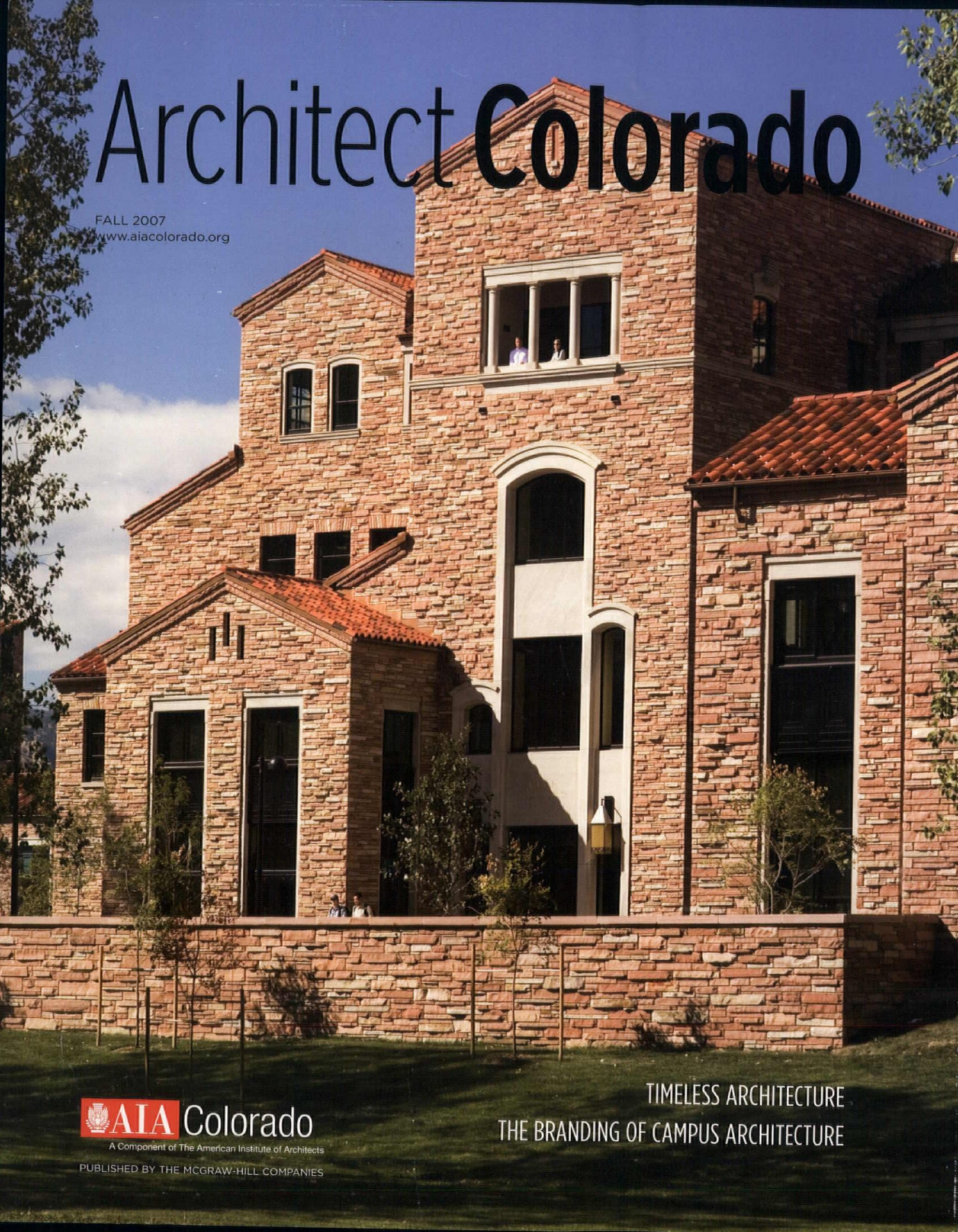


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FALL 2007

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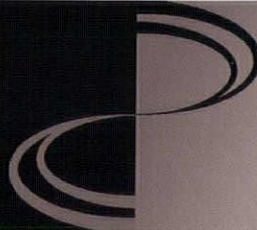
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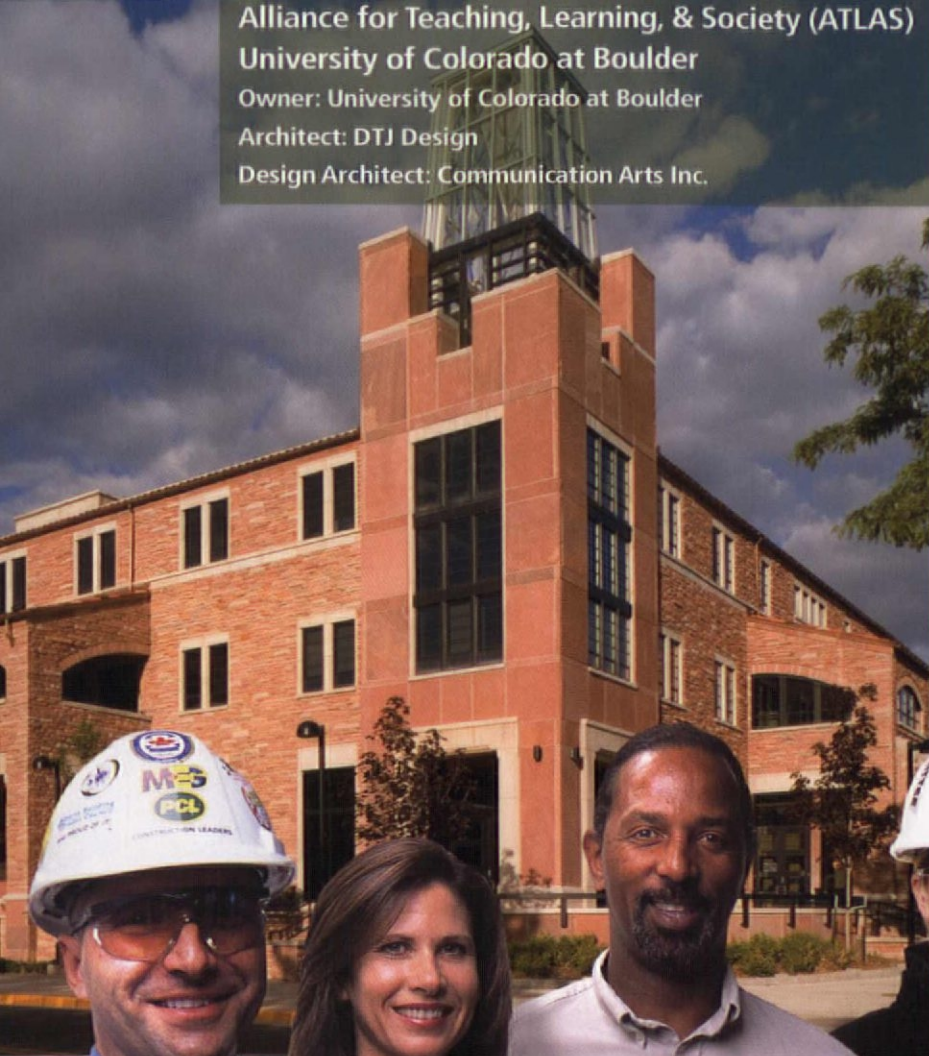
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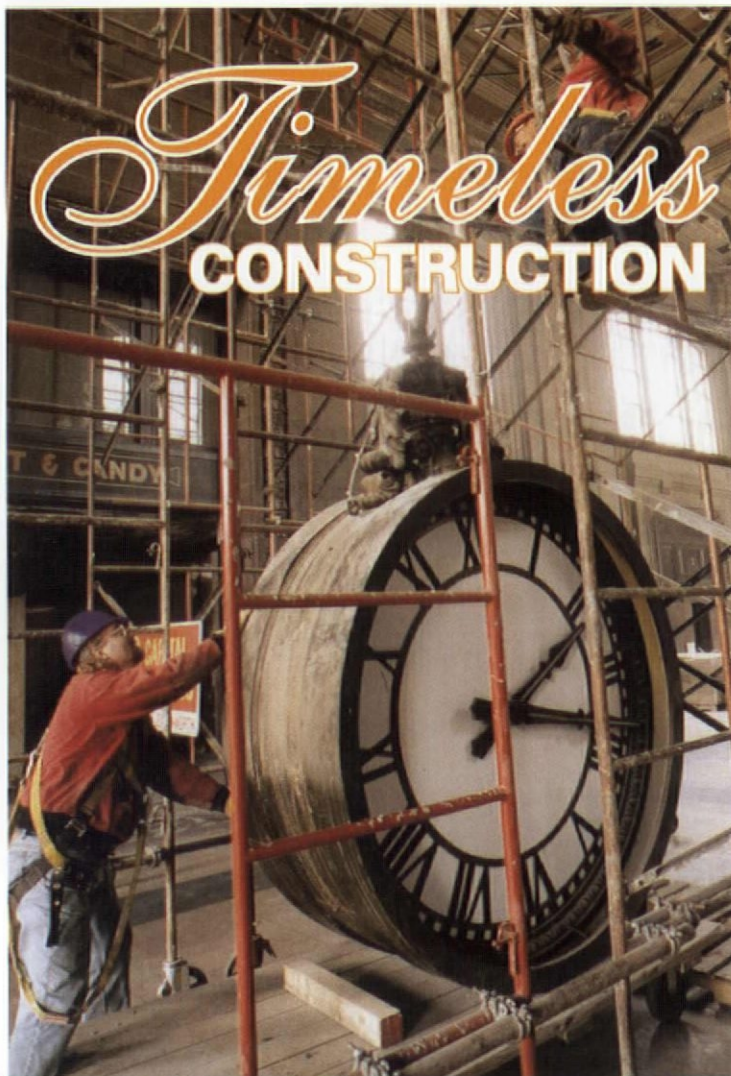


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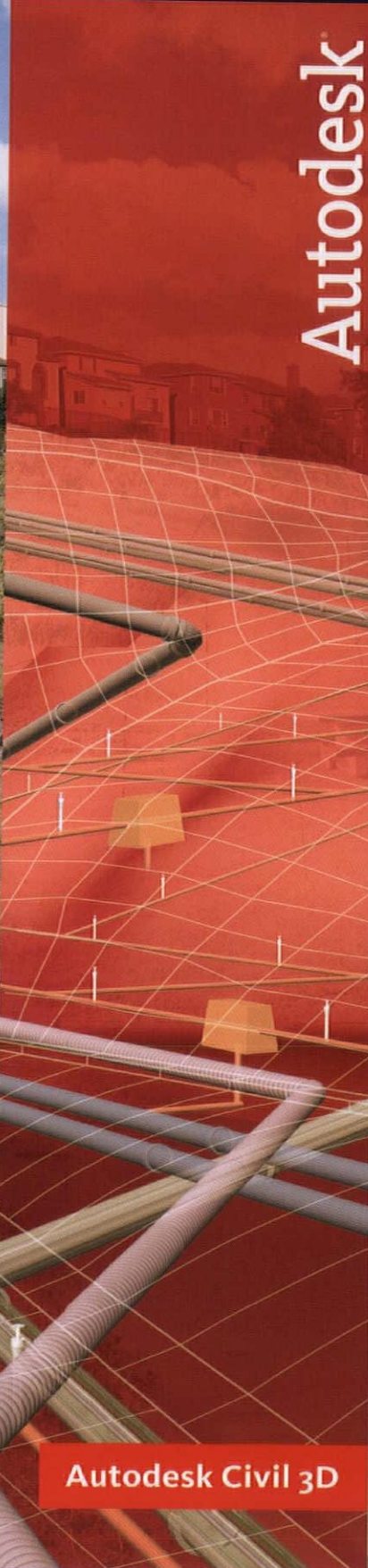
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TIMELESS DESIGN



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My freshman year at the University of Denver was also Chancellor Daniel L. Ritchie's first year at the helm of the now 143-year-old private liberal arts school. Little did any of us realize then how his leadership and vision would forever change the architectural face of the 125-acre historic campus.

Back then, a DU student's typical day entailed walking past a century's worth of architecture offering design styles through the ages. Modernist buildings such as the Driscoll Center and Penrose Library—a 1972 showpiece designed by Gyo Obata, complete with orange carpet and chairs that looked like they belonged in a science fiction movie (we affectionately referred to them as the giant eggs)—were offset by the iconic collegiate gothic style of the 1890s University Hall and 1930s Mary Reed Building, with a jumble of mid- to late 20th-century buildings in between.

I recall choosing a couple of obscure elective courses primarily based on their location in the Mary Reed and University Hall buildings; I longed for that quintessential collegiate experience that I sensed came as much from my surroundings as from the curriculum.

Eighteen years and a \$450-million capital campaign later, the campus has elegantly evolved to accomplish Chancellor Ritchie's vision of "a campus that will last centuries." Today, the timeless materials of red brick, limestone, sandstone and copper weave a common design thread through the campus, uniting buildings such as the new Daniels College of Business, Ricketson Law Building and landmark Ritchie Center—its immediately identifiable spire claiming the campus like a flag on top of a mountain peak. The result is breathtaking—the campus architecture now easily complements the university's reputation for academic excellence.

In this issue of *Architect Colorado*, we take a closer look at the concept of timeless design—on Colorado's college campuses and beyond. While there is no hard-and-fast definition for "timeless architecture," the architects we spoke with say, "you know it when you see it."

Or, as Michael Tavel, AIA, says: "Timeless architecture is like the quiet person you meet at a dinner party. They slowly reveal themselves, and you end up talking into the night."

We hope you let us know what this issue reveals to you about timeless architecture—then send us your definition of it.

Jennifer Seward
Editor



CORRECTION

In the "Future Financiers" story in the Summer 2007 issue of *Architect Colorado*, the architect of the Young Americans Center for Financial Education should have been identified as James H. Johnson and Root Rosenman Architects, LLP.



