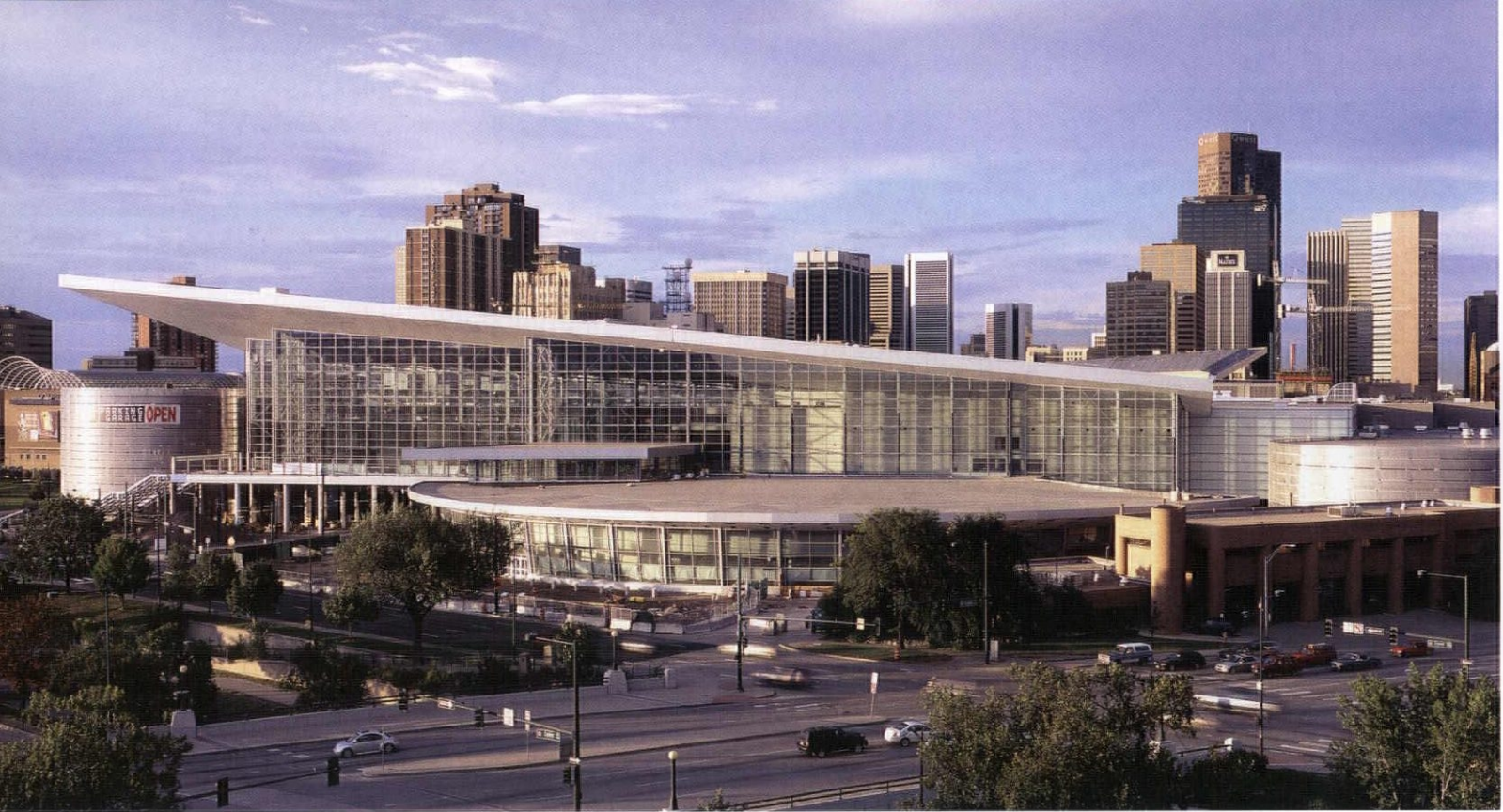
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Denver's Fentress Bradburn Architects has won regional design commissions for Denver International Airport, Invesco Field at Mile High and the recent expansion of the Colorado Convention Center, as well as similar project types in other parts of the world.

A SAMPLER OF EXPERTISE

Colorado architects find blame aplenty for what many say is a regional bias among owners toward starchitecture. The design community points to a lack of leadership in both the architectural and political arenas, celebrity-obsessed media and selection committees, uneducated and unsophisticated owners, and a lack of knowledge about good design among the general public.

Many local architects are not shy about their disdain for starchitecture.

"There's some kind of '60-mile rule.' If you go beyond that, you're probably more of an expert," said Alan Ford, AIA, principal at Denver's Hutton Ford Architects PC. "We're taking our best design opportunities, which allow architects to establish their credentials, and giving them to another state."

Paul Hutton, AIA, also a principal at Hutton Ford, agreed. "When there is a really great opportunity, the beginning of the

process is: What star architect do I have to bring on my team to have a chance, no matter how skilled or creative I may be?"

OTHERS CAST THE NET WIDER

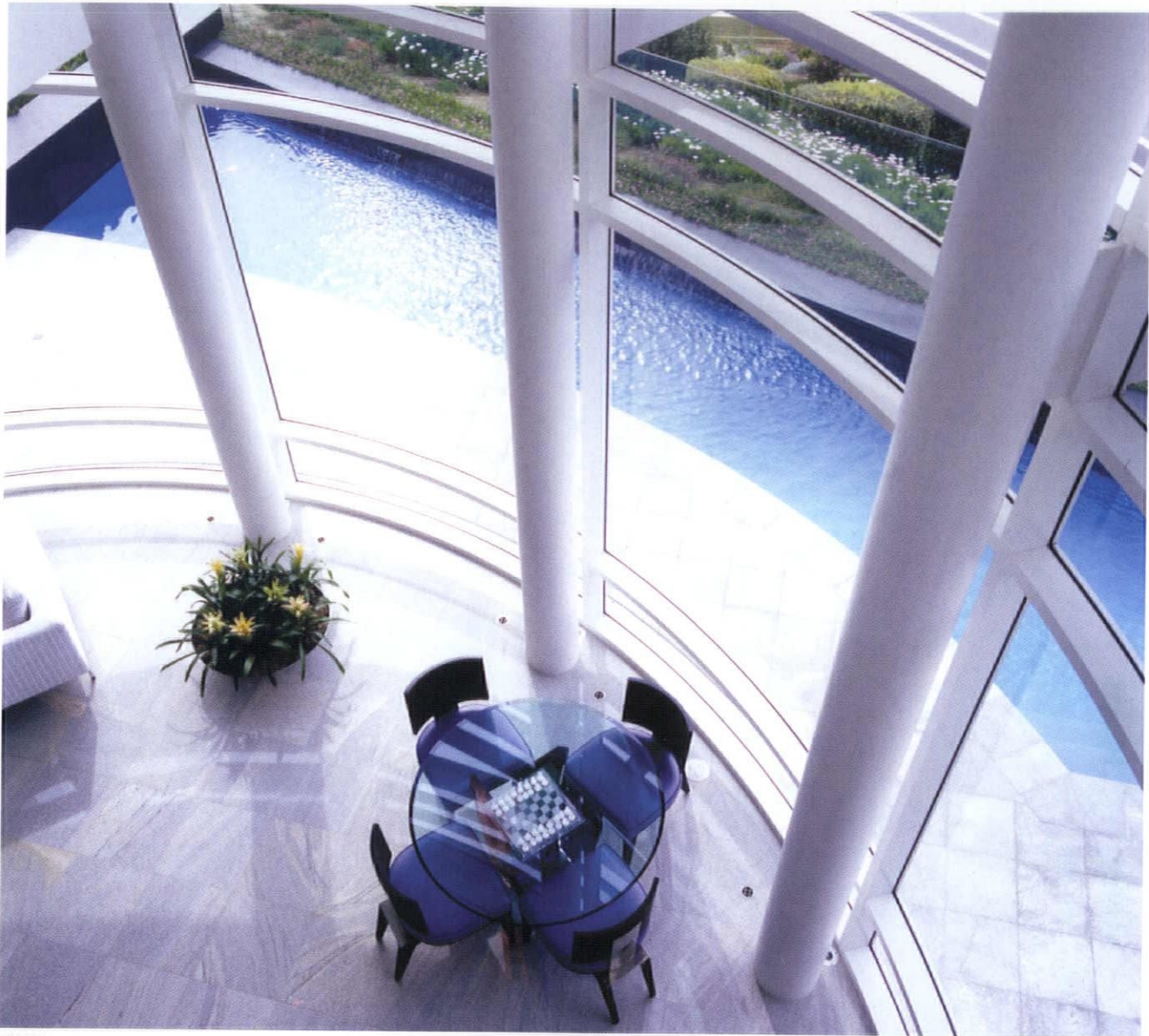
"The general public has come to believe that we need these superstars to build a great city," said David Owen Tryba, FAIA, president and CEO of Denver's David Owen Tryba Architects. "The leadership is building this 'Whitman's Sampler' of star architecture. Unfortunately, most of these juries are led by local architects so enamored with this idea of the international star architects that they selected these superstars."

Tryba also noted another troubling trend: developers and owners are seeking out-of-state talent, not just for signature projects, but also for background architecture.

"Too often, we have been lured by trends fostered by the media which highlight the '25 practicing geniuses of the world.' We only aspire to that genius level. The fact is that there are probably only 12, and those architects are not in the business of building great cities," he said. "And when you look throughout history at the greatest cities in the world—not only the European cities but also American cities like Boston and Philadelphia, and most especially Chicago—we have forgotten the profound importance of doing strong supporting background buildings...Local developers are not seeing into the [local] talent pool." →

"An expert is just somebody from out of town."

— Mark Twain



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“I’m not sure that we need a signature architect, but we definitely need a legacy project...”

— Denver Councilwoman Jeanne Robb
on the Denver Justice Center courthouse

CONTINUED FROM 26

THE IMPORT-EXPORT BUSINESS

“If you look at these star architects, they got their start in their home cities,” Hutton said.

Hutton describes Denver as a “net importer” when it comes to hiring services and know-how from elsewhere, which drains the regional economy, he said. “It’s not just an issue of pride or ego. It’s bad for the economy, because with my architectural fee, goes the engineering fee. I think the architectural community and the political leadership need to have the guts to let our local talent have those opportunities, and get out of the way so they can be creative.”

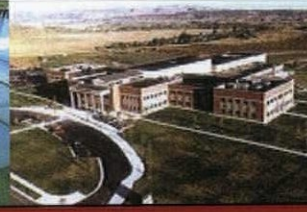
Curt Fentress, FAIA, principal-in-charge of design at Denver’s Fentress Bradburn Architects Ltd., believes that Denver has the talent and creativity to pull off a tour de force like the Denver Art Museum expansion, but regional architects too willingly file to the back of the bus.

