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A publication of The American Institute of Architects Colorado Component

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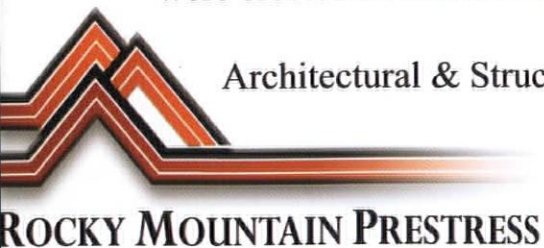


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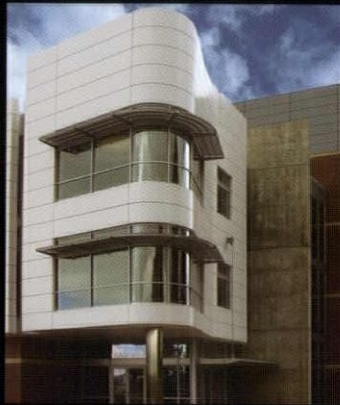


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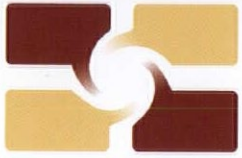
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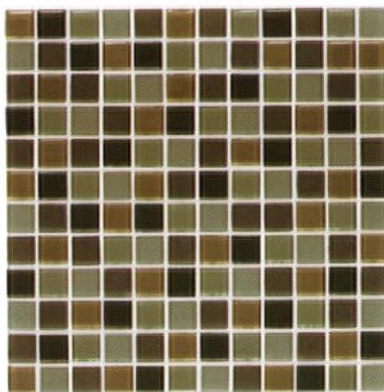
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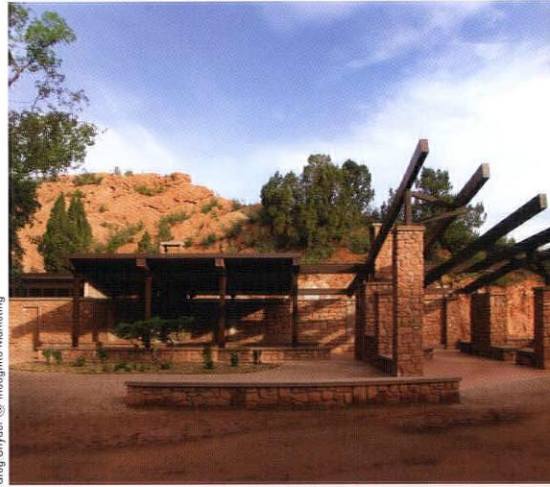
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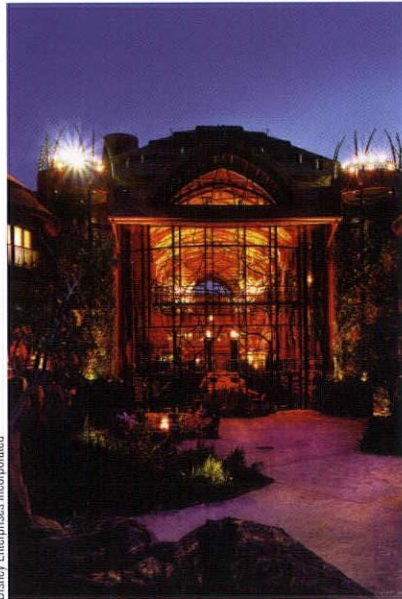
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Greg Snyder @ Incognito Marketing

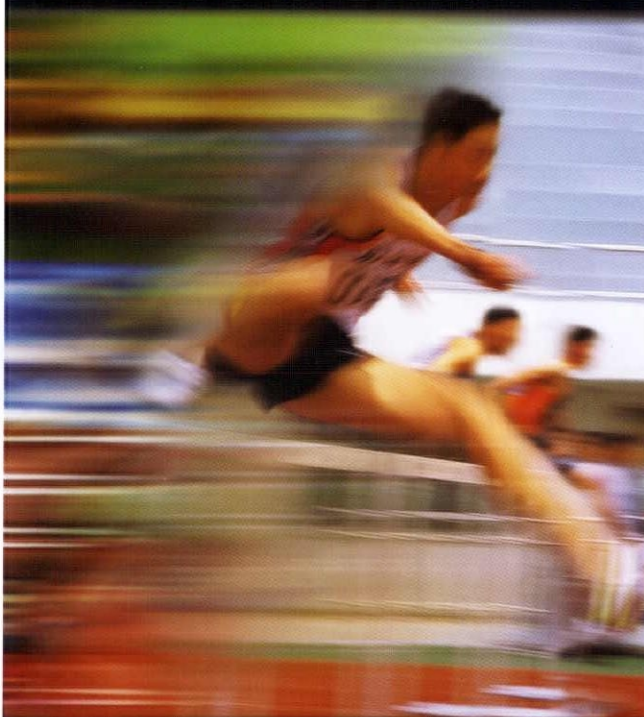


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The primary mission of *Architect Colorado* is to inform AIA Colorado members about architectural news, trends and developments occurring throughout the state and about our members' work in our region and beyond. The publication also serves as an outreach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

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Much of our work has several things in common: a client with a program, a site with its limitations and opportunities, a financing plan of some sort (well, at least our projects used to have financing!) and a well-trained construction team to build what we design and draw. Projects like these are the foundation of most of our practices and pay most of the bills. The best of them also regularly find their way into the various publications we read. No one can doubt the importance or need for such work. Most of us could certainly use a few more such projects in our offices during these challenging economic times. But what about the extraordinary projects with non-traditional clients or indeterminate programs or almost non-existent budgets or “local labor only” with the most basic of construction skills?

Challenging, non-traditional circumstances empower and energize architects to produce some of their best work, designs that combine technical knowledge with creativity, flexibility with resolve. This issue of *Architect Colorado* celebrates off-beat clients, unusual sites, sad old buildings, quirky local history and unique labor markets. And in these stories lie lessons about true sustainability, winning over a doubtful public, preserving emotional (not just physical) history and how tight budgets can free architects and clients from the strictures of an inflexible financial system.

We also see architects making the most of opportunities to teach clients about design while learning about their clients' worlds. We find owners willing to give a neighborhood a chance, and being justly rewarded with a unique, sophisticated, and popular art and entertainment venue. We are challenged (pardon the cliché) to think outside the box, not just in design, but also in process and in defining success. Maybe most importantly, in spite of the struggles and difficulties posed by these projects, we see architects having fun, and sharing that fun with their clients and the public.

So, maybe amidst the very real and very tough challenges we all face, it's time to have a little fun, to think in new ways, to be, first and foremost, the creators, the opportunists, the optimists, the problem seekers and the problem solvers. Do the banal work while you redesign your practice to be what you always wanted it to be. Carefully watch the bottom line while seeking pro-bono opportunities. Mentor and be mentored. Tilt at a few windmills. Be an architect in the best sense of the word.

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

Stuart Coppedge, AIA  
AIA Colorado 2009 President



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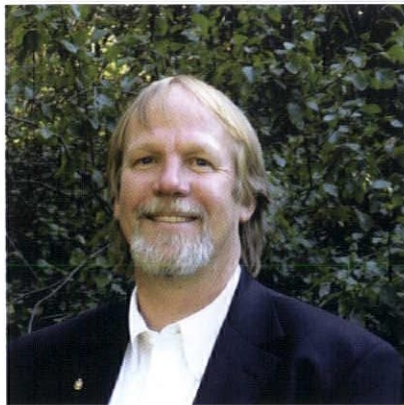
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**MEMBER NEWS**

At its July 2009 meeting, the National Architectural Accrediting Board, Inc. (NAAB) Board of Directors elected the 2010 Executive Committee. **Cornelius R. "Kin" DuBois, FAIA**, (klipp) was named president-elect. He will serve as president in 2011. DuBois has participated in accreditation visits with NAAB for the last 10 years. He was appointed to the NAAB board by the National Council of Architecture Registration Boards (NCARB) last October for a three-year term. He has also been involved in training accreditation team chairs and team members. The mission of the NAAB is leadership in, and the establishment of, educational quality-assurance standards to enhance the value, relevance, and effectiveness of the architectural profession. The NAAB is the sole agency authorized to accredit professional degree programs in architecture in the United States.

**Christopher J. Green, AIA, LEED AP**, president of Ago Studios, Inc., has been appointed as vice chair for the development committee for the new International Green Construction Code (IGCC), a joint development of the International Code Council (ICC), The American Institute of Architects (AIA) and American Society for Testing Ma-



Christopher J. Green, AIA, President of Ago Studios, Inc.

terials (ASTM) International. The effort, entitled "IGCC: Safe and Sustainable by the Book," was launched at a press conference in Washington, D. C., on June 29, 2009. The initial draft of the IGCC document will be published in late spring 2010 and will then go through a public comment period for final adoption in 2012. The organizations and development committee are committed to developing an effective and efficient code that will continue the long tradition of international code guidance. "As an architect, the opportunity to be involved with and influence the creation of a green-building code is a significant and exciting opportunity," notes Green. "This code will establish the foundation for minimum green-building standards for adoption by all our communities in the United States. In fact, this code will help shape the future practice of our pro-

fession and reinforce the sustainable paradigm architects are currently working toward."

**ARCHITECTS CHANGING THE WORLD**

**Sprocket Design-Build, Inc.**, recently hosted a regional farmers market design competition for a site in Denver which drew many Colorado architects as well as national and international designers. The intent was to combat the malaise that has rooted in the industry through the difficult economy and offer a positive outlet for the design community that focused on design. Its goal was to answer: "What possibilities arise when you transcend the historic notion of a 'farmers market' and activate that space with an innovative and flexible public program that re-enforces 'community?'" The response was overwhelming — 58 entries (including 19 from Colorado and 10 international). The submittals represented a broad range of concepts and architectural expression, displaying the vast possibilities of creativity and inspiration. Top entrants received cash awards. In addition, top finalists received several merit and honor awards. You can view all of the entries at [www.sprocket-gallery.com](http://www.sprocket-gallery.com). (Click on projects/farmers market design competition.)

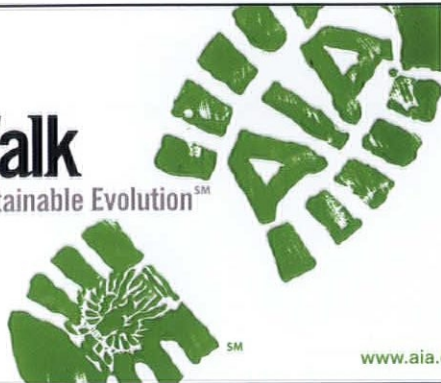
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# Adaptive Reuse: Creating a Second Life for Old Buildings

By Chrissy Cada



Above: Root Down restaurant, once a gas station and diner, is now an organic eatery.

Below: Root Down is 70 percent built with reclaimed material, including the dining room floor which is made of an old basketball court that cost about \$1 a square foot.



When looking at an old building the question is no longer, “What did it used to be?” but “What could it be next?”

“While the traditional cultural values motivating historic preservation remain strong, the added imperative of the sustainability of adaptive re-use is becoming a very significant part of the discussion throughout the built environment,” said Tyler Gibbs, AIA, plan implementation manager for the city and county of Denver. “As it has been said, the greenest building is the one that’s already built.”

During his 17 years with the city, Gibbs has seen many buildings saved from the wrecking ball because of their historical significance, including the Denver Dry Building and the Guaranty Bank Building on 17th Street.

But it's no longer just the high-profile landmarks that are being looked at for reuse. For example, the Wellington E. Webb Municipal Office Building, which is home to Gibbs's department, incorporates the adjacent Annex One, a building originally put up by the University of Denver in 1949.

"Many in the community at that time associated preservation with more ornate 19th century buildings and couldn't see the value in the more austere contemporary architecture," Gibbs said. "But it's now an attractive part of the complex. The city chose to save that building not only for historical significance, but also because of the importance of sustainability."

Gibbs points to a growing awareness of the "embodied energy" in old buildings. "The energy represented in a building, the energy put into creating the building and its materials, is its embodied energy," Gibbs said. "When you add in demolition, hauling away the old materials and the energy to manufacture new materials, it's a long time before the new building can catch up and be energy efficient."

Gibbs has been working to get out the message about the value built into old homes.

"In the residential market we encourage looking at existing homes and materials," he said. "Older homes were built with higher level construction materials such as solid brick and old growth lumber."

"I love a good puzzle and that's what you get with adaptive reuse, bringing it up to code, discovering windows, stairs and ceiling heights, fitting in ADA bathrooms, allowing old elements to inspire us in new uses that changes how we look at things — all that stuff makes it interesting."

*Ted Schultz, AIA*



As a former member of Mayor Federico Peña's administration and a Denver City Council member from 1995 to 2003, Susan Barnes-Gelt has also spent her career promoting sustainability.

"Adaptive reuse starts with land," she said. "We have to retract sprawl — we can't sustain our ever-expanding-footprint way of life. To conserve resources we have to first reuse underutilized or obsolete developed areas."