Clive Bridgwater, Architect Promontory, Park City, Utah



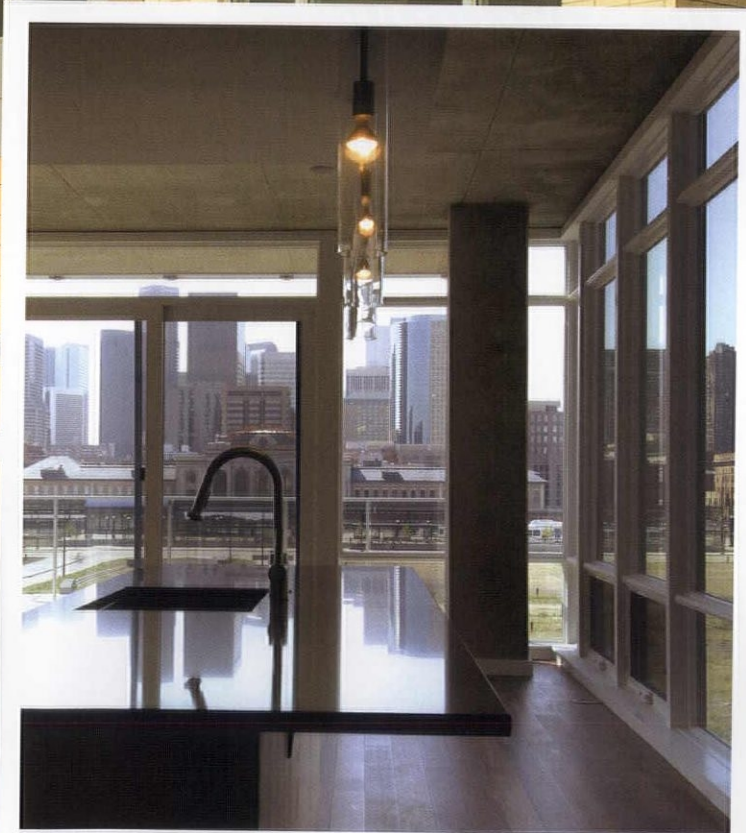
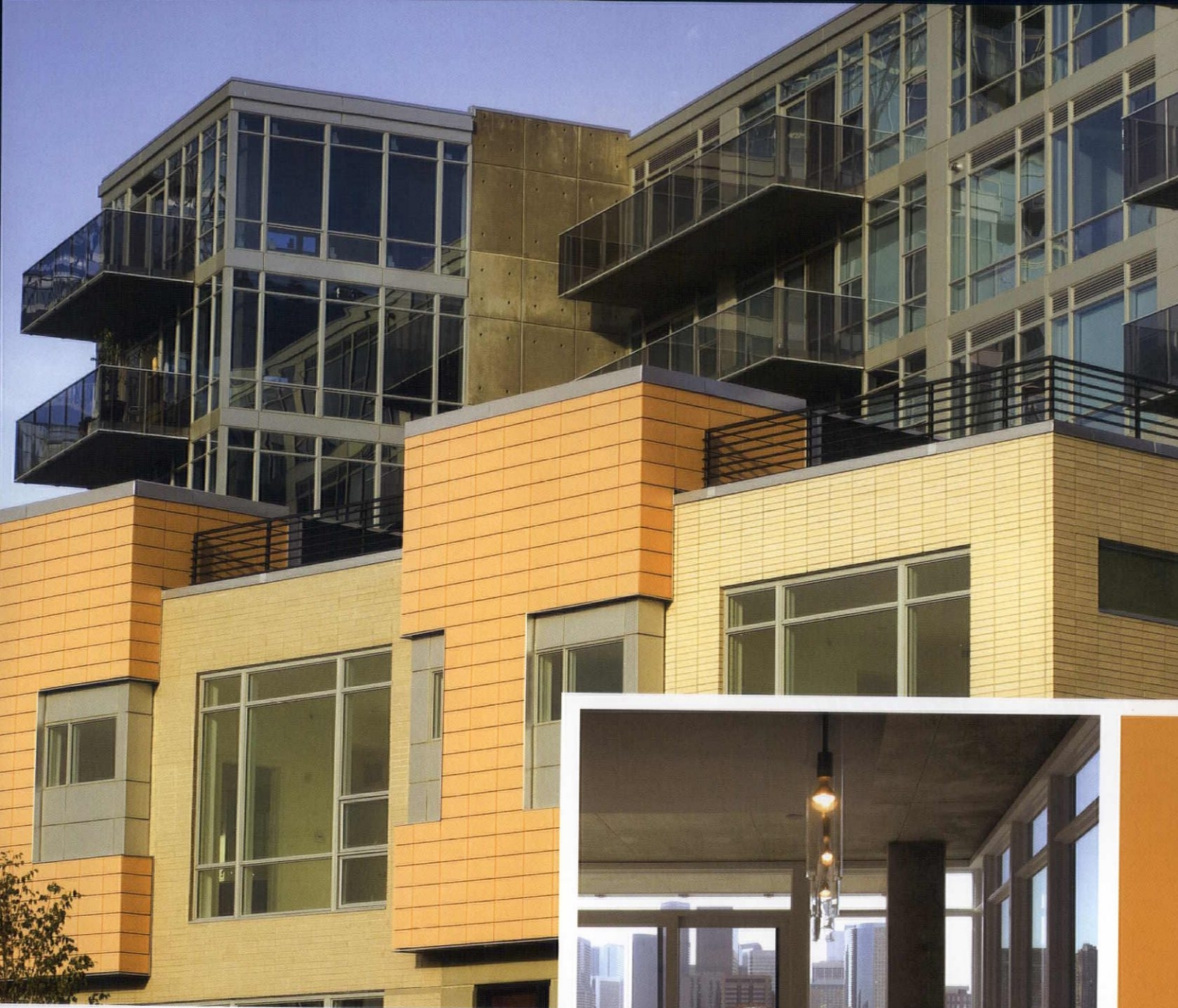
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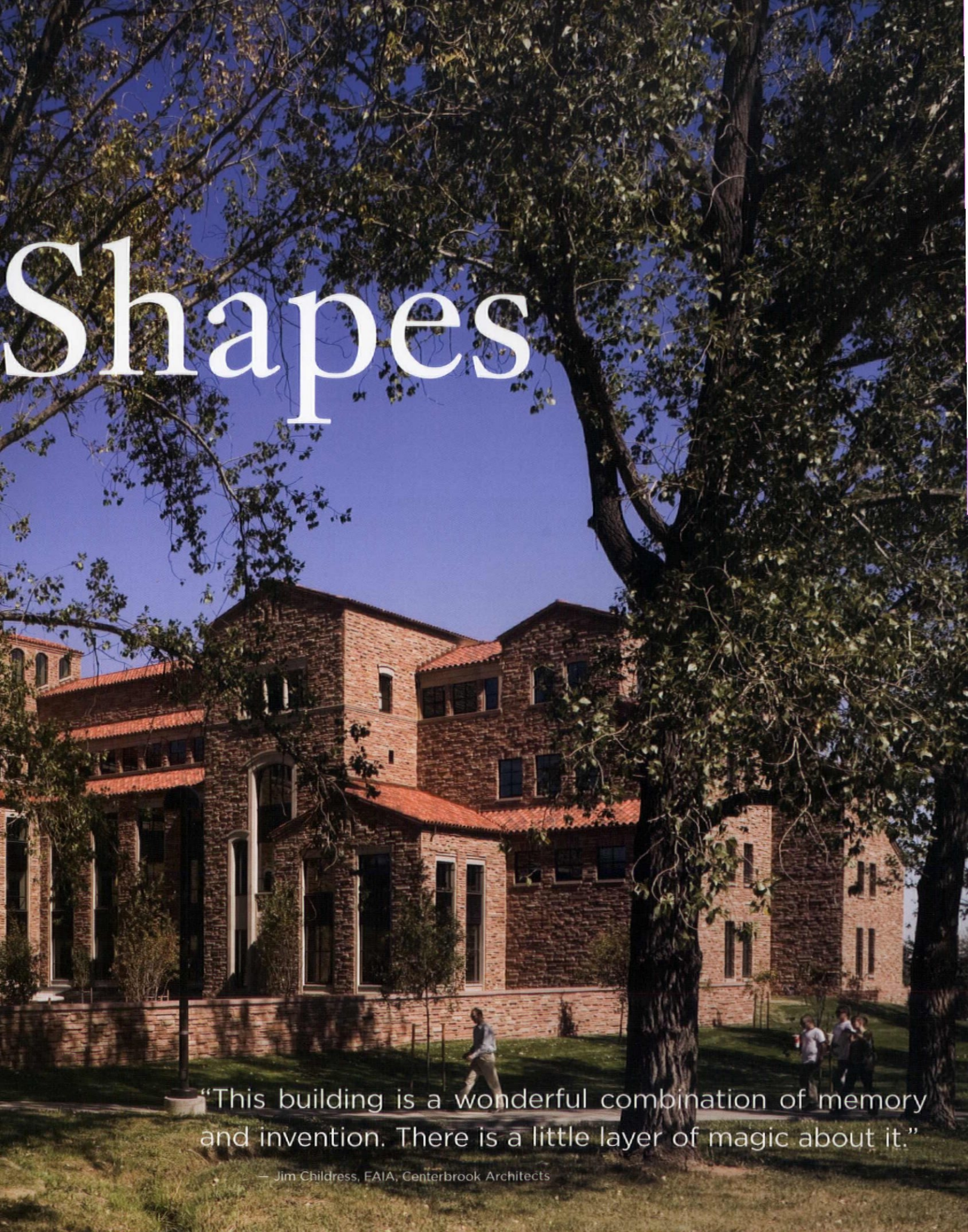


A Village of

*Wolf Law Building lives up to
university's iconic design and
high expectations*

- > PAGE 12
- > BY KIMBERLY MACARTHUR GRAHAM
- > PHOTOS BY JEFF GOLDBERY/ESTO

Shapes



“This building is a wonderful combination of memory and invention. There is a little layer of magic about it.”

— Jim Childress, FAIA, Centerbrook Architects

Buildings that live up to their claims to showcase users' beliefs, priorities or personalities are all too rare.

Wolf Law Building at University of Colorado at Boulder, designed by Denver's Davis Partnership and Centerbrook Architects of Centerbrook, Conn., is that rarity.

It radiates the spirit of the campus, students and faculty, as well as the rich tradition of studying the law. The building is a collaborative effort among design team members, university staff and students—who taxed themselves to pay for the building when state funding was cut.

Design principal Jim Childress, FAIA, of Centerbrook Architects says, “This building is not about us, it’s about them, the University of Colorado, and it means something to them.”

Prominently sited on an architecturally lauded campus, the \$38-million, 184,000-sq-ft Wolf Law

Building had both a lot to live up to and a lot to improve upon. Developed by architect Charles Z. Klauder, CU’s distinct Tuscan Revival style is iconic and timeless. At the same time, the drab 1954 law school building was so poorly laid out and increasingly overcrowded that the law school risked losing its accreditation. The new facility would have to be a functionally superior, aesthetically fitting gateway for the campus.

COLORADO STYLE

Campus architect William Deno, FAIA, says he felt the campus had “lost its way” architecturally and engaged this team to find a new path that dovetailed with the old. Curtis Cox, AIA, project architect for Davis Partnership, recalls that the team learned about the CU campus, studying the stepped massing, complicated rooflines and trim detailing of its buildings.

“There are things other architects copied, but they missed the small details that really set the campus apart,” Childress says.

The team resisted deconstructing the defining campus elements, which they felt would have resulted in something too abstract. Instead, they focused on finding the “things that make sense, that relate to the campus’ sense of place,” Cox says.

Taking their cue from Klauder, the team wondered, “What things make western or Colorado buildings different?”

Enter exposed trusses and wood trim, the unique proportions and openings of mining structures, and the silos and water troughs of ranching and agriculture. The way these diverse forms were put together in Wolf was the key to its fitting in, says Brit Probst, AIA, Davis Partnership’s project principal. It is “a village of shapes, not just one monolithic shape.”

FAMILIAR ELEMENTS

Probst says the use of “elements that feel familiar,” along with a complex roofline, help keep the four-story building in scale with its smaller neighbors.

In its surfaces and materials, the building celebrates Colorado and the history of law. The exterior features subtly hidden engravings of motifs such as pine cones. Inside, the central staircase’s deep blue ceilings, buff-colored walls and wide granite steps allude to environmental law while undulating blue-green shapes in the William Wise Law Library speak to water law.



Overall, the interior design balances elements that represent the seriousness and tradition of law with vibrant colors and generous light to capture what Cox describes as “optimism and youthful energy.”

Probst adds, “We used color and materials to remind us that these are students. There is an element of joyfulness.”

The building offers more than good looks. It fulfills a demanding program of flexible spaces that can grow to accommodate more students and ever-changing technology. Its plan flows logically while retaining opportunities for interaction.

Building committee chair Barbara Bintliff, a professor of law and Law Library director, says, “One thing the old horrible, cramped building did was build a strong sense of community. We didn’t want to lose that, so we created a lot of gathering places such as benches, nooks and a café.”

GREEN AND GOLD

On top of it all, the facility is indisputably green, even gold. The student body, as part of supporting the tax that revived the project, mandated that Wolf achieve a LEED-silver rating. Because the design was largely complete when the building was shelved previously, that was no small feat, although CU’s commitment to sustainability helped tremendously by ensuring several green measures had already been taken.

Truly innovative measures were combined with happy coincidences to raise the building’s rating from LEED silver to gold. One of the latter was the university’s preference for using local materials.

“We love the fact that they used stone from Lyons, about 25 mi. away,” Russell says.

Molly Clarke of consultant Architectural Energy Corp. in Boulder says other measures include energy-efficient lighting and HVAC systems, water-less urinals, reduction of light pollution and reduction of the heat island effect.

Clarke adds that the one element that had probably the greatest impact was construction waste management. Multiple efforts, including waste recycling, use of recycled materials and avoidance of overordering, diverted more than 500 tons of materials from landfills.

“This building is a wonderful combination of memory and invention,” Childress says. “There is a little layer of magic about it.”



PREVIOUS The Wolf Law building’s familiar elements and a complex roofline help keep the four-story building in scale with its smaller neighbors. **ABOVE AND OPPOSITE** The central staircase’s deep blue ceilings, buff-colored walls and wide granite steps allude to environmental law while undulating blue-green shapes in the William Wise Law Library allude to water law.

WOLF LAW BUILDING

LOCATION Boulder

CONSTRUCTION COST \$38 million

SCOPE A new 184,000-sq-ft law school building

PURPOSE Replacement facility with a 60,000-sq-ft library, state-of-the-art classrooms, court rooms, faculty and administrative offices, a law clinic and a student center for law students, faculty and alumni.