“I think there’s a problem with a lot of local firms in that they don’t think highly enough of themselves to pursue these things,” he said. “When a big project comes along, they start teaming up with out-of-town firms rather than pursuing these things themselves.” →



David Adjaye’s \$16 million Museum of Contemporary Art/Denver is a collaboration with Denver’s Davis Partnership.

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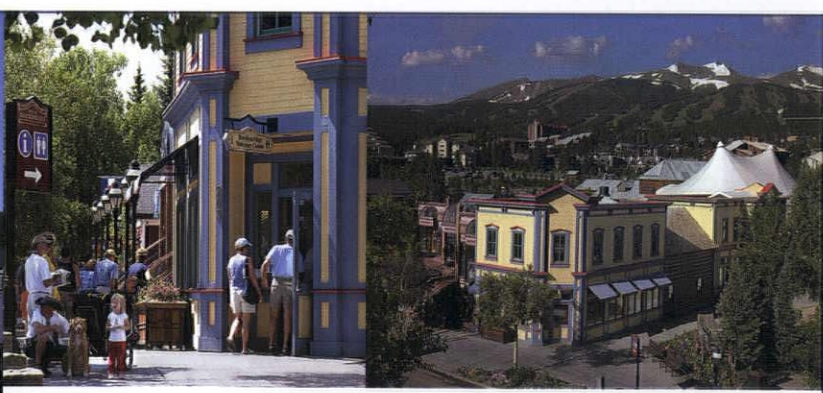
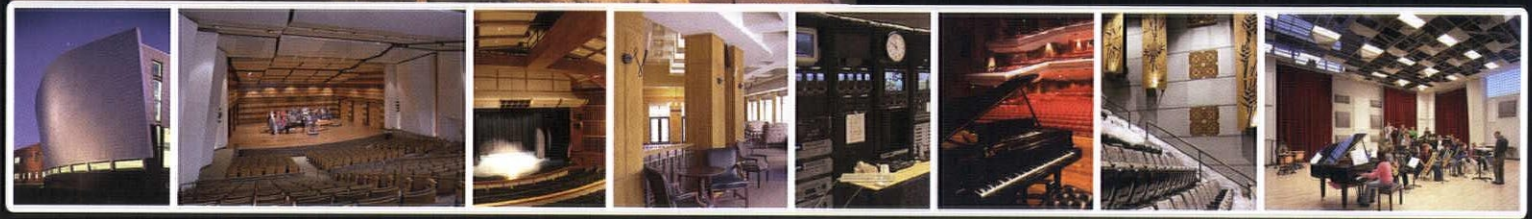
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Antoine Predock's Robert Hoag Rawlings Public Library in Pueblo was designed in collaboration with Denver's Anderson Mason Dale Architects.

CONTINUED FROM 28

Fentress' firm is an exception to the rule. FBA has won design commissions for Denver International Airport, Invesco Field at Mile High and the recent expansion of the Colorado Convention Center, as well as many other regional projects. In so doing, Fentress has parlayed his firm's local successes into commissions for airports and convention centers elsewhere.

"When local architects accept second fiddle, they perpetuate it, and it's a hard pattern for firms to break," he said.

CROSS-POLLINATION

Some owners tout the potential benefits of starchitecture.

Peter Park, manager of community planning and development for the city of Denver, sees the exporting of Denver's plum design commissions to out-of-towners as a great way to cross-pollinate. In fact, most cities, with the exception of New York and Chicago, hire from outside, he said. "How do we spread knowledge in the art of making great buildings and in making great cities?" Park asked. "The associations that these firms have, they're good opportunities for other firms to develop relationships. Not

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“Imagine what we could do as a profession if we worked together to promote each other.”

— David Owen Tryba, FAIA
David Owen Tryba Architects

CONTINUED FROM 30

just the firms, but the individuals. From these collaborations, we always learn from these experiences.”

Few Denver-based firms have benefited more from recent out-of-town collaborations than Davis Partnership Architects, which teamed with Studio Daniel Libeskind on the DAM, and is the architect-of-record for both the Museum of Contemporary Art and the Mizel Museum.

Davis Principal Brit Probst, AIA, said that not only was his relationship with Daniel Libeskind an equal one, but it also gave Davis access to other important work.

“It’s a complete positive for us. I think our firm is made better by working with other firms with such an accomplished design record,” Probst said. “It helps us recruit better people. I started working with Daniel in the World Trade Center competition in December 2002, and he was awarded that project in 2003. I worked with him throughout 2003, and in fact, eight people at Davis Partnership moved to New York to help with the master plan. We never

would’ve been afforded that had we not been working with him locally.”

Probst balks at the assumption that signature architects are 100 percent responsible for a project. “Everyone knows that it takes hundreds of people on big projects,” he said, noting that Norman Foster’s office employs up to 500 architects. “I think it’s unfortunate that everyone wants to work around this myth.”

Like Probst, Sarah Brown, AIA, said that partnering can be wonderful, but as a principal at Denver’s Semple Brown Design PC, she chooses her alliances carefully. “We look at projects and take projects that will be meaningful to us, that we can engage in,” she said. “And sometimes it’s overwhelming when there are too many players, lots of ego and lots of strategies. We want to do projects so we can take care of the users and not just satisfy a lot of other people’s agendas.”

Others say that local architects need to find their voice and get more politically involved. “Architects

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Denver's Hutton Ford Architects designed the Dawson Arts Center in Lafayette, Colo.

“We’re taking our best design opportunities, which allow architects to establish their credentials, and giving them to another state.”

— Alan Ford, AIA
Hutton Ford Architects

CONTINUED FROM 32

need to lobby and say to our politicians that we have the talent and quality and creativity to design these buildings,” Fentress said. “We live here and pay taxes and elect officials, and we deserve to do those buildings.”

EDUCATING THE PUBLIC

One of the biggest payoffs from a collaborative building like Libeskind’s DAM expansion is that it elevates the public’s awareness about good design. “I think the bar has been raised and continues to be raised by these signature projects,” Probst said.

“Ultimately, it’s a matter of ‘do we have a discerning market to broaden the conversation outside the design cognoscenti to the masses to be a discerning consumer?’” Park said. “Right now, we don’t have nearly as discerning a consumer. You can’t blame the developer. Developers by nature are not leaders. If we as a community want higher quality, we need to state that and behave in a way that ignores the stuff that doesn’t meet the mark.”

Park said that by doing things like simplifying the zoning code, instituting “form-based” regulations and hosting the newly created Mayor’s Design Awards, he’s trying to help the local architectural

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Every year, AIA Colorado and its four local chapters (AIA Denver, AIA Colorado North, AIA Colorado South, AIA Colorado West) hold design awards competitions, recognizing works of architecture that were directed and substantially executed by design professionals and/or firms that are members of their respective AIA chapters.

In addition to the design awards, AIA Colorado and some of its chapters also conduct an honor awards program. Honor awards recognize people or projects that have had a positive impact on their community or have made a significant contribution to the profession.

Presidents of AIA Colorado and each chapter also reserve the right to bestow President's Awards to individuals or groups based on significant contributions.

Visit www.aiacolorado.org throughout 2007 for additional information about each of these award-winning projects.

For more information about AIA Colorado or local chapter design awards, please contact the AIA Colorado office at 303.446.2266.

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GENERATION
Michael Tavel Architects and David Kahn Studio

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DESIGN AWARDS
Michel Rojkind

HONOR AWARDS
Chris Nims, FAIA

HONOR AWARDS

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HONOR

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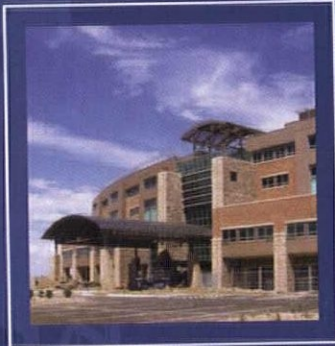
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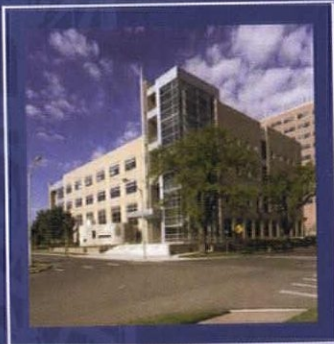
Medical Center of the Rockies

- 2006 Silver Hard Hat
- Sustainable Design



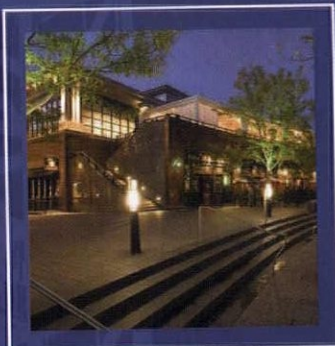
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Denver's Semple Brown designed the renovation of Denver's Ellie Caulkins Opera House.

CONTINUED FROM 34

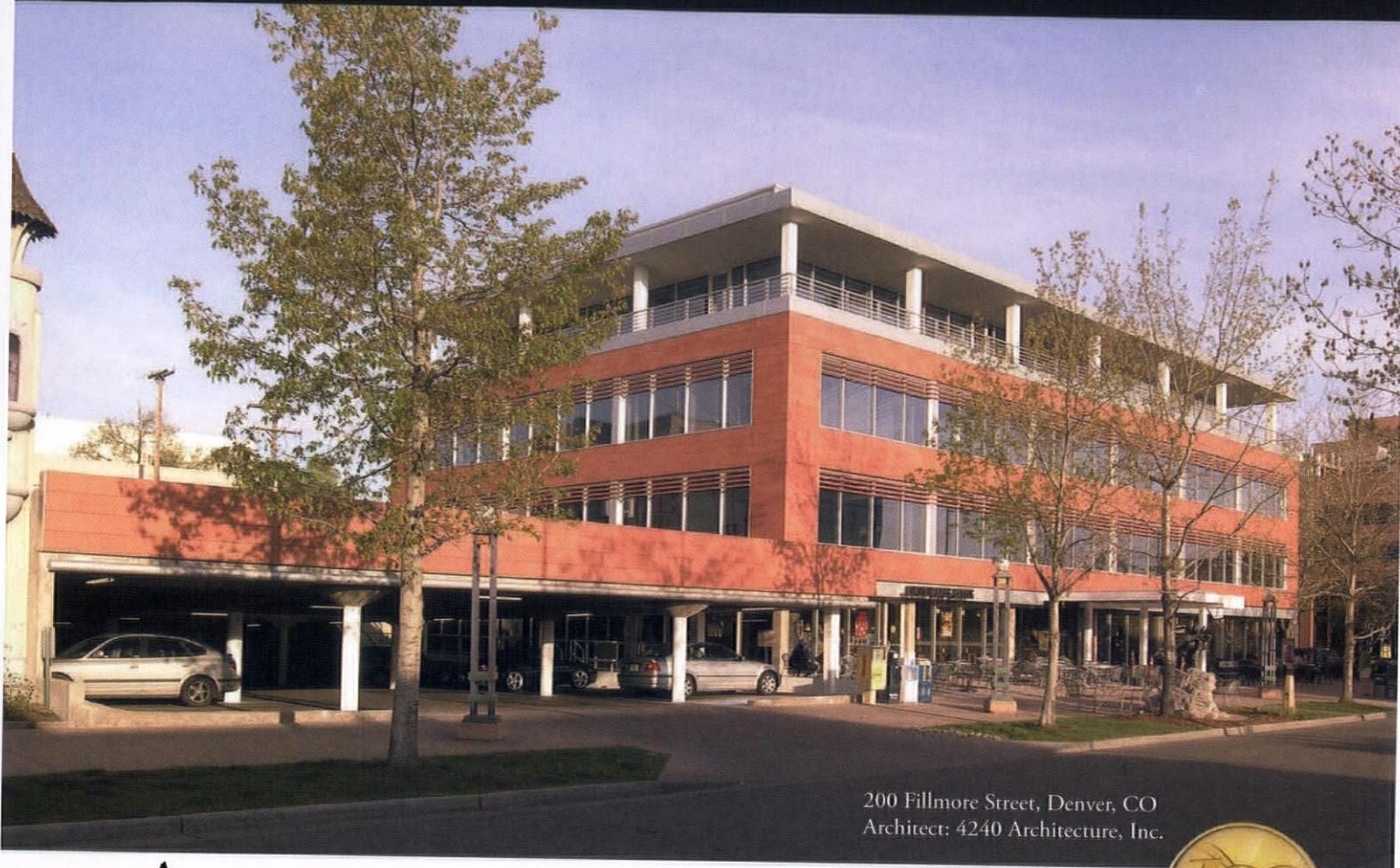
community and keep the focus on good design. "When the city is more user-friendly, there's more time to think about design rather than navigating the complexities of regulations," he said.