Barnes-Gelt was working for Peña in the late '80s when Lowry Air Force Base closed and the area was filled in with housing.

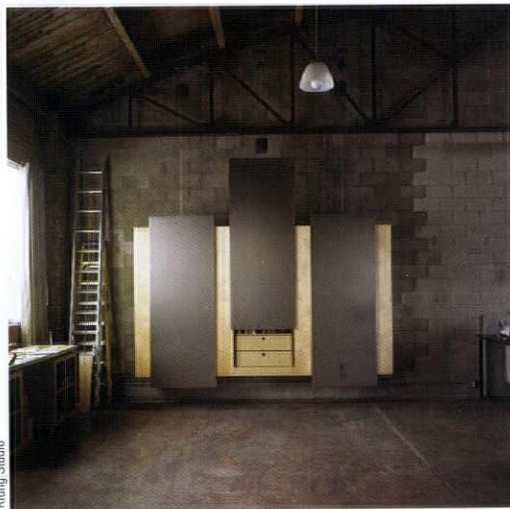
"This was the beginning of a trend that is responsible in many ways

**Above:** Conversion of a furniture warehouse into residential lofts. The original building was divided into 10 3-story lofts. The existing building perimeter was selectively perforated to create doors and windows appropriate for residences.

**Left:** The existing floor plate was punctured to allow the light and space to filtrate.



Klung Studio



Klung Studio

**Top:** Conversion of Tire / Auto repair shop (b. 1928) into a professional photographer's studio. The building shell was left to show its age and the required transformation occurred by adding 'furniture' elements.

**Bottom:** The storage closet hung on the wall, integrated with the existing shell.

for the continuing vitality we experience in Denver," she said. "Lowry and other projects like the reuse of the Elitches (Amusement Park) property put Denver ahead of the curve on urban infill."

The many advantages of reusing developed land are often overlooked, according to Barnes-Gelt, who served on the city's Land Use Committee during her time on the city council. "Utilizing real estate in developed areas maximizes the investment of the infrastructure already in place," she said.

Barnes-Gelt would like to see more measures in place to promote adaptive reuse of Denver's old homes and buildings.

"We're good about the big name projects, but neighborhoods don't have the full array of tools to preserve their neighborhoods," she said. "Having the whole neighborhood designated a historic district is a bit of overkill."

As an increasing number of people are moving back to urban areas, Barnes-Gelt thinks that zoning laws need to become more flexible. "We have to be able to modify these homes to meet a 21st-century lifestyle without violating the rhythm of a 19th-century neighborhood," she said.

Architect Ted Schultz, AIA, who spends about 80 percent of his time on adaptive reuse projects, loves the challenges of turning something old into something new. "I love a good puzzle and that's what you get with adaptive reuse," he said. "Bringing it up to code, discovering windows, stairs and ceiling heights, fitting in ADA bathrooms, allowing old elements to inspire us in new uses that changes how we look at things — all that stuff makes it in-

teresting. My primary modus operandi for inventiveness in design is 'agency,' which means discovering meaning or relationship in two seemingly unrelated things; that opportunity is overwhelming in adaptive reuse."

There come many points in most reuse projects when Schultz feels like he will have to work very hard to find the few pieces necessary to complete the puzzle. "Half-way through you have to close your eyes and imagine how it's going to look," he said. "There's always a way to get it to happen. You know you're going to get through, but you do not know quite yet how you're going to get through."

In Schultz's experience, the challenge doesn't just come from getting it done, but from getting it done within the constraints of code. "In a reuse project an architect spends so much time interpreting code, it's like being an attorney interpreting the law," he said. "You really have to go to bat for clients with the city because if you did everything the city wanted without inventiveness and collaboration, it would kill a lot of projects."

**"We reused everything we could from the old building and what we didn't have we bought on Craigslist."**

*Ted Schultz, AIA*



Klung Studio



Klung Studio

Vinyl Nightclub was a collaboration between Lubowicki Architecture and Faleide Architects. The existing building (early twentieth century) required structural repairs that were expressed as modern interventions. Above: Building streetscape, the structural interventions are shown at street level.

Left: The second floor pool hall.

Sometimes, when it's all added up, a reuse projects just isn't viable. "There are a lot of hidden costs and in the end it all comes down to what people can afford in comparison to their objectives," he said. "Sometimes it doesn't make sense — in fact, it happens more often that a project isn't going to work than that it will. Our goal is to determine that as early in the process as possible."

Schultz has figured that there have to be at least four or five good reasons to do a reuse project for it to be cost effective. For example, he recently helped reinvent Foothills Art Center in Golden. The initial project was to create a modern sculpture garden for the center.

"Having been originally created from an old church, the center also needed a clear entrance to identify it as an art institution, to preserve the integrity of the old church, to bring it up to ADA standards and to have a space to have special events that would serve as an income generator," Schultz said. "There were plenty of reasons to reinvent that building. The sculpture garden concept became far more viable once myriad other issues became



Above: The new bar is a piece of furniture set in the existing space. The structural bracing is visible through the veiling curtains.

clear in the planning stages with the realization that the garden addition could solve so much more than just a lovely place to view the sculpture.”

Another recent project was the conversion of an old gas station (once the busiest Texaco west of the Mississippi) in the Highlands neighborhood in Denver into a hip, organic restaurant.

“The owner was very dedicated to his budget,” Schultz said. “We reused everything we could from the old building and what we didn’t have we bought on Craigslist.”

Root Down is built with 70 percent reclaimed material, including the dining room floor, which is made of an old basketball court that cost about \$1 a square foot.

Sometimes adaptive reuse doesn’t require much adapting. Such was the case when Lubowicki Architecture converted a downtown Denver 1920s tire store and repair garage into a photo studio.

“We’re minimalists who try to have a light hand in these projects,” said Steve Lubowicki, AIA. “The building had lived a long life until now and we wanted to honor that.”

Since the client wanted a studio that was as open as possible, Lubowicki added only a bathroom module in the middle of the space. They removed the dirt and grime, but not the history of the space.

“We left the original rust color of the steel trusses and just covered them with a clear sealer so you can see their age,” he said. “There were other things, like a giant chip out of the brick and water stains on the wood that we left to tell the story of the building’s previous life.” That’s not to say the building is stuck in the past — far from it. With clean lines and stainless steel fixtures, Klug Studio is a study in modern architecture.

During eight years working in Spain, Lubowicki gained an understanding of honoring the old without mimicking it when making additions to historic buildings.

“There’s a law in Spain that anything you design has to be clearly of its time,” he said. “In a pure historic sense it’s backwards to build something to look like it was built hundreds of years ago. It honors the old to make it more distinct.”

The architect, who has his office in Denver’s historic Union Station, is currently renovating two houses in the Highlands neighborhood. One of them was built in 1889 and is only 500 square feet.

“We’ll be putting a modern addition on that will have similarities to the original house,” Lubowicki said. “There will be a conversation between the two parts even though they will be in juxtaposition.”

Lubowicki says there is a level of discovery to every reuse project.

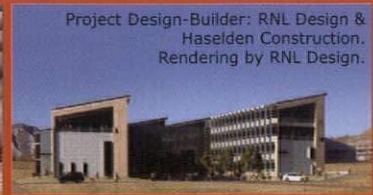
“A little bit of archeology goes on to discover what was there and its value in its present state,” he said. “From there we set about finding its new purpose — bringing beauty and newness while also providing continuity with what is around it.” ■



Reclaimed steel gas pipe re-used in the structural frame of the NREL Research Support Facility, the largest Zero Energy Building in North America.



Structural Innovation: KL&A suggested and implemented using this reclaimed pipe as the building columns.



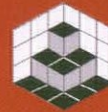
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# Re-Use

Columns utilizing reclaimed pipe (in red). Revit model by KL&A. Project Structural Engineer & Steel Detailer: KL&A, Inc.

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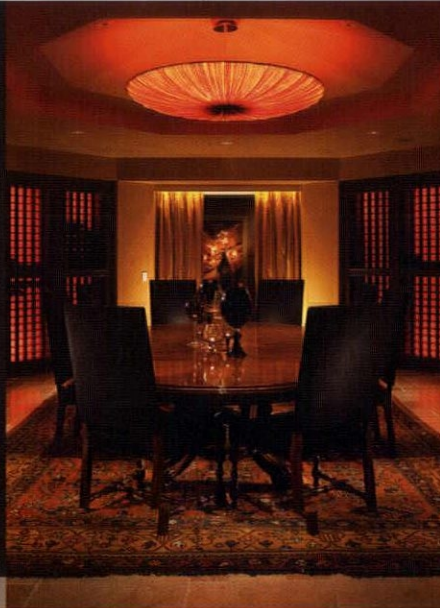
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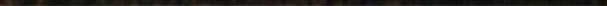
DENVER BERKELEY DES MOINES MINNEAPOLIS

# Two Worlds, One Home

A planned house in Zambia melds modern style with distinctly African makeup.

By Kelly Roberson

Courtesy of Studio B Architects



Courtesy of Studio B Architects



Architect  
Colorado

“It is important to nurture any new ideas and initiatives which can make a difference for Africa.”

—Nobel Prize Winner Kenyan Wangari Maathai

Although a continent that stirs the imagination of many, Africa is not a place for the faint of heart. It demands much of those who live there, and breaks far too many with hunger, strife, political turmoil and extremes of weather, illness and violence. Yet for thousands of years, people have made a home on the continent, even as occupying countries have come and gone, and borders (and country names) have continued to fluctuate.

Landlocked Zambia, which hooks a crooked finger around the southern edge of the Congo and touches eight countries, is one such place. It boasts stunning natural wonders, including Victoria Falls, as well as some 72 different ethnic groups. It is here in Zambia that Mike Musgrave and his wife Bryony plan to build a home, designed some 6,000 miles away by Colorado architecture firm Studio B.

Musgrave was born and brought up in South Africa and has lived in Zambia for about 10 years; his family of missionaries, colonial administra-

tors and traders arrived two centuries ago and have lived all over southern and eastern Africa. Today Musgrave runs the family's manufacturing and construction business. In addition, he and his wife own 100 acres of mixed savanna woodland overlooking Victoria Falls and the Zambezi River.

Hop, skip and jump across the ocean to another landlocked setting, this one in Colorado. Here, Studio B owner Scott Lindenau, AIA's non-profit foundation, Hope through Education, raises money to build schools in Kenya and Zambia. When Musgrave's company was hired to work on one of the foundation's buildings, he and Lindenau clicked. "Mike mentioned that he was thinking about doing a house for his family, and wondered if I would work across the ocean with him and his wife," Lindenau said.

Musgrave was both pragmatic and nostalgic about homes in his adopted country. He had grown up amidst English colonial architecture and had a sentimental attachment to its visuals, but a practical realization that the living spaces were less than ideal. Yet the thought of a more contemporary structure wasn't necessarily appealing either. "I have always been uncomfortable with very modern structures, being more of a traditionalist. I wasn't sure what I wanted in a house. What I was sure of was that given the location, the climate and our lifestyle, there was a lot of scope for innovation," commented Musgrave.



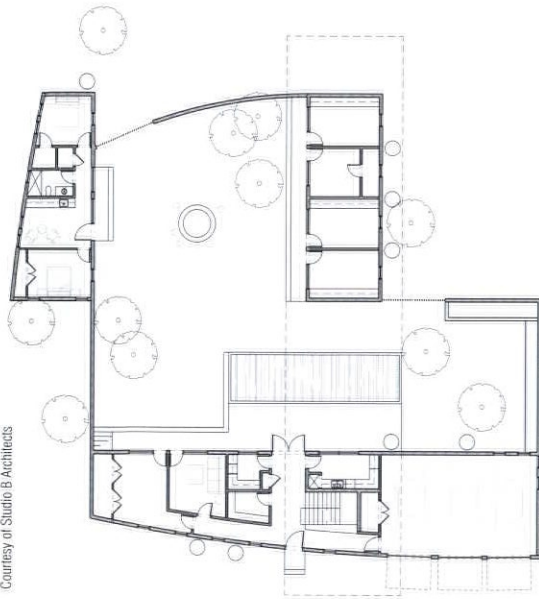
Courtesy of Studio B Architects

Above and below: Indigenous materials such as mud bricks will be first choice for the unbuilt home. On top of the roof is a system for collecting rainwater as well as PV screens to trap solar energy. Sticks from the area will be used as lattice work, in the ceilings and in operable screens.



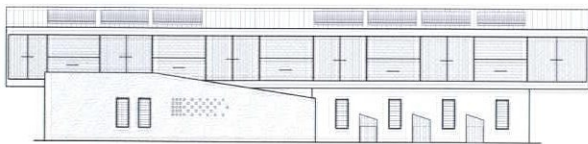
Courtesy of Studio B Architects

Right: The severity of the climate meant the architects had to maximize ways to open and close the house. Small openings, a variety of windows, louvers and sliding doors all contribute to a more controllable space.