COMPLETION August 2006

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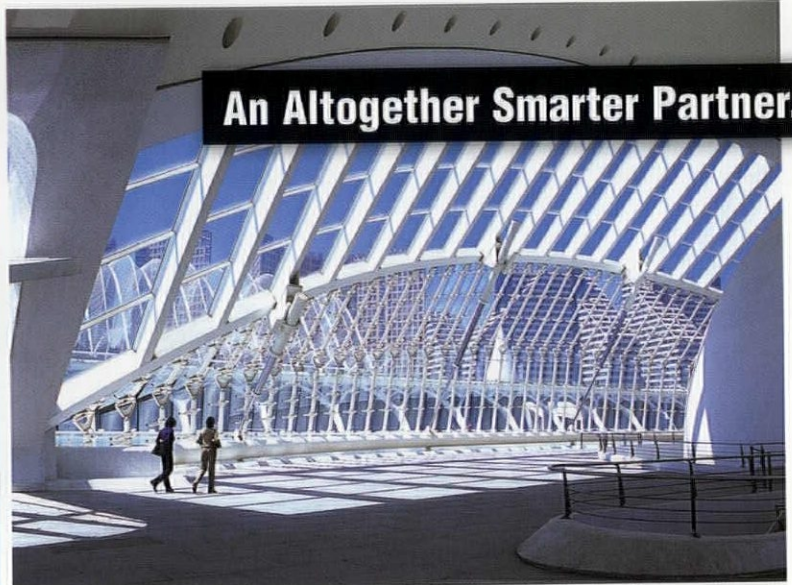
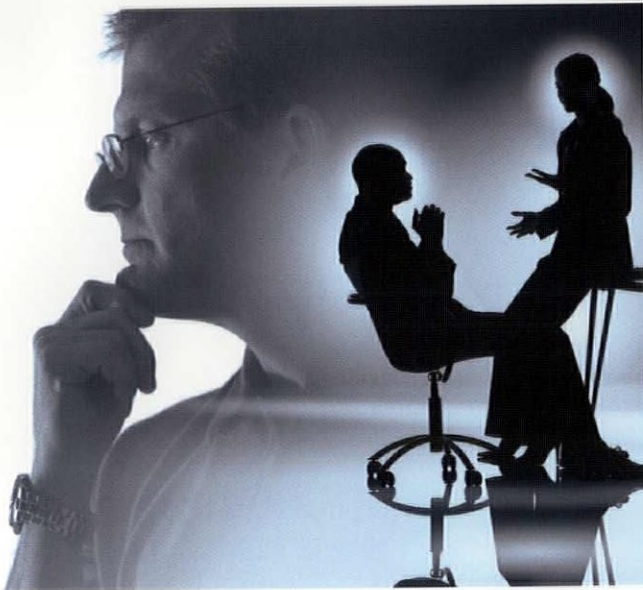
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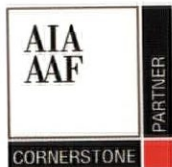
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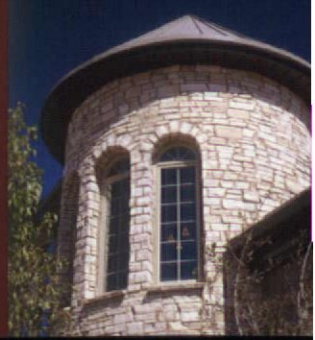
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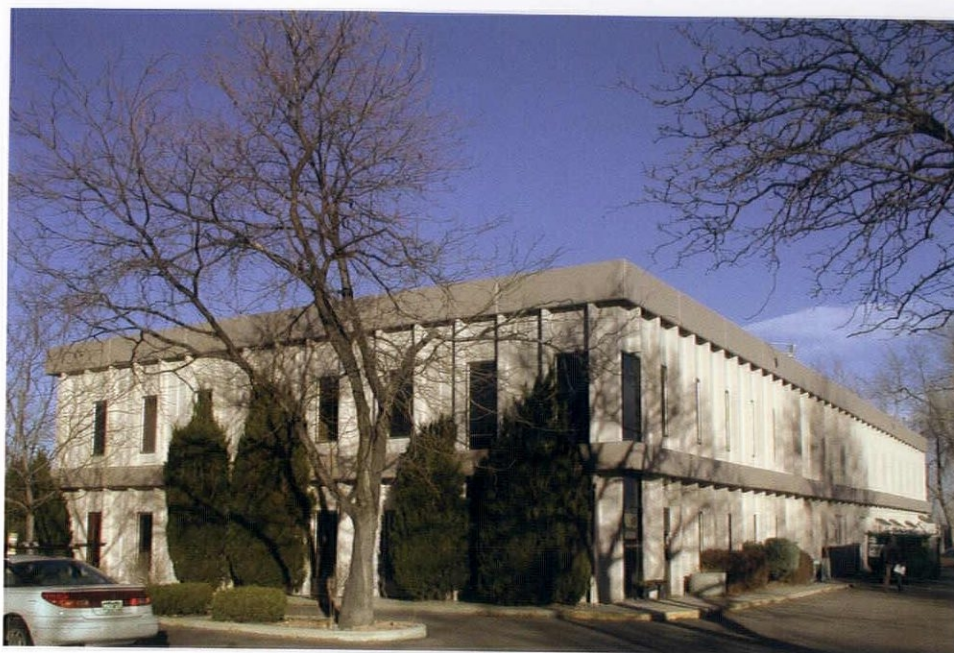
THOUGHTFUL RENOVATIONS AIM TO CELEBRATE
A BUILDING'S FORM, HISTORY AND PLACE.

But “ugly duckling” buildings are not perceived as worth renovating, so they are razed.

Occasionally, however, someone catches a glimpse of a duckling's potential and not only spares it, but elevates it to swanhood. Such is the story of Screen House.

A two-story office building in Boulder, the remade Screen House is a composition of diaphanous skin and compelling bones that Denver's AR7 Architects conjured from an unremarkable industrial tilt-up that originally housed a medical parts manufacturing business.

- > PAGE 18
- > BY KIMBERLY MACARTHUR GRAHAM
- > PHOTOS BY THORNEY LIEBERMAN AND RICHARD EPSTEIN, AIA



GOOD BONES

Saved from either disappearance or transformation into a stucco-sloshed box, Screen House benefited from the vision of the design team and the bravado of a client willing to follow an atypical path. AR7 project principal Richard Epstein, AIA, credits the enthusiasm of owner Brian Shifrin of Shifrin Development and Construction—and that of the real estate broker—with helping make the radical \$1-million project a success.

“We really tried to re-imagine this building that had no sense of entry or identity,” Epstein says. “We cleared out absolutely everything on the inside except the elevator and wondered, ‘What else can we do?’”

Though its flaws were perhaps more apparent, the building had good bones. Its basic structure—with concrete double tees forming the walls, floors and roof—was solid and allowed for large open spaces and tall ceilings. There also were some wonderful mountain views to the west.

A LAYERING EFFECT

Seizing on the metaphor of a tree on the plains and its capacity for offering protection from the harsh sun and often brutal weather, Epstein created an intricate system of screen walls that both protects and “selectively reveals, rather than completely hides” the building from without. Slots in the screen wall allow interior sight lines to be directed toward views of the foothills while hiding parking lots in the foreground.

The second skin created by the screens, which tilt at various angles from the concrete building underneath, also offered a “greening” opportunity, with the virtual double wall cooling the interior by keeping the concrete walls and windows from absorbing the brunt of the sun.

Epstein’s fascination with Japanese architecture is revealed in his use of the screens not only to filter light but also to produce ambiguous spaces. Two of Screen House’s most intriguing “rooms” are deck areas created by the interstitial spaces between the project’s old and new skins.



Visitors may not easily identify whether they are “indoors” or “outdoors,” and that uncertainty—and the resultant re-examination of space—suits Epstein just fine. “I was looking to create a soft distinction between old and new, inside and outside, and to introduce a whole new quality with the layering,” he says.

BALANCING OPPOSITES

Screen House’s makeover also included the addition of multiple new windows and skylights, even a cantilevered glass-and-steel box, to bring in more daylight—and those mountain views. “We put a lot of new windows in; we asked our engineer: ‘How much can we cut into the structure?’” Epstein says.

He adds that the enlarged areas of glazing, along with the perforated screens, play into a sense for balancing opposites, the transparent areas’ visual lightness setting off the heavy main structure.

Replacing the double tees on the southwest corner with a duo of glass-and-steel cubes brought the building to life. The stacked, transparent rooms act as a contemporary but formally related counterpoint to the screen and concrete walls. Surprisingly, the floor-to-ceiling glazing does not add a significant cooling load, thanks to a surround of trees and heavy blue window tint.

The street-level cube functions as a lobby, with screens providing a soft-filtered light to the two-story space while the upper, cantilevered cube is nestled among the branches of a large deciduous tree. The view from inside the addition is much like that of a treehouse: open and bright yet secure and shaded.

THE SCREEN HOUSE

LOCATION Boulder
CONSTRUCTION COST \$1 million
SCOPE 20,000 sq ft
PURPOSE To transform a banal industrial building into a desirable commercial office space.
COMPLETION 2004

OWNER Brian Shifrin
ARCHITECT Richard Epstein, AIA
STRUCTURAL ENGINEER John X. Giltner
ELECTRICAL ENGINEER BF Hammond
LANDSCAPE Shapins Assoc.
GENERAL CONTRACTOR Shifrin Construction

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- > Campus Village Apartments, Auraria Higher Education Center
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- > Medical Education Building, University of Colorado at Denver Health Sciences Center
- > Memorial Pavilion, U.S. Air Force Academy
- > Golden High School, Golden

A CONSTANT REMINDER

In a reference to its industrial roots, Screen House was completely prefabricated of new steel panels put in place onsite in a single day. This solved scheduling and budget issues and took advantage of Shifrin's skills as a smaller contractor.

"It was an adventure in construction," says Shifrin, about his purchase of the industrial-zoned building. "I needed the building to read 'commercial' and change the zoning. That's all I knew; I didn't have the vision. Rick [Epstein] worked very hard and got the building to pop."

Today, the 20,000-sq-ft building is 100% occupied, with a title company and health care services tenants.

Epstein reveled in the process. "I've always been interested in the way things go together," he says.

"We worked closely with the steel fabricator; he was at the table from the start."

The street appearance of the previously anonymous building was improved, too, with a "street frame" and a landscaped walkway that together reach out from the building, which is set back far from the street. Two venerable trees—a flowering crabapple and a locust—were preserved, honoring the relationship of the building to its site and serving as a reminder of its design inspiration.

One serendipitous discovery seems to sum up the project. Epstein says that when people drive or walk away from Screen House, "There is a final, perfect view of the mountains through the street frame. It is like a memory of the building and its intent to create a special place." ◇

PREVIOUS LEFT Renovations transformed the building from an industrial-looking structure into a modern, award-winning building. **PREVIOUS RIGHT** Before renovations, the building was a banal industrial, tilt-up structure. **OPPOSITE** Exterior screens diffuse intense western sun in the 2-story lobby. **BELOW LEFT** The deck offers indoor/outdoor space between the existing structure and the new screen wall. **BELOW RIGHT** The glass cube provides daylighting and views of the mountains.





OFF THE CLOCK

TIMELESS ARCHITECTURE: YOU KNOW IT WHEN YOU SEE IT

Seems like every time you pick up an architectural magazine or flip through the homes section of the newspaper, you see one word over and over again: timeless. It's become the adjective of choice for describing new structures.

Get involved in a healthy discussion about the concept, and you'd think everyone knows exactly what makes a building "timeless." Truth is, it's not clear whether anyone really knows, but everyone seems to have an opinion, and architects hope their work has a timeless quality to it.

"It's a pretty complex issue. There's nothing scientific about it. It's somewhat subjective, theoretical in a way," says Alan Ford, AIA, of Denver's Alan Ford Architects. "For me, it is architecture that ages gracefully, that fits its climate and place. It is architecture that enriches people's lives over a long period of time—not architecture that shocks like a meteorite entering the atmosphere."

> BY KELLY DAVIDSON

ABOVE The Mesa Laboratory of the National Center for Atmospheric Research, located atop Table Mesa at the west end of Boulder, Colorado, is recognized as one of the major works of architect I.M. Pei.

NATURAL INFLUENCES

Design professionals tend to agree that timeless architecture possesses the following components: a sense of beauty, durability and functionality. But to what degree and how those qualities come to be is open to interpretation.

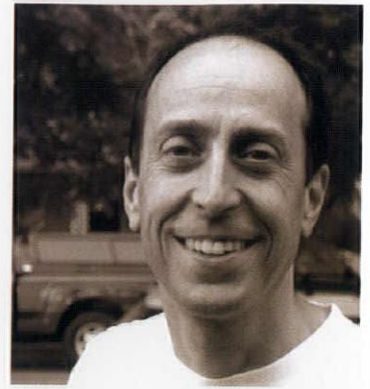
Ford points to the National Center for Atmospheric Research by I.M. Pei, FAIA and Red Rocks Amphitheater by Burnham Hoyt as local examples. "Both belong. They took inspiration from nature and integrate well into their surroundings," he says.

Others find inspiration in the Brown Palace Hotel, Denver International Airport and the lofts in LoDo.

"Timeless architecture is born out of honest intentions about design. A truthful assessment of function, form, materiality and context will result in a building of integrity and wholeness. Design principles are never invented to serve the whim of convenience or appearance," explains Ron Mason, FAIA, of Denver's Anderson Mason Dale Architects. "The work should never be self-conscious, forced, fashionable or contrived, with superficial achievements that lack depth of character →

Timeless architecture is like the quiet person you meet at a dinner party. They slowly reveal themselves, and you end up talking into the night.

— Michael Tavel, AIA



Timeless architecture is not a style, epoch or idea, an attitude or approach to design. A building cannot be timeless, for it is built with materials that are not timeless; design of it cannot be timeless, for it is conceptualized now, and it is only at the expense of time that we can evaluate whether something is 'timeless.'

— Keat Tan, AIA

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and will therefore not survive the test of time.

Timelessness is in the eye of the beholder, says Michael Winters, AIA, of Fentress Architects, the Denver-based firm responsible for the airport terminals in Denver and Incheon, Korea.