Fentress said that one way his firm snags big commissions is by entering competitions, lots of them. "You need to be about 40 percent successful on your attempts in order to make it," he said, estimating that he has entered about 80 design competitions and won 26 of those.

Brown added that without stipulating regional preference, selection juries ought to at least interview locals to see if they can rise to the occasion. "Competitions are a great way to level the playing field. Everyone is given the same opportunity," she said. "Paid competitions are the short exercise, the short design concept. You get a lot of insight into a firm's creativity."

Tryba said that by consistently turning out excellent background architecture, Denver architects will turn heads. "It's by doing the everyday work at a much higher level rather than trying to make every building an avant-garde piece of art that we ultimately will win the hearts of the leadership and the development community in Denver." ♦

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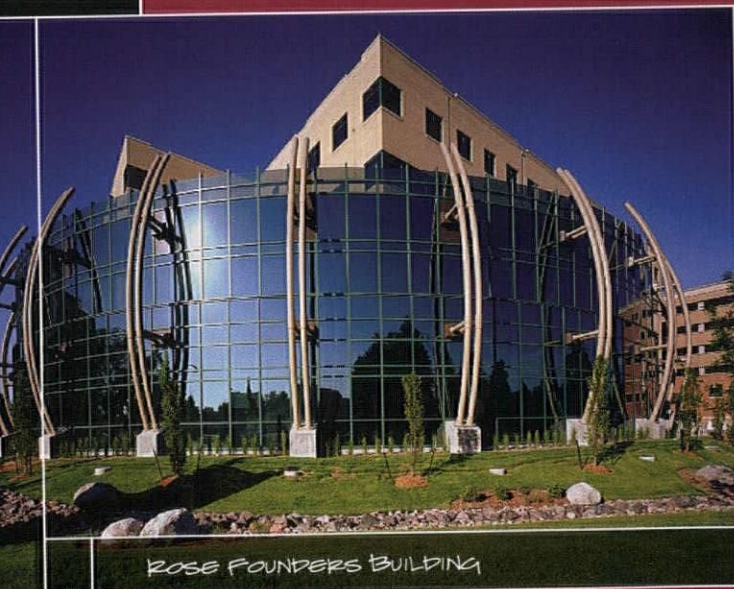
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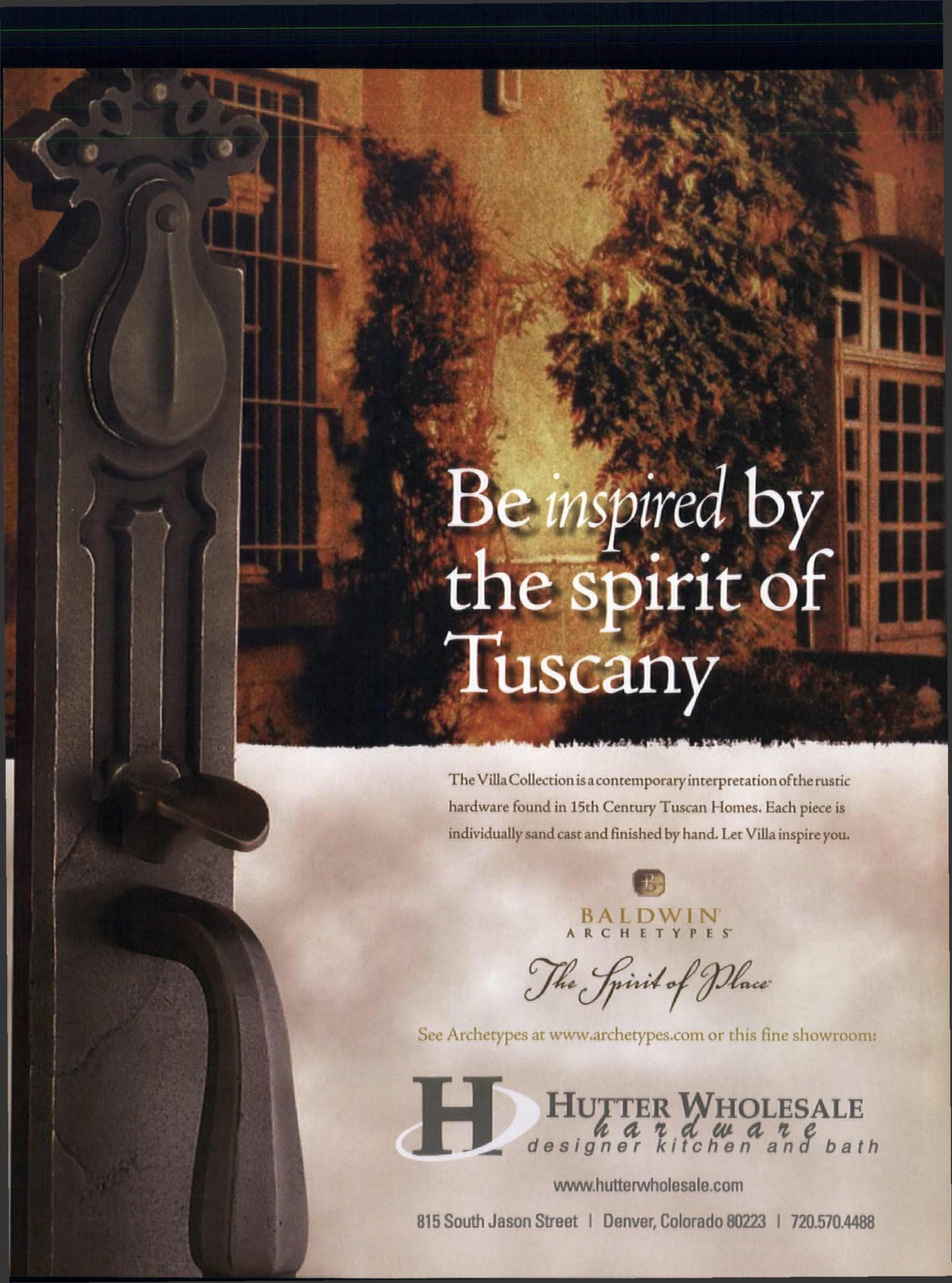
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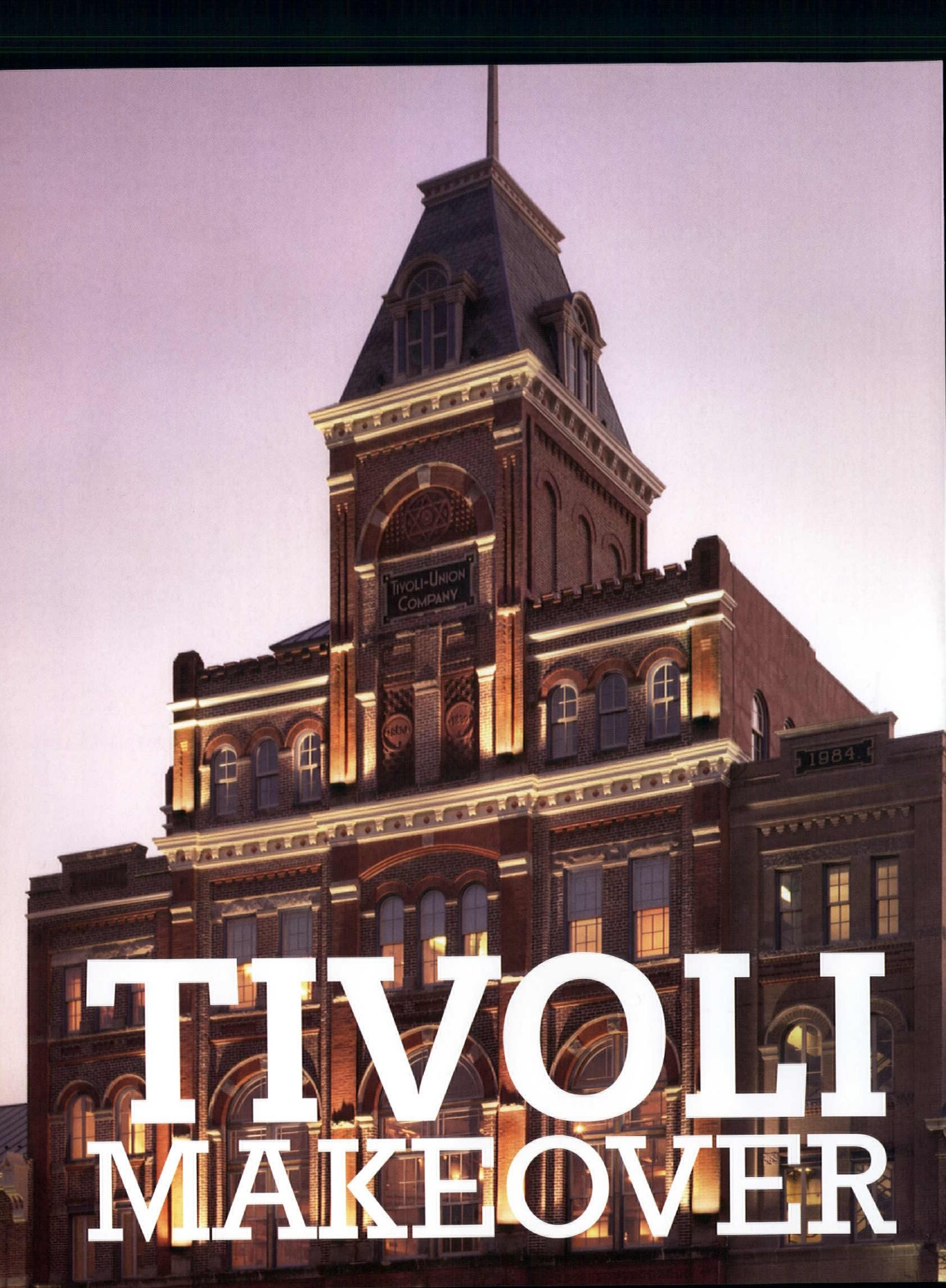
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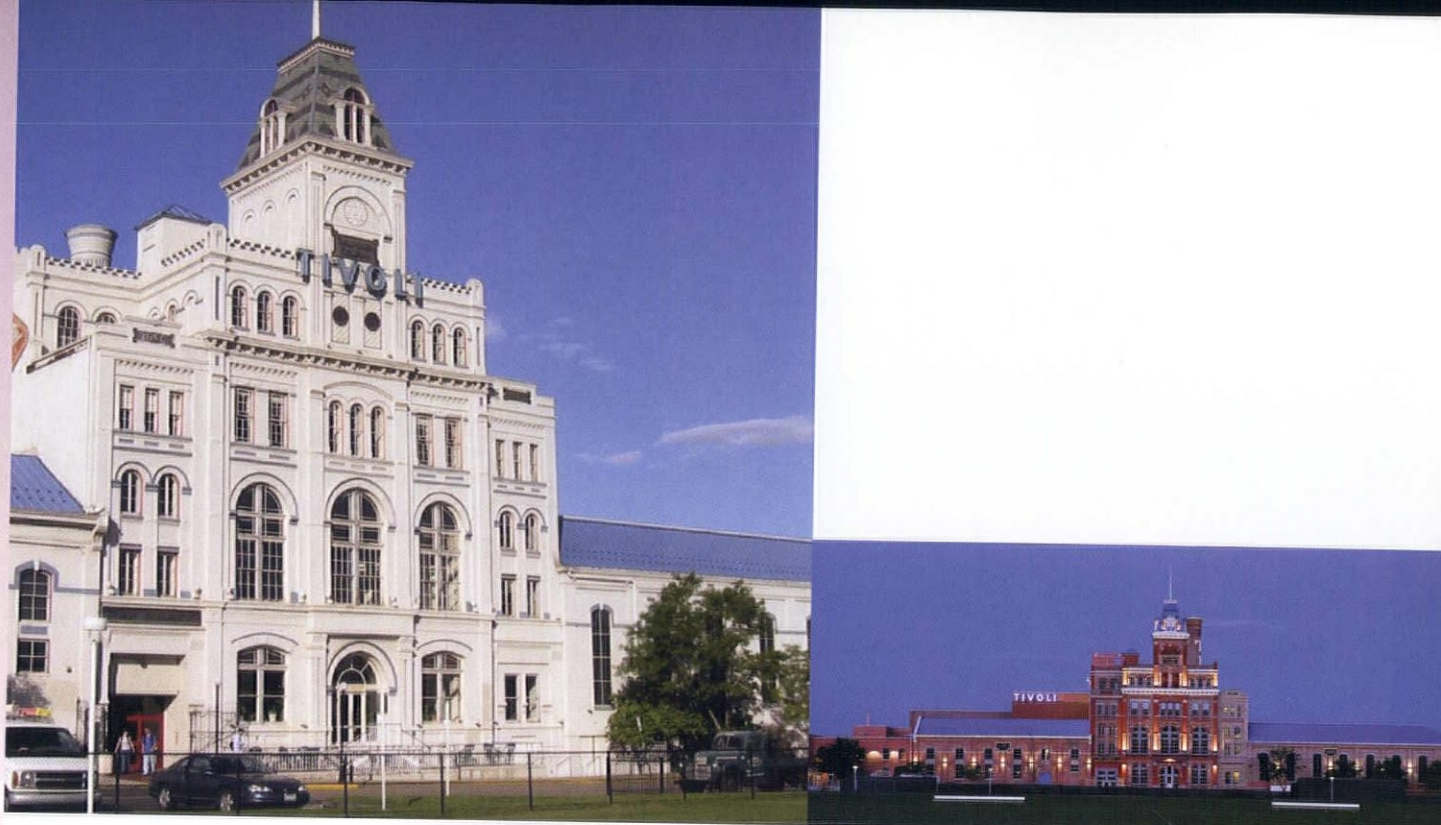
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TIVOLI MAKEOVER