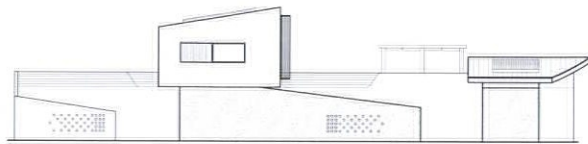


Courtesy of Studio B Architects

Above: Unlike many houses in the United States, utility areas, including a scullery, are located on the ground floor to enable the full-time domestic help to work without interruption from the family. Also on the ground floor are a veranda and a pool.



NORTH ELEVATION



EAST ELEVATION

Above: The lower level will be made from a mud brick created from the dirt on site, an organic approach that Piché says acts almost as a plinth to support the more contemporary floor, which will be constructed of modern materials such as wood and aluminum. The roofs of the lower levels become decks for upper level spaces.

To say that the environmental constraints of this — or any — Zambian project are unusual is an understatement. Since Zambia is in the southern hemisphere, its seasons are opposite those in Colorado; July is the coldest month and October is high summer, while temperatures range from 30 to 110 degrees Fahrenheit. There are arid periods and torrential rains, marauding elephants and poisonous snakes. To complicate matters further, the site has no utilities, so power must be self-generated. While there's a well, there's also a need for the collection and circulation of non-potable water. Finally, to trek in any materials from the nearest developed country — South Africa, a whopping 600 miles due south — means bypassing stiff duties and taxes, crossing a mainly dirt-road system that is challenging even on its best days, and skating through roving bandits and officials accustomed to bribes.



Courtesy of Studio B Architects



Courtesy of Studio B Architects



Courtesy of Studio B Architects



Courtesy of Studio B Architects

Beyond the challenges, though, is the sheer magnificence of the place. The steam and mist from both the Zambezi, the widest river in the world, and Victoria Falls, the broadest falls in the world, are visible from the property's plinth outside of Livingston. The site also witnesses the life of Africa: lions that roam and elephants that pass by daily from June to October on the hunt for food. "There's a vastness to the place and the landscape, a drama that demands a different way of living," said Lindenau.

Different applies to the plants there, too, including the baobab tree, an iconic element in the Zambian landscape. Baobab trees are skeletal tubers that jut up from the ground and leave huge melon-like fruit inside their hollow trunks, which can reach 40 feet around. The Studio B design team, including project manager Mike Piché, AIA, became enamored with the baobab and used it to begin to understand the site, the house and the climatic features of the area. "We asked ourselves, 'How does this thing survive, how does it relate to the landscape?'" said Piché. "It sheds its leaves for most of the year, stores water and is elevated above the ground. We used those ideas as metaphors for the design of the house."

In spite of Musgrave's initial misgivings, the eventual design would land squarely in the world of contemporary architecture, with an unfussy aesthetic and slimmed-down use of materials. But for all its modernist leanings, the structure is a hybrid of sorts, steeped in both the Zambian landscape and the constraints of the country. The house needed shading and shelter that didn't restrict the views, so walls will surround the outdoor spaces (and discourage those wandering elephants). To "shed its leaves," the architects included a series of screens that can be manipulated to direct light and the views, both from day to day and season to season. A rainwater collection system will store water and run it through a filter, making it usable for garden irrigation, toilets, showers and laundry. Power and hot water will come from a series of photovoltaic panels on the roof. Utility areas are relegated to the ground floor while main living spaces are bumped up to the second; this elevation will help to maximize air circulation as well as accommodate a distinctly African way of life. "One of the main differences [from the United States] is that most people employ domestic help on a full-time basis. This has the potential for creating interference in your personal spaces if the design of the house does not take this into account," commented Musgrave.

Because of the prohibitive cost of machinery, the foundation will be hand dug and the sandy-colored bricks for the lower level — created from dirt on the site — hand formed. "Finding the right type of labor will be a challenge, so the technique for the bricks is something Mike can teach a variety of people to do," Piché explained.

Even as he adapted his design leanings, Musgrave admits to the challenges inherent in construction, which will hopefully begin this year. "Building materials are sometimes difficult to obtain and the logistics present some massive challenges. The only quarry in Livingstone is often not able to supply stone for weeks at a time because of equipment breakdowns. Cement supply is erratic. The economy is not doing well and this may restrict the pace at which I can build the project. It is not possible for anyone to get a mortgage to build or buy a house in Zambia. ... The banks do not offer mortgages," Musgrave noted.

Still, this frontier way of life — a lack of supplies and basic goods, a worry over conditions such as malaria — is one that his family relishes, with its liberation from "stuff" and freedom granted by wild open spaces. And for his initial misgivings, Musgrave and his family, which includes a son and newborn daughter, have embraced the design that Studio B developed. "The design works in every respect," he said. "I love the openness, the use of light, the elevation. It's been a personal journey of discovery for me." ■

## BAOBAB HOUSE

**Architect** Studio B Architects

**Location** Zambia, Africa

**Construction Cost** N/A

**Scope** Family home outside of Livingstone, Zambia

**Purpose** Design a space that protects against the elements, maximizes views and promotes innovation.

**Completion** Unbuilt/TBD

**Owner** Mike and Bryony Musgrave

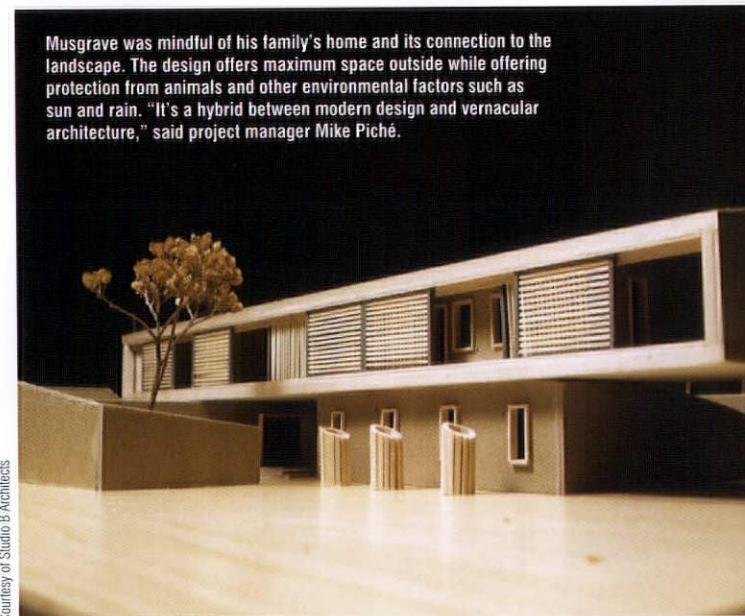
### Other Notable Projects by the Architect:

- Aspen Middle School in association with Hutton+Ford Architects, Aspen, Colo.
- North 40 Fire Station, Aspen, Colo.
- Christ Episcopal Church, Aspen, Colo.
- Jussila Residence, Paso Robles, Calif.



Courtesy of Studio B Architects

Musgrave was mindful of his family's home and its connection to the landscape. The design offers maximum space outside while offering protection from animals and other environmental factors such as sun and rain. "It's a hybrid between modern design and vernacular architecture," said project manager Mike Piché.



Courtesy of Studio B Architects



# New Pavilion Opens Old Building to the Public

By Chrissy Cada

Greg Snyder © iicognito Marketing

Adaptive reuse doesn't get any more creative than turning a former residence and bomb shelter into an open-air pavilion.

The structure at the edge of Red Rock Canyon Open Space used to protect against the outside world, now it welcomes it in.

"It was a low-slung house, built into the rock with a big hulking garage and bomb shelter next to it," said Charlie Paterson of Paterson Construction, general contractor on the Red Rock Canyon Open Air Pavilion project. "To be honest, it was kind of creepy. To turn that into the soaring welcoming structure of the pavilion was an amazing transformation."

The house and garage/bomb shelter were built in the late '50s and early '60s by John S. Bock, who owned the 789 acres that now make up Red Rock Canyon Open Space. Built with security in mind, the structures are comprised of stone from the surrounding land and massive wood beams. When Bock dug the foundation for the garage/bomb shelter, he dumped all the dirt onto the roof.

When the city acquired the property after Bock's death in 2003, it went to the community for input on what to do with the property as well as the house.

"There was a group of people who felt strongly we should keep the house because of its historic and cultural value," said Sarah Bryarly, a landscape architect with the city of Colorado Springs.

The city considered converting the house into office space for non-profit organizations and looked into the cost of renovating it. "There were a lot of issues with the house, which was decaying after sitting empty for several years," Bryarly noted. "The roof was crumbling from the inside, the windows were boarded up and we would have had to re-plumb the whole house."

### Function

Architect Timothy Stroh, AIA, of Preservation Studio at SASPC was brought onboard after the city decided that the best use for the house would be as a gathering place within the open space.

"The challenge was keeping the unique history of the home and making it the entrance to the open space," he commented. "As is typical of reuse, we wanted to incorporate the idea of what was there."

Stroh and the project architect Bob Swickert were able to maintain the footprint of the house as well as two fireplaces and the home's back wall.

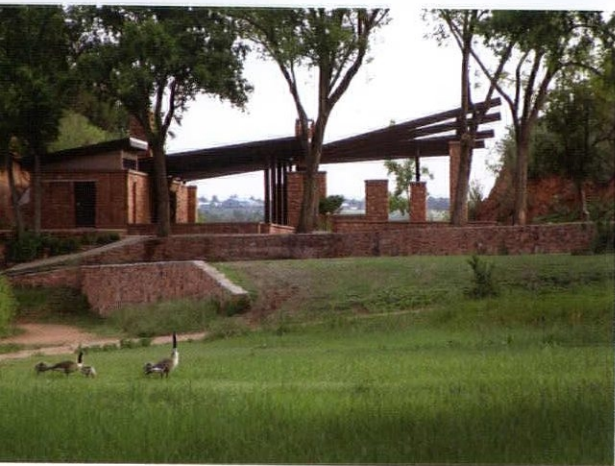
"It's subtle, but you can still look around and see where the different parts of the house were," Stroh said. "There's an echo of the memories of the house, an honoring of what was there. At the same time there's a new vibrancy for the open space."

Bryarly explained that the pavilion still tells the story of the house it once was. "The integrity of the house is there even though the walls aren't," she said. "For example, it's open where the big front windows were, so visitors have the same view the family had while living in the house."





Greg Snyder @ Incognito Marketing



Greg Snyder @ Incognito Marketing

**Top:** In its previous life, the pavilion was a single family residence and garage/bomb shelter.

**Bottom:** The footprint of the original home was preserved in creation of the new use.

Opened in the summer of 2005, Red Rock Canyon Open Space was quickly discovered by locals. “The open space has the same rock formations as the Garden of the Gods, without all the traffic,” Bryarly said. “It’s the local’s Garden of the Gods.”

The pavilion was designed as an introduction to the open space, not the focal point of it.

“The pavilion sits on top of a hill which opens to a mini canyon — it’s gorgeous,” Stroh said. “It has flying beams that look like wings, creating drama for the open space entrance. As you walk through the pavilion, it opens up to the vista of the open space.”

The pavilion serves not only as an entrance, but also as an educational place, a contemplative place, a resting place and a place to get out of the rain.

“It’s the hub of the open space, but it’s not the reason people are going there,” Stroh explained.



## Reuse

The city also gave the architects the mission of bringing as few materials on the site as possible.

“Piles of stone and these massive wood beams — we were basically given a kit of parts and told to do what we could with them,” Stroh said. “It was like, ‘Well, here’s what we have, reuse as much of it as you can.’ They left it up to us.”

Charlie Paterson, who had done several reuse projects for the city in the past, worked closely with the architect utilizing the materials on site.

The first challenge was retrieving the old materials. The wood beams used in the bomb shelter were 8 inches by 18 inches by 24 feet, capped with three feet of concrete topped by three feet of dirt.

Below: Wood beams, 8 inches x 18 inches x 24 feet, capped with three feet of concrete topped by three feet of dirt, were retrieved from the old structure and reused in the new.



Greg Snyder @ Incognito Marketing

“There was smoke damage on the beams indicating they had been salvaged from a building that had been in a fire,” Paterson said. “In addition they were dinged up and some of them were painted white. It seemed like a lot of work for an ugly old beam.”

Once the beams were stained dark brown and installed in the pavilion, Paterson admits they looked “really good.”

“These architects have a vision that works out no matter what us construction guys think,” he said with a chuckle.

## RED ROCK CANYON OPEN AIR PAVILION

**Architect** Timothy Stroh, AIA, and Bob Swickert, Preservation Studio at SASPC

**Location** Red Rock Canyon Open Space, Colorado Springs, Colo.

**Construction Cost** \$300,000

**Purpose** To create a unique open air pavilion that provides both information and shelter in Red Rock Canyon

**Scope of Work** Use the existing structure of the house as much as possible and materials from previous buildings in creating an open air pavilion.