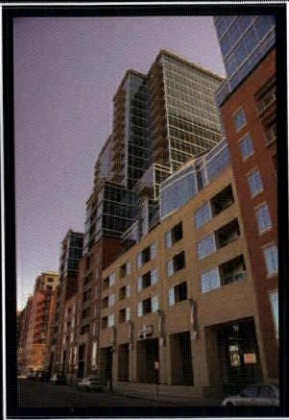
"Timelessness is not a style," Winters contends. "There's not clear criteria for it. A building could be timeless because of a unique situation, because the design provides a good solution to a unique problem. A building could be timeless because of pure creativi-

ty. Or, it could be timeless for its choice of materials. It all depends."

As for local inspiration, he says, "Some of our most powerful timeless designs come from the natural environment."

HISTORICAL ROOTS

De architectura, by Roman architect Vitruvius in the early first century CE, established timelessness as a fundamental principle of architecture, →



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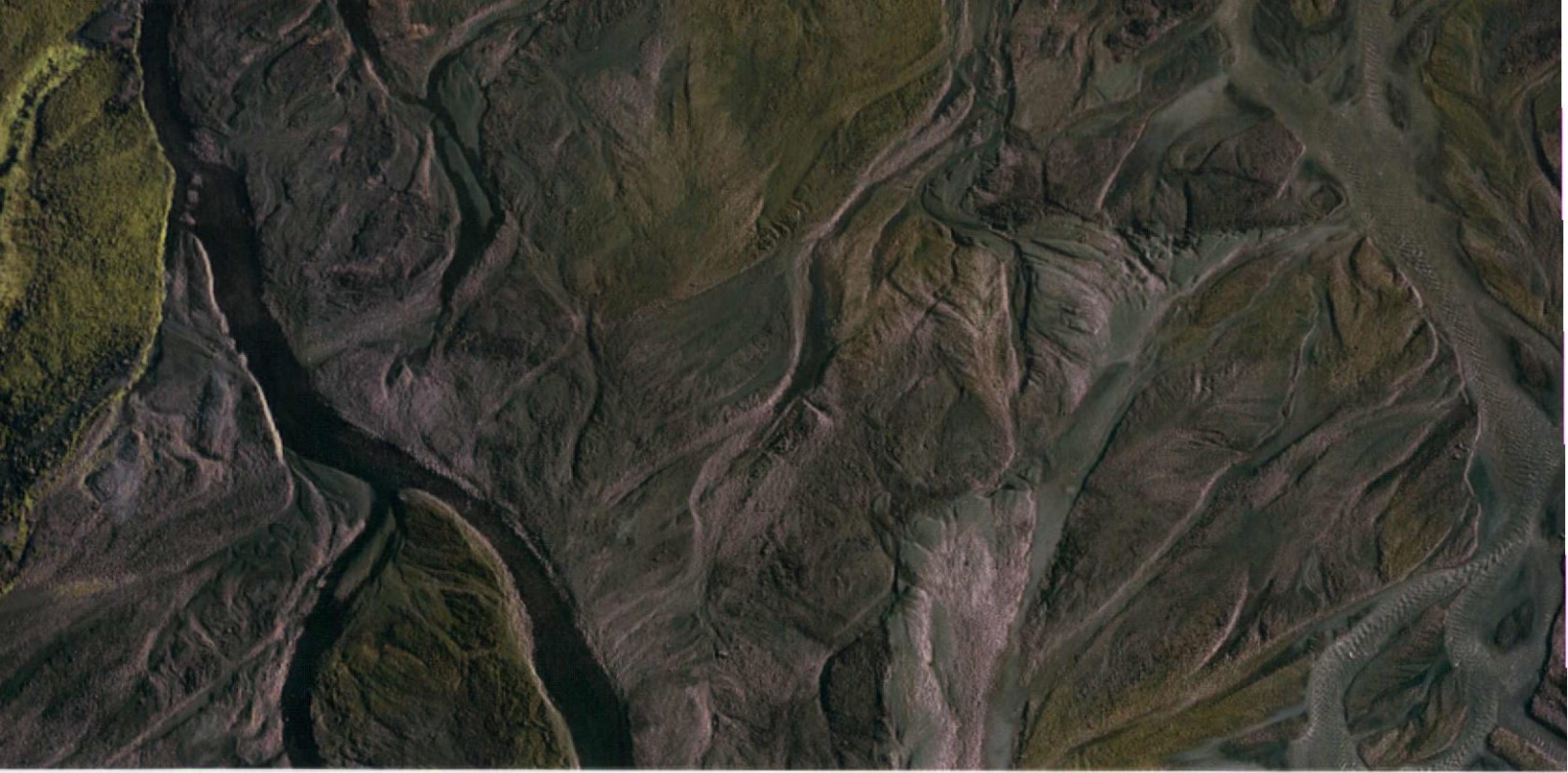
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When considering the concept of "timeless architecture," many architects find inspiration in Colorado's iconic Red Rocks (previous page) and Brown Palace Hotel (above).

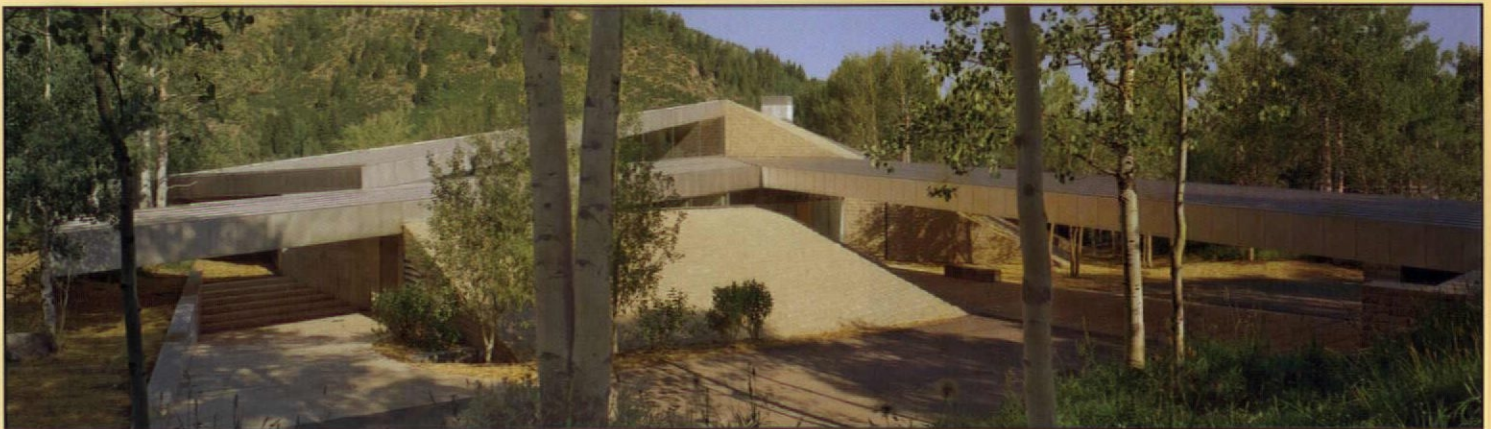
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suggesting that a good building should satisfy three principles: *firmitatis utilitatis venustatis*, or durability, utility, beauty.

Through the years, some of the modern greats have broached the subject. For Frank Lloyd Wright, the architectural experience was not grounded in any specific time or place. His organic designs achieved timelessness by embracing the idea that nature and culture should be one. Designed in 1935, Fallingwater is widely regarded as an example of timeless architecture. But the greatest testament of his timeless style is the more than 400 projects that still stand today.

As one of the more influential architects of the late 20th century, Louis Kahn navigated the slippery slope of technology and timelessness to achieve unparalleled poetic elegance. His notable works—The Salk Institute and the Kimball Art Museum—embody the spirit of timelessness. The Phillips Exeter Academy Library in New Hampshire even earned the 25-Year Award from AIA, and the National Assembly Building in Dhaka, Bangladesh, continually comes up in discussions about modernism that endures the test of time.

The ambiguity of timelessness proves to be a challenge for many architects, both in achieving a successful design and communicating the value of a timeless design to clients. A common misconception among clients and nonprofessionals is that timeless-



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I was schooled as a modernist architect, yet I still feel that timeless architecture refers primarily to classical architecture. I think some of the best modern examples of timeless architecture that are not purely classical can be found on our university campuses. DU and CU both have a wealth of beautiful new buildings that I believe will become even more appreciated over time.

— Scott Rodwin, AIA, LEED AP



ness suggests traditional or conventional. But countless works that balance modernism, technology, nature and historical influences, like Wright's and Kahn's works, as well as countless other projects, demonstrate the contrary.

Though there may never be a clear-cut definition or criteria for timeless architecture, one point is undeniable: the true test of timelessness comes at the 25-year mark, the 50-year mark—and beyond.

“Not every building can be a timeless building,” Winters says. “We’d all be happy if we had one or two when we finished our careers.”



Great buildings rise above any period, style or cultural references, and they speak to us in our own place and time. Our best efforts create buildings that are built to last, situated well within their specific time and place, while responding clearly to our common human condition.

— Adam Hermanson, AIA

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I.M. PEI IN

> BY JOHN GENDALL



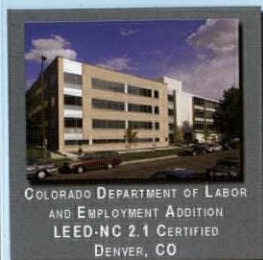
One of the most indelible contributions to Colorado architecture

came from New York-based Chinese-American architect I.M. Pei, FAIA. The National Center for Atmospheric Research building, which he began designing in 1961, is widely regarded as one of the finest buildings in Pei's portfolio—and in Colorado. The Boulder landmark, which was completed in 1966, sits atop a 600-ft mesa above the city, against the dramatic Flatirons to the west.

When he landed the NCAR commission, Pei had just left an executive design position at William Zeckendorf's New York development firm, so NCAR was one of the first projects where he could fully immerse himself in the entire design process, Pei told *Architect Colorado* in an August 2007 conversation in his Manhattan home.

"The Rocky Mountains can be absolutely overwhelming, especially for a young designer," he said. At the time that he was designing NCAR, Skidmore, Owings and Merrill had recently completed the Air Force Academy

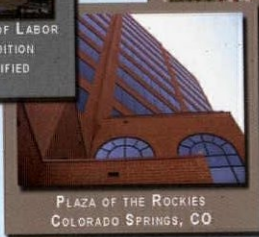
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COLORADO

Chapel. That project, Pei said, addressed the site by separating itself from the landscape on pilotis or piers.

“That was one approach—to just remove the building from the landscape,” Pei said. “But I wanted to design into the landscape.”

So he looked to Mesa Verde for inspiration. Like the cliff dwellings, NCAR integrates closely with its setting in the Boulder foothills. At NCAR, two clusters of geometric towers that house offices and laboratories are linked by two levels of corridors and communal facilities.

Pei included observation areas in the upper levels of the towers to encourage appreciation of the surroundings, and he specified local aggregate in the concrete to visually blend the building materials with the landscape.

“NCAR is my favorite building in Colorado,” says John D. Anderson, FAIA, of AndersonMason Dale Architects. “It’s quiet, and it really gets a sense of the place.”

In 1997, AIA Colorado awarded NCAR its 25-Year Award, acknowledging its enduring design. →

The use of durable, interesting materials in elegant shapes and proportions define timeless architecture for me. Buildings that fit into their context, whether the natural or built environment, are most successful. A unique identifier, such as a decorative detail or bold geometric form, help define and make a building memorable for many generations. Examples in Colorado include the Air Force Academy, the University of Denver and the Paraboloid/Zeckendorf Plaza (in memoriam).

— Lisa M. Haddox, AIA



Usually people snoop to see what's in the medicine cabinet.

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Architecture by Geoffrey Lester



PHOTO COURTESY OF DOWNTOWN DENVER PARTNERSHIP

LEFT In 1982, I.M. Pei's firm, Pei Cobb Freed & Partners, oversaw the design for one of the most-used projects in the state—Denver's 16th Street Mall. The project won an AIA Denver 25-Year Award in 2006.

CONTINUED FROM 29

PEI IN DENVER

But NCAR was neither Pei's first nor his only building in the state. In 1948, Zeckendorf, who was doing development work in Colorado, chose the young Pei to oversee his firm's architecture department. It was in this capacity that Pei designed The Mile High Center in 1955 and Court House Square in 1960. Though the designs themselves could be considered timeless, the built work capitulated to future development.

The Mile High Center, a 23-story office building at 1700 Broadway in Denver, was swallowed up by Philip Johnson's "cash-register" building in the early '80s. Court House Square, at 1550 Court Pl., which received an AIA National Honor Award in 1959 and an AIA Colorado 25-Year Award in 1995, was remodeled in 1996 to accommodate the Adam's Mark Hotel.

Pei's design for the mixed-use complex, which included a 22-story hotel, convention center, department store and public plaza, called for using precast concrete made with aggregate excavated from the site itself, and for the country's largest hyperbolic paraboloid enclosure. →

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Timelessness is 'proven' in retrospect, so examples of timeless Colorado architecture from past decades include:

- > Mesa Verde's Cliff Palace.
- > 1890s: Equitable Building. It was an extraordinary building when it first opened and remains an extraordinary office building.
- > 1900s: Cheesman Park Pavilion, a classical park structure in a classic park setting;
- > 1910s: The Broadmoor. Still an elegant place, and it's so nice to sit on the terrace looking out over the grounds.
- > 1920s: Most anything by Jacques Benedict, but I'd pick the Malo Mansion. Its elegance takes my breath away.
- > 1930s: Sewall Hall, University of Colorado at Boulder, the best of all the Klauder buildings on campus.
- > 1940s: Red Rocks. It's been through many changes, but the original concept holds, and it's the best place for concerts.
- > 1950s: U.S. Air Force Academy Chapel, featured in the AIA's 150 best buildings
- > 1960s: NCAR. Continues to be such a wonderful building to see on your approach to Boulder, nestled into the Front Range.
- > 1970s: Johns Manville. Corporate America can have a powerful architectural image with a whisper, rather than a roar.
- > 1980s: Light of the World Catholic Church. Less is more.

— Martha L. Bennett, AIA

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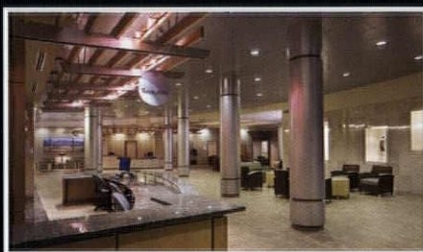
In 1982, Pei's firm, Pei Cobb Freed & Partners, oversaw the design for one of the most-used projects in the state—Denver's 16th Street Mall. Converting the busy arterial into a pedestrian mall created an important cultural, commercial and transit corridor. The project won an AIA Denver 25-Year Award in 2006.