AURARIA'S STUDENT UNION GETS INFRASTRUCTURE UPGRADES AND A **NEW LOOK**

A \$22 MILLION, FIVE-YEAR REVITALIZATION of the Tivoli Student Union was completed earlier this year. The Tivoli is a 16-building, 324,100-sq-ft historic landmark that serves as the student center for the Auraria Higher Education Center west of downtown Denver. The campus is home to more than 37,000 students from three colleges.

The Tivoli complex was an active brewery from 1870 to 1969, but the buildings were vacant from 1969 until ownership was eventually transferred to AHEC. In 1991, Auraria students bought the building and redeveloped it as a student union with a food court, conference facilities, event halls, a movie complex and offices for student organizations.

The Tivoli needed work both inside and out. The roofs had reached the end of their lives, paint was peeling, masonry was crumbling and the windows needed to be repaired.

So the campus initiated a student-fee funded renovation project led by Denver's SLATERPAULL Architects and general contractor Gerald H. Phipps.

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> PHOTOS BY
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TIVOLI STUDENT UNION RENOVATION

LOCATION Auraria Campus, Denver
SIZE 324,100-sq-ft, 16-building historic complex
COMPLETION Feb. 2006 (substantial)
CONSTRUCTION COST \$22 million
PURPOSE Complete rehabilitation of the buildings, including systems retrofit, historic restoration and preservation, select tenant finish and adaptive reuse, plus other components

OWNER Auraria Higher Education Center
ARCHITECT SLATERPAULL Architects
MECHANICAL/ELECTRICAL ENGINEER BCER Engineering Inc.
LANDSCAPE ARCHITECT StudioINSITE
STRUCTURAL ENGINEERS J.R. Harris & Associates and Anderson & Hastings Consulting Engineers
CIVIL ENGINEERS JVA Consulting Engineers
COST ESTIMATING CONSULTANT Rider Hunt Levett & Bailey
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OTHER NOTABLE PROJECTS

BY SLATERPAULL ARCHITECTS

- > University Center for the Arts, Colorado State University, Fort Collins
- > Valor Christian High School, Highlands Ranch
- > Holy Spirit Catholic Church, Billings, Montana
- > Campus Master Plan, University of Colorado at Colorado Springs
- > Banning Lewis Ranch Academy, Colorado Springs

“What we heard from the students was that this wasn’t a renovation to add more space or just to fix the building,” said Gary Petri, AIA, principal-in-charge with SLATERPAULL. “This building represents pride in student life for the whole campus — it’s the students’ home away from home, and they wanted it to have a more energetic image.”

PEELING BACK THE YEARS

The most visible transformation was stripping away the white paint the Tivoli had worn since the 1940s and revealing the warm hues of the natural brick underneath. But that involved a tedious, brick-by-brick renovation. The Tivoli exterior had been built during at least 12 different construction periods, so the design challenge was figuring out how to remove multiple layers of paint from 12 different types of bricks, stone and mortar compositions, Petri said.

The first step was testing the 12 different brick surfaces to determine their type, how many coats of paint were on them, their deterioration and mortar damage. Crews from Denver’s Restoration Specialists stripped 80,000 sq ft of surface area and then matched not only the color and texture of the bricks but also their sizes.

A rich variety of colors and masonry types such as the deep red pilasters were discovered during the paint removal process. The brick textures, along with decorative terra cotta elements and detailed cornice work are articulated by the new exterior lighting design, which highlights other unique and ornamental building features.

REPLICATING THE PAST

Other exterior work included changing many of the wood windows to aluminum-clad wood windows that replicated the Tivoli’s historic character, replacing 19 separate low-sloped roofs and upgrading the exterior lighting to increase security and enhance the appearance of the exterior facade.

The new exterior light fixtures are simple in design and finish, with the intent of disappearing along the surface of the building and providing up-lighting along the historic facade, highlighting its architectural character. The iconic smoke stack is illuminated with up-lighting along its base.



PREVIOUS LEFT The Tivoli tower, a prominent feature of the landmark, glows at dusk, showcasing the decorative historic masonry work. **PREVIOUS MIDDLE** The east façade of the Tivoli before work began in 2003. **PREVIOUS RIGHT** The east façade of the Tivoli taken at night fall shows the lighting scheme that enhances the architectural character of this landmark building. **ABOVE LEFT** Scaffolding to access the Tivoli's smoke stack is silhouetted against the late afternoon sky during construction. **ABOVE MIDDLE** Fragments of multiple layers of original wallpaper dating back to the early 1900s are preserved in place in a glass case on the upper floor of the tavern. **ABOVE RIGHT** The upper level of the tavern was renovated into a student lounge area.

The Tivoli's signage has a long history, dating back to the earliest photographs of the brewery. One of the project's primary goals was to restore the remaining signage and update others to reflect the building's new role as a student union. The original sequined "Tivoli Beer" sign, dating to the late 1940s, was severely deteriorated and could not be restored. The replicated sign used longer lasting materials and eliminated the word "beer," but otherwise hangs in the exact location of the original.

Interior work included the installation of new mechanical, upgraded electrical and addressable fire alarm systems as well as substantial remodeling of tenant spaces. The new HVAC system features energy-efficient, roof-mounted air-handling units and a new central plant/cooling tower.

CAPTURING TIVOLI'S ESSENCE

One of the most striking changes at the Tivoli is the new Tavern, which served as athletic offices and a Domino's pizza restaurant before this project. It was rehabilitated to serve as a new entry, student lounge and break-out space for the large event area in the Turnhalle. The design of the space captures the essence of the Tivoli's history and archaic materials.

The old south-facing storefronts, visible in several historic photographs, were designed to complement the historic character of the building while allowing for accessible entry and a high volume of students. Interior brick walls were exposed and steel columns encased in salvaged brick support the new upper floor opening. The opening between the two floors allows light to flood the space and accentuates the volume of the entry. The architect added wood wainscot and a tin ceiling to create a historic feel. The wood wainscot and wood window trim were designed in a period style but also serve a practical purpose, allowing conduit to run behind the wainscot for modern electrical conveniences. The tile floor was designed in a mosaic pattern common to turn-of-the-century commercial spaces.