**Completion/Dedication** January 2009 / June 2009

**Owner** City of Colorado Springs

**Structural Engineer** RMKPE Associates, Robert Klingsick PE

**General Contractor** Paterson Construction

**Subcontractors**

TR Demolition, demolition of bomb shelter / garage  
Summers Masonry, stone salvage and new stonework

**Photographer** Greg Snyder of Incognito Marketing

### Other Notable Projects by Architect

- First Congregational Church United Church of Christ, multi-phase exterior restoration, Colorado Springs, Colo.
- Lowell Thomas Museum, preservation, Victor, Colo.
- The Boy Scouts of America Regional Service Center, adaptive re-use, Colorado Springs, Colo.
- Giddings II Loft Project, urban infill and mixed-use development, Colorado Springs, Colo.
- Plate World Cuisine, restaurant, Colorado Springs, Colo.

Stone from the previous structures was supplemented with stone from a nearby off-site quarry to complete the new structure.

Adaptive reuse requires flexibility, Stroh said. "Once you're on the site everybody has to have the ability to come up with creative solutions," he said. "You know with adaptive reuse in general there's going to be the unexpected at the beginning, the middle and the end."

The next major material to be reused was the stone.

"With the stone it was extremely difficult to guess how much we had and how much we would need," Paterson said. By supplementing the stone from the buildings with stone from a nearby off-site quarry, they were able to make the puzzle fit. Next was the challenge of making the new stone fit with the old.

"Stone can look chaotic and not make sense if it's not done in a skillful way," Paterson noted. "We started with a real hodge-podge. Luckily we found a mason whose work was very pleasing without being a sharp contrast to the existing stonework."

In general, Paterson was amazed by how the architect's vision of the project came together. "I was the most scared of this project of any I've ever done," he said. "I have to say I was pleasantly surprised by how well it turned out."

It seems all the interest groups are pleased by how the pavilion turned out.

"Even the people in the beginning who wanted to keep the house as it was are very happy with the finished product," Stroh said. "It's turned out to be a real win-win situation." ■



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Glenn Rappaport, AIA, describes his contemporary adaptation of agrarian and mining forms and their indigenous aesthetic as "post-agricultural expressionism."



# Concession Proof

**Glenn Rappaport, AIA, and his firm, Black Shack Architects, design an expressive, low-maintenance structure that surmounts budget constraints to elevate the concession stand to a new level.**

*By Sarah Goldblatt, AIA*



Wayne Thom

Rarely do concession and restroom facilities in an outdoor sports park exceed one's expectations. They are typically gray concrete block rectangles with brightly colored flags or other appurtenances that identify them as something other than a detention facility. The reason? Park departments place a high premium on functional, low-maintenance facilities. Creative responses to these program-driven buildings are often squashed early on by budget-minded managers.

So what happens when you cross a talented architectural firm looking for something other than a static solution and a park director's willingness to provide some slack in the leash? Things get interesting! The Crown Mountain Park concession and restroom facility — affectionately compared to a lunar landing module, giant grasshopper or '50s drive-in — has elevated the fundamental provisions of comfort (food, shelter and restrooms) to a new level in El Jebel, Colo.

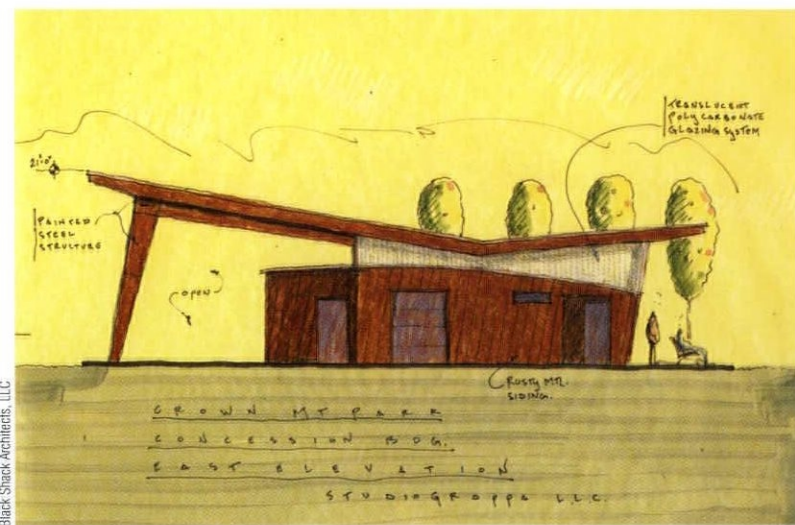
This sculptural structure is located within a 124-acre park in the center of the Roaring Fork Valley between Carbondale and Basalt, on a verdant site that was once home to the Mount Sopris Tree Farm.

Above: The exposed tapered steel plate girders and dramatic sweeping roof of the concession facility at Crown Mountain Park recall the drive-in genre of the '50s. The project received a 2008 AIA Colorado West Citation Award.

Below: A veil of low-lying early morning fog envelops the concession facility creating an "other-worldly" scene.



Wayne Thom



Above: Architect's sketch of the concession facility.

Below: Interior view from within the restroom facility towards the interlaced planes of steel decking and corrugated fiberglass panels at the roof level. The translucent panels help illuminate the restrooms and minimize the need for supplemental light.



Established in 2003, the Crown Mountain Park and Recreation District was formed to provide a central amenity for the growing unincorporated communities in the area. Local voters approved a \$5.1 million bond issue to fund the park improvements designed by DHM Design in conjunction with local architect Glenn Rappaport, AIA, and his firm, Black Shack Architects.

The original program included trails, playground, tennis courts, baseball and soccer fields, picnic shelters, bird viewing stations, interpretive center, amphitheater, dog park, concessions and restrooms. At the end of the bidding process, it was clear that the vision exceeded the available resources and the reductive process began. Rappaport compared the district's shortfall to "a group with marching orders, but no uniforms." The combined concession and restroom facility survived the programmatic cuts, but its ultimate form was uncertain. As pressure mounted to swap the unique design for the standard alternative, Rappaport felt it was incumbent on him and his firm to salvage the integrity of the structure from the ravages of the value engineering process. "After all," he explained, "the building(s) had gone through a long involved public-approval process and this is what the public had grown to expect there."

Rappaport, a SCI-Arc graduate and student of Thom Mayne, FAIA of Morphosis, cites Mayne's ability to empower everyone that he works with, along with his collaborative design approach, as a fundamental influence on his own capacity to deal with what he terms "unintended consequences." According to Rappaport, these are unforeseen changes that occur in the life of a project that require deviation from the original design and that can be parlayed into opportunity instead of defeat. Rappaport finds himself squarely in the camp of architects who believe that "good architecture should have a life after the rendering is over and the construction process begins."

It was precisely this lesson that Black Shack Architects applied to the design of the Crown Mountain Park concession and restroom facility. As budget constraints threatened to strangle the life out of the building, the architect worked with Ross Stepp, executive director of Crown Mountain Park District, and with Mueller Construction to strategically extract elements. At one point in the process, Stepp applied for and received grant money to stay the dissection process.

To manage further changes during construction, Rappaport was a constant presence in the field, commit-

ted to coaxing quality design from the project through on-site decisions and some friendly bargaining. The result is an expressive structure that achieves a maximum effect with a minimum of means.

The approach to the park via Highway 82 provides intermittent glimpses of the concession building. Rolling berms screen the structure except for the asymmetrical butterfly roof that appears to gently levitate above the landscape. Closer inspection reveals the long trapezoidal “legs” of the rigid, moment-frame structure that emerge from the ground to expose the sculptural body with all the intrigue of a molting insect.



Wayne Thom

An oblique view of the concession area that has shipping container massing and is neatly sheathed in rusted non-galvanized corrugated steel. The building components are placed at opposing angles resulting in a rich, textural composition of layers and shadow.

Project Structural Engineer Brett McElvain noted that “the tapered steel sections were the most difficult to analyze, but give the structure the unique look that it has.”

Located at the confluence of pathways, the compact enclosure houses restrooms, storage and a covered concession area. Oriented to block the near-constant prevailing wind and minimize sun exposure, the roof form serves to deflect the western breeze while the long overhang to the east flips up like a visor to capture views of snow-capped mountains and shield picnickers from the high summer sun. Rappaport explained that the inverted roof form was also “designed to make an event of rain water coming directly off the surface instead of internally draining it.” Where the roof planes intersect, the valley tips to the south toward a

## CROWN MOUNTAIN PARK CONCESSIONS BUILDING

**Architect** Black Shack Architects, LLC, Glenn Rappaport, AIA

**Location** El Jebel, Colo.

**Construction Cost** \$230,000

**Scope** 1,000-square-foot concession facility with covered picnic area

**Purpose** House concession stand, park-equipment storage and restrooms for a new park complex to serve as a central amenity for a growing community in the Roaring Fork Valley

**Completion Date** 2007

**Owner** Crown Mountain Park and Recreation District

**Contractor** Mueller Construction, Glenwood Springs, Colo.

**Structural Engineer** KL & A Basalt, Colo.

**Photography** Wayne Thom, Los Angeles, Calif.

### Other Notable Projects

- Oliphant Residence, Pitkin County, Colo., AIA Colorado West Honor Award 2009
- Carbondale and Rural Fire District Sub-station #5, AIA Colorado Honor Award
- Leendertse Residence, Mesa, Colo., AIA Colorado Honor Award
- Kodiak Boat House, El Jebel, Colo., AIA Colorado Merit Award

Located at the confluence of pathways and playing fields, the concession facility — with its exoskeleton-like form — assumes a commanding position in the park.

folded, sheet-steel scupper that catches and dispatches rainfall into a formed concrete drywell below. Similar to a sundial, this sculptural scupper creates a shadow that travels along the rusted corrugated facade in a variety of shapes throughout the day.

The slim red roof edge, finished to match the exposed primed-steel structural frame, reinforces the overall geometric composition. White corrugated fiberglass is seamlessly slipped between the roof edge and the rusted steel mass of the building. The translucent panels act as a perimeter clerestory that provides diffused natural light into the restrooms and storage area. The material choice further serves to emphasize the roof form and highlight the gentle arc of the corrugated steel that subtly directs one to the front of the building. Plate steel neatly folds around each opening including the concession window that is part of a larger volume that resembles a shipping container.

It is no coincidence that what appears to be straightforward detailing and ordinary materials echoes a machine-made aesthetic. Rappaport has long looked at agrarian and mining forms in the local landscape as design inspiration and refers to their adaptation into contemporary architecture as “post-agricultural expressionism.” For example, the rusted corrugated steel that wraps the enclosure is a staple of old mining structures throughout the area. As Ross Stepp aptly explains, “The use of the material reflects the rustic roots of this area and early days of Aspen, and at the same time is also very modern. It bridges the gap between the old and new.”

The building gracefully merges the functional demands of the program with elements of surprise. “There is something original in each view,” observes Stepp. It has the dual nature of being a low-maintenance building that occupies the larger landscape with ease and confidence — a true jewel in Crown Mountain Park. ■



Wayne Thom



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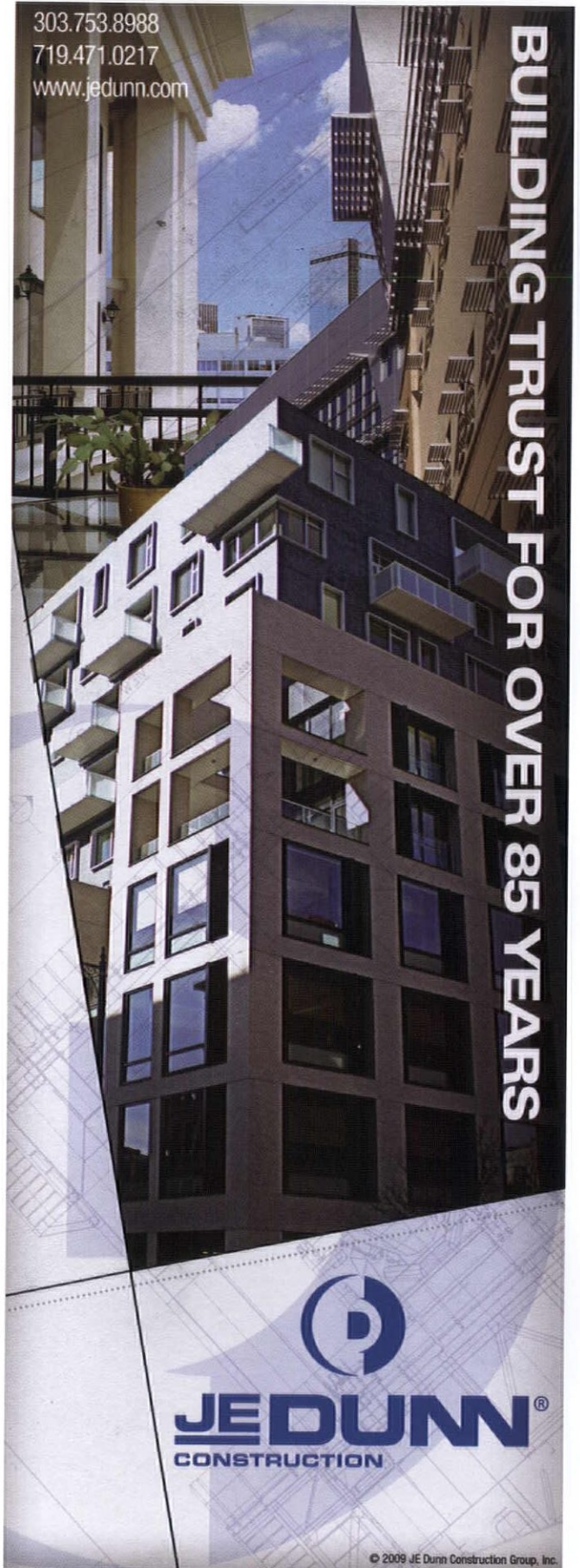
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# Crossing the Line



Top: RedLine is an art center conceived as a catalyst for transforming a rough neighborhood.

