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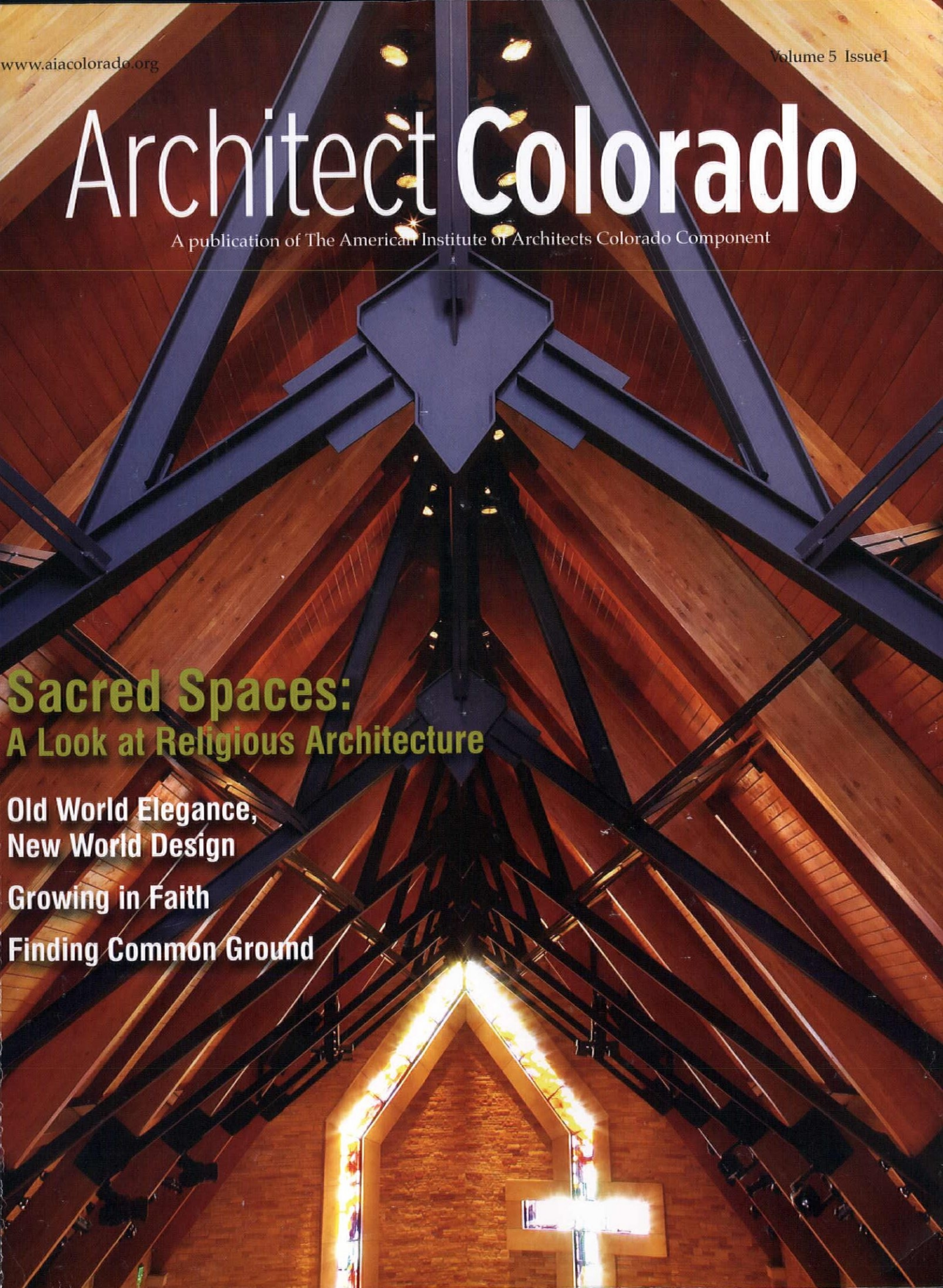
A publication of The American Institute of Architects Colorado Component

Sacred Spaces: A Look at Religious Architecture

Old World Elegance,
New World Design

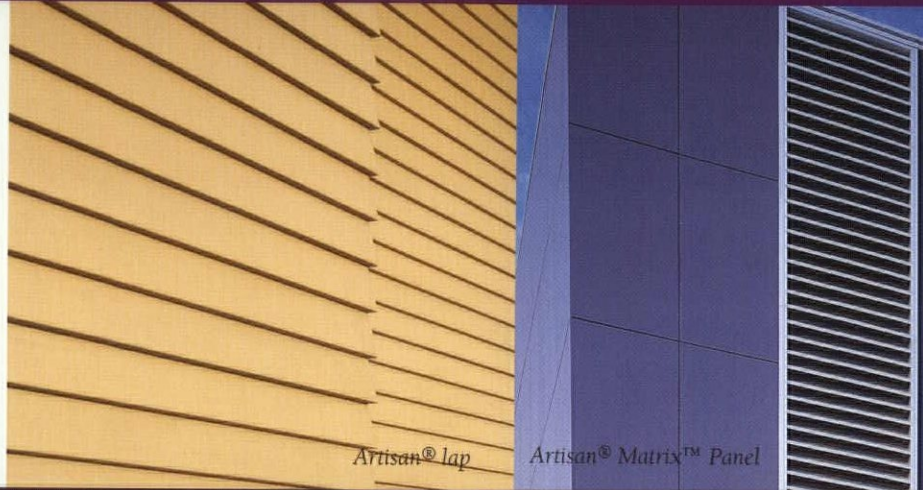
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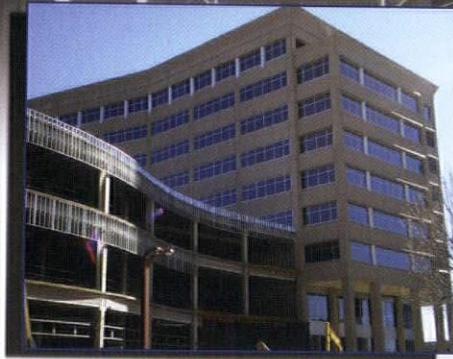
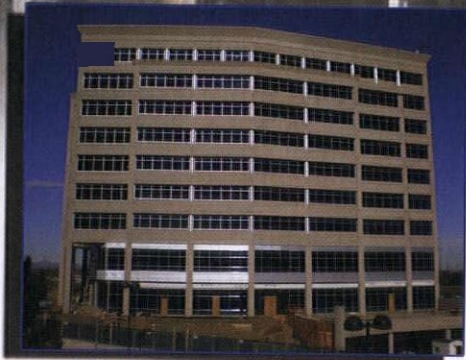
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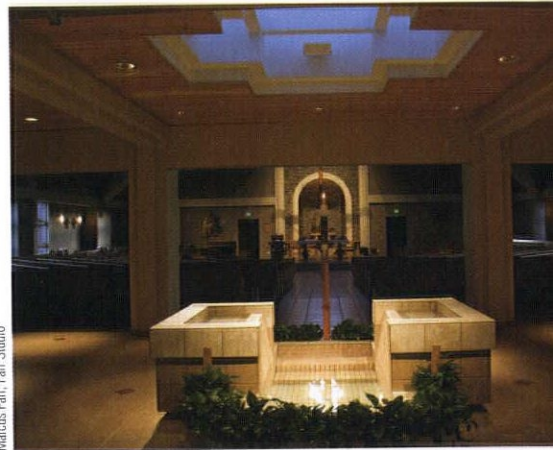


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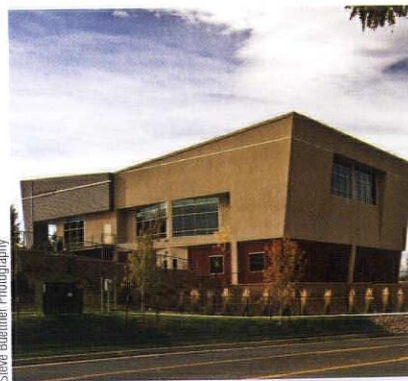
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Marcus Farr, Farr Studio



Steve Buelner Photography

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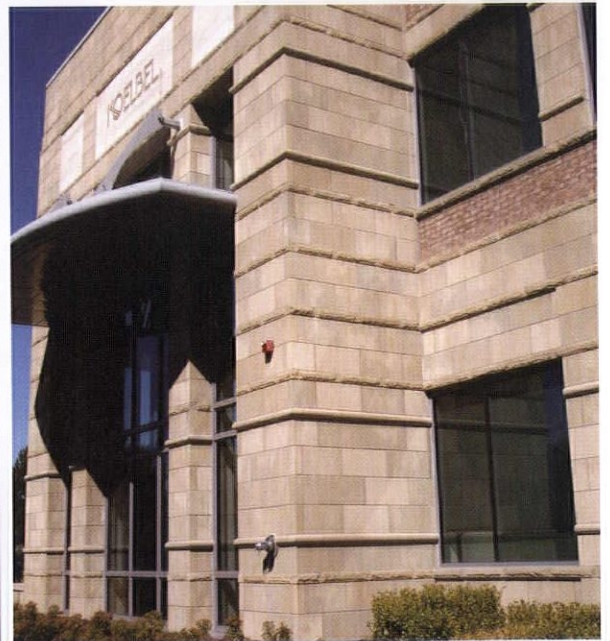
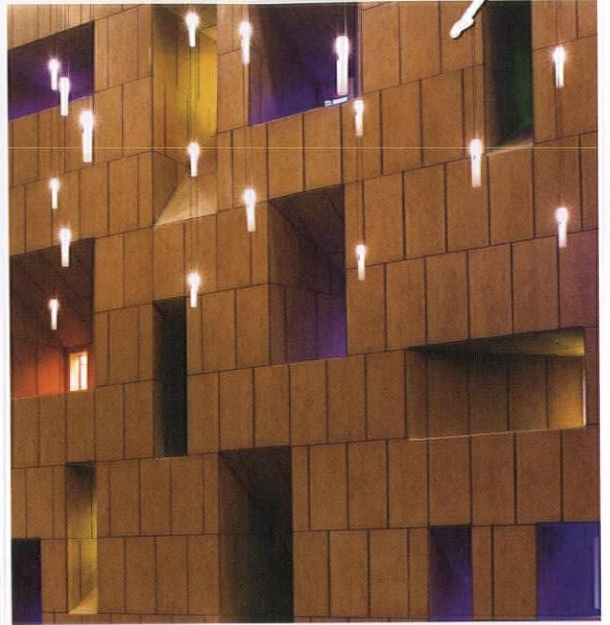
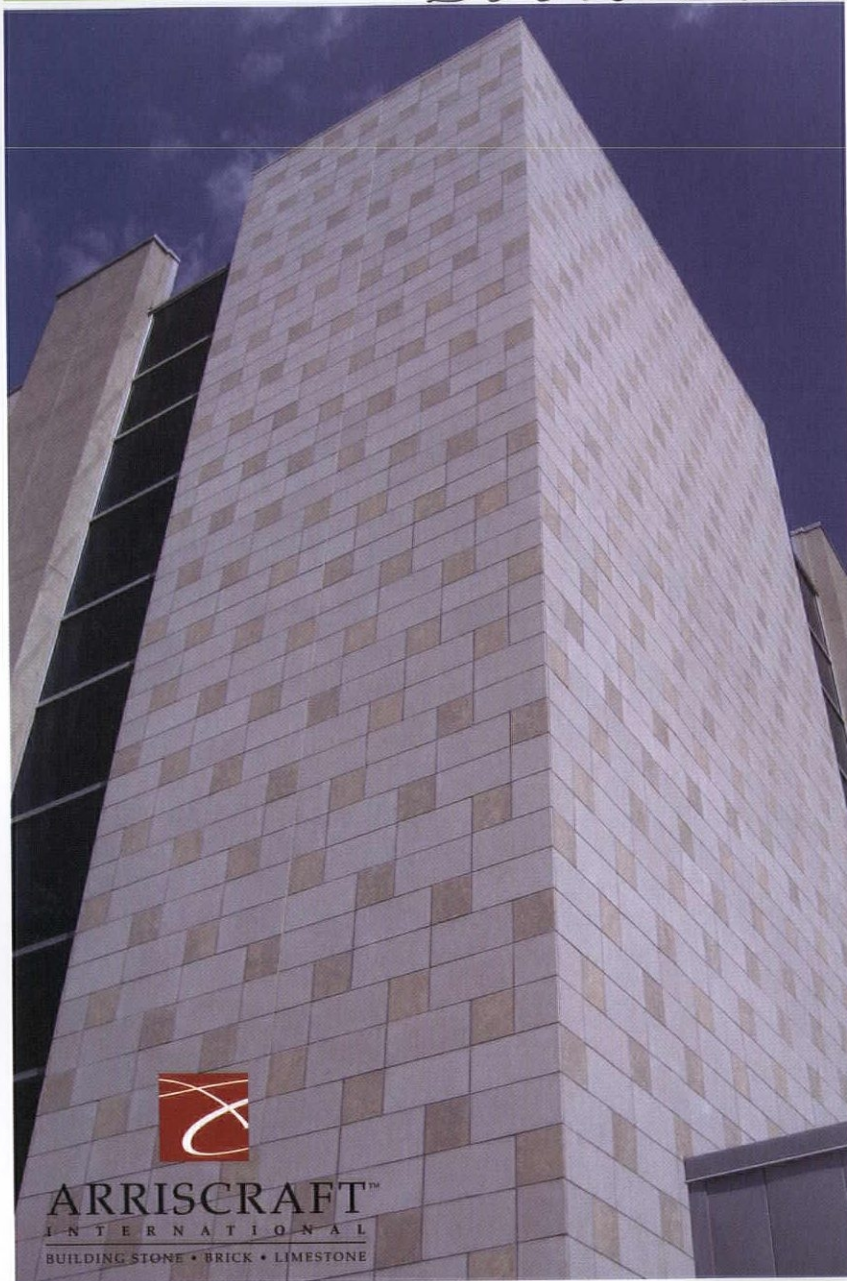
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Correction Notice

In the Winter 08/09 issue of *Architect Colorado*, the AIA designations were left off of the following individuals names in the photo credit lists of the awards section (pp. 47-48, 55- 56): David Barrett, AIA; Ron Mason, FAIA; and Willis Pember, AIA.

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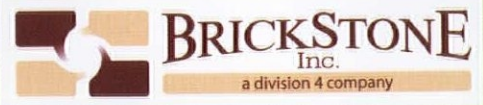
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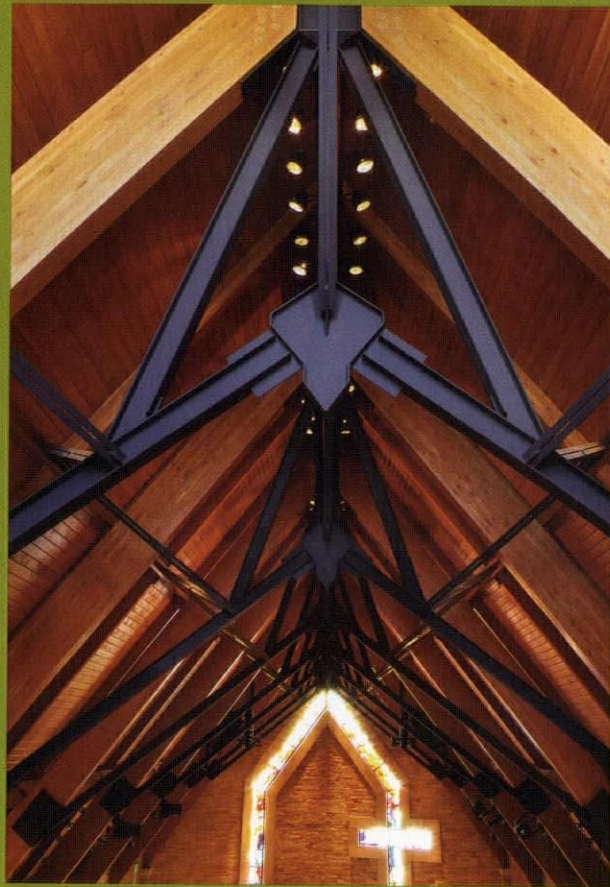
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On the Cover:

The Chapel at Cherry Hills Community Church
Fentress Architects, Denver

Photography by Ben Tremper Photography

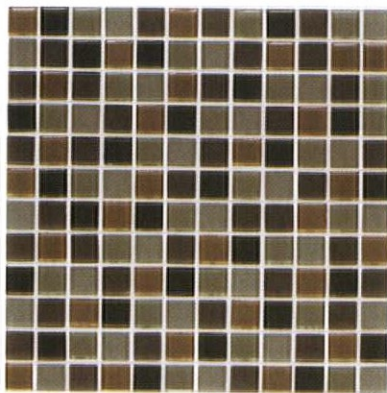
The primary mission of *Architect Colorado* is to inform AIA Colorado members about architectural news, trends and developments occurring throughout the state and about our members' work in our region and beyond. The publication also serves as an outreach tool to educate the community about the value of architectural excellence and the contributions of AIA Colorado architects.