A variety of design elements were included to provide a better environment for student learning and support services. There is an assortment of spaces for students including computer labs and tutoring rooms, meeting spaces, seminar and lecture rooms, spaces for job fairs and other large-volume events.

The project also included renovation of the bookstore, the purchase of a new generator for the building and a new staircase in the Turnhalle. ◆



LOCAL ARCHITECTS OUTSOURCING MORE WORK TO EXTEND THEIR REACH AND RESOURCES

> BY JENNIFER SEWARD

It's good to be an architect in Colorado today; there's certainly plenty of work to go around. But while the principals at local firms would love to bring in more talent to meet their growing project demands, architects are lamenting the often-shallow waters of the local hiring pool.

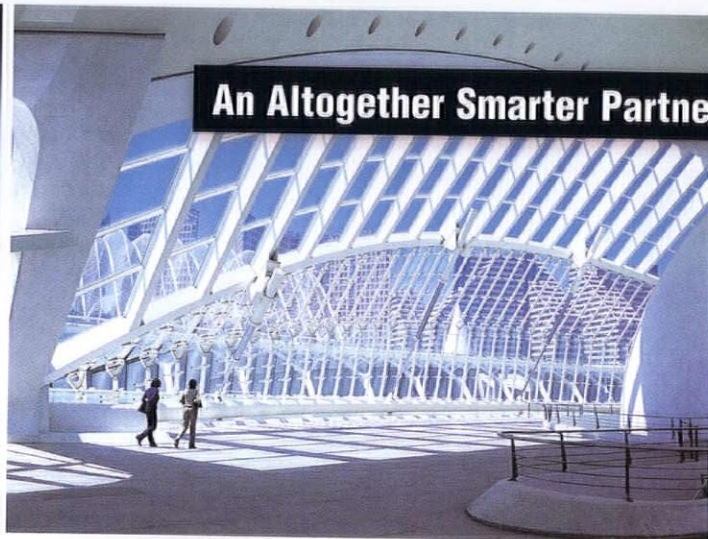
Dick Combs, AIA, a principal with Denver's Sink Combs Dethlefs, says that his firm has advertised for new talent nationally and even internationally with little success.

"As long as there's going to be a staff shortage – and there currently is in Colorado – we need to stay open to other avenues for getting the best work done," said Combs.

One of those avenues entails the not-so-new trend of outsourcing projects, or portions of projects, to architects overseas.

Alan Ford, AIA, a principal with Denver's Hutton Ford Architects, agrees that when local labor is limited, outsourcing is a good way to extend a firm's labor force. Otherwise, said Ford, "you might be turning down a job you really want."

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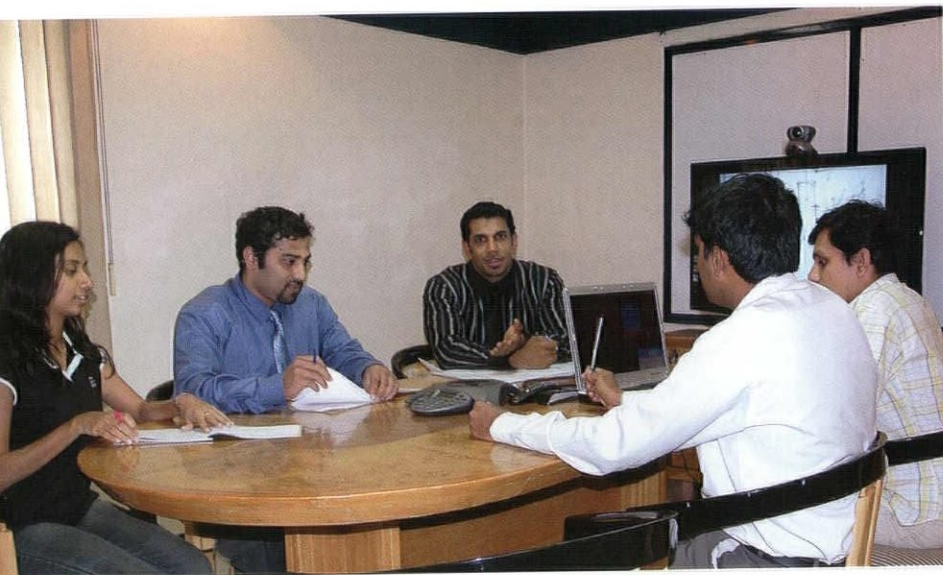
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Nejeeb Khan, AIA, (center) and 25 designers on the Khan Global staff in Bangalore finished approximately 25 renderings for U.S. architects in a recent month.

“Every architect is incredibly busy right now,” noted Combs, who has outsourced on a short-term basis. “And every architect works electronically. So there’s no reason, in my view, to limit where you get your resources. Who cares where they’re working – India or elsewhere.”

GLOBE TROTTING

Sink Combs Dethlefs is currently doing conceptual and design work in China, and subsequently turning the work over to Chinese firms that will complete the designs. Combs points out that in Texas, design firms have started to work with architects in Mexico.

“As long as the product is overseen by someone in-house, there is some appeal to it,” he said.

Local architect Ditsa Ojha Sinha of Aakar Architects was educated at the University of Colorado’s School of Architecture and Planning and maintains offices in both Denver and India. She serves as a project manager, communicating face to face with local firms during the day and working with her staff in India at night. Her approach eliminates the communication problems that can often result from language barriers and the challenge of working with staff who are operating on a 12-hour time difference.

Sinha has provided outsourcing services for many local firms, including Sink Combs Dethlefs and Hutton Ford, but says that some architects have been wary of the process. “They’re still used to sitting down next to each other,” she said. But “if everything goes smoothly, [outsourcing] is great. If I send [my staff in India] something today, I can go to sleep while they work overnight and I get it the next day.”

Sinha’s experience eliminates the challenge of working with someone across the world, but she emphasizes that communication and organization are especially crucial elements for making this process work.

Nejeeb Khan, AIA, is principal of Khan Global in Bangalore, India, where his staff of 25 designers finished approximately 25 renderings for U.S. architectural firms in a recent month. Khan, also a graduate of the CU School of Architecture and →

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“As long as there is going to be a staff shortage – and there currently is in Colorado – we need to stay open to other avenues for getting the best work done.”

– Dick Combs, AIA
Sink Combs Dethlefs

Planning, spent eight years practicing architecture in Colorado, honing his design skills by working in-house with Denver firms Fentress Bradburn Architects and 4240 Architecture.

But he found that by moving his practice to the other side of the world, he could save U.S. architects approximately 50 percent on both their project costs and time.

“This is a new concept for architecture,” Khan said. “In the IT and engineering fields, it has been around a while. But architects are just now coming to this due to the technology. With video conferencing, [we can be] drawing on white boards [and having] ‘face-to-face’ conversations from across the world.”


A DIRTY LITTLE SECRET?

Architects can often come out ahead financially by outsourcing. Much of the work can be done in India for \$18 an hour while a U.S. intern might cost a firm \$45 an hour, including overhead, Khan said.

But while outsourcing can be a lifesaver — allowing a firm to continue producing work under demanding deadlines — sending money out of state also has negative perceptions in the marketplace. The practice of “starchitecture” is often criticized for the hiring of out-of-town architects to work on high-profile local projects, and some say outsourcing is a similar but necessary evil.

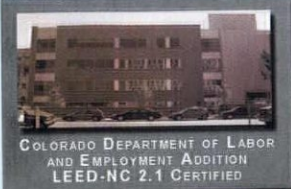
While some architects rave about the benefits of outsourcing, others are reluctant even to admit they are doing it. Architects who declined to be interviewed for this story said that talking publicly about outsourcing can make it awkward for design firms that work on government and institutional projects, where engaging the local economy is often a prerequisite.

“This is a dubious role for an architect,” noted Gregory Friesen, AIA, of CSNA Architects in Colorado Springs, who says he would “never, ever outsource design.” Friesen says that architects who are sending design work out-of-house are merely brokering services. “I could not tell a client ‘I’m sending your project to someone in India, Mexico or China’... [when] the clients are coming to me for my design services,” he said. →