Bottom: Exterior lighting softens the industrial façade.

Trespass and be transformed. At RedLine, a warehouse turned contemporary art center, the boundary was created to be crossed.

Situated on the border of Denver's Curtis Park and Arapahoe Square neighborhoods, near a homeless shelter, Greyhound storage area and high-rise apartments, RedLine is situated in a part of the city outside of the comfort zone of many who spend their evenings munching on appetizers at exhibition openings. For the founders of the not-for-profit organization, the somewhat sketchy location was part of the appeal.

"We looked at certain areas of town that are in transition," said Tom Guiton, an artist, RedLine Board member and longtime friend of the organi-

# An inspired boundary sparks a setting for creativity at a Denver contemporary art center.

By Brianne Sanchez



Ron Pollard

**Above: A guardrail for the ramp provides security and boundaries without compromising visibility.**

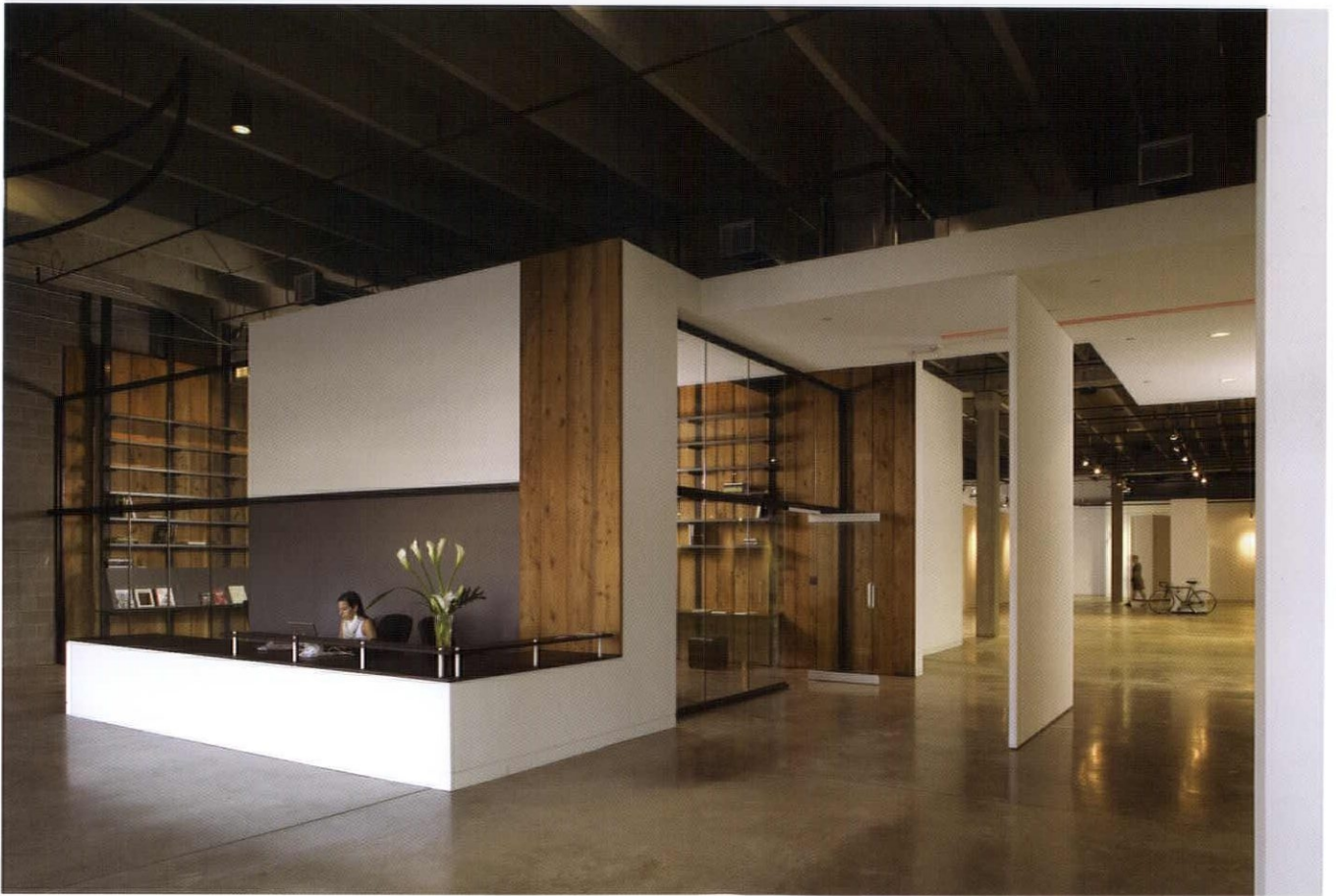
zation's founder, Laura Merage. For Guiton, who spent a year helping scout sites, the former vacuum parts warehouse at 2350 Arapahoe St., with its proximity to homeless, ballpark and creative communities, was the place to reach out to a cross-section of society. The goal for RedLine is not just to serve artists, but also to act as a catalyst for the surrounding area.

Before RedLine could initiate the desired impact on the community, the location needed to undergo a transformation of its own. Merage hired Semple Brown Design, P.C. for the project, based on a recommendation from former director of the Museum of Contemporary Art Denver, Cydney Payton, and on the firm's strong fine and performing arts architecture portfolio.

"We're very, very collaborative in our projects and Laura wanted to have a strong voice," said Semple Brown Principal Bryan Schmidt, AIA.



Ron Pollard



Ron Pollard

Top: Movable walls allows for infinite options in curating the shows.

Bottom: A dropped ceiling creates drama in the entryway to the gallery and connects the library to the entry.

"She's well traveled, she's sophisticated — it was an exciting prospect." Schmidt and the other project architects appreciated and shared Merage's clear vision for the project as a backdrop for the art.

"We didn't want to make it challenging for the artists. It's about the art; it's about the artist. It's not about me as the architect," Schmidt said.

The project, with its simple materials and tight budget, required restraint. A neutral palate and exterior of sandblasted gray concrete block brings the focus to the windows (which in some cases are glass garage doors) and to the art and activity enveloped inside. A mural on one exterior wall is the work of Guiton and a weekend's worth of volunteer artists.

The scale of the project was familiar footing for Schmidt, who has worked on theaters. The big volumes of the warehouse were suited for subdividing into 13 artists studios in addition to a 5,000-square-foot exhibition hall and community rooms. The wood beams in the library were salvaged from the original storeroom mezzanine for Semple Brown's version of a wood-paneled library. The project is sleek, but manages also to be welcoming. A positive effect of the design is plenty of space for resident artists to congregate and socialize outside of their studios. "Being a visual artist, you spend a lot of time by yourself," Guiton said. "You lose contact with other people." The floor plan of RedLine invites the creation of a community and provides an environment fertile for collaboration.

Because RedLine doesn't have a permanent collection, another key element of the project was flexibility. Exhibitions change every six weeks.

Schmidt used moveable walls and a light grid to provide utility and myriad possibilities for hanging and lighting the space. The track system is suspended from steel pipes and can also be used to hang pieces. There are no boundaries for curating a show.

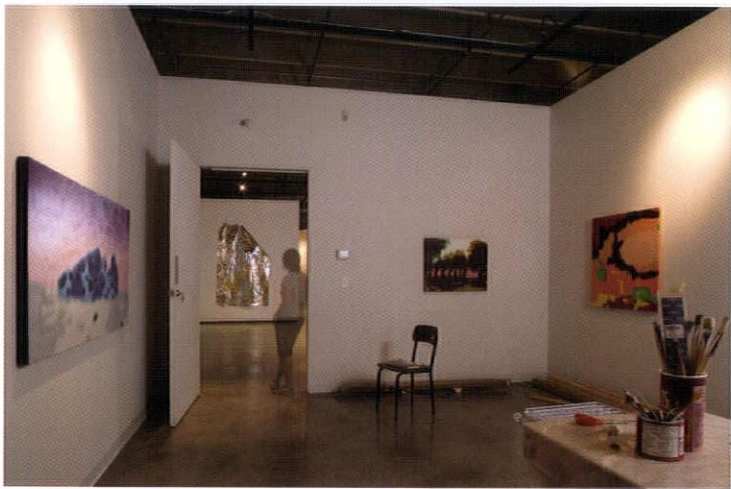
Flexibility is functional, but the feeling of RedLine also comes from the building's processional space, a front lobby separated from the gallery and studio space by a defining characteristic — a literal red line.

The line was drawn from two separate design geneses that reinforce how in tune the architects were with Merage's vision.

Early in the design, when Merage was in Europe, Semple Brown conceptually devised a red wall and ceiling element as the means for separating the spaces. "We had talked about the importance of procession in setting the tone," Schmidt said. "We had these big doors that sit



Ron Pollard



Ron Pollard



Ron Pollard

**Top:** Crossing the red line inspires visitors to lose their inhibitions and fully experience the art.

**Center:** Studio space opens into the gallery, facilitating interaction between artists.

**Bottom:** To enter the gallery space, visitors must cross below a red line and pass two "doors."

## REDLINE

**Architect** Semple Brown Design P.C., Bryan Schmidt, AIA

**Location** 2350 Arapahoe St., Denver

**Construction Cost** Withheld by request

**Scope** Renovation of a 20,000-square-foot former vacuum cleaner parts warehouse into an exhibition hall and art studios.

**Purpose** To provide mid-career artists with opportunities for continued growth through increased exposure to the public, a collaborative work environment and a forum in which to interact with the community.

**Completion** July, 2008

**Owner** RedLine, a Section 501(c)(3) public charity

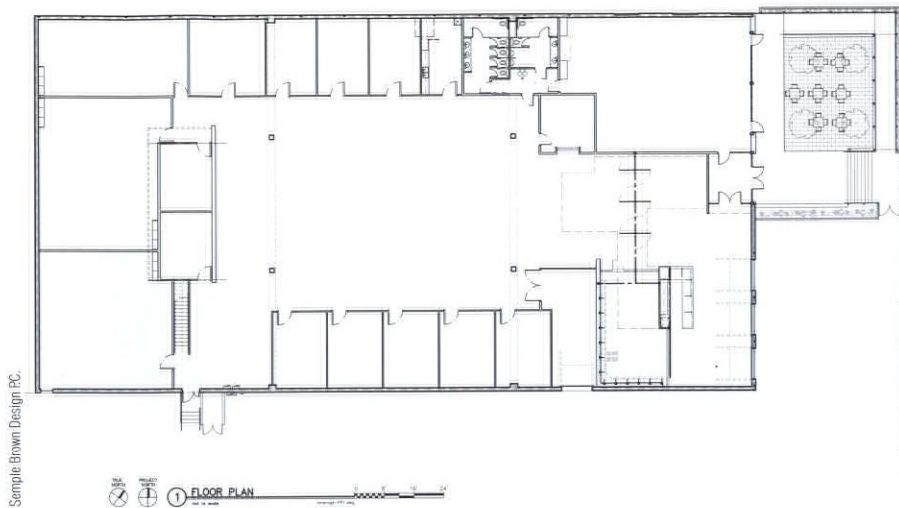
**Contractor** Spectrum General Contractors

**Engineer** McGlamery Structural Group

**Photographer** Ron Pollard

### Other Notable Projects by the Firm

- Denver Pavilions, Denver
- Parker Civic Center, Parker, Colo.
- Pura Vida, Denver
- Lowenstein Retail Building and Parking Garage, Denver.



under the red line — the intent is that they screen the art from view while everyone is queuing up.”

Also while Merage was in Europe, she decided to call the project RedLine, without even hearing of the architect’s plan for a line of demarcation between the spaces.

The concept is explained on Redline.org, the center’s Web site: To cross the red line is to lose the inhibitions that may hold an artist back, while gaining support systems to excite the senses and realize one’s dreams.

Semple Brown created the line in the ceiling with recessed lighting, so it issues an inviting glow contrary to the color’s alarmist nature. The boundary draws visitors closer, then—as Guiton describes, “It doesn’t push you in, it sucks you in.”