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While in San Francisco for the 2009 AIA National Convention, I was privileged to visit two wonderful examples of architecture designed and built for communities of faith. The first, Lewis Hobert's Grace Cathedral, provided a dramatic setting for the College of Fellows investiture. (Congratulations to John Yonushewski, Martha Bennett, and Steve Loos, who are featured in this issue of *Architect Colorado*.) Begun in 1928, but not completed until 1964, Grace Cathedral is clearly an Old World, French Gothic building, but demonstrates the architect's innovative embrace of newer (for the time) technology, namely reinforced concrete. The second, the Cathedral of Christ the Light, a short BART ride away in downtown Oakland, was designed by SOM's Craig Hartman and opened just last year. In contrast to my experience across the Bay, when the church was packed and the mood was sober, yet energetic and joyful, the visit to this transcendent building, thoroughly modern, yet timeless, was one of quiet contemplation within a space empty, yet not lonely, glorious, yet somehow intimate.

So, what does one architect's musings have to do with Colorado architects? Not much, except that we, too, are blessed with a richness of both talented architects and noteworthy religious buildings. In these pages are stories of faith communities and the architectural teams whose designs express the values and identities, the character and aspirations of those communities, and buildings that reflect the "cooperation between the created and his Creator," in the words of one client. Some are truly houses of worship where the building itself is part of, and integral to, that worship. Others provide a "third place" in an often fractured and stressful world or a safe place for children and teens. All elicit an emotional response while responding to technology, and most provide for the careful use of increasingly scarce resources as a statement of faithfulness.

So, as you read, consider how your own work, religious or not, lifts people up or helps them serve others. Look for new ways to do more with less. Be grateful for the skills you possess and make the most of your opportunities to transcend the everyday through architecture.

A handwritten signature in black ink, appearing to read 'Stuart Coppedge'. The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Stuart Coppedge, AIA
AIA Colorado 2009 President

MEMBER NEWS

Professional Affiliate member **Colorado Doorways, Inc.** recently received its Forest Stewardship Council (FSC) certification, making it the first door distributor in Colorado to meet rigorous requirements.

MOA ARCHITECTURE's office space has been Leadership in Energy and Environmental Design (LEED) certified by the U.S. Green Building Council (USGBC). Designed to address many of the criteria of LEED-CI (commercial interiors), the office, an adaptive reuse

in an old downtown office building, incorporates such sustainable features as rapidly renewable and recyclable finishes, low- and non-volatile-organic-compound (VOC) paints and coatings, urea-formaldehyde-free and rapidly renewable wood products and furniture, automated lighting controls, generous daylighting and a location close to public transit.

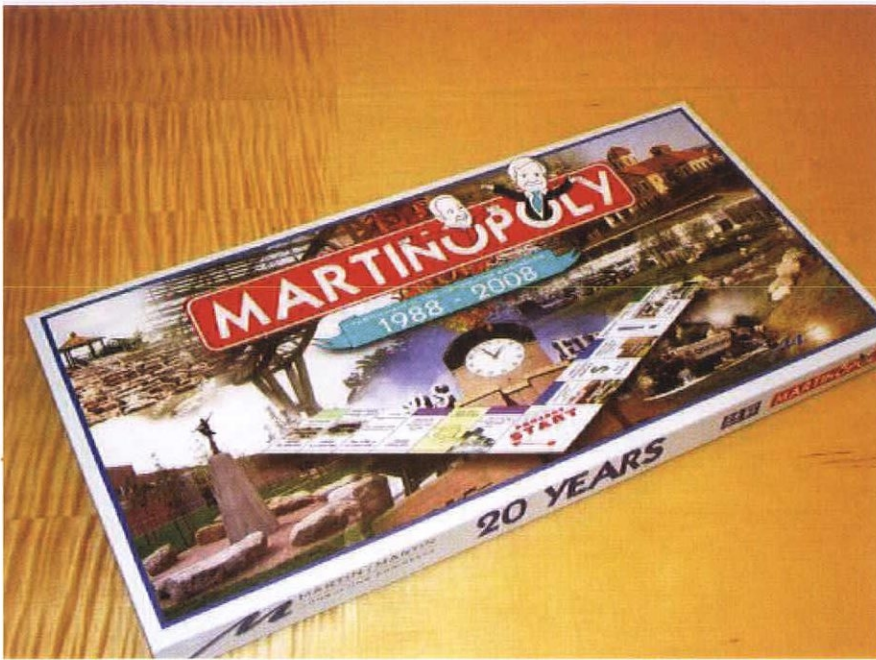
Robert Outland, AIA, a principal at MOA ARCHITECTURE was selected as a juror for The American Institute of Architects Diversity Recognition Pro-

gram. Established by AIA National to celebrate member contributions towards diversifying the architectural profession, the program recognizes firms or organizations whose work constitutes best practices in encouraging diversity. An enrolled member of the Choctaw Nation of Oklahoma, Outland is actively involved in Native American affairs, including serving as current president of the American Indian Council of Architects and Engineers. Through Outland, MOA ARCHITECTURE has been involved in numerous projects for individual tribes, as well as for the Department of Interior, Bureau of Indian Affairs.

The new Aspen Middle School is the first K-12 school in Colorado to earn a Leadership in Energy and Environmental Design (LEED) for New Construction Gold certification. The 111,500-square-foot, \$22 million school was designed by **Hutton Architecture Studio** (previously Hutton Ford Architects, PC) with **Studio B Architects**.

In November 2008, **klipp** earned awards for three of its projects: The Colorado Association of Libraries (CAL) honored the firm with its 2008 Library Design Award for the Erie Community Library in Erie, Colo., and the Carbon Valley Regional Library in Firestone, Colo., which both opened in early 2008 in the High Plains Library District. Also, Lincoln Station was named Mixed-Use Project of the Year at the 2008 Rocky Mountain Commercial Real Estate Expo & Fall Forecast, an annual event sponsored by the Denver Metro Commercial Association of Realtors and University of Denver Franklin L. Burns School of Real Estate & Construction Management.





Martin/Martin, Inc. celebrated its 20th anniversary in 2008 and created a *Martinopoly* game to chronicle the past 20 years in a fun way.

The National Center for Atmospheric Research (NCAR) and its managing organization, the University Corporation for Atmospheric Research (UCAR), announced in March 2009 the selection of an architectural design team for a supercomputing center dedicated to advancing scientists' understanding of climate, weather, and other Earth and atmospheric processes. The architectural design team, led by Denver-based **H+L Architecture** in association with California Data Center Design Group (CDCDG), was picked following a competitive selection process. Other members of the integrated design team include **RMH Group, Rumsey Engineers,** and **Martin/Martin, Inc.**

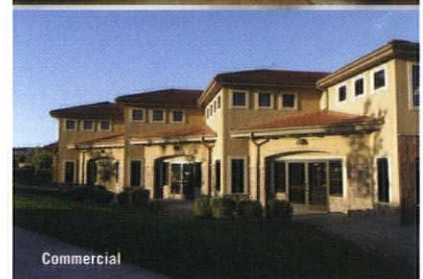
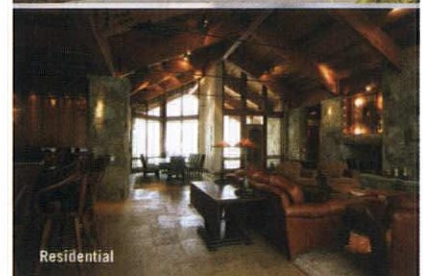
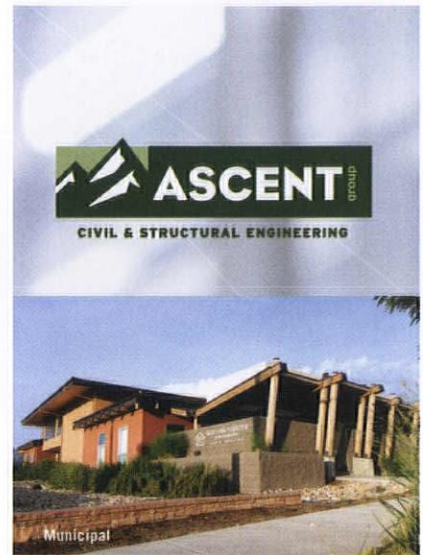
SLATERPAULL Architects has been selected as the architect-of-record for the \$21 million Taylor Hall renovation and addition on the campus of Western State College. The firm will provide

historic preservation, design, contract administration and construction observation services for the approximately 46,000-square-foot renovation and 1,500-square-foot addition. This project will include the renovation of the historic Taylor Hall building, originally built in 1910, minus the theater/auditorium portion on the east side of the building.

ARCHITECTS CHANGING THE WORLD

Barrett Studio Architects is partnering with the Watershed School in Architecture for Humanity's annual design competition. This year's Open Architecture Network Challenge is to design the classroom of the future. The winning submission will receive up to \$50,000 to construct the design.

If you have news to share about yourself or your firm, send an e-mail to Sonia Riggs at sonia@aiacolorado.org.



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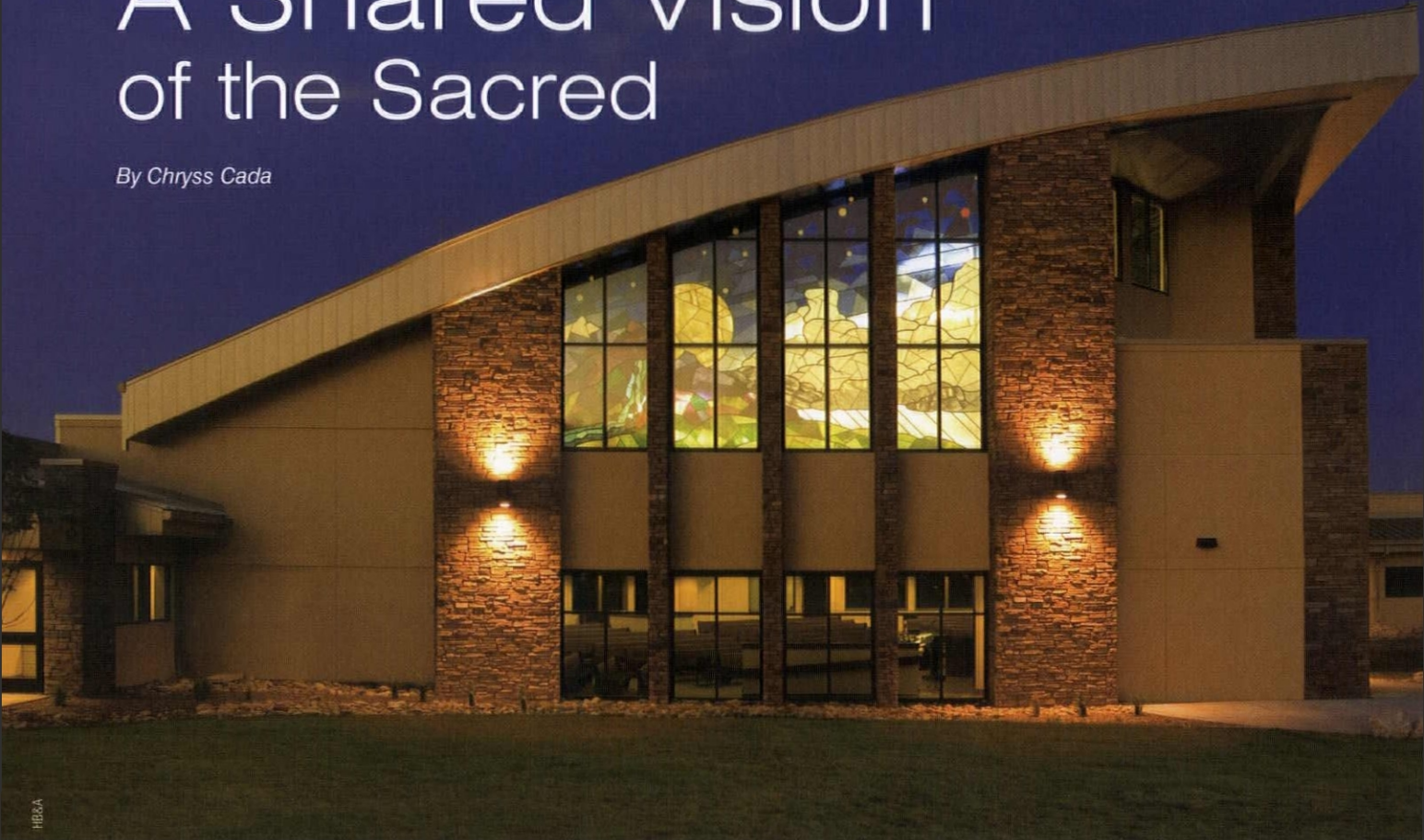
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A Shared Vision of the Sacred

By Chrissy Cada



Above: Buckley Chapel Center, west-facing nave elevation showing the stained glass details, curved roof form and interior pews.

Below: The view towards main entry of Aish Ahavas Synagogue.



Deity Rustil

Any architect who has worked with more than one owner on a project knows how difficult it can be to form a shared vision, so imagine the task when there are several hundred opinions to take into account.

Such is the case for Colorado architects who have worked for congregations to build them a spiritual home.

"Sacred architecture isn't appealing to everyone because it is encumbered by multiple opinions," said Sarah Goldblatt, AIA, who was project manager for Barker Rinker Seacat Architecture on the \$5.8 million Aish Ahavas Synagogue project in Greenwood Village, Colo. "It's a matter of what their shared house is going to look like, so of course everyone has an opinion. There is also great joy in it."

The contemporary 19,400-square-foot, one-story Aish Ahavas Denver Synagogue and learning center emerged from a planning and approval process that stretched out more than four years and integrated input from a building committee, the rabbi, surrounding neighbors, local planning and zoning officials and an owner's representative. The project went through many stages during that time period, according to Goldblatt.

"The firm prides itself on being committed to a project from day one until the day the doors open—and in many cases beyond," she said. "It

is also critical to have continuity among building committee members who are charged with stewarding a project. This provides a relatively consistent opinion throughout the process.”

“The project went through many stages during that time period,” Goldblatt said.

For nearly 10 years the Aish Ahavas congregation occupied a nondescript former church located on 2.4 acres. Initially the congregation considered remodeling the existing 7,000-square-foot building, but it was quickly discovered that a new building was needed to accommodate its growing membership. A budget impasse put the project on hold for eight months before the congregation was able to get the process moving again in 2007.

Once the decision was made to proceed with building, the process went quickly.

Neil Olesky, chair of the Aish Ahavas building committee, took a sabbatical leave from his job to be on site during the construction of the synagogue, which began in January 2008 and was completed in time for the High Holidays in fall 2008.

“It was important to stay on budget and on schedule,” Olesky said. “By being there every day, I could make decisions and answer questions on the spot—there was no lag time.”

The result is a spiritual home that meets the intentions of the building committee.

“We wanted something contemporary that fit in with the neighborhood, but that also harkened back to traditional synagogues,” Olesky said.

AISH AHAVAS SYNAGOGUE

Architect: Sarah Goldblatt, AIA - Barker Rinker Seacat Architecture

Location: Greenwood Village, Colo.

Construction Cost: \$4.3 million

Scope: New synagogue to meet the needs of a growing Orthodox community in Greenwood Village. The design includes a sanctuary with overflow space, classrooms, teen center, offices, social hall, kosher kitchen and a mikvah (ritual immersion pools) as well as outdoor garden and play space.

Completion: Fall 2008

Owner: Aish Denver

Contractor: Ward Construction Company

Civil Engineer: Martin/Martin, Inc.

Electrical Engineer: Architectural Engineering Design Group, Inc.

Mechanical/Plumbing Engineer: The Ballard Group

Structural Engineer: JVA, Inc.