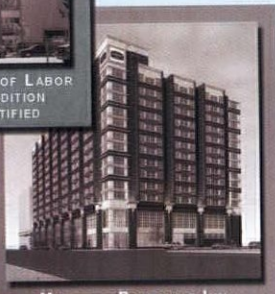


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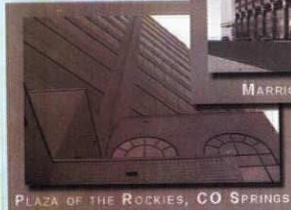
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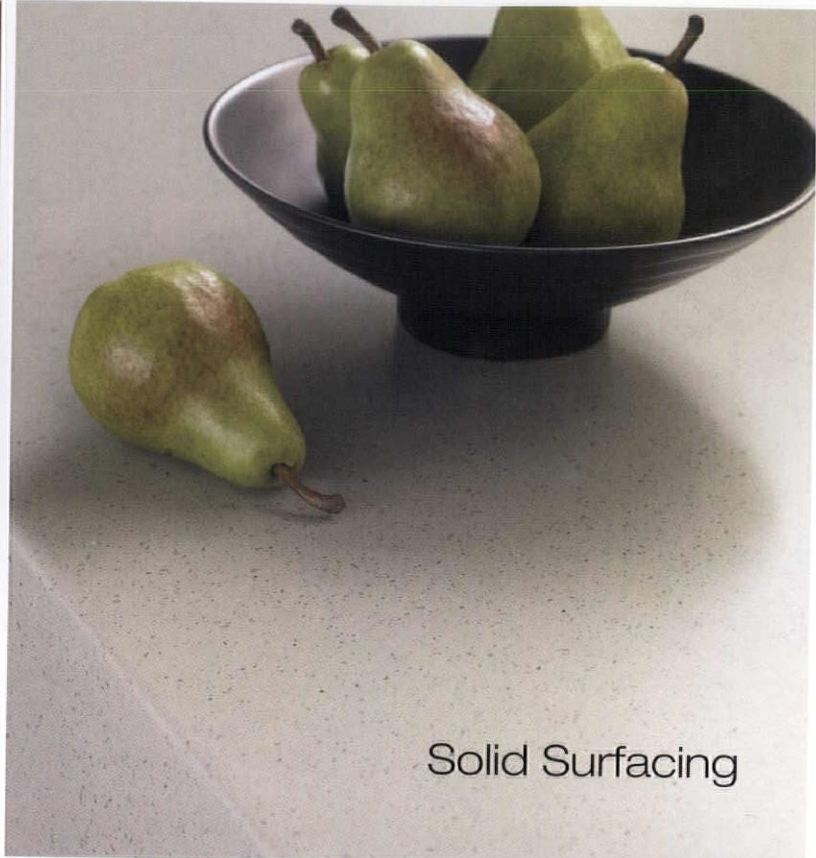
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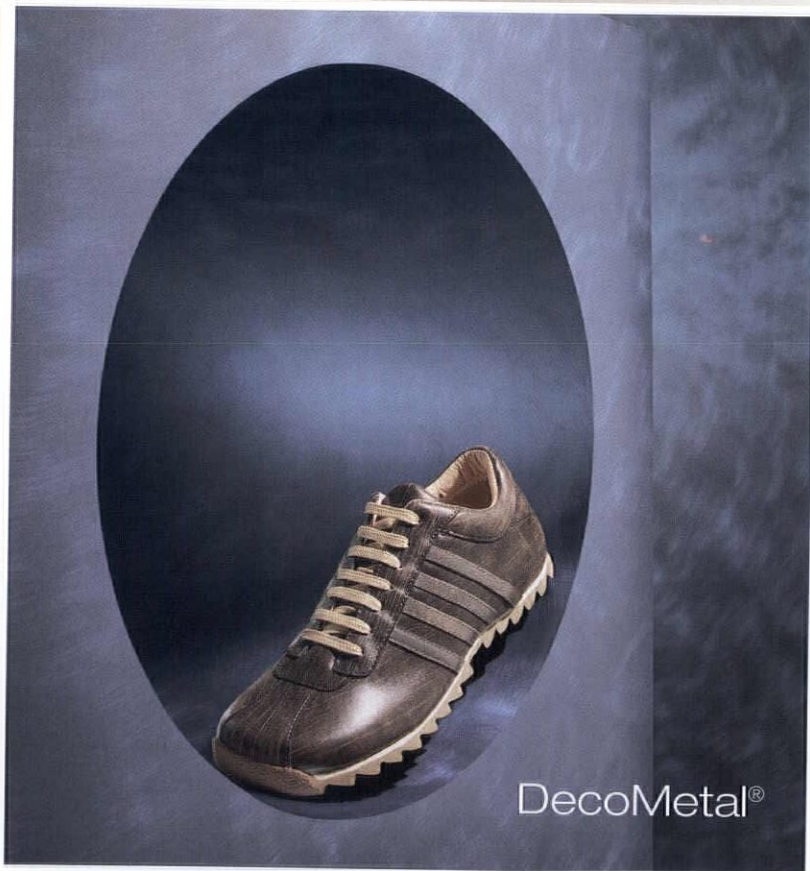
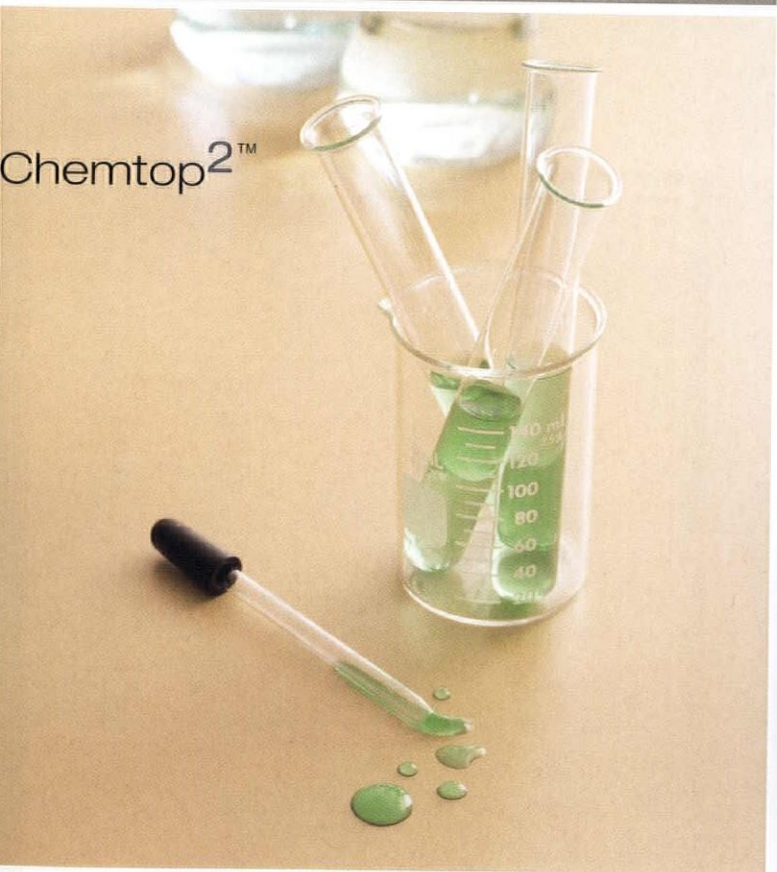



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“Outsourcing’s long-term advantage is the ability [for an architectural firm] to do more things in less time. This is the future.”

— Nejeeb Khan, AIA
Khan Global

However, Friesen said he has used outsourcing for “very specific, labor-intensive drafting, electronic duplication, hard copy and drawings” in an effort to ensure that his in-house staff, hired for their “ability to think,” are making the best use of their time as creative problem solvers.

“For me, the value [of outsourcing] is when there is labor-intensive data entry,” said Friesen. “Am I taking jobs away from local people? I don’t think so. Where can you hire someone for three days? Only through a placement service that marks up the cost for the labor to a point where it’s prohibitive,” he said.

“My staff is able to think about the project, review materials, meet with the client, do research, etc. as [the outsourced portion of the project] is going on in the background. You have to see the site. You have to experience the culture and history of the organization. You have to meet the client,” Friesen said.

On the other hand, Khan is currently working with 10 Colorado design firms that apparently find his role in the design process worthwhile. Khan Global’s outsourcing services are in such demand in the United States that he plans to have 100 people on staff by next year. Khan said one reason for the increase in demand is his specialization in building information modeling using the new AutoCAD Revit software, which he believes is going to change the way architects do business.

Combs says outsourcing is not an issue for the client. “It’s no different from hiring structural and mechanical engineers out-of-house. We’re ultimately responsible for the product.”

“Outsourcing’s long-term advantage is the ability [for an architectural firm] to do more things in less time. This is the future,” Khan said. ♦

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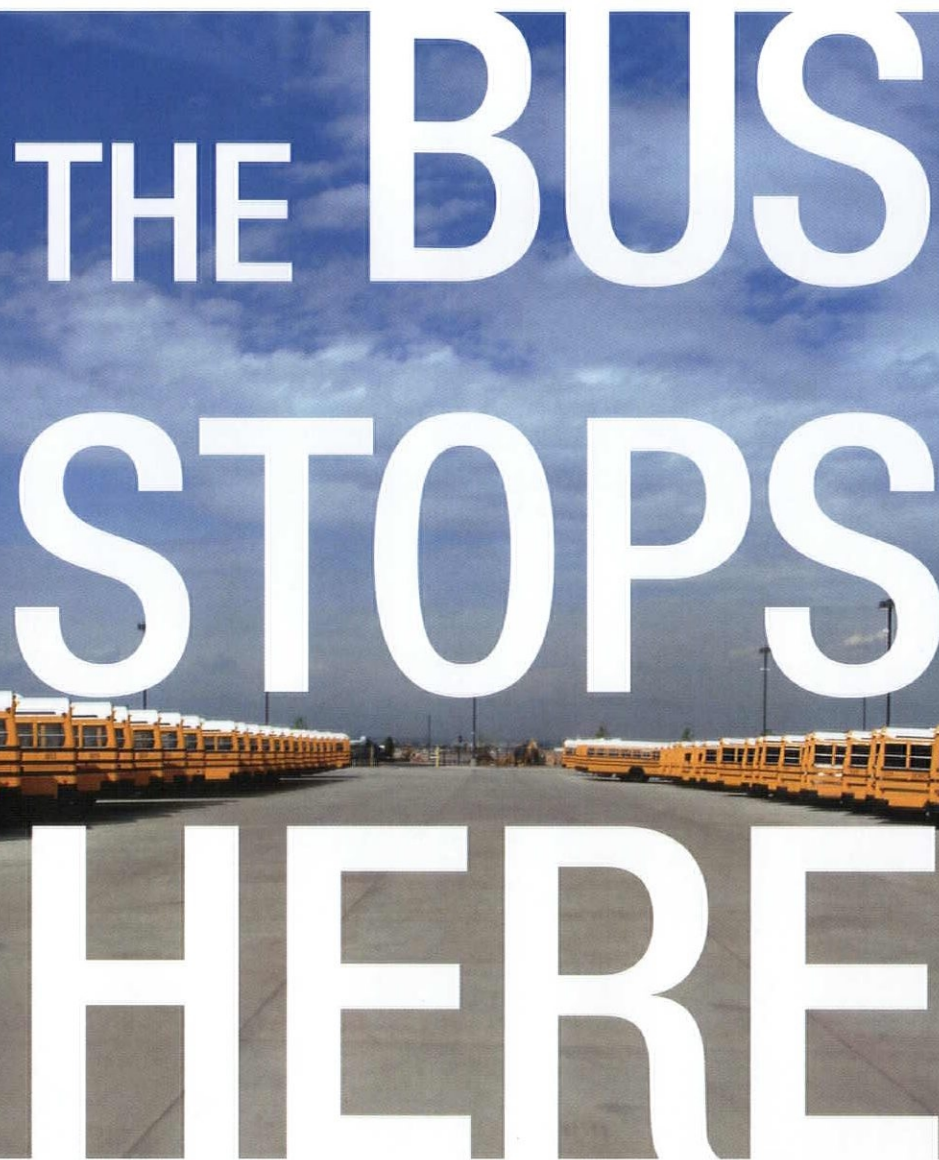


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"Getting the students to and from school safely and efficiently is a big project," said Gene Hammond, manager of transportation operations for Denver Public Schools.

That's why the facilities that house and maintain the district's fleet of buses must be up to the task. The existing northeast DPS bus maintenance facility was built on a landfill, and the site was settling badly, putting a strain on the natural gas lines and creating problems in the parking lots and access roads, Hammond said.

The district built the new Northeast Bus Terminal to solve those problems. One of two terminals where DPS stores and maintains buses, and from which it coordinates the district's transportation needs, the state-of-the-art Stapleton facility includes eight fuel-pumps, several wash stations and cutting-edge vehicle maintenance capabilities. The DPS Transportation Administration offices are also located there, along with the DPS Security Department and its 24/7 radio dispatch service.

EMPLOYEE BENEFITS

OZ Architecture, the project designer, created a building rich with character that ultimately meets the district's high durability standards and requires little regular maintenance.

"The design challenge was two-fold," said OZ Principal-in-Charge Joe Levi, AIA. "First, we needed to create something very durable while maintaining the established budget. Second, we wanted to create a more enjoyable and comfortable space for the drivers and other employees."