Although he has not been back to Colorado in about 30 years, Pei fondly remembers his time in the state. "It's an incredible setting," he said. "I used to spend a lot of time on the site [in Boulder] when I was designing NCAR, just contemplating the setting."

In recounting his career of more than 50 years, Pei, now 90, named three projects he considers his pivotal achievements: the 1989 Louvre modernization in Paris, the 1978 National Gallery of Art in Washington D.C.—and Boulder's NCAR.

Though he just finished designing a museum in his hometown in China last year, Pei has been officially retired since 1990 and maintains that he is just an observer now.

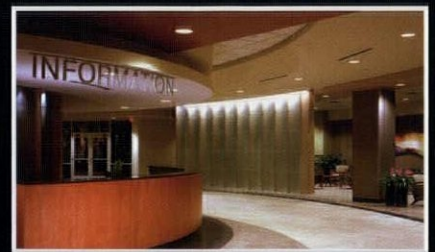
"There's a lot of fashionable architecture these days," he said, "and only history will say what is truly timeless. Timeless architecture digs into culture, digs into history and digs into its setting." ◆



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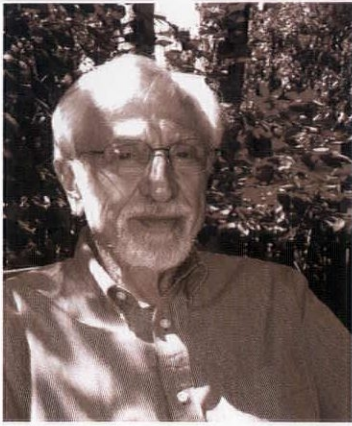


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Timeless architecture is egoless, in harmony with nature, elegant in form. Examples are simple farmhouses, barns, mining structures, all found in Colorado. Most of these buildings are hard to find now because they've been torn down or have fallen down—ironic for timeless architecture. In contemporary Colorado, I'll bet on I. M. Pei's NCAR building in Boulder retaining its fine character far into the future.

— Ervin J. Bell, AIA

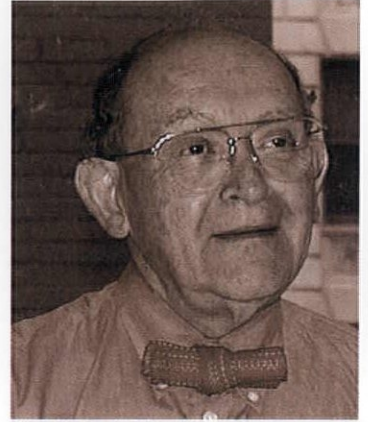
Timelessness relates to transcendence. In order to be transcendent, a work must move the spirit in a profound way, independently of any rational reason for its existence. In Colorado and New Mexico, the native structures of Acoma, Taos and Mesa Verde recognize their debt to the sun. In the present time, the spirit of the high desert is carried forth with ultimate sensitivity in the National Center for Atmospheric Research.

The Broadmoor Hotel, with its Italianate massing, complements its setting at the foot of Cheyenne Mountain and provides an anchor for the community that surrounds it. In Denver, good contenders are the Mile High Center Complex, including the Wells Fargo Tower and Republic Plaza.

Buildings within the city that carry both the quality and the spirit of timelessness while integrating themselves into the fabric of the city are the Equitable Building, the Brown Palace Hotel, the Byron White Federal Court of Appeals (former U.S. Post Office), the Gas & Electric Building, the Mountain States Telephone Building, the Daniels and Fisher Tower and East Denver High School.

I have saved Civic Center for special mention because of the dialogue set up between the State Capitol and the City and County Building, all the while existing in a fine-grained fabric of urban park and surrounded by significant public buildings, some of which may, in the future, be deemed timeless.

— Alan Gass, FAIA



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LITTLETON'S NEW HISTORICAL MUSEUM TELLS THE STORY OF A DIVERSE CITY



FROM AGRICULTURE

Golden-based Andrews & Anderson Architects' design for the Littleton Historical Museum satisfied the programmatic needs of a growing museum and its clientele, as well as the aesthetic aspirations of a city proud of its past and present and excited about its future.

Located in a donated 1950s International Style residence, the museum had long outgrown its handsome-but-limited 9,000-sq-ft facility. Lack of room to expand was inherent in the structure's low ceilings and residential-scale rooms that didn't meet professional museum standards. An integral aspect of the site, a "living-history" 19th Century farm, was disconnected both visually and physically from the building that housed artifacts from that era.

Desperate for higher-quality, flexible gallery space and the ability to provide educational programming, the museum felt it needed to demolish the old building and build an entirely new, 32,000-sq-ft museum with the input of its "very strongly invested community," says Tim Nimz, museum director. Focus groups and surveys



TO AEROSPACE

yielded unanimous agreement that a new building was desirable—with one key salvage request.

“On any project with existing elements, we ask if there are any sacred cows,” says principal architect Nan Anderson, AIA. On this project, there were two: a couple of rhyolite walls from the original house that were not only left intact but also used as design features. In addition to serving as powerful reminders of the museum’s original home and its donors, the walls’ rough-hewn beauty and earthy tones informed the project’s design scheme and palette.

The architects’ overall design approach was to celebrate and update iconic aspects of the previous building’s International Style: horizontal proportions

and sleek materials, including aluminum, glass and steel. Contrasting with this aesthetic are massive, site-cast concrete walls that serve as a contemporary interpretation of the original rhyolite walls.

“They took the style of the old building and grew it up,” says an approving Nimz.

DESIGNED TO GROW

At the south entrance, where the museum faces living history farm buildings, the architects chose raw steel siding that has been allowed to age naturally. This characteristic is common to agricultural buildings and creates a stronger visual tie between the museum and living history farm.

A glassed-in conference room graces the northwest corner of the museum. Featuring interior wood-paneled and stained-concrete walls, the airy and light-filled space draws people in. “We see some of the Museum Friends much more often now that they can borrow the conference room,” Nimz adds.

Inside, the museum’s gracious lobby fulfills its role as a conduit of activity and information, with rich color and repeated patterns that give the large area a human scale. The eye-catching design on the stained concrete floor was loosely inspired by painter Charles Demuth (1883-1935), according to Elizabeth Hallas, AIA, LEED AP, project architect, and serves to represent the paths of visitors as they move through the space.

Underlying all the visual impact, however, is careful programming. “We wanted to design more than a building they would fill up, but a building that would grow with them over 10 to 20 years,” Hallas says. “We engaged the whole staff of the museum to puzzle out things like which spaces should be adjacent to others.”

Nimz says the staff’s main goal for the building was for it to be “functional, user friendly and have flexible spaces.”

LITTLETON’S STORY

Gallery space was of primary importance. Working with museum exhibit designer Split Rock



PREVIOUS LEFT Profile, mass and height blend in with the 1960’s era residential surroundings. Concrete, glass and steel are a contemporary interpretation of the site’s original 1950’s International Style residence. **PREVIOUS RIGHT** This west-facing wall at the education wing is one of two that remain from the original 1950s International Style residence. It serves as the y axis for the new 32,000-sq-ft museum. A clerestory window was added to achieve a more functional ceiling height for the museum. **ABOVE** The pattern in the lobby’s stained concrete floor represents the paths that visitors travel across the space as they explore the museum. **OPPOSITE** The angled entry welcomes visitors into a circular lobby.

OTHER NOTABLE PROJECTS

BY ANDREWS & ANDERSON ARCHITECTS

- > The Barth Hotel Exterior Restoration, Denver
- > Cheesman Park Rustic Shelter Restoration, Denver
- > Ignacio Library, Ignacio
- > A&A Treehouse, Golden
- > Many Glacier Hotel Phased Rehabilitation, Many Glacier National Park, Mont.

Studios of St. Paul, Minn., Andrews & Anderson grew the exhibition space to 6,000 sq ft (from 1,500). Each gallery has movable walls and can be sectioned off individually or combined for larger events.

Large, curved, divided light, sliding wooden doors that separate the lobby from the exhibit space “create a sense of discovery, of surprise,” Anderson says.

Because its galleries meet exacting climate-control standards, Littleton Historical Museum earned the distinction of being one of only two Smithsonian Museum Affiliates in Colorado, giving it access to the Smithsonian's resources and collections.

During initial design meetings with staff and the public, Littleton representatives said what they really

wanted their historical museum to do was encompass the whole story of the city, from agriculture to aerospace, as well as the pride of its residents.

“Littleton is very cognizant of its past and comfortable with the different periods in its history,” says Anderson. “And, one of those periods is now. Past, present and future of the city—it’s progressive of the city to capture all that on one site.”

Nimz says that museum visits are up by 40% two years after the opening. “There has been great civic pride resulting from this building,” he adds.

“Before, people were just walking through the building. Now, it’s shifted, and people are visiting the building itself.”



LITTLETON HISTORICAL MUSEUM

LOCATION Littleton
CONSTRUCTION COST \$5.3 million
SCOPE 32,000 sq ft

PURPOSE To create a new Littleton Historical Museum to accommodate the site's growing popularity and design a museum that would garner community support and enhance the city's commitment to contemporary art, educational programming and its history.

COMPLETION February 2005

OWNER Tim Nimz, director, Littleton Historical Museum
DESIGN TEAM Nan Anderson, AIA; Elizabeth Hallas, AIA, LEED AP
STRUCTURAL ENGINEERING KL&A
ELECTRICAL JCN Engineering
CIVIL ENGINEER J.F. Sato
MECHANICAL/PLUMBING Integrated Mechanical Systems Inc.
LANDSCAPE ARCHITECT Powell Tyler Associates Inc.
GENERAL CONTRACTOR Pinkard Construction

COLORADO'S TIMELESS CAMPUSES

AREA COLLEGES HAVE DEVELOPED THEIR OWN BRAND OF AGELESS GRACE AND BEAUTY



PHOTO BY KEN ABBOTT

> BY LISA EVERITT

Colorado campus architecture would look different had Charles Z. Klauder gone to France instead of Italy.

Klauder, a Philadelphia architect, was hired by the University of Colorado in 1919 to develop a master plan. He arrived in Boulder intending to work in the Collegiate Gothic style for which he was known.

But Colorado's tawny grasslands, mountains and tall evergreens reminded him of the Italian landscape he'd toured on a bicycle trip through Tuscany. Although his first draft showed pointed arches and carved stone, "He just couldn't bring himself to do it," says William Deno, FAIA, campus architect emeritus at CU-Boulder.

Instead, Klauder submitted a second master plan full of Italianate features, including gabled roofs and archways made of Colorado sandstone, red clay tile and Indiana limestone accents.

Every building on the Boulder campus since then has embraced some elements of the Tuscan vernacular style. From 1920 to 1938, Klauder designed 15 buildings at CU, including Norlin Library, the University Club and Hellems Hall.

"You need criteria if you're going to do great buildings," says Deno, the protector of Klauder's legacy for more than 30 years. "Whether you set out to design a library or a science building or a planetarium or a stadium or whatever, it's all clothed in the Tuscan wrap."

It's evident in the new Wolf Law Building, a LEED-gold structure; and the 2006 ATLAS technology building, crowned by a lighted glass tower that sits like a party hat on its sandstone-and-barrel-tile exterior.

KLAUDER AT DU

Meanwhile, other Colorado campus architects, who also have beautiful campuses, have a tendency to describe their work as “We’re not CU, but...”

Mark Rodgers, AIA, campus architect at the University of Denver, is quick to point out that in 1930, the same Klauder wanted to tear down the oldest building at DU.

Klauder’s 1930 master plan with Fisher & Fisher showed the proposed Reed Library misaligned to University Hall, vintage 1890. “You’d only do that if you fully intended that building to go away,” Rodgers says.

Cooler heads prevailed, and Rodgers takes that as a lesson: Beware your attitude toward buildings of your parents’ generation, such as Penrose Library, DU’s 1972 showpiece. Designed by Gyo Obata, FAIA, founding partner of St. Louis-based Hellmuth, Obata & Kassabaum, Penrose is a ’70s building inside and out, from its precast concrete exterior to its “Space Odyssey chairs” and orange carpet. →



PHOTO BY KEN ABBOTT

OPPOSITE CU’s Baker Residence Hall, 1938, Charles Z. Klauder, Philadelphia. **ABOVE** CU’s Eaton Humanities building, 1999, Bennett Wagner & Grody Architects, Denver, with Sasaki Associates



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PHOTO BY JAMES BERCHERT



PHOTO BY SPENCER NICKEL

TOP DU's new LEED-gold certified Ricketson Law Building
 BOTTOM DU campus aerial photograph taken during the winter solstice December 2005.

CONTINUED FROM 39

“The No. 1 question I get asked is, ‘When are you going to do something with Penrose?’” Rodgers says. When Klauder encountered University Hall, “He probably thought it was just a Victorian pile of rubble,” Rodgers adds. “That building was as old to him as Penrose is to me.”

Rodgers pauses a moment. “Be careful,” he says.

ECLECTIC COLORADO COLLEGE

There’s more to timelessness than a classic design or a uniform set of materials—luxuries that many campuses don’t have, says Carl Brandenburg, campus architect at Colorado College in Colorado Springs.

“We’re an eclectic campus,” Brandenburg says. “Things just kind of evolved without consistency.”

Colorado College was established in 1874 by Gen. William Jackson Palmer, founder of Colorado Springs, who envisioned a center of higher learning that would rival the great universities of the East. The private liberal arts college is bordered by downtown Colorado Springs and the North End Historic District of turn-of-the-century homes.

While Colorado College has no official stylistic statement, its architectural strategy is to hire architects of world or national stature “and rely on their sensitivities to bring the whole thing together,” Brandenburg says.

They include Scott Smith, AIA, principal of Sasaki & Associates, San Francisco, who created the Western Ridge student apartment complex, which opened in 2001; Buzz Yudell, FAIA, of Moore Ruble Yudell, Santa Monica, Calif., who designed the 2003 Russell Tutt Science Center; and 2006 AIA Gold Medal winner Antoine Predock, FAIA, who designed Colorado College’s \$31 million Cornerstone Arts Center, expected to open in January. →

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LEFT The Russell T. Tutt Science Center at Colorado College, designed by Moore Ruble Yudell Architects & Planners, Santa Monica, Calif., was completed in 2003 and was awarded LEED certification in 2005. Colorado College students, as part of environmental chemistry projects, tested construction materials, examining air quality and sustainability properties. The building features sensors that monitor the use of energy for cooling and heating, the use of water, and how the building responds to changes in solar flux, wind speed and wind direction.