Landscape Architect: Mundis Bishop Design

Acoustic Consultant: Shen Milsom Wilke

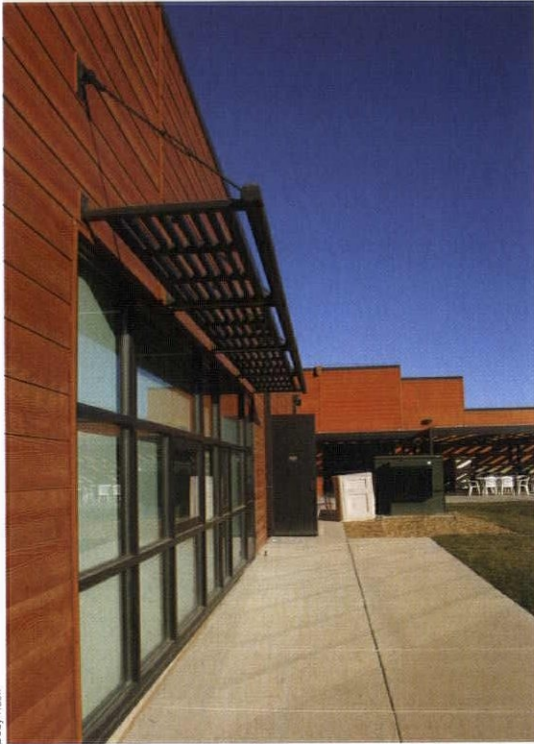
Other Notable Projects by the Firm:

- Durango Public Library, LEED Gold, Durango, Colo.
- Ray and Joan Kroc Salvation Army Community Center, Coeur d’Alene, Idaho
- Erie Recreation Center, Erie, Colo.



Deedy Russell

Above: The view of exterior wall of teen center at Aish Ahavas Synagogue.



Dedy Rusli

Left: View of sunshade and windows at south wall of the teen center at Aish Ahavas Synagogue.

Right: Sanctuary seating at Aish Ahavas Synagogue. Partial view of sanctuary windows, each one represents one of the Twelve Tribes of Israel.



Dedy Rusli

The new building is oriented so that congregants can face east towards Jerusalem during prayer. The walls of the one-story classroom and administrative wings are clad in stained-lap siding reflecting the exterior finish found on adjacent homes as well as the wooden synagogues once found throughout Eastern Europe. The larger sanctuary volume is wrapped in a light-colored masonry veneer that utilizes alternating smooth and split-face surfaces to create shadow lines and varied texture. The color and texture of this wall is intended to be reminiscent of the stone found throughout Israel and specifically at the sacred Western Wall in the old city of Jerusalem. The project also incorporated a mikvah for the purpose of ritual immersion.

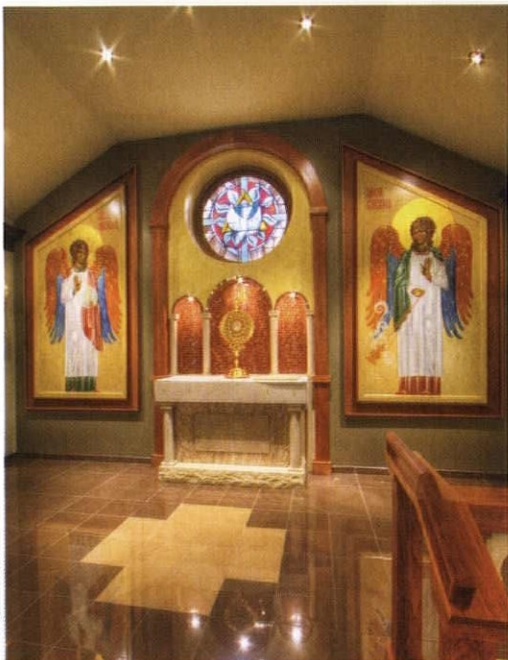
Knowledge of a faith's religious practices is often a major consideration in selection of an architect for a house of worship.

Father John Hilton was specifically looking for a "great Catholic architect" for the remodel of the Holy Trinity Adoration Chapel at his Westminster, Colo., church.

"Asking someone who doesn't go to Mass, who doesn't worship at a Catholic Church, to design a Catholic chapel would be like asking a Christian to design a mosque," he said. "The architect needs to be familiar with what the building he designs is going to be used for."

The contract for the \$200,000 remodel of the 1,000-square-foot chapel was awarded to Henderson, Colo.-based Integration Design Group, PC. This was the firm's first religious architecture venture.

"It is our hope that religious architecture will remain the central focus of our firm in the years ahead," said Adam Hermanson, AIA, principal at Integration Design Group. "These buildings carry great significance for those who come to worship within them, and the design of sacred archi-



Main Image Photographics

Above: New finishes included ceramic tile floor, cherry wood trim, limestone and marble altar, altar rail with gold leaf accents and red onyx mosaic tile niches as a background to the gold monstrance.

ecture is one way in which we serve both God and God's people."

Hermanson, the project architect, had worked on several other churches during his design career prior to founding Integration Design Group in 2006.

"A lot of people see only the challenges of religious architecture because the opportunities aren't as apparent," Hermanson said. "But growth well done can enhance the spiritual life of a congregation. What we're actually doing when we work on a church is to help build up the community."

Hermanson said attendance and membership often increase in a new or remodeled building. That has been the case at the renovated Adoration Chapel at Holy Trinity. Built in the 1960s as part of a convent, the chapel was very simple.

Holy Trinity Catholic Church first approached the firm to design a new altar for the exposition and adoration of the Eucharist. The project developed from an altar design into a complete renovation of the chapel. Design elements include a new carved limestone and travertine altar, red onyx niches and a wood and stone altar rail. The finishes were selected to complement two icons in the chapel written by a parishioner trained in the authentic egg tempera method.

"I gave them very general ideas, such as wanting it to be noble, prayerful and exemplify a rich dignified beauty, and he took it from there," Hilton said. "I was brought in at every stage of the project for back-and-forth discussions."

Integration Design Group is now the architect for the \$2.5 million renovation of Holy Trinity's main church. A town hall approach is being used to incorporate parishioners' opinions into the renovation.

HOLY TRINITY ADORATION CHAPEL

Architect INTEGRATION DESIGN GROUP, P.C. -

Adam Hermanson, AIA

Location Westminister, Colorado

Construction Cost \$190,000.00

Scope Project included a complete interior renovation including: tile flooring; lighting; finishes; stone altar; stone and wood altar rail; new HVAC system; and new accessible restroom. Exterior modifications included: new roof; accessibility improvements, entrance door and window replacement.

Completion May 2008

Owner Holy Trinity Catholic Church

Contractor RN Fenton Company

Electrical Engineer Architectural Engineering Design Group, Inc.

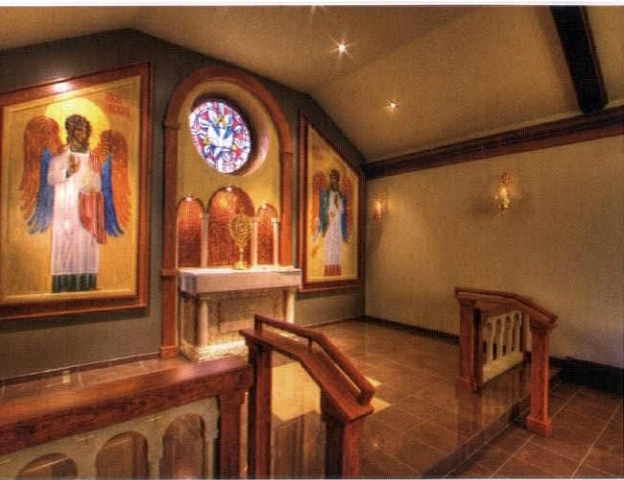
Mechanical Engineer Integrated Mechanical Systems, Inc.

Other Notable Projects by INTEGRATION DESIGN GROUP, P.C.

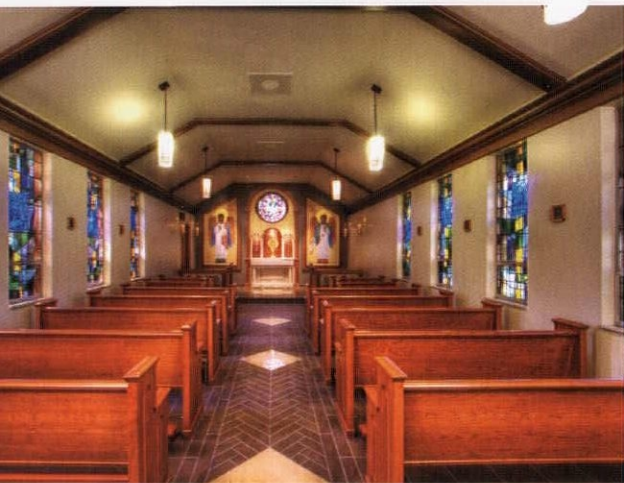
- Holy Trinity Catholic Church - Addition & Renovation (current) Westminister, Colo.
- Immaculate Heart of Mary Catholic Church - Liturgical Elements Design (complete) Northglenn, Colo.
- Our Lady of the Valley Catholic Church - New Church (current) (local consulting architect) Windsor, Colo.
- Fellowship of Catholic University Students - Office Chapel (complete) Northglenn, Colo.

Below: The chapel is attached to a former convent building. Accessibility modifications were made to the chapel's separate entrance, with new windows and new roofing also included in the project.





Main Image Photographics



Main Image Photographics

Above: The central axis of the chapel provides a visual focus on the new altar and icons. New pews were selected to compliment the architectural elements in their finish and details.

Top: The altar area was completely renovated including new floors, walls and ceiling with accent painted elements. The existing stained glass and existing icons were incorporated into the final design, which included a new custom stone altar and altar rail.

Bottom right: Buckley Chapel Center, southeast elevation of sanctuary form with the Front Range in the distance.

BUCKLEY AIR FORCE BASE CHAPEL

Architect HB&A - Steve Powell, AIA

Location Colorado Springs, Colo.

Construction Cost \$5,700,000

Scope 23,900-square-foot, 10.24 acres

Completion Date February 2006

Owner Buckley Air Force Base

Contractor PCL Construction Services, Inc.

Mechanical & Electrical Engineer Farris Engineering

Structural Engineer MGA

Civil Engineers SA Miro

Landscape Architects T&T

Interior Designer Senger Design Group

Other Notable Projects by HB&A

- Fire Station #8, Colorado Springs, Colo.
- Rio Grande Village, Colorado Springs, Colo.
- Boulder County Housing Project, Lafayette, Colo.
- National Guard Readiness Center, Fort Lupton, Colo.
- Visitor Center, Schriever Air Force Base, Colo.

"The town hall meetings are very enjoyable because you can feel the excitement in the community as they work together to articulate their vision for their church," Hermanson said. "There's no other space besides a family's home that brings with it such a powerful sense of ownership."

In some cases the architect must go beyond the wishes and needs of one denomination in the design of a house of worship.

The architects of Colorado Springs, Colo.-based HB&A built the Chapel Center at Buckley Air Force Base to serve the many different religions of air-men and airwomen on the base. The firm, whose official client was the U.S. Corps of Engineers, led early design charettes with the user groups.

"The charettes were a very design-intensive time," said Steve Powell, AIA, HB&A's architect in charge of the project. "By having all the stakeholders sitting at one table, we were able to lay out all the programming needs and how the building needed to function."

The main directives coming out of those initial meetings were that the chapel include dynamic roof forms, a compact plan, dramatic views from the nave, a tower element at the chancel, overflow spaces, a courtyard or amphitheater and be a building that "lifts the eyes upward."

After the initial charettes, one chaplain was appointed to represent all the end users of the chapel. That chaplain, Bruce Kite, provided the idea for the chapel's dramatic curved roof structure that covers the nave and narthex areas of the facility.

"Chaplain Kite wanted a roofline that would mimic the curved images (of satellite domes) on the base," Powell said. "He was very engaged in the process and excited about the potential of the design. We most likely wouldn't have moved in that direction without his support."

The voluminous, light-filled sanctuary under the sloping roof features large, ground-level windows that connect the inside space to the landscape. Above, stained glass panels fill the space with diffused light. Overhead, curved panels and floating cloud forms provide acoustical enhancements and give an ethereal effect to the nave.

When asked about his favorite design features, Kite had trouble narrowing it down.



HB&A



HB&A



HB&A

“The tower and entryway are so inviting to our airmen and their families,” he wrote. “The worship center, while utilizing state-of-the-art technology, offers vistas of the distant Rocky Mountain’s grandeur—a commentary on the cooperation between the created and his Creator. The multipurpose fellowship area provides the right mix of flexibility and functionality to encourage the Buckley community to ‘Come on over.’”

The Chapel could seat up to 850 people for a large event, but also includes intimate worship spaces for smaller religious denominations. There is a storage area under the pulpit for furniture specific to different religions and an immersion baptistery, a rarity in military chapels.

“We feel like we were able to find a way to provide for all the possible users of the chapel, which is really saying something considering how many potential types of users there are for this facility,” Powell said. ■



HB&A

Top: Interior of nave with extensive daylighting, cloud forms for acoustical and lighting needs and wood-paneled chancel.

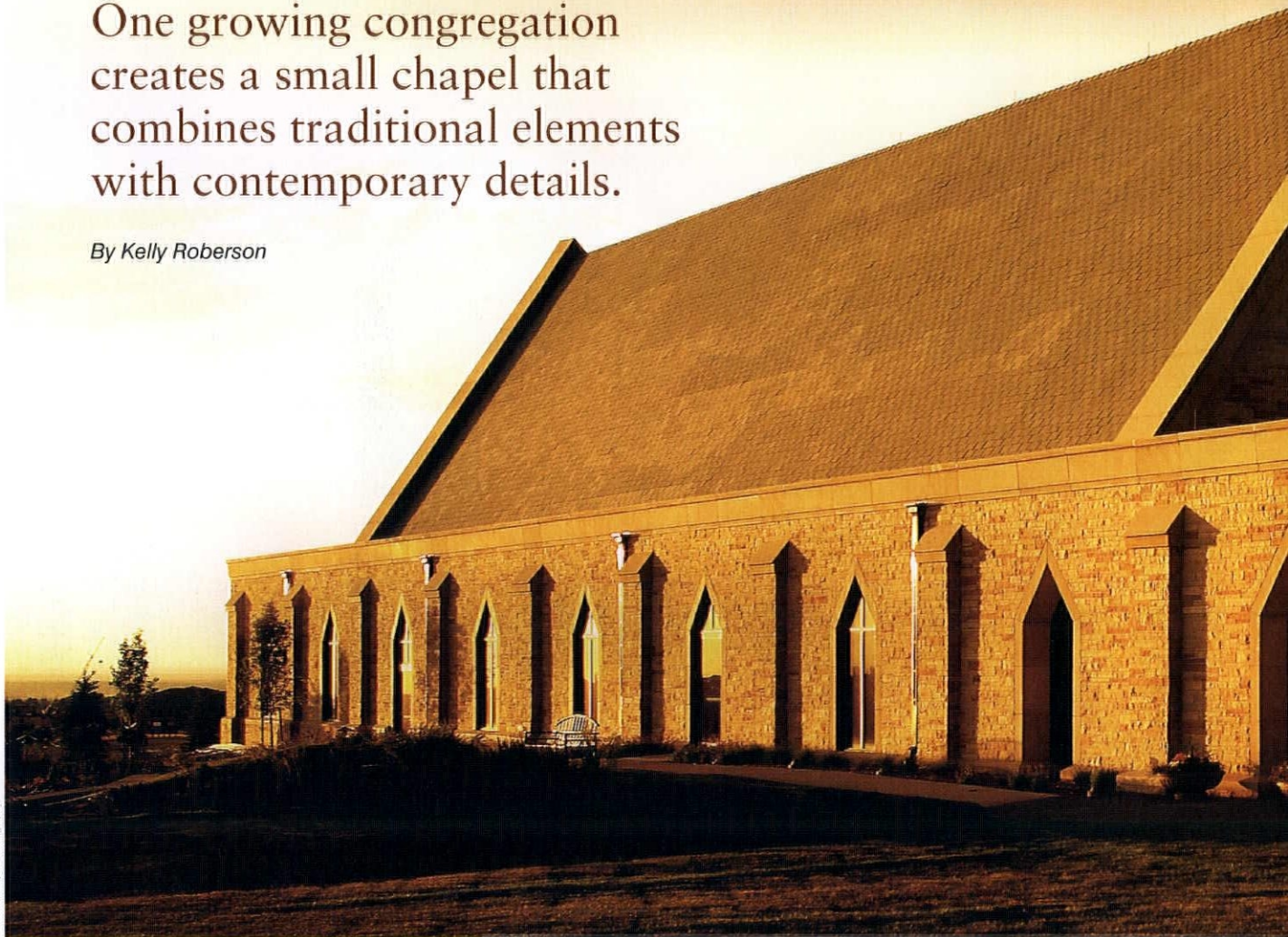
Center: Interior narthex space with corridors leading down either side of the nave for overflow seating of approximately 125 people.