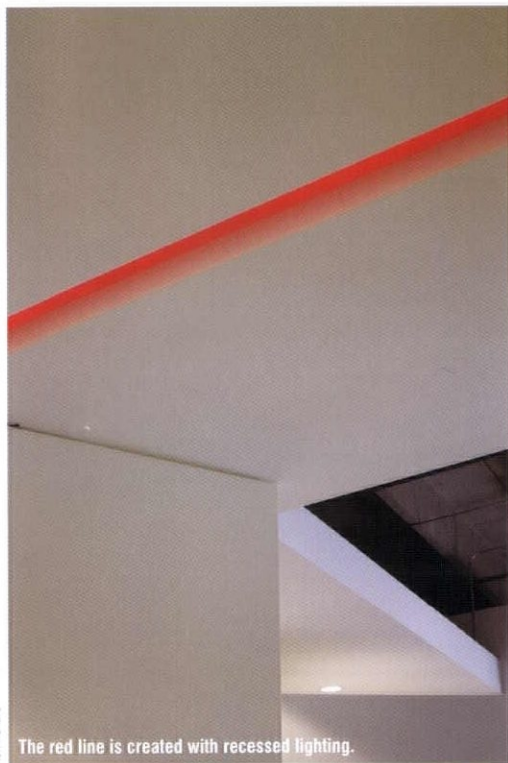
For artist-in-residence Rori Knudtson, working within the RedLine environment has impacted her creativity and credibility. Drawn to the center for its community impact initiative and the chance to work with the caliber of mid-career artists juried into the program, the space itself stunned her.

“I was completely taken aback by the space when I walked into it,” Knudtson wrote via e-mail. “I felt I was absolutely dreaming.”

Knudtson, who’s also an AIA registered architect, is enjoying the freedom of studio space outside her home and has found that the openness of RedLine’s interiors have allowed her to go vertical with many of her pieces.

A well-designed building that facilitates the creation of art and showcases Denver’s artists elevates RedLine from what could be brushed off as “just” a co-op and gallery space to a cultural center gaining in relevance and reputation.

“I feel the RedLine space argues quite strongly to the seriousness of Denver’s burgeoning art presence and gives testament to the ability of contemporary art here,” Knudtson wrote. “... I feel RedLine sets a bar here locally but can begin, over time, to play with some of the more prominent institutions globally.” ■



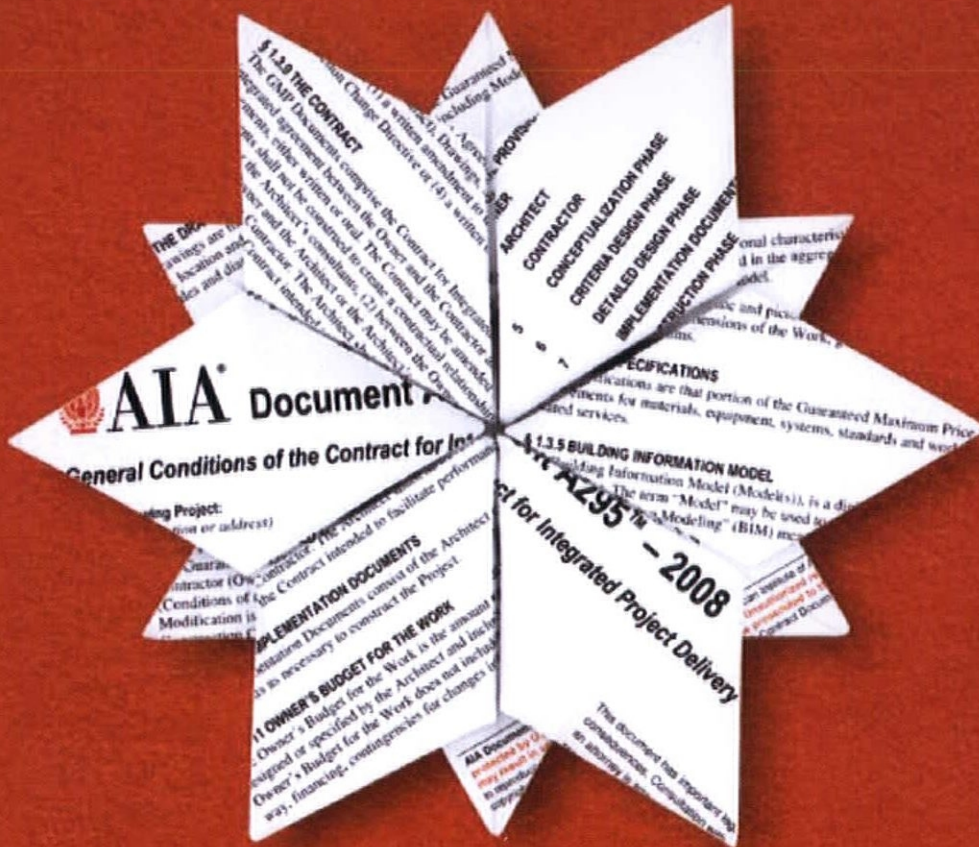
Ron Pollard

The red line is created with recessed lighting.

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# Peter Dominick, FAIA: Opposing Passions, Exceptional Designs

By Mary Lou Jay



Disney Enterprises, Incorporated

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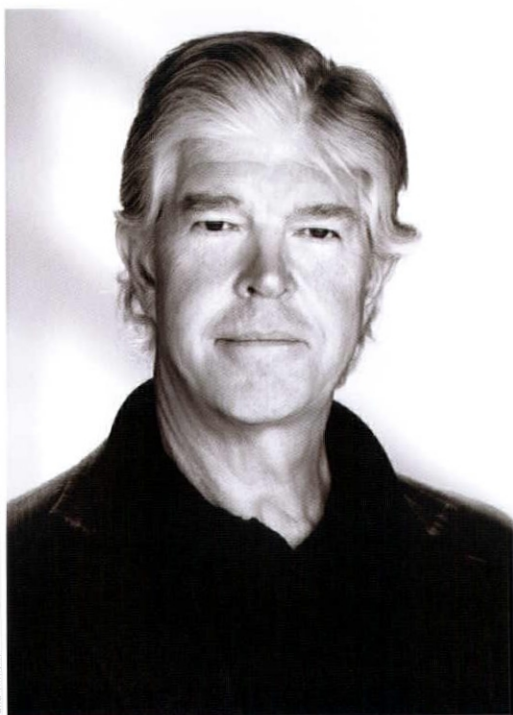
Above and opposite page top: Dominick traveled to Africa to research the design for Disney's Animal Kingdom Lodge in Orlando, Fla. The horseshoe shape of the structure echoes the Zulu's traditional building, the kraal.

It seems appropriate that Peter H. Dominick, FAIA, will be remembered in part for his larger-than-life projects like Disney's Wilderness Lodge and Grand Californian Hotel. Like his designs, Dominick was a standout, commanding attention and respect in any gathering. He was known for his intellect, enthusiasm and love for architecture and for the West. His sudden death on New Year's Day left a void in Colorado's architectural community.

"Peter had a passion for life and architecture, and in a way they were not separable for him. His architectural life and personal life were so woven together that it was 24 hours a day," said E. Randal Johnson, AIA, one of his partners at 4240 Architecture.

Born in New York in 1941, Dominick moved with his family to Colorado in 1946. His father, a U.S. Senator, was an avid outdoorsman and Dominick followed his lead, enjoying hunting, fishing — he was a world-class fisherman — horseback riding and a variety of other outdoor activities.

While attending Yale University, Dominick took his first architecture class with Vincent Scully. He became "increasingly fascinated by the conceptual thinking behind the world's most significant buildings and

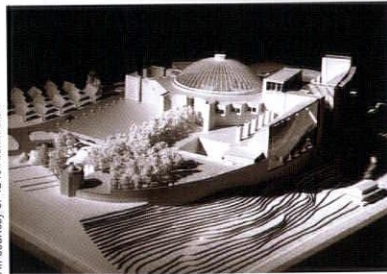
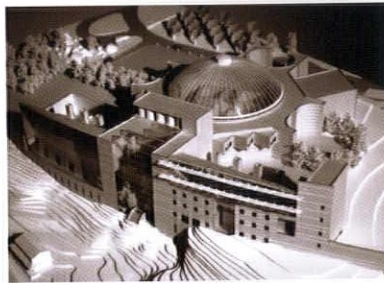


Julia Timmer



how they related to their culture, their landscapes, their artistic traditions and their technological advancements,” Dominick wrote in an autobiographical sketch for the AIA Colorado Fellows Book. “A life of creativity ... began to germinate as a possibility ... Architecture took me to a new, huge world, a world of thought and art, a world of history and culture, a world of the sacred and profane.”

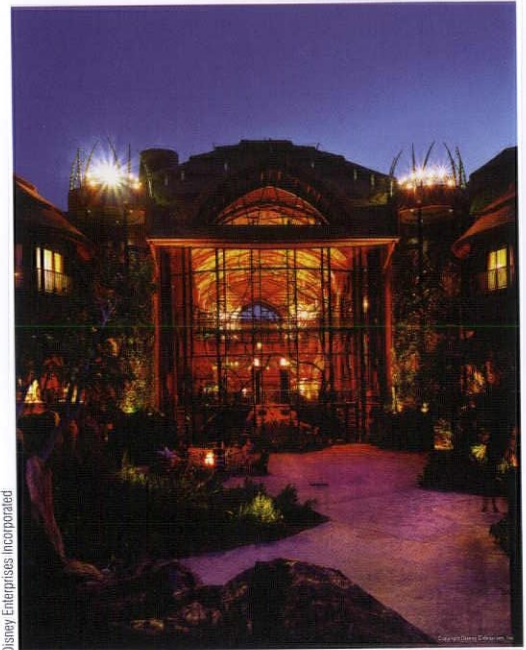
After receiving his bachelor’s degree in architectural studies, Dominick continued his studies at the University of Pennsylvania under Louis Kahn. “The leading minds in landscape, architecture, urban design, city planning, structural theory and graphic design had all gathered in Philadelphia,” he wrote. “I look back now ... and realize that the polarities of my practice, a love of nature and the outdoors, and a fascination with cities and the richness and complexities of an intellectual life, grew from my childhood and my exposure to these minds focused on the making of the institutions of civilized societies.”



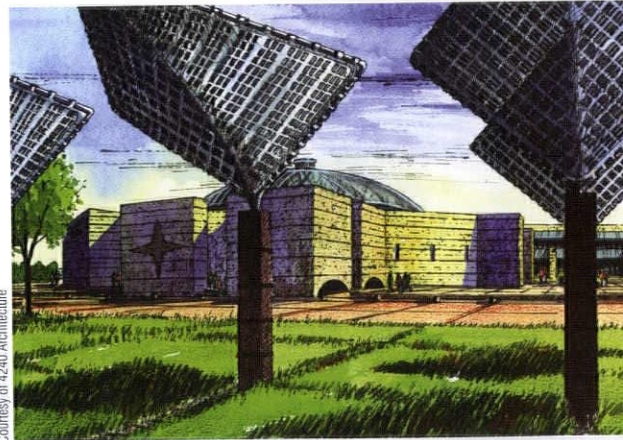
All courtesy of 4240 Architecture

After earning his master’s degree, Dominick embarked on a three-year journey, working his way around the globe, exploring the cultures and architecture of the South Pacific, Asia, India, the Middle East and Africa. The experience shaped his work. “I began to formulate my belief that ‘regionalism,’ an often minimizing phrase, could be a universal concept. And I began to realize that ‘knowing where you are’ through design was, and is, one of the most joyous aspects of our work. To make buildings that respect our culture, our environments, our ‘place,’ buildings that could express the aspiration and the memory of our imaginations, became a major component of a burgeoning design philosophy,” he wrote.

In 1973, Dominick returned to Colorado and joined William Muchow & Associates as a designer, but left a year later to begin his own firm, Dominick Architects. Around the same time he formed a partnership with friends, eventually known as the Wazee Design & Development Company, which helped bring about the urban renaissance of the area around Denver’s Union Station, now referred to as LoDo, an abbreviation for lower downtown.



Disney Enterprises Incorporated



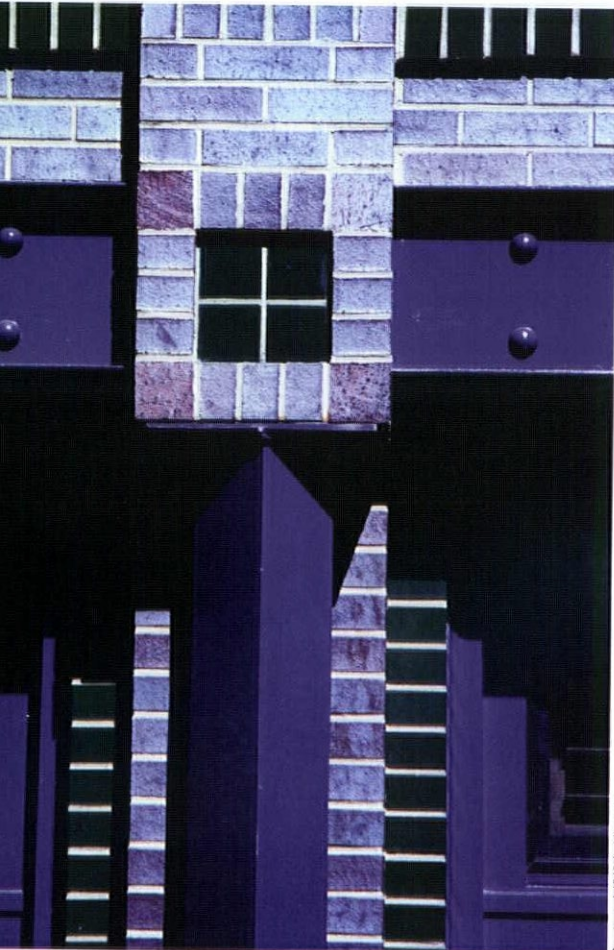
Courtesy of 4240 Architecture

Above and left: Dominick’s conceptual design for the United Nation’s energy laboratory includes housing for completely self-sustaining energy systems. The long south wall of the linear research wing is designed to catch and moderate daylight, providing the laboratories with warmth and light. An “orchard” of pavilions was designed to provide additional energy and water for the labs.