CONTINUED FROM 40

“It’s a very expressive building, as well as a very forward-looking building,” and it’s intended to cement the southern edge of the Colorado College campus as part of Colorado Springs’ fine arts district, Brandenburg says.

The Cornerstone project exemplifies another element of timeless campus architecture: the desire to reflect the institution’s mission and values. Since 1970, Colorado College has operated on a unique block system, in which students and teachers undertake one course at a time. This approach encourages immersion, collaboration and cooperation across disciplines, in groups small and large. Colorado College’s buildings have been designed or renovated to support those pedagogical needs, Brandenburg says.

Palmer Hall, a massive Richardson Romanesque building in peachblow sandstone, was meant to dominate the Colorado Springs landscape just as Palmer himself did. In 2004, its centennial year, Palmer Hall underwent a \$4-million renovation, transforming it from an outdated science building to one with seminar and lecture rooms, group project areas and updated tools for research and teaching. →



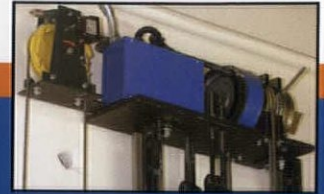
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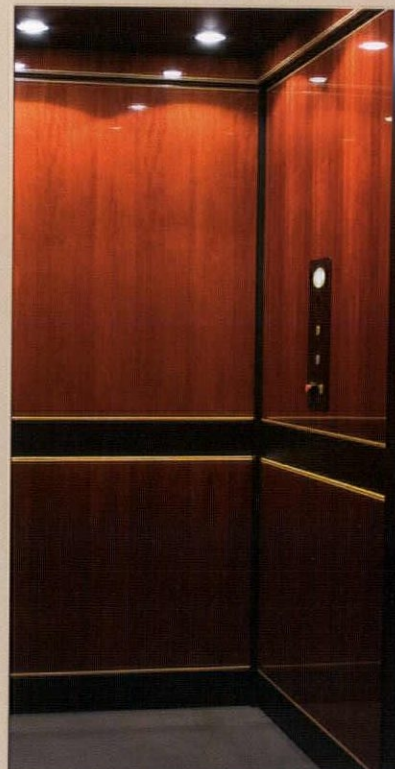
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LEFT Colorado College's Palmer Hall, built in 1904, is designed in the Richardson Romanesque style, with "peachblow" sandstone exterior walls quarried near Aspen, Colo. In 2004, the college celebrated Palmer Hall's centennial with the completion of \$4 million in repairs, restoration and preservation; the learning and collaborative spaces inside were also reshaped. One of the college's oldest buildings, it is now also one of its most high-tech buildings.

CONTINUED FROM 42

"Everyone talks about sustainability," Brandenburg says. "Sustainability in the rudimentary sense is utilizing what you have."

One of Brandenburg's first projects at Colorado College was to redevelop a three-block area of decaying houses on the campus' east side into special interest and Greek houses, small offices, playfields and parking.

SUSTAINABILITY 101

DU's Rodgers agrees that sustainability is a key element to campus architecture. "We are wedded to the idea that the building will continue to serve the institution," he says. "That brings forward a visceral understanding of what 'timeless' means." In an interesting twist, designing for environmental sensitivity and energy efficiency through LEED "pushes you toward timelessness," Rodgers adds. The University of Denver standards developed by Cab Childress, FAIA, Rodgers' mentor and his predecessor as university architect—structural brick with limestone accents and copper roofs—were based on DU's older buildings. But they allow newer buildings to meet LEED standards and then some. →

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Fitzsimons Medical Campus

How do you create a timeless design on a campus built mostly from scratch?

Planners and architects working on the new University of Colorado Health Sciences Center at Fitzsimons have pondered that question for more than a decade.

When Fitzsimons Army Medical Center was decommissioned in 1995, the university and city of Aurora hatched a plan to turn the site into a world-class center for medicine, education and research.

From years of Friday morning meetings came a vision for a campus where walls between public and private, the academy and industry could be broken down.

"There were going to be no silos," recalls John Prosser, professor of architecture and planning at the University of Colorado at Denver, who chaired the University Design Review Board for many years.

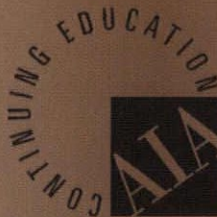
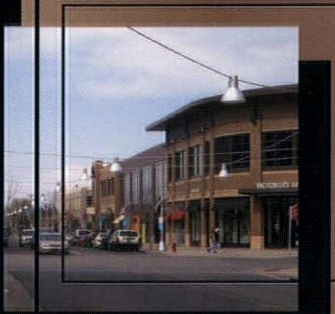
At the center was Building 500, the old army

hospital, nearly 300,000 sq ft of blond brick and buff sandstone with streamline moderne accents.

Along with design and planning professionals, deans and doctors brought insights that led to major revisions. An oncologist lobbied to move the cancer center from a remote corner to the most accessible spot on the campus. "He was the one who pushed it to the right place on the chessboard," Prosser recalls.

Perkins + Will, Chicago, came on board in 1998 to help develop the master plan. Today's Health Sciences Center includes the Nighthorse Campbell Native Health Building, designed by MOA Architectural Partnership, and Fentress Architects' shimmering aluminum-and-glass research towers. At midsummer, more than 30 buildings on the Fitzsimons campus were in use and 17 were under construction.

They share a palette of native materials and qualities of lightness and openness. And many reflect the buff sandstone and curves of the newly restored Building 500. ♦



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When it was dedicated in 1958, the aluminum spires of the U.S. Air Force Academy Chapel embodied America's zoom into the Space Age. Skidmore Owings & Merrill's Walter Netsch, Jr., designed the cadet area in Modernist style. Other buildings around the terrazzo parade ground include dormitories, a classroom building, student activity center and Mitchell Hall, the 1.7-acre cadet dining facility, designed to feed the entire cadet wing in 20 minutes. In 1996, the chapel received AIA's 25-Year Award. ◆



CONTINUED FROM 44

For example, the LEED-gold certified Ricketson Law Building, completed in 2004, is a comparable building to the Daniels College of Business, built in 1996-98. Daniels costs \$1.69 per sq ft in utility costs, while Ricketson costs \$1.11—which pencils out to savings of about \$100,000 per year.

“The law school is innovative,” Rodgers says. “But it doesn’t look exotic—it doesn’t have fins and props and solar panels encrusting the building.” Its sturdy brick-and-copper exterior provides thermal mass, shrugs off the effects of Colorado climate and will survive the inevitable periods of benign neglect that are in its future.

Does an established set of guidelines constrain architects? “Absolutely not,” Deno says.

“We’ve never felt constrained,” Rodgers says. “The hardest part is trying to do something different than the last one. How many different ways can you draw a tower?”

From CU’s Tuscan wrap to the U.S. Air Force Academy’s massive International Style structures, each campus develops a personality as its structures are designed to meet a need, named after people who are admired, are lived in and around by students and faculty, and evolve as the institution does.

“Acceptance, permanence, flexible endurance,” Deno says. “That’s my message.” ◆

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modern mixture

Hilltop home's midcentury aspirations
take on a contemporary twist

- > PAGE 48
- > BY KIMBERLY MACARTHUR GRAHAM
- > PHOTOS BY RON POLLARD AND MATT MCHUGH, AIA

MIDCENTURY MODERN NEVER HAD IT SO GOOD. Denver's Sprocket Design Build's Clermont Residence is a standout even in its enviable neighborhood, which is rife with cherry-picked Tudors and hip-again mid-mod abodes.

Conceived as a riff on a classic, Clermont Residence's Midcentury-style horizontal massing is gracefully updated by strong verticals, including the two-story volume that anchors its front elevation and the generous use of window and door openings. The home's exterior gleams with a swank mix of materials, both surprising and logical—warm-toned brick, black powder-coated steel, Prodema wood paneling—all set off by expanses of mullioned windows and frosted glass entry and garage doors.

The \$2.3-million, 4,823-sq-ft home features four bedrooms and five baths, plus a three-car garage. Project designer Matt McHugh, AIA, says that while Sprocket chose to reference (and sometimes, exaggerate) the prevailing Midcentury Modern aesthetic in proportions and materials, it wanted the home to go against type in some ways.





One strategy for breaking the mold was using “warm, tangible materials such as the mottled brick and wood” to fight the commonly held idea that Modern architecture is “hard and cold,” McHugh says. The interior continues the play of structural angularity and material warmth, with a clean floor plan and design set off by rich finishes such as masonry, walnut, ceramic tile and see-through fireplaces.

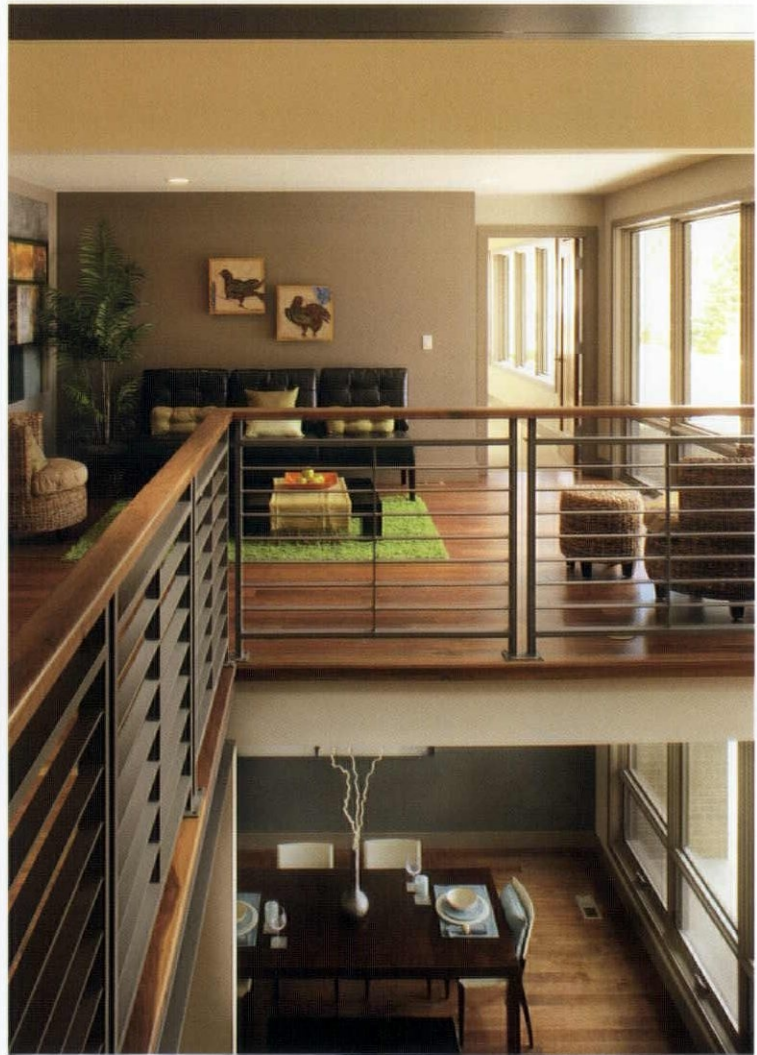
And while Midcentury Modern homes are revered in part for their large windows and open floor plans, Clermont Residence goes a bit further. Rather than being content with a perimeter wall open to outside light, the architects utilized a sort of continuous skylight that parallels the central spine (at night, cove lights take over) to splash filtered daylight into the deep interior of the home.

“The diffuse light is a little antidote to the potential heaviness of the central wall,” says Sprocket President Bill Moore.

CONNECTING SPACES

“The main thing we did with this house was keep it more open,” says McHugh, pointing out that each of the most public rooms in the house is contiguous to an outdoor space, and that the outdoor areas as a group allow enjoyment in every season.

He adds that one can walk—or eyeball, via the windows—straight through the main section of the house, from front yard to back. The circulation plan is “a continuous loop—visual and physical— between spaces,” McHugh says.



Much more than simply easy to navigate, the rooms of the home interact. There is “interplay between these differently scaled spaces that is really a texture, a choreography,” says the designer.

The floor plan, too, nods in its openness to those fabulously flowing Modern homes, but then veers off onto a contemporary tangent. Its ample rooms are laid out rationally, but they exhibit unmistakable interrelationships that create continuity, or a sort of spatial unfolding, as one ambles through the home.

The myriad heady concepts that inform Clermont Residence are summed up in what the architects call its “spine,” a two-story masonry wall that wraps outside in and is seen top to bottom inside the living space. “It was conceived of almost like an artifact that was on the site,” McHugh says. “The house is both unified and split around it.”

And this wall is not just an anchor for the plan, but a centerpiece for the interior, where fantastic elements collide. A ribbon of walnut appears to have leapt from the floor and crawled its way along the upper wall and ceiling. A tomato red accent wall pulses. Skylights glow and flutter. A catwalk straddling the upper reaches adds to the feeling of something special, something unique.

The soaring wall might also be the perfect icon for this project’s intentionality. “The spine has such a structural quality,” Moore says. “It dictated that it wanted to be brick or masonry; something worthy of that important role. Secondary, lighter elements are made of wood, which is commensurate with their role. And the catwalk is made out of steel; it’s a steel bridge. All of these draw upon our common expectations and knowledge of materials.”

Admittedly, such stardom is not often bestowed upon structural elements in a residential setting. As Moore says, “In house building, it can be hard to do it because it’s such a cloaked structure.”