The design team brought daylight into the building, resulting in a more inviting area for the drivers and onsite staff. A user-friendly aspect of the design includes an employee lounge and additional spaces for drivers to relax during the down time between routes. A wellness center offers treadmills, elliptical and weight machines while a training room doubles as a "quiet room" where drivers can escape the facility's buzz of activity.

COLOR AND FORM

The new bus terminal facility is diminutive in comparison to its surrounding industrial buildings. However, to accommodate the traffic flow of buses, OZ was forced to situate the building in the very center of the triangular site, a design challenge that made it impossible to visually attach the building to an "edge."

"It's like a little island floating in a flat ocean," explained Levi, "so we designed it with a bigger presence — sort of a larger personality — than we would have normally done for a structure of this size."

The building's personality comes alive with a series of strong, school bus-yellow horizontal stripes that accentuate the upper quadrant of the building and the functional exterior elements.

"You don't often get to use bright yellow on the exterior of a building, but it really worked here, and we liked the connection to the buses parked all around the building," said Levi. Even functional, non-building elements such as the row of cord reels are painted bright yellow.

Another element that adds presence to the building is the dark gray precast that runs around the entire top of the building, creating a "gravitas" and strength that helps define the structure against the open sea of surface parking. Heavy foot traffic by the drivers who must come in and out of the building to pick up schedules, take short breaks or change vehicles demanded that the design provide efficient circulation patterns throughout the facility. Three glass towers provide visual elements that support the circulation spine within the building.

CONCRETE SOLUTIONS

"The client determined that we should use the district's school design guidelines for the maintenance facility," explained Levi. "It was important for us to interpret standards for school buildings in an intelligent and useful way."

School standards are oriented toward buildings filled with children; however, the bus facility is mostly an industrial building. As a result, OZ was challenged to create a design that conformed to district standards while ensuring that "we didn't go overboard or overspend to meet standards that were meant for a different building use," Levi said.

OZ met the project's need for durability by using stained tilt-up concrete for the building's exterior. "It was an excellent medium for us," said Levi. "The stained concrete is a durable material that we were able to mold in order to give the building character while still being cost effective."


Project Manager Rob Lawrence of general contractor FCI Constructors noted that the tilt-up concrete walls also helped meet the project's fast-track schedule, one of the most critical components of the project. The \$9 million building would normally require a nine-month construction schedule, but it had to be completed in six months to meet DPS's start-of-the-school-year deadline. Construction began in Jan. 2005 and was done by the end of July, despite an unusual amount of rainfall in the spring that created several delays.

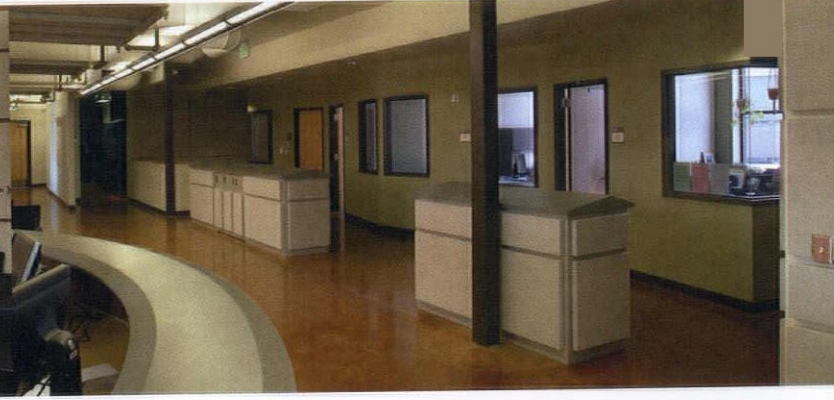
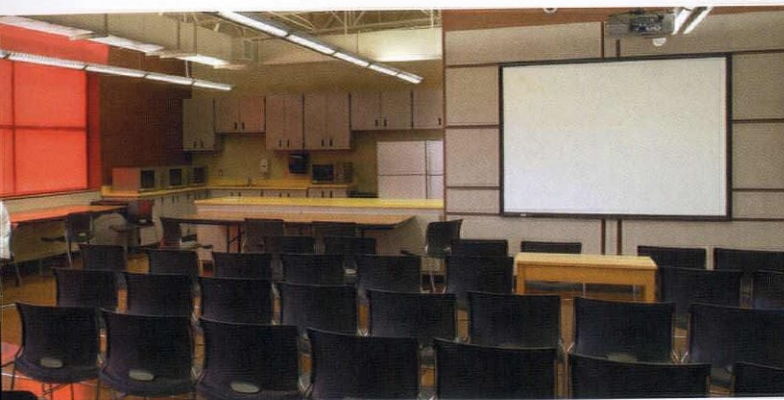
"We had a good plan and schedule from the very start and a lot of cooperation from our subs," said Lawrence.

The large amount of concrete was also a particularly challenging aspect of the project. The old facility had seen a lot of flooding in recent years, and ground swell had created numerous potholes and other issues in the parking area. To prevent future occurrences, all of the road surfaces at the new facility were designed with 12-in.-thick concrete.

"We had a constant flow of concrete trucks going to and from the site," said Lawrence. That paid off, however, with smooth roadbeds and easier access for the DPS vehicles, ultimately reducing the chance of accidents.

The new facility's design also includes one-way vehicle ingress and egress and widening of all traffic lanes, resulting in improved traffic flow.

"Overall, it was a successful project," said Hammond. "We had a tight schedule and a real need for a modern facility. No question that it has been a resounding success for everyone — the district, our drivers and certainly for the kids we get safely from home to school and back again." 



PREVIOUS LEFT Buses at Stapleton's new state-of-the-art Northeast Bus Terminal are responsible for transporting 73,000 DPS students to 149 schools every day. **PREVIOUS RIGHT** The east entry vestibule welcomes visitors with its brightly contrasting accents and American flag. **TOP LEFT** The stained concrete floors and exposed ceilings help lower maintenance costs during the life of the building. **TOP RIGHT** Precast concrete panels allowed for ease of construction and an accelerated schedule. **MIDDLE LEFT** The training room incorporates recent technology to update employees with the latest district information. **MIDDLE RIGHT** Wide-open common areas lead to offices on the outer edges of the building. **BOTTOM LEFT** The concrete drive on the northeast side of the property leads drivers toward the gas pumps and maintenance bays. **BOTTOM RIGHT** Buses lined up.

OTHER NOTABLE PROJECTS BY OZ ARCHITECTURE

- > Brunetti Lofts, Denver
- > The Hard Rock Hotel, Copper Mountain
- > William Smith Alternative School, Aurora
- > Town of Black Hawk Design Guidelines, Black Hawk
- > Denver Detention Center, Denver

OTHER NOTABLE PROJECTS BY FCI CONSTRUCTORS

- > Logan County Justice Center, Sterling
- > Kinard Core Knowledge Junior High School, Ft. Collins
- > Aspen Airport Rescue and Fire, Aspen
- > Denver International Airport Mod 4 West Parking Structure, Denver
- > Fitzsimons Building 500, 6th Floor Renovation, Aurora

DENVER PUBLIC SCHOOL DISTRICT NORTHEAST BUS TERMINAL

LOCATION 4937 Dallas St., Stapleton Redevelopment, Denver
CONSTRUCTION COST \$9.5 million
SCOPE 41,178 sq ft
PURPOSE A new facility for storage and maintenance of DPS buses and utility vehicles, as well as a welcoming place for transportation staff. The durable new terminal provides an updated, efficient facility with a comfortable and inspiring environment for employees.
COMPLETION July 2005

OWNER Denver Public Schools
ARCHITECT OZ Architecture
MECHANICAL ENGINEER ME Group & The Szynski Group
STRUCTURAL ENGINEER JVA Inc.
CIVIL ENGINEER Harris Kocher Smith
GENERAL CONTRACTOR FCI Constructors
AMONG THE SUBCONTRACTORS Eaton Sales and Service, Kimmel Mechanical, Quality Electric, Concrete Foundations, Panel Masters, Steel-Star, Arapahoe Roofing & Sheet Metal, Kuck Mechanical



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WYOMING MILITARY DEPARTMENT — JOINT FORCES HEADQUARTERS

COOVER-CLARK & ASSOCIATES PC



LOCATION F.E. Warren Air Force Base, Cheyenne
OWNER Wyoming Military Department
SCOPE 132,540 sq ft
COST To be determined
COMPLETION 2008

The Wyoming Military Department contracted Coover-Clark & Associates PC to provide conceptual through final architectural design services for a new Joint Forces Headquarters Complex on F.E. Warren Air Force Base in Cheyenne. The JFHQ, the complex anchor, will consist of more than 132,500 sq ft of state-of-the-art office and training facilities for the Wyoming Army and Air National Guard. The project was initiated to replace existing facilities, which have been determined to be outdated and outgrown for present military functions and are incompatible with current technology.

An important part of the design process has been the contextual integration of the architecture into the site landscape, as it transitions from the plains in the east to the mountains in the west. The JFHQ is sited on a bluff overlooking the base with distant mountain vistas; a bold canopy will firmly establish the building's entry. The building creates a new image for the Wyoming National Guard that combines traditional materials and new forms that reflect the future of the military. Stone bases anchor the buildings with the site while brick and modern colonnades reflect the past. Jutting roof forms signal entries and promote daylighting. The building's forms are placed carefully to shield the wind and support the creation of a unique amphitheater located between the JFHQ and a Readiness Center directly to the north. The building's overlapping compositions create continued visual interest as the building rises and relates to the backdrop of the surrounding mountains. ♦



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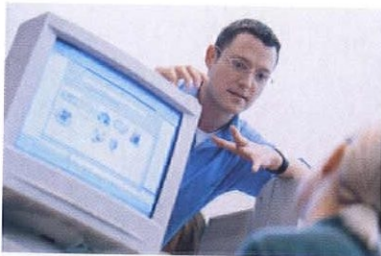
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LOCATION Steamboat Springs
OWNER Elk River Partnership
SCOPE 22,000 sq ft
COST Confidential
COMPLETION 2007

The overriding design ideal for Marabou centers on the notion of stewardship. This idea references not only a strategy of sustainable built design, but also embodies a careful process of preservation, including a Western ideology and aesthetic and the sharing and nurturing of a true ranching lifestyle. The most tangible manifestation of this notion is the requirement that the buildings tell the same stories of the original, authentic ranch structures. They do so by way of their form, massing, adjacency, material and detail.

The main lodge program will be contained within a grouping of ranch-scaled structures. Rather than combining program elements into a single, more resort-like and imposing structure, the ranch compound strategy dismantles the monolith and



lightly scatters the program upon the landscape. The buildings become smaller, less imposing, more authentic and more energy efficient.