Above: Interior of nave showing dual projection screens, baptistery area, curved acoustic panels, stained glass and cork flooring.

Old World Elegance, New World Design

One growing congregation creates a small chapel that combines traditional elements with contemporary details.

By Kelly Roberson



© Ben Temper Photography

No matter a person's spiritual persuasion, beautiful religious buildings have the power to inspire devotional fervor, albeit of the architectural kind. But Old World spaces—often bedecked with intricate details, expensive materials and hand craftsmanship—also mark a spot in the world's architectural timeline that has, for the most part, long since passed.

As with every other building type, there are often fewer dollars today to spend on religious buildings. But in some cases, congregations throughout the world have also grown larger and larger, morphing from a few hundred people to thousands. With that dramatic increase in the size of a gathering, the ability to create a traditional space becomes less viable and often less important, too.

It is an interesting twist in the history of religious architecture, then, that many members of those growing congregations have slowly realized that large, spare spaces miss out on something in the tangible world. Suddenly, it seems those details of old—smaller chapels, real wood pews, stained-glass windows, hand-carved stone—equal a worship space worth gathering in, one with a sense of intimacy and closeness.



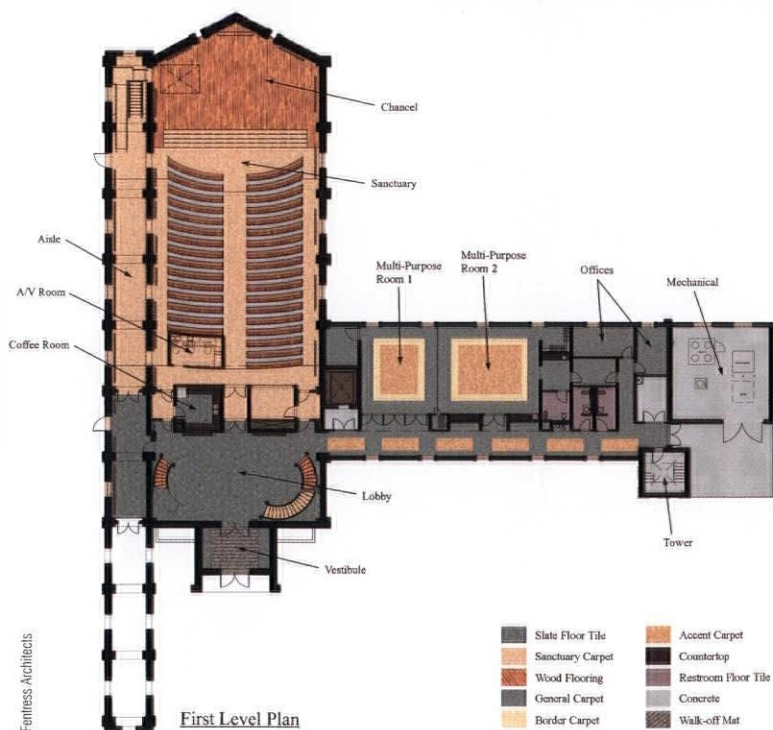
Bigger congregations have taken note and lately have begun to add smaller chapels as part of large buildings. In the case of Cherry Hills Community Church, located in Highlands Ranch on the southern edge of Denver, the congregation took it to the next logical step, opting to create a completely separate, small-scale chapel.

Just 27 years old, the non-denominational church began with 300 members. Today, it owns 66 acres and has 265,000 square feet of facilities with a worship center that seats 3,500 and an average Sunday attendance of 6,000. But nearly three decades into its growth, the membership realized that the lack of a small space had become an issue, according to Dutch Franz, executive pastor. "If someone wanted to have intimate, meaningful family events—a baptism, dedication, marriage, memorial—you felt very small in that large worship setting," says Franz.

An unobstructed view of the Rocky Mountains serves as backdrop to the elegant lines and variegated stone pattern of the chapel's exterior.



© Ben Tromper Photography



Fentress Architects

Top: At the chapel's front entrance, a plaza was designed for drop-off, and a covered arcade serves as a second protected entrance to the chapel lobby.

Above: Most gathering spaces—multi-purpose rooms, offices—are on the ground floor. An arcade runs alongside the sanctuary and extends outside, creating a visual connection to the larger church and serving as direct entrance into the sanctuary.

As a solution, the congregation set its sights on building a space reflective of an old-style European chapel, appropriate for those types of gatherings and also for small traditional worship services and intimate teaching. The stand-alone building would need to complement the large, auditorium-style worship space, while at the same time return to the historic roots of religious architecture, says Curtis W. Fentress, FAIA, RIBA, principal-in-charge of design with Fentress Architects. "Those traditional forms include a formal entry with a vestibule that creates the traditional procession into the church, with a center aisle and symmetrical pews," says Fentress. "The design is grounded in the earth, with many beautiful, natural materials. The soaring interior space and high-pitched roof symbolize reaching to God and the heavens."

Indeed, the new chapel, which seats just 400, does feel very much at home in the world of traditional church architecture. While streamlined and low-slung, the exterior—built from a handpicked, native Colorado sandstone accented with Indiana buff limestone window bands and cornices, and bronze doors—exudes solidity and permanence. Outside the

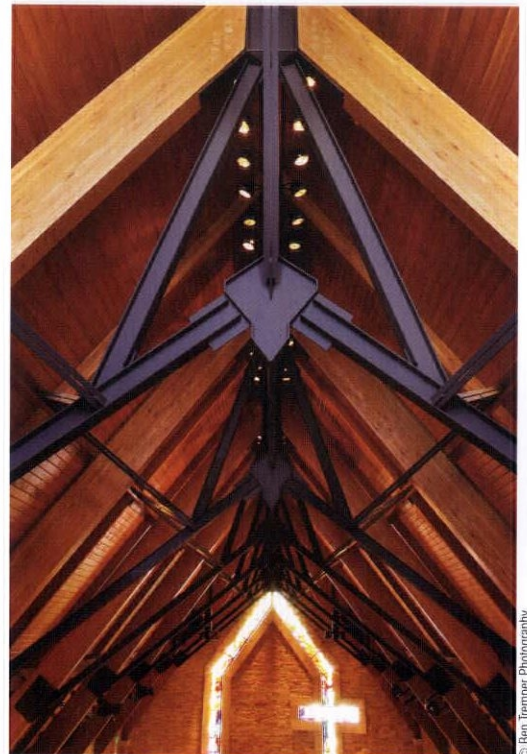
building to the west is a prayer garden, and the view takes in a stretch of the Rocky Mountains that includes both Pikes and Longs Peaks.

Inside, the space soars, with sandstone walls and limestone banding, as well as a cherry-paneled narthex with a slate floor and handcrafted spiral solid cherry staircase that leads to a balcony. Cherry pews have a view of a series of stained-glass windows as well as a stained-glass cross, designed by artist Jacques DuVal and custom fabricated by Peter Rolf. On the



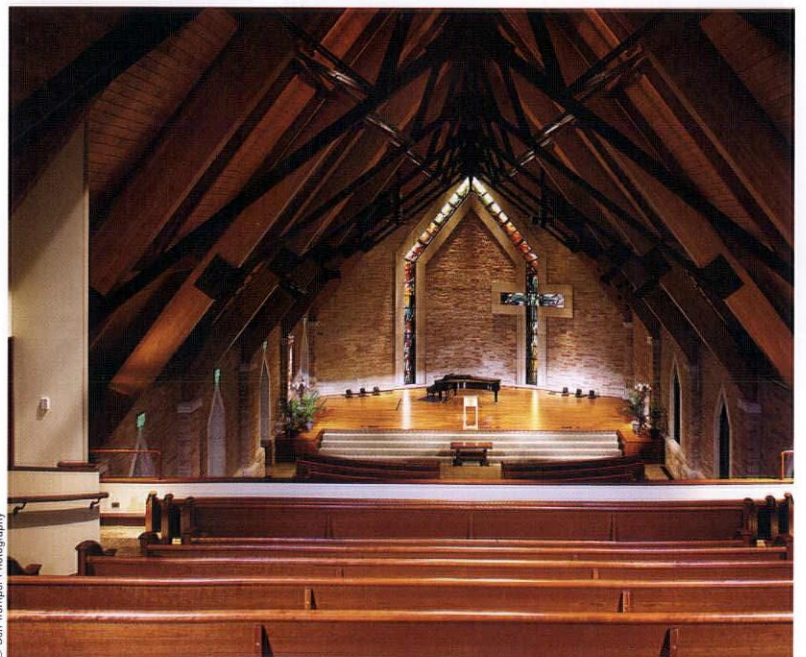
Below: The roof has a high-performance membrane, with custom-designed, three-inch-thick, glue-laminated wood and steel scissor trusses that complement the traditional architecture and materials. On the exterior, East Coast slate was used for its European appearance and superior durability.

Left and bottom: The ground floor of the chapel seats 300, while the balcony holds 100.



ground level, the structure includes offices, and several multi-purpose rooms for receptions or other gatherings and adult Sunday school, while support spaces, including restrooms, are below grade. In fact, the new building looks as though it, and not the large worship space, was there first and the congregation grew up around it.

At first glance, all the traditional pieces of the building are there, but the design has its feet firmly planted in contemporary influences on religious structures, particularly in execution and details. While the roof structure is reminiscent of Gothic-style churches, its trusses are of wood and steel, not stone. Changing roofline levels define worship and support spaces, with a lower pitch at the vestibule and a tower at the east end. There is a high-tech audio-visual system that includes a pro-





© Ben Tremper Photography

THE CHAPEL AT CHERRY HILLS COMMUNITY CHURCH

Architect Fentress Architects, Denver

Location Greenwood Village, Colo.

Construction Cost \$8.6 million

Scope New 22,000-square-foot "Old World" chapel, which includes support spaces on main floor and below-grade multi-purpose rooms, a kitchen, offices and storage areas. The 400-seat chapel includes a 100-seat balcony.

Purpose To provide a small-scale worship space.

Completion September 2006

Owner Cherry Hills Community Church

Contractor GH Phipps

Structural Engineer Richard Weingardt

Civil Engineer Martin/Martin

Mechanical Engineers BCER Engineering, Inc.

Photographer Ben Tremper Photography

Other Notable Projects by Fentress Architects

- Denver International Airport, Denver
- Incheon International Airport, Seoul, South Korea
- Colorado Convention Center, Denver
- National Museum of the Marine Corps, Quantico, Va.

Above: Carpenters constructed the cherry wood details, including the staircase, by hand and in place.

Right: The church's design committee spent more than a year working with a stained glass company on the windows; the design represents different plant imagery from the Bible, such as the burning bush.

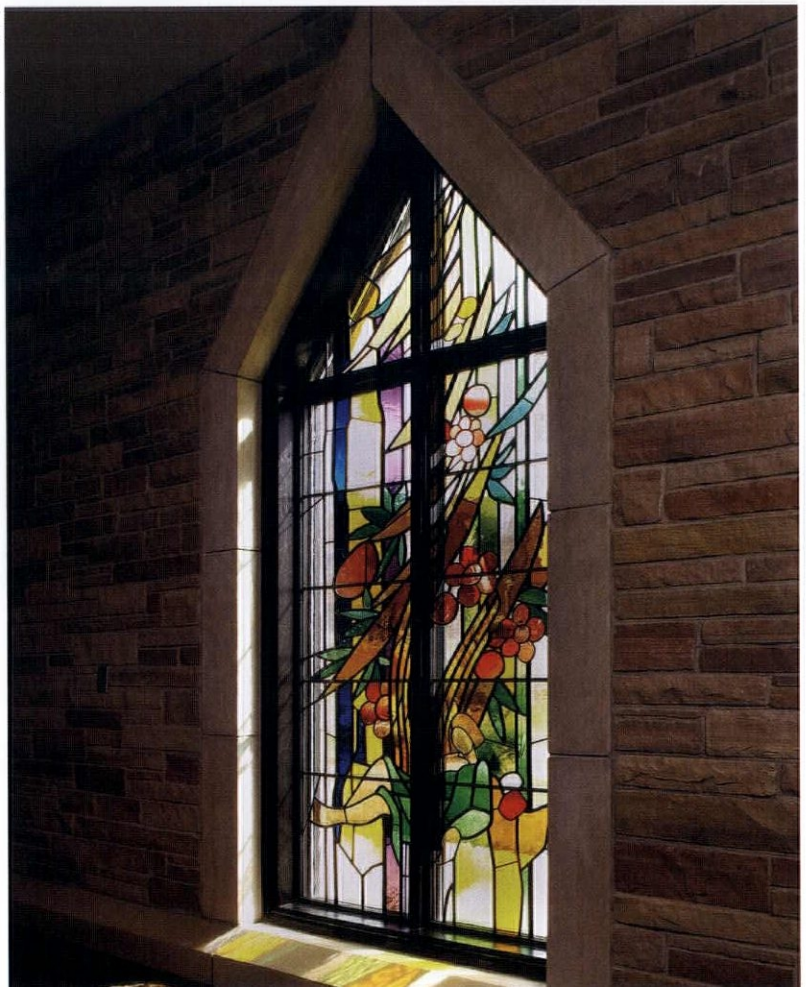
jection screen rising out of the floor at the back of the stage/chancel and a projector concealed within the balcony. An 11- x 8-foot platform lift to the left of center on the stage lowers to the basement/storage level, and the air-handling unit's noise coefficient is 25 or less. "The director of music and I went to churches on the East Coast and in the South to look at acoustics and roof pitch and proportion," says Shannon Dreyfuss, project director with the church at the time. "The design had to be functional and attractive."

Even common traditional decorative elements received a modern twist. At the back of the chancel, a large stained glass window follows the shape of the roof, with a cross form on one side. Windows mimic the chapel form, with a cross through the middle; the images are the artist's interpretation of sacred plant imagery from the Bible.

In many ways, constructing the chapel was a unique opportunity for the Cherry Hills community. Rarely do members have the ability or inclination to invest in the best of everything. But by the numbers alone, the building was worth it: The church now hosts triple the weddings and memorial services from previous years, says Franz, and it is now the most unique space on the property. "It has become our sacred space for significant family or individual events," says Franz.

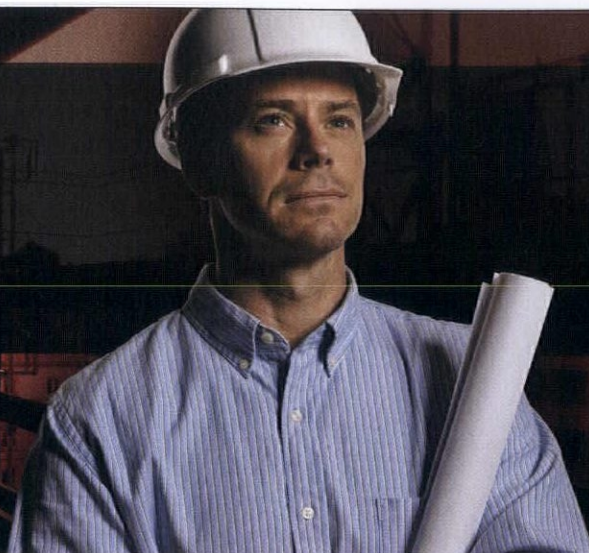
But what's more important to the life of the congregation is how the building feels, what this new sacred space inspires in its membership. And that, too, has proven worthwhile for this ever-growing group of worshipers. "People really like it," says Dreyfuss. "It was intentional from the start that this be a 200- to 300-year building, and this was a really special opportunity." ■

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Growing in Faith

A new campus-style church provides the Immaculate Conception parish the space they needed to welcome more members and better serve Lafayette's Catholic community.

By Brianne Sanchez



What does it feel like to walk into the sanctuary at Immaculate Conception Catholic Church — as an architect, a parishioner or a pastor? A year after the church's dedication, members of the Lafayette, Colo., parish describe the space as they would a close friend: welcoming — evoking a feeling of openness, intimacy and warmth.

“Walk in and there's an immediate sense of peace,” Pastor Father Bob Amundsen says.

Light streams through a skylight above the full-submersion baptismal font that is big enough for adults to enter to receive the sacrament but is also accessible to the smallest children. A ceiling of Douglas fir-laminated beams warms and calms against walls in an earth-toned color palette. Eldorado Stone grounds an alcove behind the altar and Crucifix, a backdrop that blends the earthly and ethereal.

From sanctuary to support space, each decision made by project architect Richard Nearman, AIA, a principal of Eidos Architects, considered discussions with the church's building committee and interviews with the choir, volunteers, staff and churchgoers. Collaboration and open communication are key in the successful execution of religious projects, and Nearman's team exemplified both.