Which is precisely why Sprocket chose to do it. “We just want to bring real architecture to things that generally don’t have it—like houses,” Moore adds. ♦



CLERMONT RESIDENCE

LOCATION 25 S. Clermont St., Hilltop Neighborhood, Denver
COST \$2.3 million
SCOPE 4,823 sq ft
COMPLETION February 2007

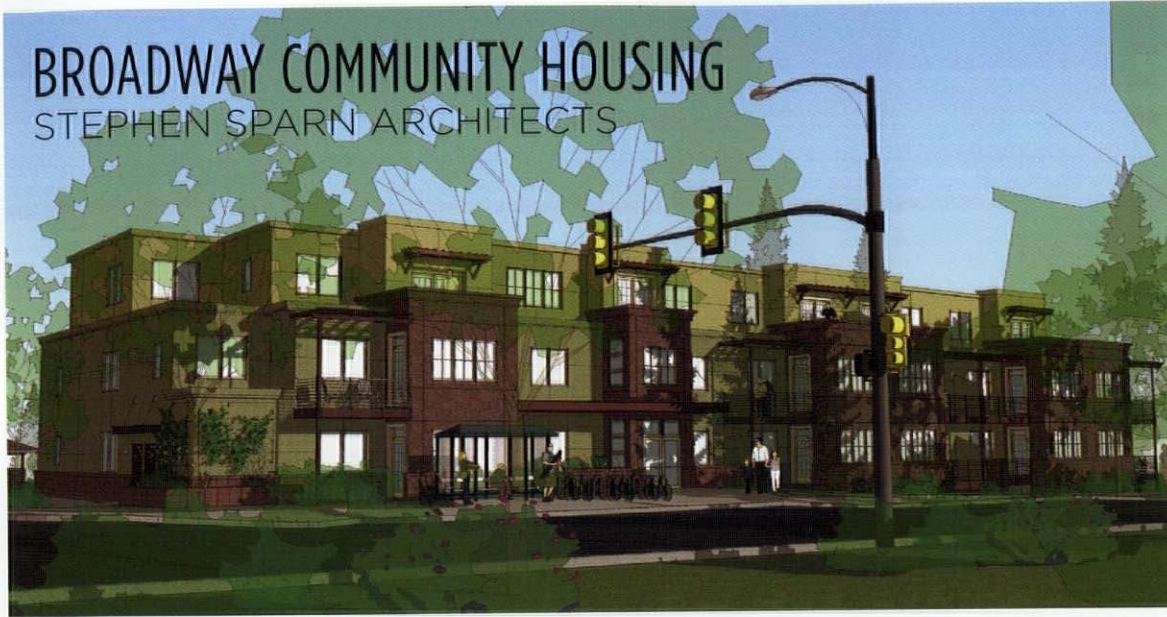
OWNER/ARCHITECT/GENERAL CONTRACTOR Sprocket Design-Build
SUBCONTRACTORS Trimcraft, Gabriel's Ironworks
STRUCTURAL ENGINEER Anchor Engineering

OTHER NOTABLE PROJECTS BY SPROCKET DESIGN BUILD

- > Cassidy Residence, Perry Park
- > West 32nd Triplex, Highland Neighborhood
- > Wyandot Overlook, Highland Neighborhood
- > Cherokee Townhomes, Golden Triangle

PREVIOUS Warm, tangible materials such as mottled brick and wood fight the commonly held idea that Modern architecture is hard and cold, says Sprocket's Matt McHugh. **OPPOSITE LEFT** A two-story masonry wall wraps outside in and is seen top to bottom inside the living space. **OPPOSITE RIGHT** The open floor plan features ample rooms laid out rationally while also exhibiting unmistakable interrelationships that create continuity as one ambles through the home. **ABOVE** The architects utilized a sort of continuous skylight that parallels the central spine to splash filtered daylight into the deep interior of the home.

> ON THE BOARDS



BROADWAY COMMUNITY HOUSING STEPHEN SPARN ARCHITECTS

LOCATION 3120 N. Broadway, Boulder
OWNER Boulder Housing Partners
SCOPE 26-unit apartment building
COST \$5 million
START March 2008
COMPLETION March 2009

Broadway Community Housing is an affordable housing development consisting of six existing residential buildings with a new 26-unit apartment building (3120 Broadway) and a new two-story community center to be constructed in 2008.

3120 Broadway will accommodate a mix of 26 permanently affordable one-, two- and three-bedroom apartments in three stories and will sit above a one-level, below-grade parking garage. Each spacious apartment has private patio or balcony space that looks toward the foothills to the west or over common open space to the east.

Much effort was put into designing a residential structure with proper scale and character for the busy Broadway corridor. A wide

entry plaza and canopy provide a defined break in the building mass, allowing visual transparency between the west and east sides of the building. Special attention was given to the corners of the building, and additional details were included to create elevations of strong visual interest and pedestrian scale while reducing the building's overall massing.

The building façades undulate in a rhythm of forms and colors while third-story walls step back from the facade to further diminish building mass. Exterior materials include colored concrete block and three complementary colors of stucco that relate to the existing housing on the site. ♦



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OWNER Undisclosed
SCOPE 3,200-sq-ft residence
COST \$850,000 - \$1 million
COMPLETION Winter 2008



SOUTH ELEVATION

This 3,200-sq-ft secondary residence is situated upon a vast plateau, adjacent to the Colorado River in northwest Eagle County. The residence consists of three separate structures: the main house, a sleeping barn and a garage. These structures are all connected by ground-level decks to create an intimate courtyard for outdoor living. The initial development of this “compound-like” residence was in response to the clients’ wish to define a space upon their sprawling property.

The clients wished to create a green/sustainable residence. As a result, the home’s orientation, forms, materials and systems have been carefully

chosen to make it as energy efficient as possible without compromising aesthetics.

One of the primary design elements is the implementation of an interior massing wall, constructed of rammed earth, which acts as the axis upon which a metal butterfly roof rests. This element will control temperature as well as define public and private spaces within the main house. The roofing system collects and drains rainwater and snowmelt into a freestanding cistern, to be used later for irrigation. The south and west walls are a curtain wall system of sliding windows and doors with a wooden lattice system intended to enhance privacy and aid in the control of sunlight. ◆

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INDUSTRIAL REVOLUTION

BOULDER'S PHYSICALLY AND POLITICALLY ACTIVE RESIDENTS HAVE GUIDED DEVELOPMENT

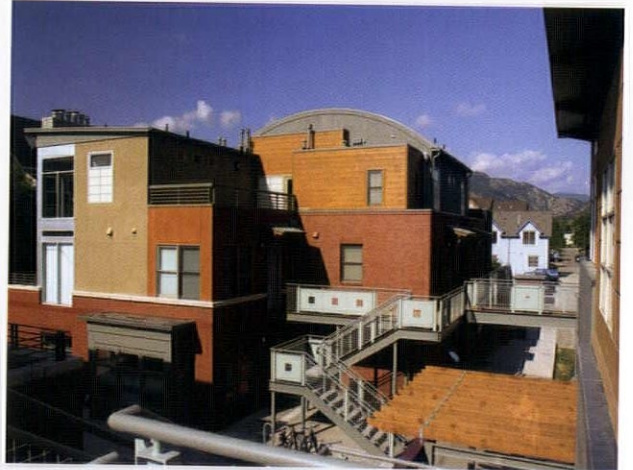
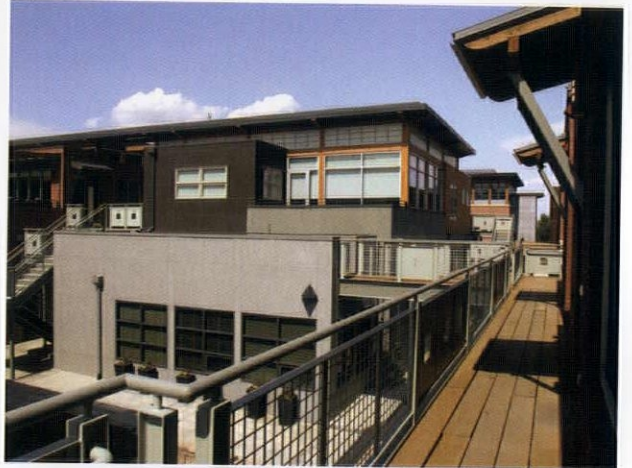
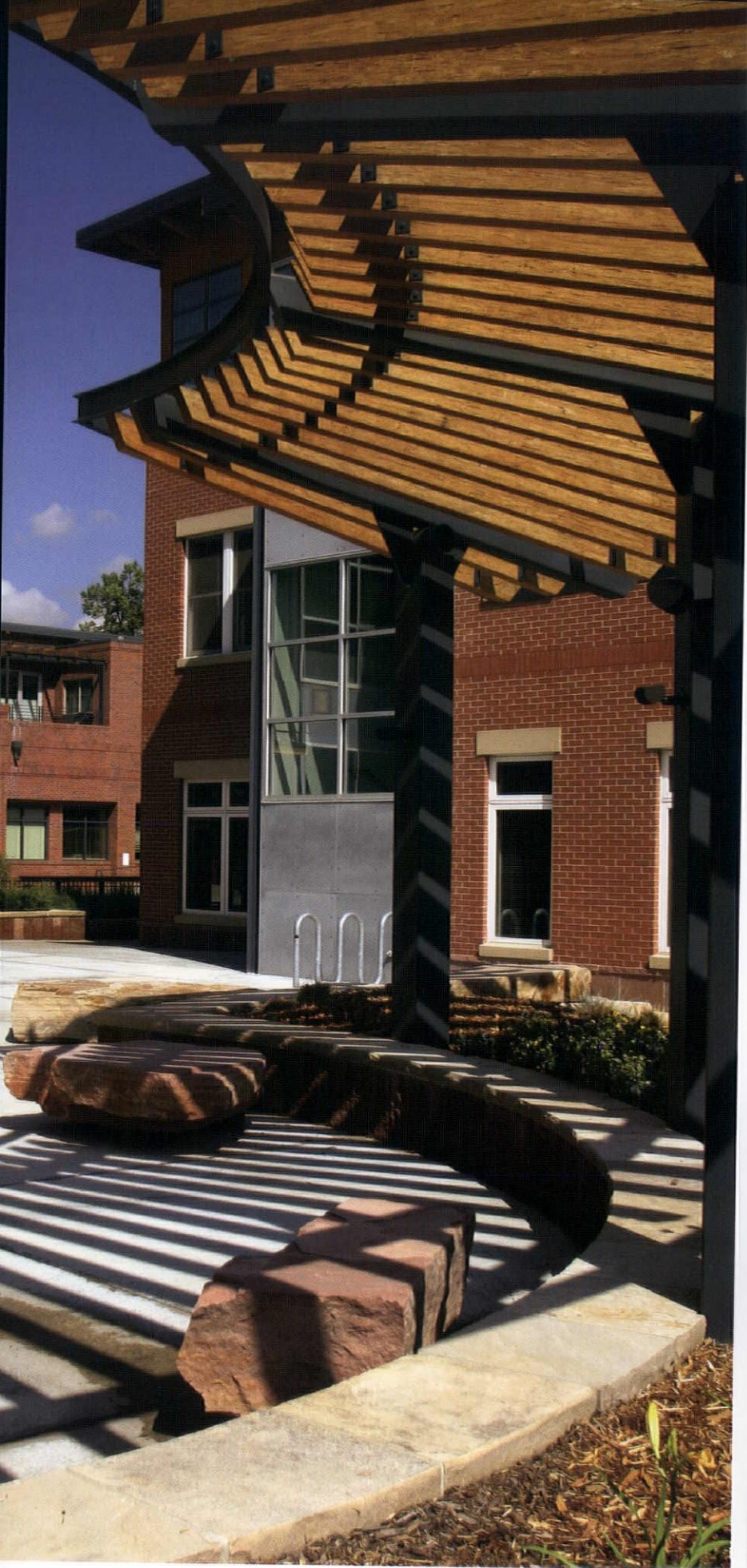
and embraced environmental issues for decades, so when Phil Shull of Deneuve Construction Services acquired his 1.9-acre site in 1997, he envisioned creating a thoughtful mixed-use development near Boulder's Whittier neighborhood.

"The property, formerly an industrial site, had long since become an eyesore on the edge of one of Boulder's best-loved neighborhoods," Shull says. "It was begging to be included."

For four years Deneuve had occupied the site's lone cinderblock building as its construction headquarters. After interviewing several architects, Shull chose as his design and development partner, OZ Architecture, a firm founded in Boulder 40 years earlier. OZ's design talent and community consciousness corresponded with his own, he says.

The development was named Iron Flats—an industrial twist on Boulder's famous Flatiron mountains and an homage to The Flatiron Cos., one of Colorado's leading heavy/highway contractors, which had occupied the site for 40 years. The \$13.5-million mixed-use project, completed in December 2005, consists of three office buildings and for-sale residences in various price ranges. The housing types include lofts, townhomes and row houses—all with underground parking.





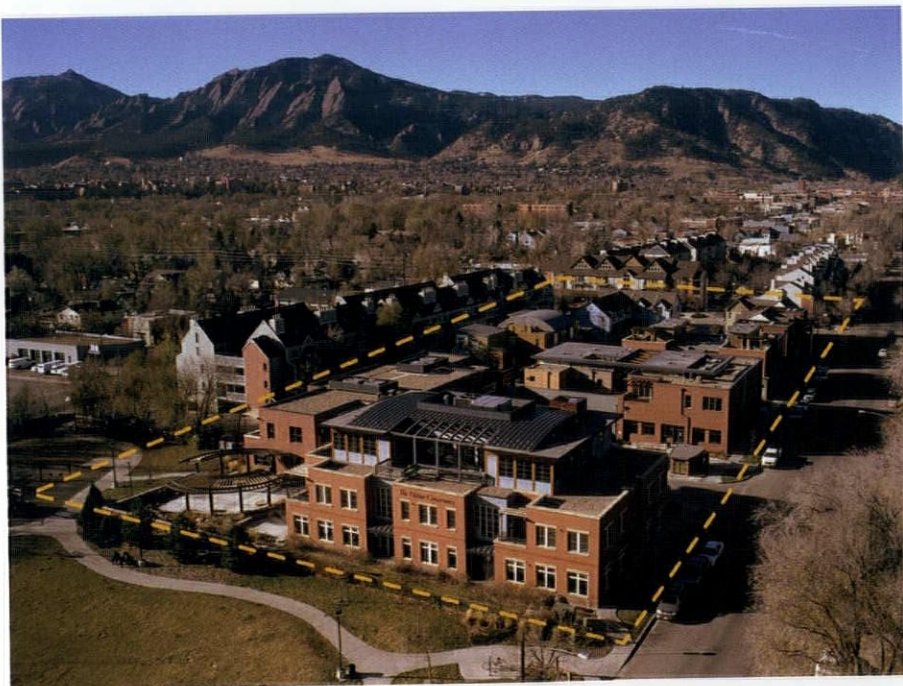
LAYING THE GROUNDWORK

Dave Carson, AIA, and Paul Tremontozzi, AIA, AICP, both principals of OZ, studied the site with Shull while analyzing the city's new MU-X (Mixed-Use) Zone and created a preliminary master plan and massing concepts.