Above and below: Dominick incorporated brick, painted steel and punched glazed openings into the exterior design of Denver's Cactus Club, weaving new technology with traditional materials. The great hall in the building is lit by a series of clerestories.

Courtesy of 4240 Architecture



Courtesy of 4240 Architecture

In 1989 Dominick merged his practice with Urban Design Group to form UDG Inc., where he was director of design and head of the Denver studio. In 2003, with Johnson and Thomas Brauer, AIA, he left to open 4240 Architecture, a name taken from the latitudes of Chicago and Denver, where the firm has its offices. Dominick became president and chairman of the firm.

### Reconciling Dual Inspirations

Dominick's life and work reflected the influence of both the urban life and the West.

His interest in the urban and the intellectual was evident in the way that he was always ready to share and discuss ideas with his large circle of friends and acquaintances. He was active in arts circles and served on the board for the Denver Art Museum and the visiting committee of the Whitney Art Museum.

Art and architecture were woven together in Dominick's work, according to Lewis Sharp, director of the Denver Art Museum. "Peter and his wife Philae were also ambitious collectors, and while they had a broad interest in art, all of the objects in their collection reflected an interest in craftsmanship. This was evident in their drawings, graphic arts and sculpture. That emphasis in craftsmanship was also found in Peter's own work. Whenever you saw a building that Peter had designed, you found great attention to detail. While they were sometimes sublime in scale, particularly the large hotels that he designed, they were always beautifully conceived with great attention to detail."

David Tryba, FAIA, lead design principal of Tryba Architects, said that Dominick knew how to blend technology and culture at a time when most architects felt that their work had to reflect one or the other. "Peter was comfortable doing both, and he inspired others to be comfortable. He had a certain freedom about him and didn't care so much about what people thought. He did what he thought was right, and was successful because he was well informed. There are few architects who continually invest the time to stay so connected to life; it takes a lot of work. But it was a lifetime passion for him to be connected to art and culture and add to the discussion," Tryba said.

### Western Influences

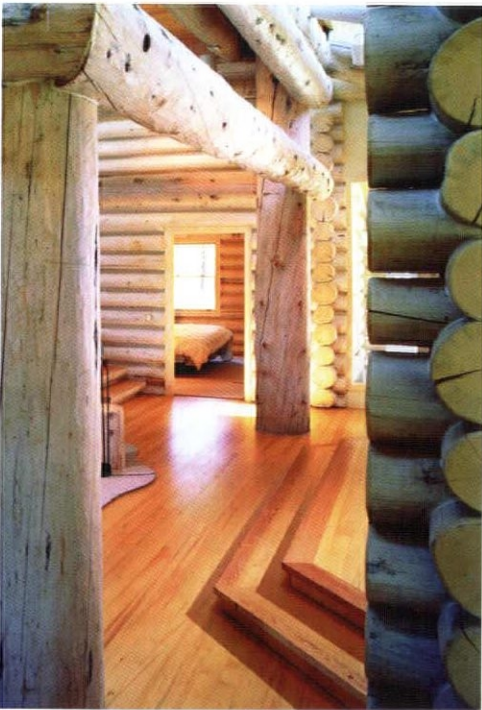
Dominic expressed his love of the outdoors through his regional approach to design. "Peter brought a unique Western perspective; he really was immersed in the spatial and the materials and the atmospherics of the West," according to Henry Beer, IDSA, founding partner of Communication Arts of Boulder, Colo. "He struggled to dovetail it with the hard-core modernist education he received from people like Louis Kahn and Vince Scully. It was really a passion of his to find an architectural voice that was able to incorporate these lessons that were part of his DNA into the rigors of the education he was receiving. He was constantly testing the precepts of modernism with his Western perspective and sensibility."

Dominick acknowledged both influences in the design of the Disney Wilderness Lodge, which he designed while working at UDG.

“The Disney Wilderness Lodge was really an attempt on [Disney CEO] Michael Eisner’s part to capture the characteristics and the materiality and the spirit of the great Western lodges,” Beer said. “Peter had an interest in incorporating all the referential aspects of the great lodges, like those at Yosemite and Yellowstone, while going beyond imitation and incorporating the lessons learned from Kahn about how light plays in a building.

“Although at first glance the Frontier Lodge appears to be a traditional rendition of these classic buildings, when you really look at them spatially and the parti — how their interior spaces relate to each other — you can see strong modernist influences,” Beer continued.

“The Wilderness Lodge couldn’t be a totally modern interpretation — it had to have some references to the past — but we didn’t copy the details of the old Western lodges; we re-detailed it totally in a different way,” Johnson added. Dominick and the other 4240 architects addressed every element of the design, from the details in the wood beams that hid the sprinkler system to the patterns of the floors throughout the building.



Courtesy of 4240 Architecture



Courtesy of 4240 Architecture

Above and left: The four huge log columns in the interior of the Had-don Cabin support a second-floor, glassed-in retreat. The white-log pavilion, which sits on a bench 250 feet above the valley floor, is sited to overlook the valley.

By 2000, UDG’s Denver studio had been awarded seven significant commissions by Disney, including the Animal Kingdom Lodge in Orlando, Fla., and the Grand Californian Hotel in Anaheim, Calif. Dominick became a fellow of the AIA in 1994, just as the Wilderness Lodge was being completed.

### Other Designs

Dominick was eclectic both in his designs and in the projects he chose. “He didn’t have a particular style. He always talked about a specific solution that was specific to a site, specific to a client, specific to a time,”

Johnson said. "He enjoyed doing a lot of different things. Keeping a wide variety of project types kept the office fresh and engaged." No matter what the project, however, "the number one requirement was research, really understanding the history and what forces drove the architecture that we were responding to."

Dominick noted that research component in his remarks at the opening ceremonies for the Grand Californian Hotel at Disneyland. "The conception of this hotel was absolutely fascinating with the research and study that went into the Arts and Crafts movement as it moved from the European roots across the nation to California, and the inspiration that we found in the architecture of northern and southern California," he said.

"The basic philosophy of the Arts and Crafts design is to bring together architecture, art, landscape and the decorative arts in a natural setting; to restore the humaneness and dignity of the design effort, to rejuvenate men's souls, hearts and minds from the drudgery of the machine and the digital age."

The garden is always a key influence in Arts and Crafts designs, Dominick said. "In this case, we shifted the scale of the hotel to include the scale of the forest, particularly those along the California coastline, with their Monterey pines and the spectacular groves of redwoods and sequoias, providing an appropriate scale and inspiration for projects as immense as Disney's Grand Californian Hotel."

For the Animal Kingdom Lodge in Disney World, Dominick traveled to game parks and reserves in Africa. The traditional Zulu buildings or kraals that he saw there inspired the horseshoe-shape of the Disney structure.

### Residential Work

Not all of Dominick's work was on so large a scale. "Some of the private work that Peter did in the mountains was amazing," Tryba noted. "What made each one distinctive was his direct connection to the land and the use of native and rustic materials, as sophisticated and as elegant as anything else in his hands."

The Haddon Cabin, a small, whitewashed, nine-square-proportion log cabin near Pagosa Springs, Colo., is notable for its simplicity and beauty. The 3,200-square-foot cabin is situated on a piece of land 250 feet above a valley floor, surrounded by mountains in a 270-degree arc. "Simple glazed openings and metal siding contrast with the rustic log structure and define the opposing two corners of the pavilion," according to information from 4240 Architecture.

Dominick also designed a 6,620-square-foot private residence in Mountain Star, Avon, Colo. "The house consists of three gabled boxes, detailed in a similar manner and all connected by glass walkways. What is unique about this project is its orientation, the way it steps down the site, as well as the huge expanses of glass," Johnson explained. The uppermost level is aligned with the site contours to reduce the side hill excavation, while the upper two "cottages" are aligned across the contours to capture 180-degree mountain views.



Courtesy of 4240 Architecture



Courtesy of 4240 Architecture

Above: Dominick used the wood from a huge ponderosa pine that had once stood on the site as the primary material for this pavilion furniture and fire pit. The pavilion sits on a peninsula that juts out into the 15-acre Horseshoe Lake.

This placement reveals Dominick's deep belief in conservation. "It wasn't about placing for the moment, it was about placing for the future and for the longevity of the land," Johnson added. "He would never put a house on the top of a mountain; it was always pulled off the top and down the ridge. Long before ridgeline development guidelines were mandated in many places, Peter was already pushing the practice. He believed the overall landscape didn't belong to an individual, it belonged to all of us."

### A Career in the Light

Johnson believes his partner would want his love for the land and the way it extended through every project to be his legacy. "He was practicing that in his architecture before the terms green and sustainable ever became popular," he said.

Beer thinks that the practice Dominick leaves behind will be his gift to future generations. "He had an extraordinary ability to mentor and to educate and to encourage and to provide opportunities. He could encourage great people and have them perform even beyond what they themselves believed they could create."



Photography David O. Marlow

Above and left: Dominick designed the Mountain Star residence in Avon, Colo., as a series of three stone "cottages," all detailed in a similar manner. The sections are linked by steel and glass greenhouses. The top cottage at Mountain Star was aligned with the site to reduce the side hill excavation; the remaining two were aligned across the contours to provide 180 degree mountain views.



Photography David O. Marlow

Dominick himself might have wanted to be remembered for his passion for life and for architecture.

"To put a career in the light often denies the absence of light and darkness; projects lost, failed relationships, down-turns in the economy, legal actions, opportunities missed, the entire host of complex issues that can impact the best of intentions, the most sublime of ideas. All of us live with these constant demons," he wrote. "And yet, the joy of the creative act, the confidence in one's ability to inspire a community or individual with a building or complex of buildings, with form and space, light and detail, make me look forward to every day." ■



Windsor, CO, May 22, 2008 -- Windsor resident of Chimney Park walks out after a mile-wide tornado tore through the area damaging and destroying many homes.

# AIA Colorado Disaster Assistance Committee

By *Katheryn L. Zeeb, AIA, CEFPI, CSI*



As architects, we generally see our work as building new creations — from a blank slate with a client eager to walk the halls and rooms of their dream home, office or school. But, what if the reasons for the blank slate were dire circumstances wrought by Mother Nature? What if, before the building could start, the remnants of past dreams had to be evaluated, and sometimes swept away?

As a profession, we are uniquely qualified to help in such dire circumstances. We have the training, experience and insight to evaluate the aftermath of events which change people's lives and the built environment around them. There are events which happen all too regularly, that wreak havoc on homes, buildings, farms, towns and cities.

Natural and manmade disasters come in many forms: tornadoes, floods, hail, fires, hurricanes, earthquakes, droughts, heat waves and severe snow storms. The forces that buildings undergo during one of these events may damage or destroy it; or may cause unseen harm, resulting in mold behind walls or under floors after a flood or a weakened structural component. Damage may be obvious with the destruction that comes from wind by tornadoes or water from flooding.

Colorado is fortunate not to have hurricanes, though we have hurricane-force winds in many areas; but we do have tornadoes, wildfires and floods. Other disasters may result from explosions (such as natural gas line ruptures), major avalanches, snowstorms or mudslides. The architecture volunteers are not among the first responders, but are part of the team during the relief and recovery phases of a disaster, to evaluate overall structure condition, including actual structural damage and other habitability issues.

AIA Colorado, in response to a 2006 plan from AIA National, is working to build a network of architects to respond to disasters within our

state and in support of similar groups in adjacent, less-populous states. Several states, such as Kansas, California and Texas, have active disaster assistance committees and response teams which have responded to disasters for many years. Modeled after these states' successful programs, AIA National is supporting components across the nation to form response groups to provide such assistance following a major event.

The steering committee of the AIA Colorado Disaster Assistance Committee has been working to:

- Forge alliances with state and local emergency response authorities to educate them on the capabilities that architects can contribute;
- Identify volunteers willing to be trained to respond to a variety of disasters with professional volunteer services in support of local, state and federal emergency management agencies;
- Provide training for volunteers and
- Assure that the Colorado efforts dovetail appropriately with AIA National's Disaster Assistance Task Force guidelines and those of neighboring states.