“One of the things (the architects) said they did well that they did do well was listen,” says Edie Ortega, who served on the Immaculate Conception Building Committee with her husband Jim. “They met individually with the musicians, volunteers in the kitchen and staff, as they were really trying to design a building that met our parish needs. These guys did that really well, and they kept doing that.”

Above: Eidos Architects designed the Immaculate Conception Church as a campus, breaking up different aspects of the building to fit the residential site.

Of the congregation's desires for the building, that element of intimacy — which might feel like the natural outcome of hundreds joining together to worship — is facilitated by conscious design choices that transform the project from church to Church.

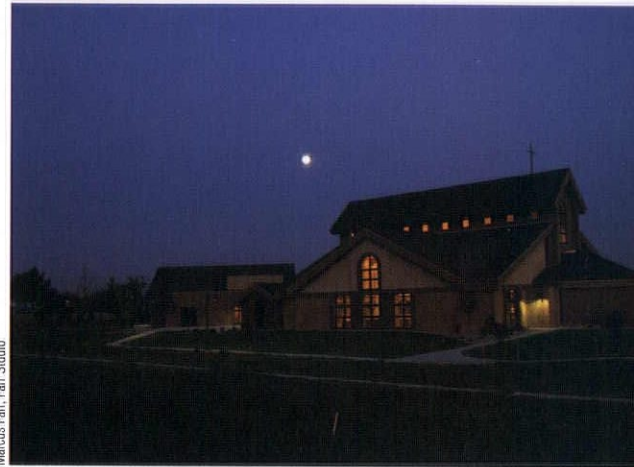
A difficult undertaking, considering the scope of the project: construction of a new 31,000-square-foot structure on an 11-acre site to be bordered by residences in the Cabrini Garden Subdivision. The original church, built in 1954 and situated a little more than a mile away, was only 8,000 square feet. "When you go from a very tiny church, you have to figure out how to create that very special feeling," Ortega says.

Nearman's solution for a community that craved space but also familiarity was wraparound pew placement. "We have people looking at each other's faces," Nearman says. Instead of creating a long line of seating extending to the back doors, the pews form a semi-circle around the altar. The sanctuary currently seats 500, but it is large enough to double in capacity as the parish grows into its new home.

"Now there's no more than 60 feet between me and the last row," Amundsen says.

The choices for the sanctuary are not the only notable elements of the Immaculate Conception project. Eidos Architects also was tasked with striking a balance of scale between the surrounding residential area and the towering backdrop of the Front Range, and between traditional tastes and modern needs.

"We wanted people to know that it was a church, to get that immediate feeling of 'This is a holy place,'" Amundsen says of the desire for a traditional building that would be recognizable even to the casual driver-



Marcus Farr, Farr Studio

Above: Large windows expose the worship space and highlight gatherings.

Below: The Immaculate Conception Church project involved creating a new 31,000- square-foot structure.



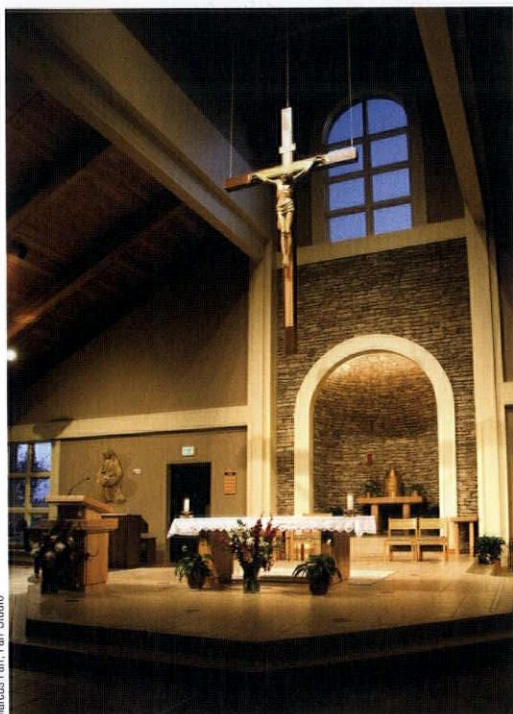
Marcus Farr, Farr Studio



Marcus Fair, Farr Studio

Above: Pews arranged on three sides of the altar create an intimate space during services.

Below: The crucifix above the Immaculate Conception altar was brought from the original church and mounted on a larger cross to keep it in scale with the sanctuary.



Marcus Fair, Farr Studio

by. The siting of the church was planned to make it visible from the nearby highway and from the arterial streets in the area without dominating the surrounding neighborhood.

“This could have been one big clunky, ‘warehouse-y looking’ building,” Amundsen says. Instead, all three buildings have a consistent appearance and feel. Divided and with separate entrances, they can all serve their purposes simultaneously. It’s a vast improvement for a parish whose former communal space and bathrooms were in the basement, accessible by a narrow staircase. To keep the project respectful of the scale of the residences, Nearman suggested the church be divided into separate massings. Instead of a colossal cathedral space, the church is divided into three connected spaces: the worship area, social hall and parish offices and classrooms. A narthex serves as a gathering space that serves as an extension of the sanctuary in case of an overflow of visitors.

“It’s more of a kind of campus or a village look,” Nearman said. Parking is away from the sides of the building that face the subdivision and is thoughtfully landscaped to shield the vehicles from view. Eidos Architects also added outdoor meditation areas for the prayerful who want to find communion with nature as well as man.

Like the sanctuary, the social hall has the potential to double its capacity, from 250 to 500. “Our other church needed so much,” Ortega says. “We didn’t have a place for our parish family to gather. I really love the fact

that we have a building now that is welcoming and open to everybody.”

Currently, the space below the office and classrooms remains unfinished. After further fundraising, a subsequent phase involves lower-level classrooms. But for a donation-funded project, it was crucial that Eidos present the parish with cost-saving measures. Nearman introduced budget-saving material options to the building committee, like less expensive tiling and architectural stone veneer in the alcove where the Blessed Sacrament is kept. This gives the impression of a traditional grotto without the expense of solid stone. Building materials like stucco and brick are maintenance free and energy efficient. Even the lighting, which is hung at a more human level to balance the 40- to 50-foot ceilings, have the added appeal of being low enough that they will not require special equipment when it comes time to change a bulb. Another sustainable and sentimental decision was to repurpose elements from the old church, such as artwork, wrought iron work around the windows and the original crucifix. This eliminated the need to purchase new embellishments and tied the history of the community to the new place.

The best testament to the new church’s design is that it truly invites worship. “We were at the other church for 54 years, and in the time I was there, I hardly ever saw anybody in there praying during the day,” Amundsen said. “Now, there’s almost no time during the day when there’s not someone in praying.” ■

IMMACULATE CONCEPTION CATHOLIC CHURCH

Architect Eidos Architects - Richard G. Nearman, AIA, principal, project manager, project architect

Location 715 Cabrini Drive, Lafayette, Colo.

Construction Cost \$5.6 million

Scope The Immaculate Conception Catholic Church project included the construction of a new 31,000-square-foot church on a 14-acre site, in the northwest portion of Lafayette, Colo. The church is situated in a residential neighborhood, near Highway 285.

Purpose Design a new facility to be utilized as worship area with office and classroom space for the Immaculate Conception Parish.

Completion March 2008

Owner Immaculate Conception Parish
(The Archdiocese of Denver)

Contractor Fransen Pittman

Civil Engineers MVE

Mechanical Engineer RAD Engineering, LLC

Electrical Engineer B.F. Hammond Electrical Design

Structural Engineer The McGlamery Structural Group

Photographer Marcus Farr, Farr Studio

Other Notable Projects by Eidos Architects

- IBP Corporate Headquarters, Dakota Dunes, South Dakota

- New Dunkirk K-8 School, Denver

- St. Patrick Catholic Church, Colorado Springs, Colo.

Below: A skylight over the baptismal font brings in natural light, creating welcoming warmth for those attending Mass.



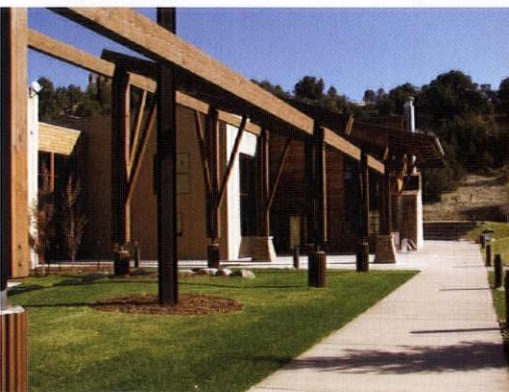


John R. Baker, AIA

Finding Common Ground

Light and Landscape Converge to Inspire Conversations of Life and Faith

By Sarah Goldblatt, AIA



John R. Baker, AIA

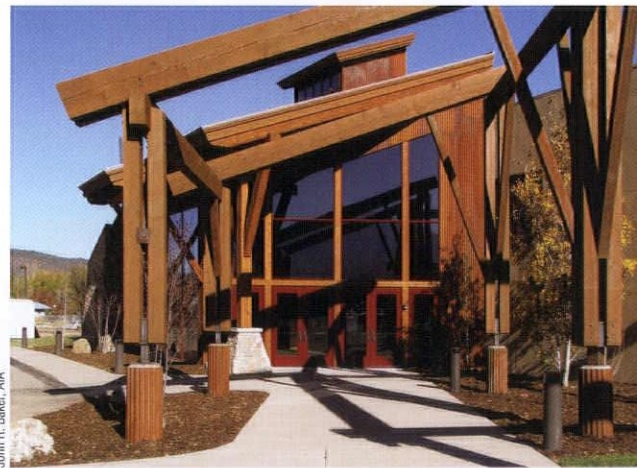
The concept of a communal gathering place for both worship and assembly dates back to America's earliest settlers. The Puritans referred to these places as meetinghouses and, while worship was the primary reason for their construction, their social component was fundamental to establishing a sustainable community. With similar ideals, the Gathering Center in Carbondale, Colo., could be considered a revival of this building typology.



Designed as an addition to the Church at Carbondale, the Gathering Center was conceived to attract the overwhelming unaffiliated population in the area and to provide a place to meet, study and connect with community members. Sited in a location where many feel the natural landscape evokes a divine presence, the building design had to embrace the setting and inspire congregants and visitors to initiate their own spiritual conversations.

The uniqueness of the project does not end there. In a rare occurrence, it began with a request for proposal that specifically requested a “non-church-going” architect who did not have religious building experience. The reason? The church’s building committee sought to find an architect who embodied the character of the surrounding community and could apply that perspective to the design of a place that would appeal to others without a religious affiliation.

The 12,500-square-foot addition, designed by Carbondale-based architectural firm J R Baker Architects, Inc., gracefully envelops the original church structure that houses the “ministry center.” The resulting composition feels like the welcome embrace of a renewed friendship. The architect was charged with the task of expanding and transforming the modest building into an enduring structure with a clear point of entry that



John R. Baker, AIA

Top: The additions to the Church at Carbondale are visual bookends that link the original Ministry Center (beige stucco building with pyramidal roof) with the new Gathering Center.

Above and opposite page bottom: An open-sided shelter, referred to as a ramada, is used to clearly identify the entrance to the ministry center and to guide visitors along a path to the Gathering Center front door.



John R. Baker, AIA



John R. Baker, AIA

Above: A massive dry-stacked fireplace with sandstone hearth and mantel evokes a classic mountain-lodge atmosphere and draws congregants and visitors into the heart of the Gathering Center.

Top: Large expanses of glass frame ever-changing views of Mount Sopris.

blends with the Colorado landscape. Associate Pastor Charley Hill envisioned, “a place to gather more informally in one-on-one, small groups or more intimate church services ... a flexible space for adult ministry, one that fits our mountain environment and culture and allows our present facility to accommodate a children’s ministry at all the developmental levels.” Beyond the functional aspects, he emphasizes that the place must be a vehicle for “conversation about our lives and our faith.”

Architect John R. Baker, AIA’s, versatile design enables the new space to seamlessly accommodate these multiple functions and effectively establishes a strong sense of entry that communicates the church’s identity and message that all are welcome. The building’s geometric forms and tall sloping roofs echo the humbling quality of the surrounding snow-capped mountains, while the proportions and craft of the details provide an accessible human scale.

The program features a 4,400-square-foot, two-and-one-half-story-high community room to accommodate small- and large-group meetings and alternative church services for up to 180 people. The room is flooded with daylight from large, south-facing windows that frame spectacular views of Mount Sopris. After getting an espresso from the coffee bar and plugging in their laptops, congregants and visitors can settle into comfortable seating areas that radiate off the main community room. A small stage for presenta-

tions and musical performances anchors the south corner of the room. The focal point of the assembly space is a massive, dry-stacked-stone fireplace with buff-colored sandstone hearth and mantel that evokes the classic mountain lodge atmosphere of informality and comfort.

The addition is unique in another regard, too: it can contract and expand as needed for the requirements of the users. Folding glass doors enclose a conference room that is contiguous to the main gathering space. It can contain small meetings or retract to become part of the larger volume. A mezzanine level efficiently uses part of the double-height community space and houses a youth classroom and lounge, library and additional meeting rooms. Each enclosure or alcove allows for quiet contemplation, conversation or teaching with the option to merge with the larger gathering space. The client's objective of "being anyplace in the space and observing anything that is going on, yet still being able to have a private conversation" is never compromised.

The connection to the natural setting and access to daylight begins with the building's orientation to the south. It continues with a large clerestory window above the mezzanine that washes the interior spaces in sunlight and minimizes the need for supplemental lighting during the day. Large roof overhangs and exterior sunshades reduce direct heat gain in the summer.

An interior vocabulary of exposed heavy timber beams, wood-clad columns and vertical cedar lap siding reinforces the mountain aesthetic. Susan Reed, a Cortez, Colo.-based artist and interior designer, composed a palette of earth-inspired colors: natural green, blue, yellow and red-orange hues that recall both the alpenglow and the wildflowers that grow throughout the adjacent White River National Forest and Elk Mountains.

Indoors and outdoors truly merge when a sectional garage door behind the stage is opened up to an exterior raised-concrete platform and



John R. Baker, AIA

Above: The Common Grounds coffee bar within the Gathering Center exudes warmth with its natural colors and radial design. The community is invited in for espresso and informal conversation throughout the day.

Below: Earth-inspired colors, warm wood tones and a variety of flexible spaces set the stage for church and community assemblies, musical performances, intimate conversations and quiet contemplation.



Below: Exterior view of patio area looking back towards ramada and cross at the front entry. Garage doors allow the indoor activity to merge with the outdoors. A concrete-tiered amphitheater provides additional gathering space.

patio. The result is a pleasant, south-facing outdoor room, defined by building façades and a multi-tiered concrete amphitheater. Ornamental fire pits encourage the concept of the communal campfire where stories can be shared and fellowship nurtured.

The exterior design improvements are vast as well; they successfully transform the existing facility from a nondescript, rectangular volume into an ensemble of spaces that form a harmonizing whole. An assemblage of long, sloping roof planes, supported by wood brackets; stained, shingle siding; and corrugated rusted-steel panels provide a textural composition that blends with the rugged backdrop and reflects the architectural character of surrounding residential developments.



THE GATHERING CENTER

Architect J R Baker Architects, Inc.

Location Carbondale, Colo.

Construction Cost \$3.5 million

Scope 12,500-square-foot addition to existing church

Purpose Transform existing church exterior and provide new innovative gathering spaces for church and community members to interact in an informal “mountain-lodge” setting. New areas include large- and small-assembly spaces, conference rooms, youth classrooms, a mezzanine library, study lounge and commercial kitchen.

Completion Date November 2008

Owner Church at Carbondale

Contractor Taylor & Taylor Construction & Design

Mechanical Engineer Mechtric Engineering, Inc.

Civil Engineer Sopris Engineering, LLC

Electrical Engineer Mechtric Engineering, Inc.

Structural Engineer SK Peightal Engineers

Interior Design Susan Reed

Lighting Design Airmada Lighting Design, Inc.

Landscape Design J R Baker Architects, Inc.

Photography John R. Baker, AIA

Other Notable Projects by J R Baker Architects, Inc:

- Carbondale Recreation & Community Center, LEED Platinum, Carbondale, Colo.
- Thunder River Theatre, Carbondale, Colo.
- Waterplace – Aspen Employee Housing, Aspen, Colo., AIA Colorado West Award of Merit
- Williams Ranch Affordable Housing, Aspen, Colo.