The strategy illustrates sensitivity to the land, with less conditioned space and results in rooms that are both warm and open to the outside. The cabins are spread along the river, as the path through the trees meanders away from the lodge compound. Sized to accommodate their varied uses, the cabins are noticeably unimposing. With low and long ridgelines, they blend with the landscape and present the river with deck and terrace. ◆

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> LOOKING AHEAD

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> LOOKING AHEAD

GOVERNMENT AFFAIRS UPDATE

The November elections are behind us and the legislature opens in January. Your 2007 AIA Colorado Government Affairs Committee will be chaired by Thom Walsh, AIA. He and the rest of the committee will continue to advocate for architects and architecture. Several bills are expected to be introduced that legislate for energy efficiency, sustainable building design and design-build contracts. Visit the Government Affairs section of the AIA Colorado Web site at www.aiacolorado.org for updated information.

2007 LEGISLATIVE DAY ON THE HILL

Join AIA Colorado for Legislative Day on the Hill in January 2007. This annual day at the Capitol allows members to meet Senate and House leadership and learn about key legislative issues affecting the design and construction industry. A joint event with the Associated General Contractors of Colorado and the American Council of Engineering Companies of Colorado, this is also a good time to catch up with colleagues in the construction and engineering worlds.

AIA 2007 NATIONAL GRASSROOTS LEADERSHIP AND LEGISLATIVE CONFERENCE

The AIA 2007 National Grassroots Leadership and Legislative Conference in Washington, D.C., will take place Feb. 7-10 at the Grand Hyatt Washington. This conference provides attendees the opportunity for advocacy through meetings with their U.S. senators and representatives, leadership skills development, networking, continuing education and knowledge sharing among members and groups within the AIA family.

AIA COLORADO 2007 ARCHITECTURE WEEK

The AIA Colorado 2007 Architecture Week is scheduled for April 13-20. In addition to hosting a series of lectures and programs, Architecture Week activities include the AIA Colorado Young Architects' Awards Gala, the AIA Denver Urban Design Committee Box City exhibit, the AIA Denver Outside the Box exhibit and the City and County of Denver's third annual Doors Open Denver. →

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Michel Rojkind

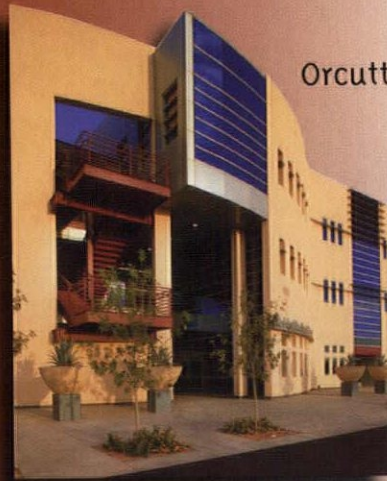
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AIA COLORADO UNVEILS eNEWS AND ePOSTCARDS

AIA Colorado launched the first edition of AIA Colorado eNews, a new e-newsletter distributed biweekly to subscribers. The eNews updates members about upcoming events, news, government affairs issues and activities of fellow members.

The new ePostcards are used to communicate special announcements between distribution dates of the eNews.

News items and corresponding images are welcome and can be sent via e-mail to AIA Colorado Communication Director Heidi Gordon at heidi@aiacolorado.org.

AIA COLORADO NORTH PAST PRESIDENT RECEIVES AIA WMR HONOR

Scott Rodwin, AIA, president of Rodwin Architecture (Boulder) and 2005 AIA Colorado North president, recently received the Young Architect of the Year award from AIA Western Mountain Region.

This award recognizes those individuals who, at an early stage in their architectural careers, have shown exceptional leadership in design, education and/or service to the profession. This category includes members of AIA who have been licensed to practice architecture less than 10 years.

Rodwin focuses on creating green buildings and residences for his clients. Recent projects in Boulder include the restaurant, Japango; the Aikikai Dojo; and a redesign of the Tara School for the Performing Arts campus.

Rodwin received the award in September during the AIA WMR 2006 Conference at Grand Teton National Park in Wyoming.

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

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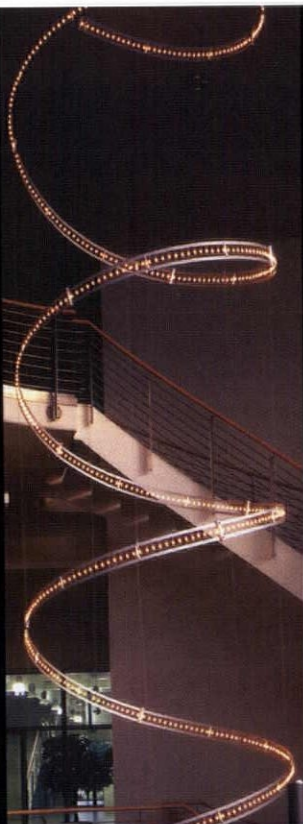
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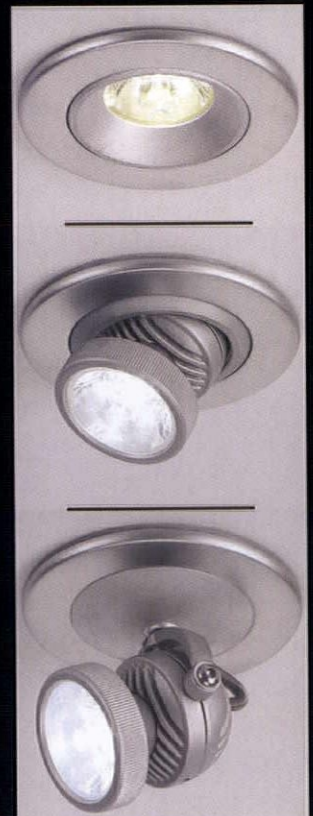


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BIRDS OF A FEATHER

Inspiration and enthusiasm abound in the company of peers

> BY CHERI GEROU, AIA
2006 AIA COLORADO PRESIDENT



Of all the environments where I feel the most comfortable and enthusiastic

about the events of the day, I prefer the company of architects. One could say that I am simply craving the expected, but I disagree. My enjoyment in being among architects has less to do with me and more to do with the individuals present. I have found these professionals represent open-mindedness, concern for the affairs of the living — for instance, the community of man — and in living a culturally rich life.

Each individual takes an unexpected approach to practicing his/her passion for architecture. Some are more studied and practical while others seem haphazard and frenetic. Each result has its benefits — the fun is watching the projects unfold and listening to the reasoning behind each proposal.

The best place I've found for studying the architectural profession has been through AIA. While some may say my constant involvement in our organization is due to the lack of a social life (which may be true), in actuality, it is because of the richness I experience in watching, listening to people talk about and experiencing the profession we practice.

THE ART OF ARCHITECTURE

I look forward to viewing the design awards programs that the four local chapters and AIA Colorado present each year. Who wins and loses is far less important than the work presented and the opinion of the jury. It can be an amazing experience

to listen to the jury's reaction to an architect's work. So much depends on the likenesses, differences and understanding of vernacular of the architect and jury. We have all experienced a project ridiculed by one jury and praised by another. Both conclusions may be valid, but they differ greatly.

I think most would agree that architecture is an art. Trying to keep one's art fresh is a constant process, which is why I value my AIA involvement. When someone comes up to me and asks, "What benefits am I getting for my membership?" I can rattle off statistics about government affairs, the firm directory, the e-newsletter, the contract documents' discounts, the job board, continuing education, *Architect Colorado* magazine and ARE classes, but the hardest benefit to quantify is the time spent with people in the profession.

How can I explain that the architect sitting next to me at the last committee meeting inspired me to view a problem differently? Or how I left a design awards program enthused and inspired about a new form or material application? It's hard to put into words how much better I feel when, after a tough day in the office, I can attend an AIA event and recognize that many around me experienced a similar day and are still inspired to work all the harder the next day.

As my term as AIA Colorado president comes to an end, I want to thank you for your art, innovation and your company. It has been a pleasure. ♦

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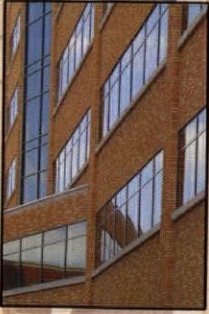
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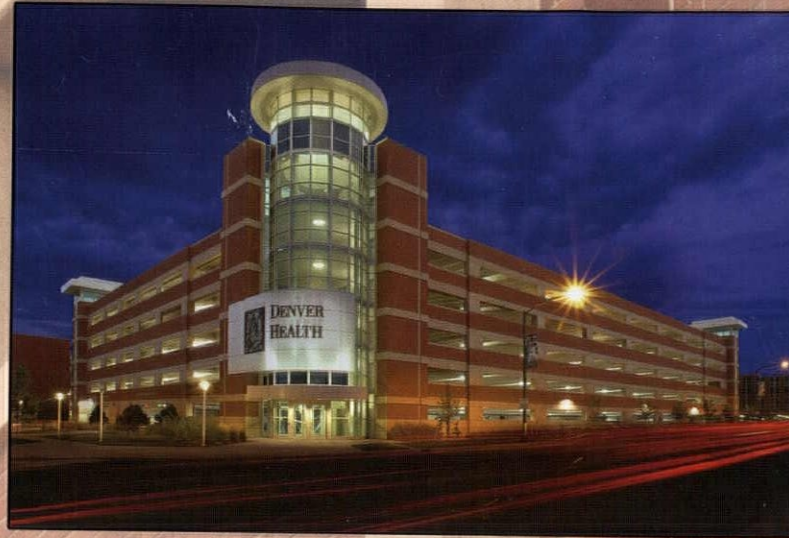
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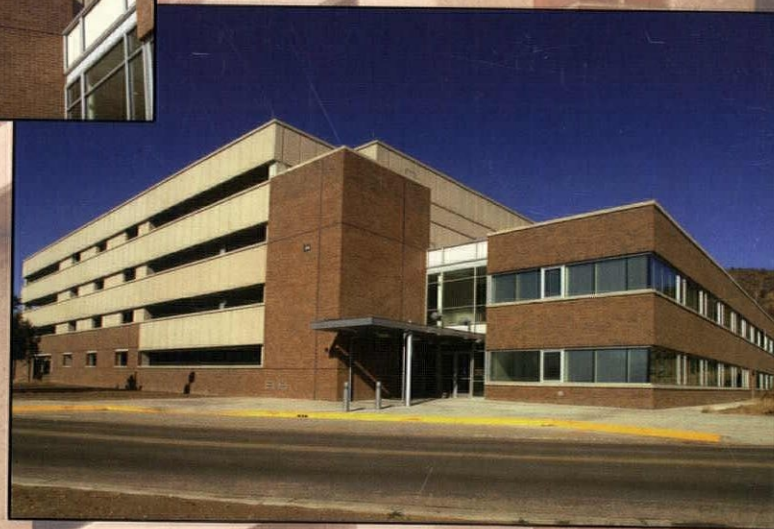
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