The organization of AIA Colorado's Disaster Assistance Committee follows the structure of AIA Colorado and its local chapters. The state coordinator is chair of the committee, and is charged with contacting the state emergency management authorities, and being the liaison with AIA National and the other components of the Western Mountain Region (WMR). The local coordinators will not only coordinate with their local authorities, but also with the efforts of the local volunteers.

We are fortunate to have a local coordinator in the AIA Colorado West Chapter who has previously been involved in disaster assistance in another state, and brings "boots-on-the-ground" experience in exactly the type of disaster response Colorado is working to provide.

The AIA Colorado Disaster Assistance Committee needs help to achieve these goals. It needs volunteers. It needs architects who are interested in helping communities, homeowners and businesses in need. Training will be offered at the WMR Conference, in Keystone, Colo., in October.

The current steering committee has representation at the state level, and from the Denver and West Chapters. One or two representatives from each local chapter are needed. If you are a member from AIA Colorado North or AIA Colorado South and would like to be a part of this effort, please join the committee.

The volunteers who respond to events do not need to be on the steering committee, but comprise the group of responders to such events as the Hayman fire or the Windsor tornado. While those are past events, we can be sure of some future life-changing event happening in Colorado. Architects can be major contributors to the response to such disasters and the recovery of the affected communities. ■

Join the committee. Offer your knowledge and expertise.

Make a difference in someone's life. Contact Sonia Riggs at the AIA Colorado office to get involved.

(Call Sonia at 303.446.2266 or email her at [sonia@aiacolorado.org](mailto:sonia@aiacolorado.org))

# OntheBoards

By Mary Lou Jay

## Denver Police Traffic Operations and Training Facility

Humphries Poli Architects  
Joe Poli, AIA, Principal

**Location** Denver

**Owner** City and County of Denver

**Scope** Site planning and architectural design for new office and training center

**Cost** \$8.5 million

**Design Start** September 2009

**Completion** June 2010

A new office and training facilities for the Denver Police Department lies in a man-made valley on the edge of the central business district, shaped by concrete flyovers, rail yard ramps and industrial residue. This two-building composition is organized to create an acoustic and visual interlude — a valley — for those who work in the building and for those who view it in passing. The notion of a building as an interstitial moment between two dominant landscapes, one industrial and one urban, also informs design details and material applications.

This evolving campus will contain two buildings supporting a variety of uses including city and police office spaces, training, storage, special vehicle parking and service. Efficiency, durability and long-term success all factor into the design as well. Flow, floor-loading requirements and service and training needs dictated a single-story configuration of the project's 80,000 square feet. Sustainability is central to the

design of the new structure, presently anticipating a U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) silver rating. Because the facility has uses that are either secure or highly utilized by the public, both site access and building flow have been carefully orchestrated. The training facility is theater-like in the flexibility provided by its volume, its lighting and mechanical systems, while engaging the participants like none other in the country.

The building architecture marries the program with the possibilities offered by the unique site influences. Mechanical chillers are celebrated like jewelry; the xeriscaped ground plane is continued vertically to the parapet via green screens. While raw concrete is the predominant building material, moments of ground-to-sky glazing and electric-blue panels punctuate this 600-foot-long outcropping to engage the speed of the adjacent traffic.



Humphries Poli Architects





**National Renewable Energy Laboratory Research Support Facilities**  
RNL, Denver and Phoenix offices

**Location** Golden, Colo.

**Owner** U.S. Department of Energy's National Renewable Energy Laboratory

**Cost** \$54 million (fully furnished construction cost)

**Scope** 218,000-square-foot office building

**Construction Start** December 2008

**Completion** June 2010

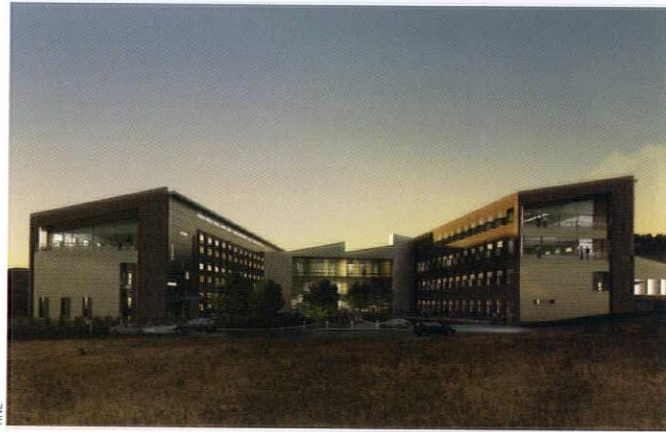
RNL, Haselden Construction and Stantec are working together on the fast-track design/build process for the Research Support Facilities (RSF) project at the U.S. Department of Energy's National Renewable Energy Laboratory (NREL) in Golden, Colo. With a design that is intended to result in a zero-energy structure, the 218,000-square-foot building will become a prototype for future highly efficient U.S. office buildings. It will meet the standards for the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) platinum rating, and will achieve all four levels of zero energy performance established by NREL.

The design of the RSF is based on simple, timeless concepts of respecting the natural environment and configuring the building to respond to the movement of the sun. The shape of the building, a "lazy-H" configuration, is the result of two multi-story office bars oriented along the east-west axis. This allows for optimum daylight

access and a perpendicular connector that contains all of the shared public spaces within the building. The balanced south and north glazing eliminates undue energy gain or loss. This configuration also creates two exterior courtyards that are distinct in purpose and shape. The east entry court will embrace the public visitor entrance with an appropriately scaled civic space, while the employee courtyard to the west forms a more intimate enclosure for relaxation and conversation.

Achieving a zero-energy building requires a critical integration of energy-reduction strategies on the demand side to minimize generation needed from the rooftop photovoltaic system and other on-site renewable energy sources. The building is designed

to be about 70 percent more energy efficient than the average office building in the region and nearly 50 percent better than the ASHRAE 90.1 energy code with an air-cooled data center significantly reducing a key-cooling load. Other energy-efficient features such as natural ventilation through operable windows, thermal mass, transpired solar collectors and radiant heating/cooling are inherent in the design.



## Windsor Police Facility

Roth + Sheppard Architects  
Jeffrey L. Sheppard, AIA, and  
Herbert B. Roth, FAIA

**Location** Windsor, Colo.

**Owner** Town of Windsor

**Cost** Withheld at Owner's Request

**Scope** Design of flexible and secure  
space for town's police department

**Expected Start** Fall 2009

**Expected Completion** Spring/Summer  
2010

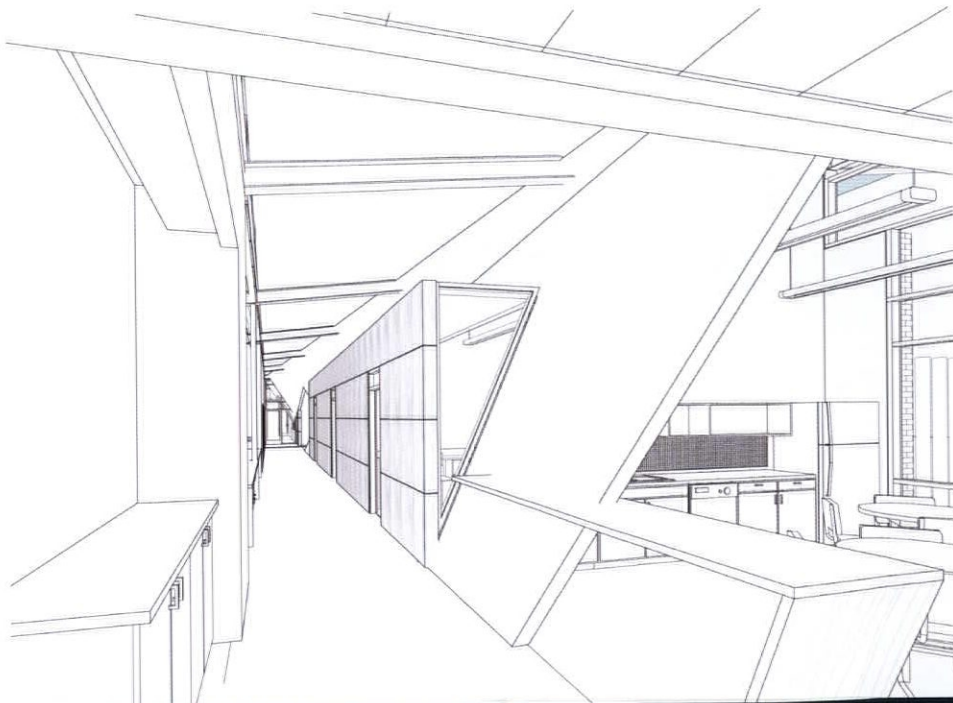
This 14,500-square-foot police facility replaces an existing 4,000-square-foot police department now located in the basement of the existing Windsor Town Hall. Roth + Sheppard Architects worked with the town to evaluate alternative sites, program the police and court/council spaces, develop a schematic design pricing package and determine alternative funding opportunities and construction delivery methodologies.

The police facility is located adjacent to the town's new recreation center and shares parking and community space. Secure police functions are carefully located along the perimeter to receive natural daylight yet maintain separation from the surrounding public parking. A day-lighted interior corridor provides access to all police functions and connects to the covered patrol car parking. Booking, evidence/property, covered parking and locker room functions are all contained within a cost-effective, metal building shell while office, support and public functions are arranged in a more flexible, open-plan environment. Sustainable features include a solar photovoltaic roof, geothermal-based mechanical, operable ventilation windows, extensive day lighting, and low-VOC renewable and recyclable materials.



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# Looking Ahead



## AIA Colorado 2009 Practice Management Symposium – Ready, Set, Grow!

Join us for this pre-conference event on October 15 in Keystone, just before the Design Conference. The Practice Management Symposium features practical sessions to help you with your business. Topics include: human resources, document retention, small firm tips and tricks, managing firm growth, contract language, integrated design, and teaming between architectural firms.

Visit [legacylearningleadership.com](http://legacylearningleadership.com) to register.

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

You can still register for 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.

Visit [www.aiacolorado.org](http://www.aiacolorado.org) for the latest updates and registration and exhibitor information.

## Save the Date

AIA Colorado South Design Awards Gala – Friday, Dec. 4.  
Location to be announced shortly.

AIA Colorado Holiday Party – Friday, Dec. 11, 5 - 7 p.m.,  
at the AIA Colorado offices.

## Navigating the Economy Resources Available on [www.aiacolorado.org](http://www.aiacolorado.org)

AIA Colorado knows that the economy has put a strain on many of its members; therefore, it has created several ways to assist them during this difficult time. In addition to the steps that AIA National has taken to help members “navigate the economy,” AIA Colorado offers the following:

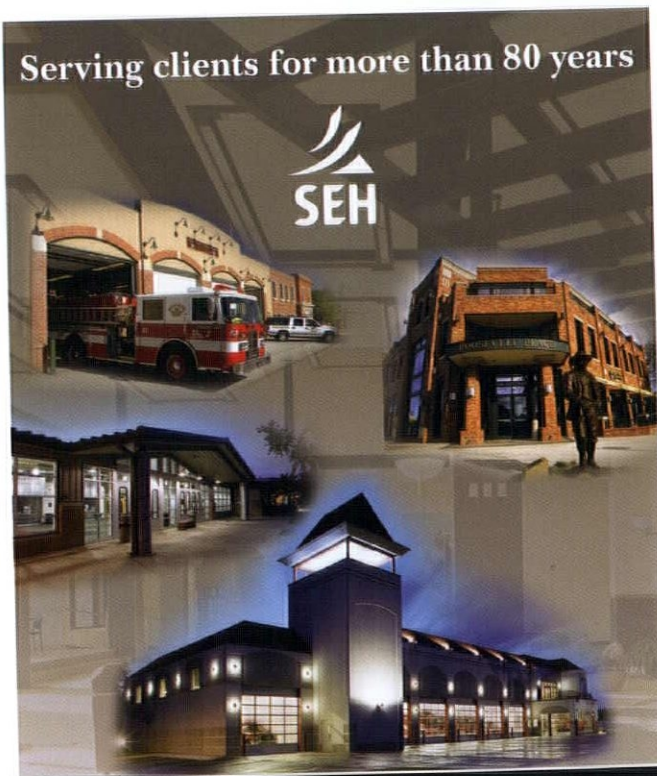
- Job board
- Office space classifieds
- Use of AIA Colorado conference room for business meetings
- Marketing collaborative connections
- Special programming
- Free and discounted continuing education programs for members

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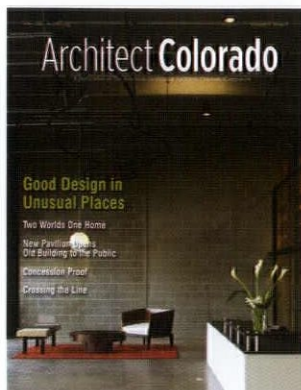
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