The architect applied the Southwestern concept of a “ramada” —an open-sided shelter—to emphasize the main entry to the ministry center and to provide a clear link to the Gathering Center entry. Baker comments that, “The design for the new church entryway and the Gathering Center were intended to complement each other, but also give some separation between the two distinctly different parts of the building.” Steve Peightal, congregant and project structural engineer, notes that the ramada, “expresses the craftsmanship of the building with its exposed connections and serves to pull your eyes along in the direction that you need to go.” The ramada’s heavy timber post and beam framework resembles the early stages of a barn-raising, suggesting a community engaging in a collective activity. A large, steel cross, the only overt religious symbolism found anywhere in the project, is captured within the ramada and visually becomes a part of its structural components. The minimization of the cross’s presence reinforces the client’s wish for the place to feel “spiritual, but not religious.”

Through the use of daylight, integration of sweeping views, a natural palette of materials, and a cohesive arrangement of space, the Gathering Center is both spiritual and welcoming to all people, regardless of faith. ■


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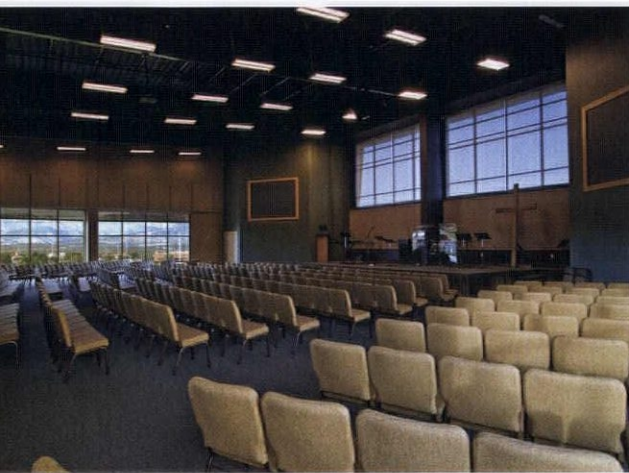
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The Changing Face of Religious Architecture

By Kelly Roberson



Steve Buettner Photography



Steve Buettner Photography

Top: With several materials and repeated banks of windows, the architects added visual variety to the building's exterior within a limited budget.

Above: The interior sanctuary, which uses the windows to maximize natural light, also allows for maximum flexibility.

Opposite page: The site's significant grade and location opposite a shopping mall presented a few challenges for the architects, including how to establish the building's presence to the community at large.

With technologically savvy audiences and concerns for the environment, today's houses of worship, along with their architects, work to carve out their places as elements of community and life.

There are those sacred spaces across the globe that inspire fevered admiration and devotion in believers and non-believers alike: Notre Dame in Paris, Notre Dame du Haut in Ronchamp, the Duomo in Florence, the Hagi Sophia in Istanbul, to name just a few. Those buildings and their architecture represent more than enthralling beauty and design magnificence; for followers, the structure is the physical embodiment of the spirit they believe in.

For contemporary places and people who worship in them, the goals of connecting with a higher power and with other followers have not changed. But 21st-century spaces are very different than those spots of old, as are the congregations that gather in them. There is less fear and more faith, less internal proselytizing and more outreach. As congregations struggle with issues impacting buildings and people everywhere—eco-consciousness, energy and maintenance needs—they are also mindful of the impact of technological and social changes as they attempt to keep and grow their audiences. Here's what is changing the nature of religious architecture in 2009 and beyond.

Becoming The Third Place

The church used to be the center of a city and of a life, but today's lexicon and lifestyle has altered that. Ray Oldenburg discussed it best in his book, *The Good Great Place: The First Place is where you live, The Second Place is where you work and The Third Place is where you want to be in between those other two.* "The Starbucks and Panera Breads are those third places, and church is like that, too," says Gary Larson, AIA, president of The Larson Group. "It is the place where people meet and develop relationships."

That has meant that churches of old, which were treated as edifices and built almost as fortresses, are no more. Instead, contemporary facilities have become community gathering places, "where people are welcomed versus being sorted out," says Larson. "Particularly in the inner city, we're seeing other structures—museums, public buildings—taking the church's place. The church has had to figure out what its role is as a third place."

For religious architecture, that has meant an emphasis on spaces that are less about worship and more about gathering, as well as a distinct effort by designers to blend into the surrounding fabric of other buildings and daily life. "The church must really be integrated into the commerce and activity of community," says Larson.

Is That a Church?

One of the twists and turns of modern worship is the blurring of lines to the extent that faiths claim "nondenominational" as a moniker. But as modern churches have found, the movement away from the essential exterior and interior character of a house of worship—seen unmistakably in churches of the 18th and 19th centuries—did much to dissuade contemporary audiences. "Nondenominational churches have realized that they are not attracting as broad a base as they could because their buildings don't look like a church," says Clayton Cole, AIA, and principal for SLATERPAULL Architects.

Happily, that has meant a shift from the warehouse-like structures of 20 years ago to buildings that, while seamlessly integrated into the fabric of urban and suburban life, also still broadcast their function to the outside world. Inside, however, modern worship spaces have found that the way they conduct service varies from day to day, even from hour to hour.

NORTH SPRINGS ALLIANCE CHURCH

Architect The Larson Group Architects

Location Colorado Springs, Colo.

Size 16,000 square feet

Construction cost \$2.6 million

Scope Two-story structure with grade entrances at both floors and an elevator. Structure is pre-engineered steel frame, roof metal standing seam and ballasted membrane. Exterior steel stud framed walls feature cement plaster, metal siding, and storefront window expanses. Site work includes terraced parking, outdoor plaza and play areas, landscaping, walkways, retaining walls and detention pond.

Purpose Church facility for a congregation of 300 with planned growth to 600 to fulfill its mission to be an "oasis for life." It will serve the congregation and community with a worship/assembly and multipurpose space, education, administration and community preschool functions.

Completion January 2007

Owner North Springs Alliance Church

Contractor Colarelli Construction

Structural MGA Structural Engineers Inc.

Mechanical Systems Engineering Corp.

Electrical CEI

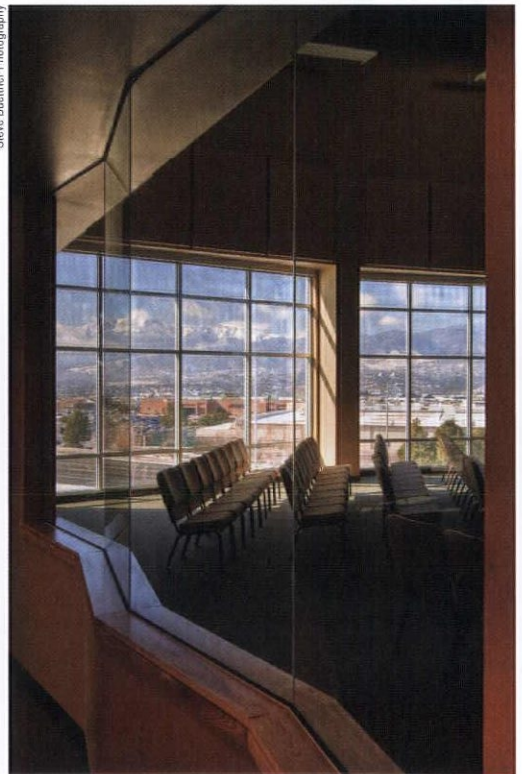
Civil JPS Engineering

Photographer Steve Buettner Photography

Other notable projects by The Larson Group Architects

- Faith Evangelical Free Church, Fort Collins, Colo.
- Timberline Church, Fort Collins, Colo.
- Rocky Mountain Christian Church, Frederick, Colo.
- Waterstone Community Church, Littleton, Colo.
- Traders Point Christian Church, Boone County, Ind.
- Forestgate Presbyterian Church, Colorado Springs, Colo.

Steve Buettner Photography



FIRST ALLIANCE CHURCH

Architect RNL

Location Calgary, Alberta, Canada

Size 126,000 square feet

Construction cost \$18.4 million

Scope Programming, master planning and conceptual design, resulting in a phased master plan of 328,000 square feet and first-phase building design and construction.

Purpose To provide a space for ministry and worship for relocating church.

Completion 2005

Owner First Alliance Church

Contractor Clark

Engineer TRL, Keen

Photographer Ed LaCasse

Other Notable Projects by RNL

- Faith Bible, Arvada, Colo.
- McLean Bible, McLean, Va.
- Faithbridge Church, Spring, Texas



Ed LaCasse

Above: A series of multiple-use spaces defines the campus of First Alliance Church, including a 2,300-seat worship center, two-story children's wing, youth/gym space, banquet space and offices. Connections come through a "main street" corridor system.

Those standard prerequisites—pews, center aisle, pulpit—are less important than creating a space that offers liturgical flexibility. "Many of the mainline denominational churches are very interested in telling the people that come to church that they can find something that fits them," says Cole. "It's not going to be an old stuffy traditional church service Sunday after Sunday, and they need a space that speaks that."

Unlike those temples of the past, churches are often likely to be occupied and active throughout the week, which has influenced architecture as well. There are daycare spaces, classrooms, coffee shops, places for youth groups and seniors to gather. "Most of the facilities that we work on, people realize that they cannot have single-use spaces," says Larson. "It's not about doing a cathedral that's empty six days a week and used for a couple hours on Sunday."

Gone, too, are single worship spaces where all services take place. Instead, modern facilities integrate large- and small-scale options, which acknowledge how members within a diverse congregation enjoy listening to and sharing their faith. Some people may prefer a large, several-thousand-seat area, while others are searching for a worship time and room that may serve fewer than 100. "We're seeing a sense of intimacy becoming more important for congregations," says Doug Spuler, AIA, a principal with RNL. "The church wants to be where can we collectively go to have community-oriented space."

Mindful of Mother Earth

Many religious leaders have found a calling that extends beyond their congregations and into global concerns, particularly the movement to address environmental issues. That has a more practical bent, too, as worship houses grapple with questions such as building lifespan and operating cost. "Being good stewards of God's earth is a way to lead in the community," says Spuler. "It's such a homerun to think about being long-term building holders with a 50- to 100-year, lifetime cycle. So many of the environmental aspects—a green roof, photovoltaic panels, capturing rainwater—have a payback of only three to eight years. Congregations can really use their churches and their campuses as flagships for a better earth."



Ed LaCasse

Above: Many of the spaces in First Alliance Church have a casual feel that evokes a more intimate emotion and invites flexible gathering—fireplaces built with local wood and stone, for example.

They want to make a statement about their stewardship of resources and using green products and being attentive to the environment.”

In an interesting twist, the environment and technology have become partners in influencing religious architecture. Buildings have become smaller, but audio-visual services enable smaller, secondary leased or purchased locations for satellite audiences. “With multiple locations, facilities do not have to be as large anymore,” says Larson. “That enables people to put assemblies closer to where they live, which also impacts sustainability. They’re taking time to rethink their outreach.”



Joel Eden Photography

Environmental and budget concerns also have fueled a drive to renovate and reuse existing facilities, which may mean a rebirth for many of the older downtown cathedrals. “There’s simply not enough money, land and bricks and mortar in our environment to continue to build bigger and fancier and to continue moving to a whole new church,” says Cole. “Those older churches will come back to life as a destination.”

A Campus Approach to Worship

Although buildings have been scaled down, some congregations have begun to purchase larger chunks of land for “graceful growth,” says Spuler. They’re creating a mixed-use campus filled with intimate venues and connected by green spaces instead of the mega-mall feel of decades ago. “It’s really a mechanism to create a legacy, almost an endowment,” Spuler says. “It’s also a bridge to the community, with athletic facilities, picnic shelters, parks and trails. There’s a cradle-to-grave aspect to it.”

What has not changed is the need for architects to adapt and change along with congregations, to field questions of budget and eco-consciousness and to blend good design with often diverse programming needs. “The approach to design is more demanding on us as architects. There are more uses, and we have to design a lot of additional capabilities into things, along with limited budgets and overlaying it with sustainability of the facility,” says Larson. “The trends are demanding but exciting for architecture.” ■

Left and Right: Both on the inside and out, the First Congregational Church of Boulder was updated for a cleanly executed version of the traditionally styled facility. The interior in particular was brightened and lightened, which today’s architects have found is a plus for audiences.



Joel Eden Photography

FIRST CONGREGATIONAL CHURCH OF BOULDER

Architect SLATERPAULL Architects, Denver

Location Boulder, Colo.

Size 30,000 square feet

Construction cost \$7.5 million
(assessment and phases 1-3)

Scope Three phases of work, including restoration and expansion of an existing facility with new classrooms and a new kitchen.

Purpose To preserve and update the buildings for the oldest existing Congregational Church in Colorado.

Completion 2007

Owner First Congregational Church of Boulder

Contractor Fransen Pittman General Contractors

Engineer JVA Consulting Engineers

Photographer Joel Eden Photography

Other Notable Projects by SLATERPAULL

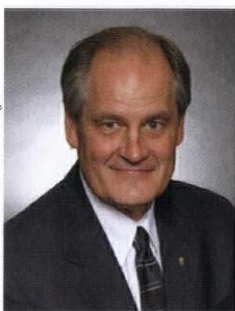
- St. Andrews United Methodist Church, Highlands Ranch, Colo.
- Valor Christian School, Highlands Ranch, Colo.
- Cherry Hills Community Church Ministry Center Expansion, Highlands Ranch, Colo.
- Colorado State University Center for the Arts, Ft. Collins, Colo.
- Auraria Higher Education Campus Tivoli Student Union Revitalization, Denver
- Western State College Student Center, Gunnison, Colo.

Colorado's New Fellows Honored for Professional Contributions

By Mary Lou Jay

Three Colorado architects were among the honorees when AIA National officially inducted 112 new members into its College of Fellows in May: Stephen K. Loos, FAIA; Martha L. Bennett, FAIA; and John E. Yonushewski, FAIA.

"Mr. AIA"



Fred J. Fuhrmeister of Time Frame Images

Colorado native Stephen Loos, FAIA, joined AIA in 1976, but the demands of work limited his participation at first. Over the last 17 years, however, Loos has more than made up for lost time, serving in numerous leadership roles and making valuable contributions at every AIA level.

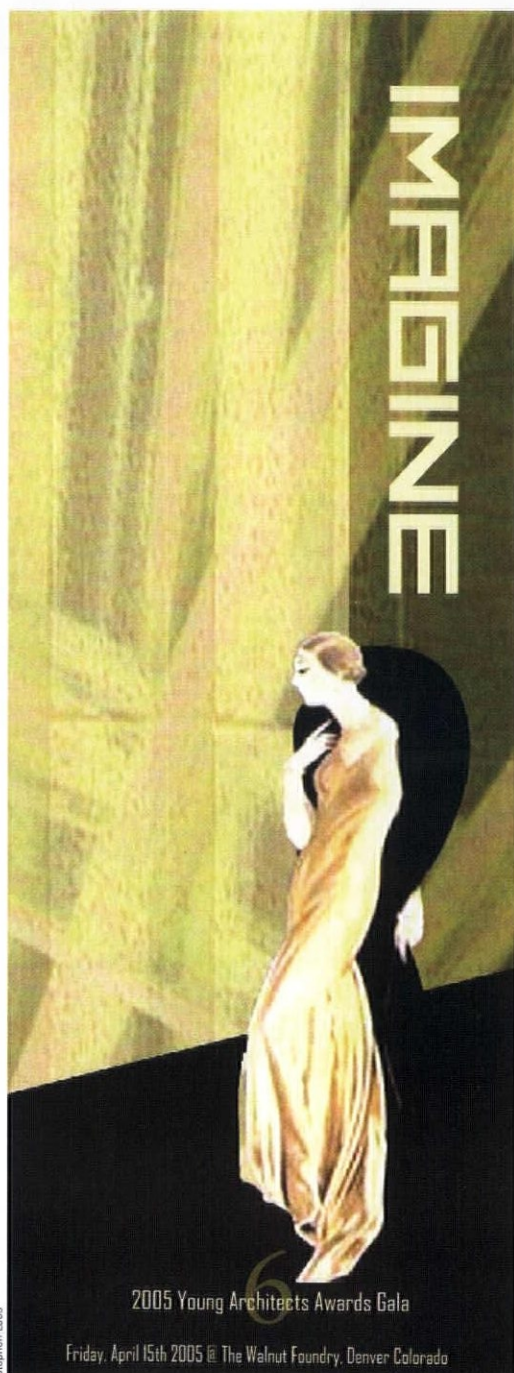
"Some people might call him 'Mr. AIA' because of everything he does," says Donald A. Bertram, FAIA, Esq., of the Bertram Law Firm. "He has dedicated his life to architects and architecture and bettering the field."