Next, the team sought input from neighbors, especially those in the politically active Whittier neighborhood. Team members discovered that the aesthetic image of the development was as critical to neighbors as it was to them—as was addressing concerns about massing, parking and traffic.

With a site partially defined by the raised bed of now-missing railroad tracks on its southern edge, OZ refined the master plan to reinvigorate, rather than erase, history. Thus, the railroad track bed became a pedestrian and bike path.

Kelly Davis, AIA, a principal at OZ, joined the team to focus on building design. "We minimized the bulk of the buildings at the street, creating footprints and front porches in keeping with the historic scale of Whittier," she says. "We reduced the solar impact to the pocket park and created dynamic spaces between buildings for a strong sense of community within the development."



Commercial use was placed adjacent to the park, blocking traffic noise for residents and creating a design bridge between the 100-year-old homes in Whittier and the busy Folsom and Pearl streets.

THE NATURE CONSERVANCY

Another design challenge was to provide the level of environmental consideration demanded in Boulder and, more specifically, by the Nature Conservancy, whose new Colorado regional headquarters became the commercial centerpiece of the development.

With a mission statement of "Saving the Last Great Places," the Nature Conservancy sought a facility that responded sensitively to the environment. Extensive use of natural, sustainable exterior materials such as stone, brick, rusted metal panels, cement fiberboard panels and wood reflect an image consistent with the conservancy and were used in a variety of palettes throughout the development.

Sustainable interior finishes were specified by Susan Kohuth, ASID, LEED® AP, a senior associate at OZ.

"The Nature Conservancy was treated as a partner in the development from the moment we expressed interest in placing our headquarters there, to our current involvement with our neighbors in the association," says Mollie Fager, associate director of philanthropy for the conservancy. "OZ and Deneuve incorporated our value system in the selection of materials, building systems and finishes."

URBAN LIVING

Construction was strategically phased for absorption, which proved to be far sighted after the Sept. 11 terrorist attacks stalled most real estate activity. Shull and OZ took advantage of that phasing to further refine details and enhance the living experience of the Iron Flats community, such as creating strong visual and physical connections to the park, the neighborhood and transit. As a result, Iron Flats promotes urban lifestyles that take advantage of alternative transportation modes, especially bike and pedestrian, and the high-frequency HOP bus system.

New construction included 35,000 sq ft of commercial space in three office buildings and 27 residential condominiums of varying sizes and prices, including affordable units. The four residential buildings have individual attributes, including a new American townhouse concept for the Butterfly



PREVIOUS LEFT The Pavilion Structures provide interesting shelter with contemporary materials in a courtyard context. To the left is Commercial Two, in the center is Commercial Three and to the right is The Nature Conservancy. **PREVIOUS TOP** Refined contemporary materials were used within a traditional context. View of the Commercial Three Building from the second floor of the Bridge Building. **PREVIOUS CENTER** Looking west from the second floor of the Commercial Three Building at the Butterfly Building. Contrasting architectural shapes are blended together using subtle repetition of both colors and materials. **PREVIOUS BOTTOM** Looking east at Commercial Three from between the Butterfly Building on the left and the Bridge Building on the right. Design elements were kept to a human scale. **OPPOSITE** The architect had to be sensitive to building heights of surrounding, existing homes in order to tie the site together with the context of the neighboring built environment. Looking west at the Iron Flats development from above the corner of Spruce and Folsom. © Aero Arts **ABOVE** The Nature Conservancy's Colorado regional headquarters anchors the Iron Flats Development. Its design incorporates both traditional elements and contemporary materials and ideas. © LaCasse Photography

Building, contemporary urban lofts in the Bridge Building and eclectic row houses with gabled Neo-Victorian details in Cobbler's Corner.

Several of the buildings were built above the underground structured parking shared by all. As a final grace note to the development, the existing cinderblock and site-cast 7,800-sq-ft office structure was recycled by re-skinning the exterior and creating penthouses with the addition of a second floor.

The end result harmoniously combines traditional elements with contemporary components while achieving a high level of environmental consideration through operable windows, daylighting and sustainable finishes. ◆

IRON FLATS

LOCATION Boulder
CONSTRUCTION COST \$13.5 million
SCOPE 74,000 sq ft of mixed-use development plus 81 below-grade parking spaces
PURPOSE To create a workable transition between historic neighborhoods and commercial intensities
COMPLETION December 2005

DEVELOPER Silk Purse LLC
OWNER If/Then LLC
ARCHITECT OZ Architecture
STRUCTURAL ENGINEER JVA Inc.
ELECTRICAL & MECHANICAL ENGINEER Belfay Engineering
LANDSCAPE DESIGN OZ Architecture
GENERAL CONTRACTOR Deneuve Construction Services

OTHER NOTABLE PROJECTS

BY OZ ARCHITECTURE

- > Blair-Caldwell African American Research Library, Denver
- > 1155 Canyon Mixed-Use, Boulder
- > Silverthorne Elementary School, Silverthorne
- > Boulder Community Foothills Hospital, Boulder
- > The Broadmoor Brownstones and West Residence, Colorado Springs

> LOOKING AHEAD



THE AIA COLORADO 2007 DESIGN CONFERENCE, titled "Challenge," and the second annual Practice Management Symposium will be held at the

Vail Cascade Resort & Spa on Nov. 1-3. The goal of this year's conference is to inspire architects to challenge themselves to renew their commitment to design excellence and open themselves to new possibilities of thinking freshly about their work, their lives and their professional careers. Speakers include: Brian MacKay-Lyons, Hon. AIA; John Carney, AIA; RK Stewart, FAIA; Deborah Berke, AIA; Ron Radziner, FAIA; Bruce Fowle, FAIA; L. William Zahner, Hon. AIA; Lindy Roy; Jonathan Segal, FAIA; and Julie Snow, FAIA.

The AIA Colorado Practice Management Symposium will consist of a full day of best-practices sessions that are certified and approved for learning units and focus on education, leadership and increasing the general effectiveness of the professional practice. Sessions include topics such as: proposals and presentation skills, greening your design practice, transitioning to building information modeling and mentoring.

THE AIA COLORADO DESIGN AWARDS GALA will be held on **FRIDAY, NOV. 3**, at the Vail Cascade Resort & Spa as the final evening celebration of the AIA Colorado Design Conference. This

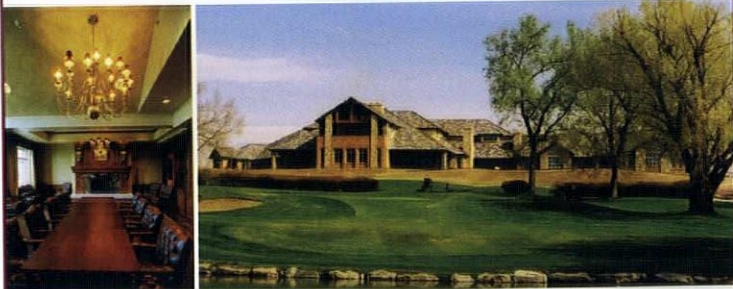
black-tie option celebration of design is AIA Colorado's "event of the year." The AIA Colorado design and honor awards will be bestowed throughout the evening by Jury Chair Julie Snow, FAIA, and will include Architect of the Year, 25-Year Award, Firm of the Year, Contribution to the Built Environment, Leadership Award and the Innovative Practice Award.

THE AIA DENVER 2007 DESIGN AWARDS GALA will be held on **FRIDAY, SEPT. 28**, at the Belmar Events Center. Join AIA Denver members and Jury Chair John O. Norquist as they recognize and celebrate the contribution AIA members make to Denver communities through quality urban, interior and sustainable design that promotes the creation of a better built environment.

THE AIA COLORADO NORTH 2007 AWARDS GALA will be held at The Stanley Hotel (MacGregor Ballroom) in Estes Park on **FRIDAY, OCT. 12**. Join Jury Chair Kate Schwennsen, FAIA, and AIA Colorado North for an evening of dinner, dancing and the celebration of architecture.

THE AIA COLORADO SOUTH 2007 AWARDS GALA will be held at The Colorado College (Bemis Hall) in Colorado Springs on **FRIDAY, NOV. 30**. Do not miss this evening of food, fun, networking and celebration of design. ♦

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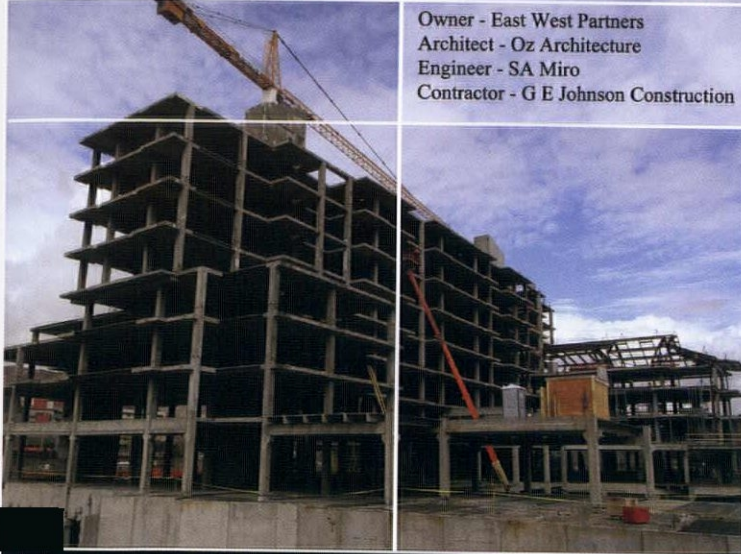
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MacKay-Lyons Sweetapple — Halifax, NS, Canada
- Bruce Fowle, FAIA
FXFOWLE ARCHITECTS, P.C. — New York City
- Julie Snow, FAIA
Julie Snow Architects Inc. — Minneapolis
- L. William Zahner, Hon. AIA
A. Zahner Company — Kansas City, Mo.



Nov. 1 - 3

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GRASPING FOR TIMELESSNESS

> BY KIN DUBOIS, FAIA
2007 AIA COLORADO PRESIDENT

No term is applied to architecture with more abandon and perhaps less understanding than “timeless.” Counting myself among those who struggle with the identification of timeless works, I dug up a copy of Christopher Alexander’s *The Timeless Way of Building* (1979) and scoured it cover to cover in search of clues.

Alexander has plenty to say about timelessness in this first volume of the trilogy that included “A Pattern Language,” and one does not have to accept every tenet and gripe of his thesis (buildings should be constructed without the aid of drawings; all the discussion about “The Quality Without a Name”; and the incessant use of call-and-response italics) in order to glean some valuable insight.

“A poem is never finished,
only abandoned.”

— Paul Valéry

A quality of timelessness is something all architects yearn for in their work. Alexander says right at the beginning, “Those of us who have been trained as architects have this desire, perhaps at the very center of our lives: that one day, somewhere, somehow, we shall build one building which is wonderful, beautiful, breathtaking, a place where people can walk and dream for centuries.”

Somehow the pursuit of timelessness usually leads to something different. I’d like to offer some statements of what timelessness in architecture isn’t and what it might be, my conclusions—not Alexander’s words or thesis—upon concluding my reading during a two-hour mechanical delay awaiting a flight back to Denver:

- > Timeless architecture depends as much on the spaces around and between buildings as on the buildings themselves. It also depends on assimilating patterns and clues from the surroundings, built and natural;



- > Timelessness may not be dependent on using ancient or unprocessed materials. If we haven’t produced many timeless structures out of glass and extruded aluminum, perhaps it is because we haven’t had time to arrive at the natural “patterns” with which to assemble them into a coherent building;
- > Timelessness is not achieved by making a building that will last forever. It is not about immortality, but rather about accepting time and its consequences. Timeless architecture has nothing to do with yearning for the ancient past;
- > Timeless architecture is specific to place. The structures of Mesa Verde may be among the few truly timeless works in Colorado. If they were moved to Cherry Creek North, they would no longer be timeless;
- > Timeless architecture cannot be achieved with the finality of the ribbon cutting when the building is complete, nor is there a finality of design when the conception reaches perfection. It is something that grows and is attained over the life of the building.

Our challenge to create timeless works is made more difficult in a land (the American West) of wide open spaces, where even buildings facing each other across a street struggle to relate to and learn from each other. Contemporary building technology, based on repetition and modularity to achieve fabrication and construction efficiencies, also moderates against timeless qualities. Alexander points out that nature is full of repeated patterns and elements, but absolute mechanistic modularity is not found in nature and combats the natural spirit.

Heroic efforts to create timeless works of architecture may be doomed from the start, as the self-focus and ego of the heroic effort work directly against the goal. Perhaps, if architects can work simply and thoughtfully, listening to the clues around us, we may someday create a few timeless works of our own.





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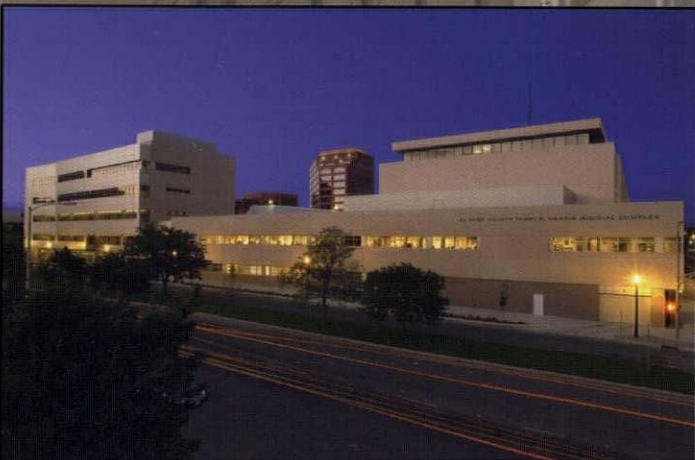
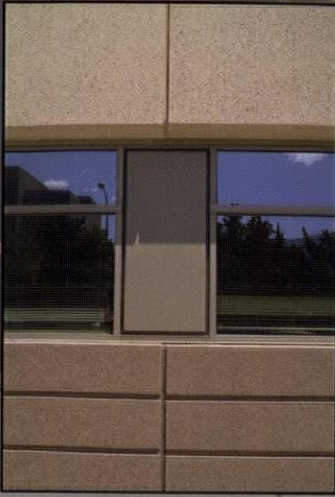
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