Loos received a bachelor's degree in architecture from the University of Colorado (Boulder), studied urban planning at the University of Manchester (England), and earned a master's degree in urban and environmental studies from Rensselaer Polytechnic Institute (Troy, N. Y.). He worked at Richard P. Browne Associates in Columbia, Md., a firm heavily involved in new town planning, then joined David O'Malley & Associates in Baltimore, where he did planning and design during that city's Inner Harbor renewal. Later, as a partner at RTKL Associates in Baltimore, he worked on large-scale commercial and institutional projects.

With the economic slowdown of 1992, Loos returned home to Colorado. AIA seemed to be a good way to reconnect with old friends and make new ones. "AIA was instrumental in helping me get into the swing of things in Colorado. I really took advantage of it, becoming involved in the AIA Colorado North chapter activities, volunteering whenever possible to get to know people and to get involved," Loos says.

With a few former classmates, he founded the firm of Abo Cervantes Loos Priebe Architecture Inc. (formerly Abo Copeland Architecture) where he worked on a number of trailblazing sustainable design projects. He joined the Mulhern Group, Ltd., in 2005 and has been focused on a campus master plan and new facilities for DeMatha Catholic High School in Hyattsville, Md.

Loos has contributed his time and energy to the profession in many



2005 Young Architects Awards Gala

Friday, April 15th 2005 @ The Walnut Foundry, Denver Colorado

Stephen Loos

ways. Claire Lanier, Ph.D., grants manager at the Denver Botanic Gardens, worked with him on the Colorado Community Design Network, which educated communities and their leaders about higher-density development. "Steve is able to articulate things about architects and architecture in an unthreatening way," Lanier says. "Sometimes city leaders or developers feel that architects maybe aren't very pragmatic. Steve is very pragmatic, and he's able to take the bigger view of things and articulate it very well."

Within AIA, Loos has been active at the chapter, state, regional and national levels. He served on the boards and as president of both AIA Colorado North and AIA Colorado. He became secretary of the AIA Western Mountain Region council in 2004 and its regional director in 2006. Then, last year he was elected AIA National secretary.

"Steve has the ideas, the energy and the stick-to-it-tiveness to follow through with the things he gets involved with," says Marvin J. Sparr, FAIA. "He has been very creative in the things that he's done for AIA." Sparr cites as examples Loos' founding of the AIA Colorado Past Presidents' Roundtable and his outreach to young architects.

"We really need to make sure that we keep our young professionals actively, enthusiastically engaged in the profession and that their training and development is sound," Loos says. He's particularly proud of his role in developing the AIA Colorado Young Architects' Awards Gala. "I think that it is one of the most effective programs oriented to young professionals anywhere," he says. "We try to showcase their talents and give them great opportunities for networking."

Loos himself has found many opportunities through his AIA involvements. "At the state level, I began to understand more about how the region operated and how it was trying to bring professionals together, raising the bar to make sure that there is a good feeling of camaraderie, community and shared purpose among the architects of the Southwest," he says.

"At a national level, you meet absolutely amazing people who are committed and enthusiastic about making sure that the profession does what it does as well as it can, that our institute really facilitates the quality of professional practice. It has been a marvelous experience."

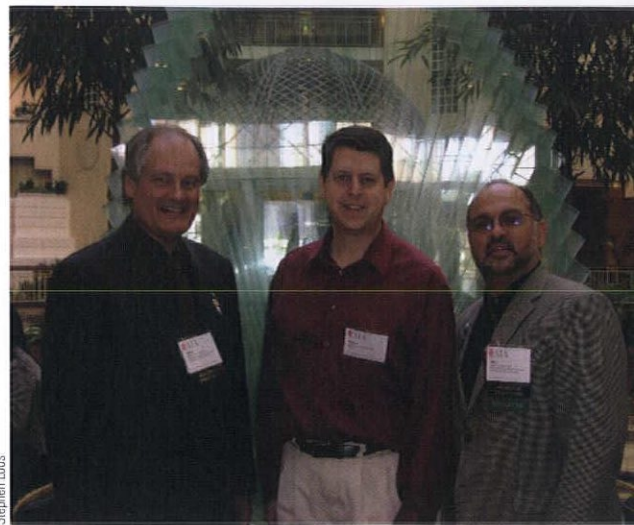
Breaking Hard Ground



Mai Sundaramoora

When Martha L. Bennett, FAIA, earned her degree in architecture from the University of Texas School of Architecture (Austin), "women were very under-represented in the profession and were overtly discouraged from going into architecture," she recalls. But Bennett chose to see opportunities, not obstacles. She became the first woman to serve as Texas' AIAS regional director and the first student member of the AIA

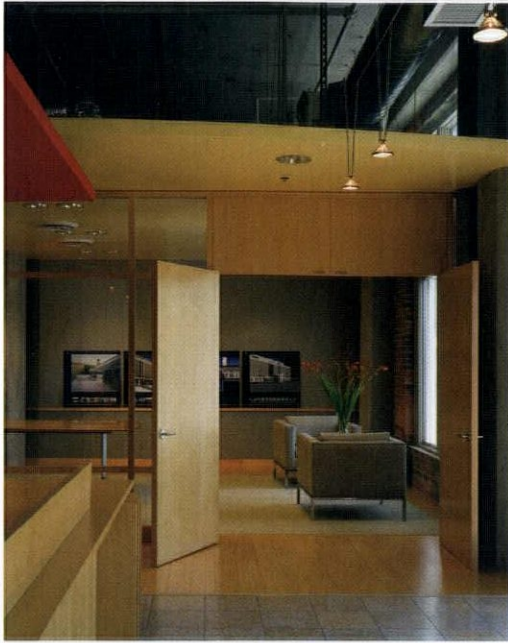
Committee for Education in Architecture. Later, as a member of the AIA Affirmative Action Committee, she helped increase the number of female AIA members by 40 percent in four years.



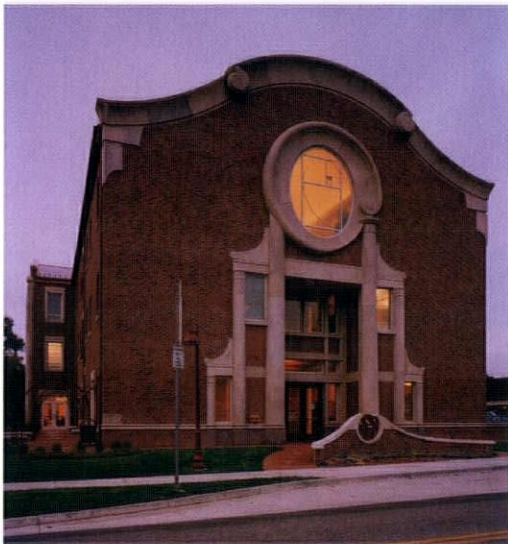
Stephen Loos



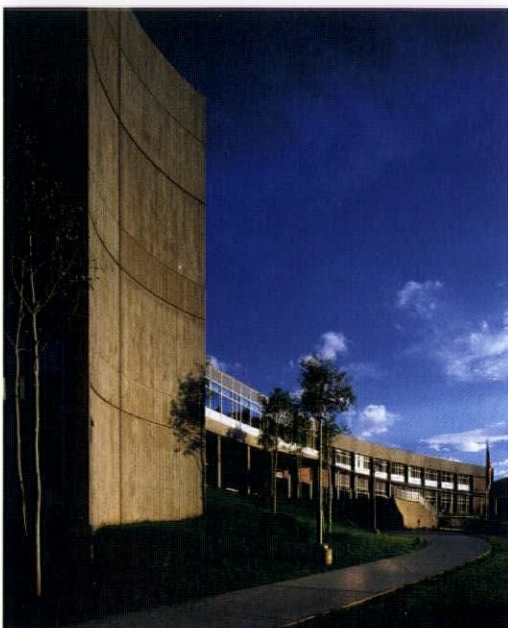
University of Texas School of Architecture



Ron Pollard



Matt Slater



Elizabeth Gill-Lui

Bennett moved to Aspen after graduating in 1975. “It was pretty easy to get a job there, but I was such an oddity. I was only the 16th woman to be licensed to practice in the state of Colorado. I’ve been the first woman ever hired in any office I’ve ever worked in,” she says. She eventually relocated to Denver, where she found work with John Anderson, FAIA. He became her mentor and friend.

“Martha was a real pioneer. Although discrimination wasn’t a major issue for most of us at the time, it was for a growing number of women who were sensitive to the fact that they weren’t being treated equally with men who had the same background and skills,” Anderson says. “Martha and a number of other women said ‘enough was enough.’ But while many people were just saying it, Martha did something about it.

“That’s what she brings to the profession that’s so unique. She is a doer. She doesn’t spend a lot of time mumbling about things that don’t satisfy her, she just gets on with correcting the situation,” he adds.

In 1976, Bennett helped organize the Denver Women in Architecture, serving as its first president. That group later dissolved, but Bennett began mentoring a similar group, AIA Denver Women in Design, in 2005.

“We really wanted to have a group of women who were in architecture, the built environment, and had some similar issues and challenges,” says Cheryl Bicknell, Assoc. AIA, of SLATERPAULL Architects, a member of the now Women in Design, Inc. “Martha funded our first meeting and has been a huge supporter of our group ... she’s also been a mentor for me, as someone who is successful in running a firm. If something needs to be changed, she really tries to work to change it with positive results.”

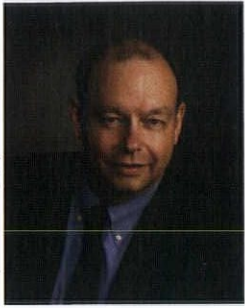
Bennett regards architectural practice as one area in need of a makeover. “The old prototype was working day and night, not having much of a life, just living and breathing architecture,” she says. “I think I’ve figured out a way where you don’t have to be a workaholic to be successful.” She has put her principles into practice at Bennett Wagner & Grody Architects, PC, founded 20 years ago. “We have tried to set up our practice to be family friendly, where it’s okay to manage your time and work in coordination with your time out of work,” she explains.

Bennett was a groundbreaker in AIA Colorado, the first woman elected to its board in 1979 and the first woman elected to the AIA Denver Board of Directors in 1981. She completed a term as president of AIA Denver in 2005 and in 2007 served on the national AIA 150 Committee, charged with developing legacy projects in honor of the institute’s 150th anniversary. Bennett also has encouraged other women to take on AIA leadership roles: Mary Morissette, AIA, president-elect of AIA Colorado, is one of her protégées.

Although the situation of women has improved since her earliest days in the profession, Bennett says they still need support. “They seek each other out and form groups like Women in Design, so they have a lot of peers. But they don’t necessarily have mentors. And even though there are a lot of women in schools, there’s still a high attrition rate. There are still not a lot of women in the profession, and there are very few women as heads of firms.”

Through her example, her mentoring and her AIA involvement, Bennett is still working to change and improve that situation.

Architect as Master Builder



Berkeley-Larson Photography

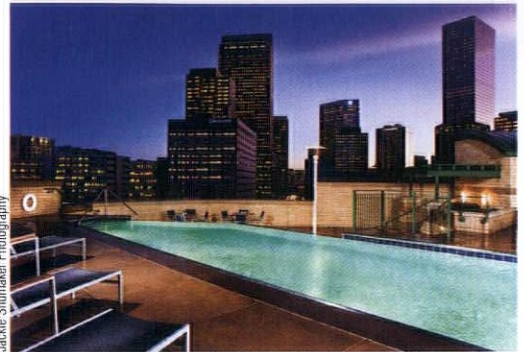
John Yonushewski, FAIA, grew up in a New Jersey construction family. “I had the practical construction knowledge, so I decided to go to school to understand the architectural side,” he says. After earning his degree from Clemson University in 1978, Yonushewski worked for a company that was building ocean-front residences in southern New Jersey. “My employer

was an architect, and his brother happened to be a contractor. So, I was able to use both my architectural education and my construction background.”

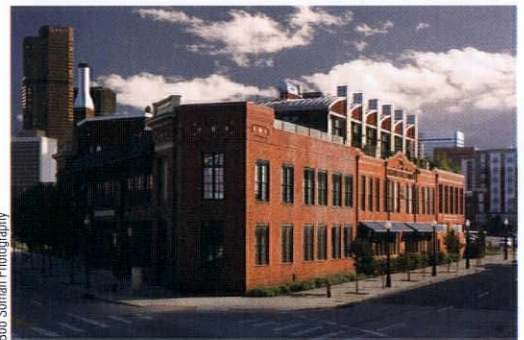
Those early experiences shaped Yonushewski’s career. He received a master’s degree from the University of Colorado in 1982, then opened a solo practice in Colorado Springs and moved to Denver a few years later. He later teamed with Brad Buchanan, FAIA, in 1998 to form the Buchanan-Yonushewski Group, an integrated architecture and construction firm specializing in architect-led, single-source project delivery. The firm’s recent work has included Grant Park Condominiums, a design-build project; One Lincoln Park, which it partnered with Swinerton Builders on; and Silver State Lofts, where the firm served as developers.



Jackie Shumaker Photography



Jackie Shumaker Photography



Bob Soman Photography



Scott Fricke

“In the traditional method, the client hires the architect, the architect creates the design and at a certain point—50 percent through the process—the owner starts to solicit bids on the construction side. The problem is you’re missing all that construction input at the most informative times, at the times you most need it to inform your design direction,” Yonushewski says. “What we try to do is team our estimator and project manager with our project architect so they are all coming out of the box at the same pace. As designs develop, we’re also delivering preliminary budgets and schedules so we can track the performance of this building on many different levels.



Bob Soman Photography



Jackie Shumaker Photography

“When value engineering happens towards the end of the design phase, it becomes specifications changes; you’re looking at using ceramic tile instead of granite. You start watering down the quality level of the building. But if you have that information early, you can make substantive changes to the solution and maintain design integrity without compromising the detail issues or finish issues as you evolve.”

Today, the Buchanan Yonushewski Group serves as a nationally known model for the architect-led, design-build approach.

“John and his work have had an immense impact on everyone in the profession in the state and in the region, from students and teachers to practitioners,” says John Anderson, FAIA. “The University of Colorado College of Architecture and Design has embraced John’s wisdom on the broad issue of integrated project delivery, and with the faculty at the college, he has created a curriculum leading to a design/-build certificate. So, he’s gone beyond doing it; he’s teaching all of us how, if we should make that choice, we can do it as well.”

“John has always been a leader by example, and secondly, and even more importantly, he has always been one who shares his experiences, good or bad, openly and generously, with the profession,” says Buchanan. “Since he got out of school, John has been absolutely dedicated to [integrated design and construction], to producing better design and better value for clients, and to communicating that potential to our profession.”

Yonushewski has been active in both AIA Denver and AIA Colorado, serving as both a past treasurer and past president. “He helped reinforce the strength of our state component and strengthened our ties with the University of Colorado; he stepped in and solidified our professional organization in a way that I admire tremendously,” says Kin Dubois, FAIA, vice president at Klipp. Yonushewski was also a major force in encouraging the development of this publication, *Architect Colorado*.

Yonushewski helped Buchanan found Freedom by Design in Denver, a volunteer group that encourages architecture students to use the concepts of design-build for small projects that improve the lives of people with disabilities. The program has been adopted by AIAS and has grown to 40 chapters nationally. “It provides a service to the community while students use their creativity and some construction techniques, so they learn how to put the whole package together,” he says.

After years of advocating for the design-build approach to project delivery, Yonushewski appreciates the Fellowship honor. “It’s wonderful to receive recognition from your peers, especially if you’ve done things as we have, where you’re going against the flow and trying to do something that’s more innovative, a little more pioneering, something that over time can have a large impact on the architectural profession.”

Making an impact on the profession is exactly what all three of these new Colorado Fellows have accomplished. ■

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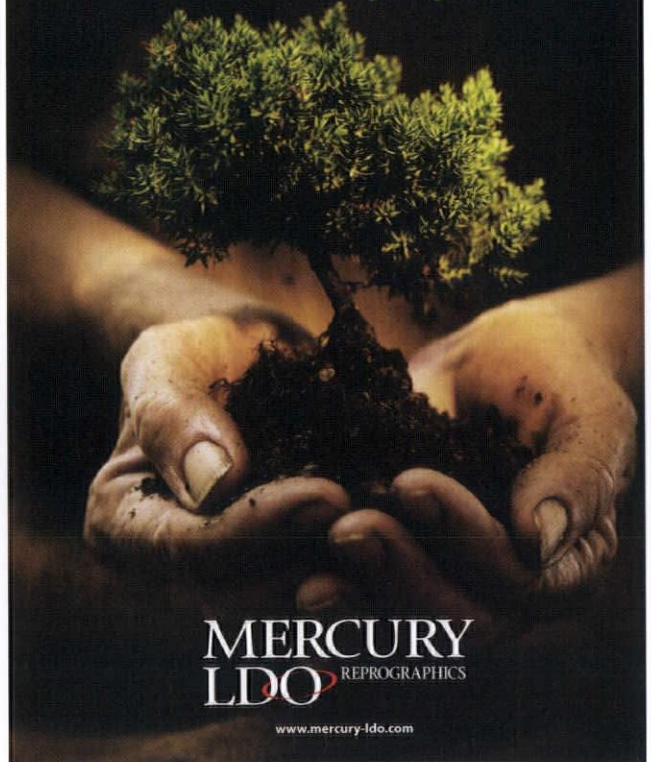
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OntheBoards

By Mary Lou Jay

Boulder Jewish Commons Barrett Studio Architects

Location Boulder, Colo.

Client Oreg Foundation

Construction Cost Unknown at this time

Scope Master plan and design guidelines

Purpose 31-acre campus with facilities to serve as focus of Jewish community in Boulder

Completion Spring 2013

The master plan and design guidelines for the Boulder Jewish Commons, a remarkable 31-acre site in East Boulder, define a campus specific to Jewish community life. Including three synagogues, housing for Jewish elders, a garden environment for outdoor contemplation and a Jewish Community Center facility for recreation, education and cultural events, the campus will be a meaningful cultural contribution to the City of Boulder. Reference to Jewish traditions and places will be made not only literally, but also experientially and metaphorically.

As part of the scope of work, Barrett Studio produced initial design studies for one of three potential synagogues. In this design, a day-lit central worship space is sheltered by a rammed earth wall, a thermal mass structure that embraces the congregation and alludes to the natural environment and the Wailing Wall in Jerusalem. Other design teams have begun studies for buildings in accordance with the master plan and design guidelines. This campus is the physical expression of a "whole community presence," essential in creating a vibrant future for the Boulder Jewish community.

As part of this intention of wholeness and community, Boulder Jewish Commons will be an expression of responsible civic development with green standards and guidelines that will potentially meet LEED-ND requirements. At the building level, all structures must be designed to meet the standards of minimum LEED-NC. This commitment to environmental stewardship and community creation is a direct manifestation of the Jewish directive of tikkun olam — the healing of the world.



Holy Trinity Church

Integration Design Group, PC
Architect Adam Hermanson, AIA

Location Westminster, Colo.

Client Holy Trinity Catholic Church/Archdiocese of Denver

Construction Cost \$2 million

Scope 2,000-square-foot narthex addition, new bell tower, entry plaza, addition of clerestory roof and windows and complete interior renovation

Purpose Accommodate needs of growing church

Completion April 2010

As the community of Holy Trinity Catholic Church approaches its 50-year jubilee, it is preparing to expand the church to accommodate a growth in parishioner families. In 1959, when parish members built the current church building, they intended to use it as the church only until a new one could be built. The original building would then become the school gymnasium. The separate church was never built, so for 50 years the parish has continued to use the original building as its worship space.

To raise the stature and nobility of the church, the parish is moving forward with an addition and complete renovation of the building. Integration Design Group has worked with the parish to develop the design over the past several months. The project will include a new prominent entrance into a larger narthex at the west front of the church, surmounted by a cross to be salvaged from the exiting steeple; a new choir loft; a new area of raised roof with clerestory windows; a completely remodeled sanctuary; and new liturgical elements and furnishings throughout. The community hopes to include a new bell tower in the project as well. The addition and renovation will encourage a greater sense of the sacred, both on the exterior and interior of the church.

Integration Design Group is providing design services for not only the architectural aspects, but also the complete interior design and finish package; the artwork and furniture design and procurement; and the design of the liturgical elements, including altars, tabernacle canopy, ambo, baptismal font, baldachino and altar rail.



Integration Design Group, PC

Holy Name Catholic Church

Eidos Architects, PC
Architect Robert L. Saas, AIA

Location Steamboat Springs, Colo.

Client Holy Name Catholic Church/Archdiocese of Denver

Cost \$5 million

Scope Master plan entire campus, design new sanctuary, nave and chapel and remodel existing nave into new narthex.

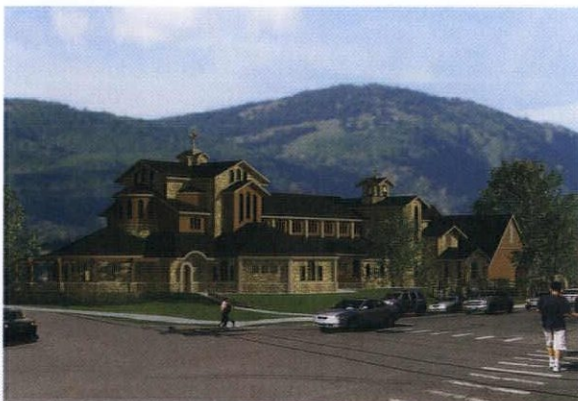
Completion 2012

Eidos Architects is completing the master plan and Phase I schematic design for the expansion of Holy Name Catholic Church in Steamboat Springs. Originally built in the early 1960s, when Steamboat Springs was a much smaller ranching community, the parish at Holy Name has exploded with growth just as its community has blossomed into a major ski resort.

Holy Name requested that Eidos Architects first prepare an overall master plan not only reflecting current growth but also anticipating Holy Name's continual growth over the next 30 to 40 years. Under that plan, the existing church will double in size, increasing its seating capacity from 280 to more than 600.

The intent of the master plan is to create a completely interconnected campus with the church and sanctuary as its major focus. Eidos Architects developed the interconnecting elements of the narthex, office area and religious educational components with transparent relationships through the use of glass and strategic alignments in the design, allowing views of the nave and sanctuary from multiple locations throughout the campus. The design connects the building not only on the interior but also through meditative cloister walks that surround the building and an entrance to the church that announces to the parishioners that they are entering a holy place.

Fox Construction of Steamboat Springs will build the church.



Eidos Architects, PC

OntheBoards (con't)

Westminster Church of the Nazarene

RNL

Architect Douglas A. Spuler, AIA, LEED AP

Location Broomfield, Colo.

Client Westminster Church of the Nazarene

Construction Cost \$19.7 million
Scope (phase one) 68,000square-foot building with space for worship, education and operations

Purpose Accommodate the needs of a growing church community

Completion Spring 2011

The Westminster Church of the Nazarene's new facility is the initial phase in the development of a 77-acre parcel that in the future will become a mixed-use community supporting a partnership of compatible uses. The master plan envisions an approximately 1.4 million-square-foot spiritual "village" linked by open space and pedestrian friendly streets, fostering a sense of unity and community.

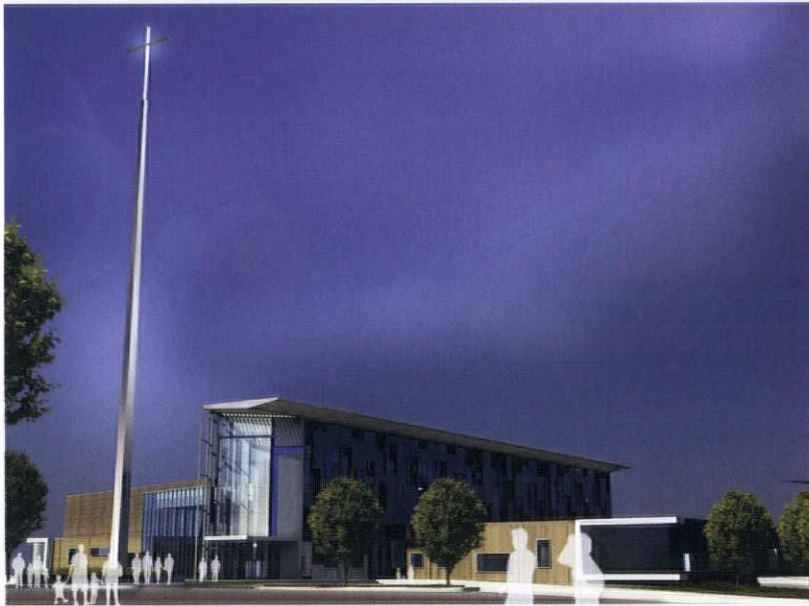
The property is highly visible with the church at the terminus of the entry boulevard. Visitors move through a series of landscape features and fountains before arriving at the building. Outdoor courtyards and a great lawn extending from the main entrance connect future church and mixed-use buildings in a campus setting.

The initial phase of the 68,000-square-foot building will contain an events center; classrooms; administrative offices; and a two-story, cathedral-like atrium, wrapped in artful compositions of clear and opaque glass. The dynamic geometries and reflecting light of the patterned glass infuse the interior volume with natural, controlled light.

Carefully designed glass façades meet the challenges of sun control in a number of different and surprising ways.

Inside, visitors experience a 200-foot long sweep of curved glass with program spaces organized along its edge. A cantilevered mezzanine within the soaring volume of the atrium provides additional space for the church's religious and social activities.

The adjacent rectilinear volumes are clad in concrete panels with significantly smaller "window boxes" that project or recess within the walls. Additional sun shading elements are incorporated into the boxes to further control the sun on south and west facing façades.

Advertisement for AIA Contract Documents. The background is a dark red wall. On the left, a starburst graphic is formed by several overlapping white document covers, each with the text "AIA Document" and "General Conditions of the Contract for the Integrated Project Delivery". A ribbon in the top left corner says "~New~". On the right, a white rectangular box with a red border is titled "~Integrated~". The text inside the box reads: "Since 1888, the AIA has been leading the industry with the most widely accepted construction and design contracts. In 2008, there's a new standard - Integrated Project Delivery (IPD). IPD encourages intense collaboration among contractors, owners, architects, and engineers - right from a project's inception. Maximize efficiency and build on the strengths of your construction and design team using the AIA's new IPD Agreements. To learn more, visit www.aiacontractdocuments.org to download your free copy of *Integrated Project Delivery: A Guide*, and to purchase the IPD Agreements today." At the bottom left is the AIA logo and the text "THE AMERICAN INSTITUTE OF ARCHITECTS". At the bottom center is the text "AIA Contract Documents® A NEW INDUSTRY STANDARD." At the bottom right is the text "The American Institute of Architects 1735 New York Avenue NW Washington, D.C. 20006-5292".

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AIA Colorado North – Thursday, July 9, at a location to be announced.

AIA Colorado South – Monday, June 15, at Woodmoor Pines Golf and Country Club in Monument, Colo.



AIA Colorado & AIA Western Mountain Region 2009 Design Conference: *Legacy, Learning and Leadership*

Mark your calendars now to be part of the AIA Colorado and AIA Western Mountain Region 2009 Design Conference on Oct. 15 – 17 at the Keystone Resort and Conference Center in Keystone, Colo. The conference, themed *Legacy, Learning and Leadership*, will include speakers Deborah Berke, FAIA; Rob Rogers, FAIA; Craig Hartman, FAIA; Ambassador Richard Swett, FAIA; Stefan Behnisch, Hon. FAIA; Monica Ponce de Leon; Bryan Yuji Walker; and Coleman Coker. Additional speakers continue to be announced.

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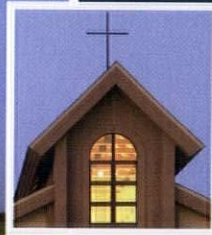
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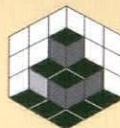
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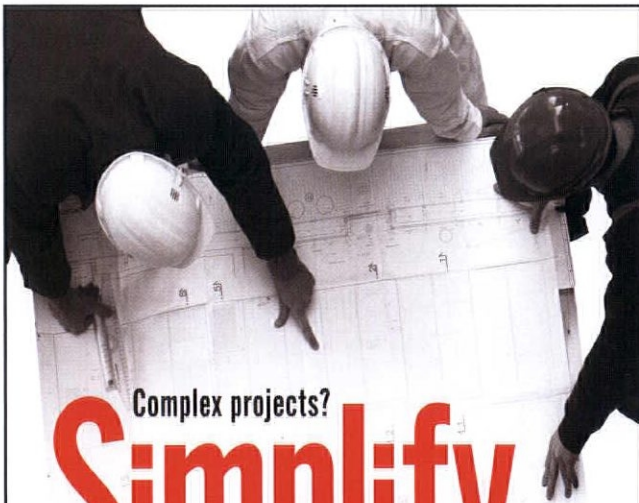
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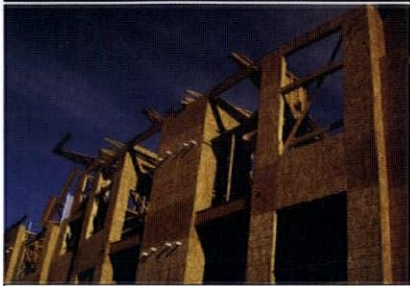
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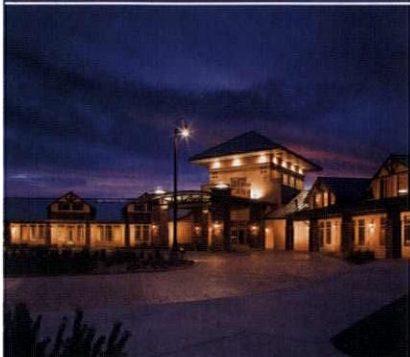
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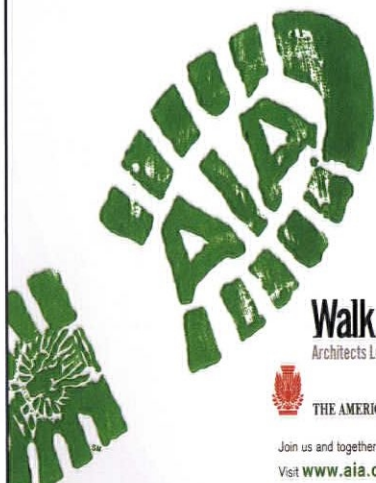
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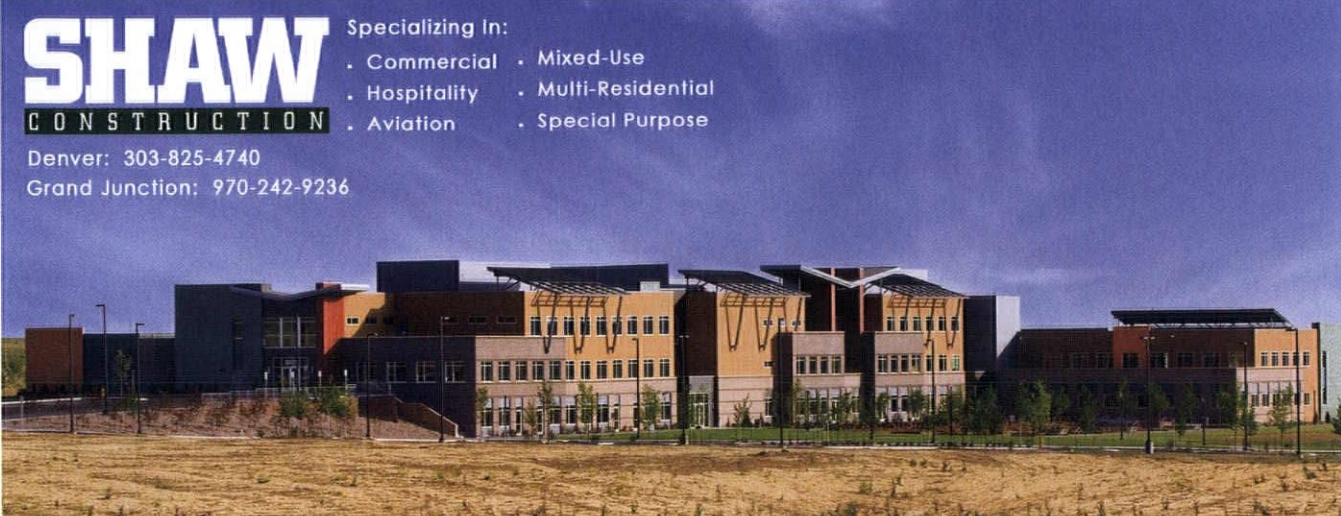
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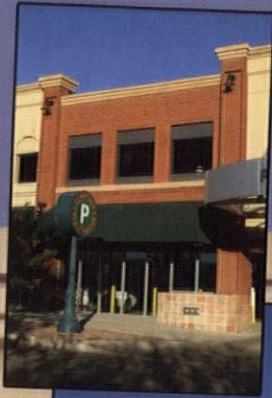
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