

ArchitectColorado

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EDUCATION'S CHANGING FACE

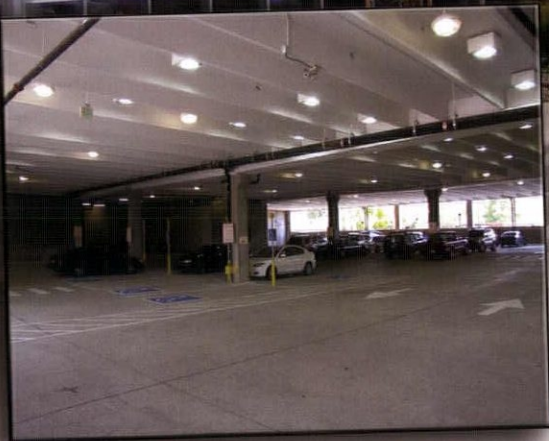


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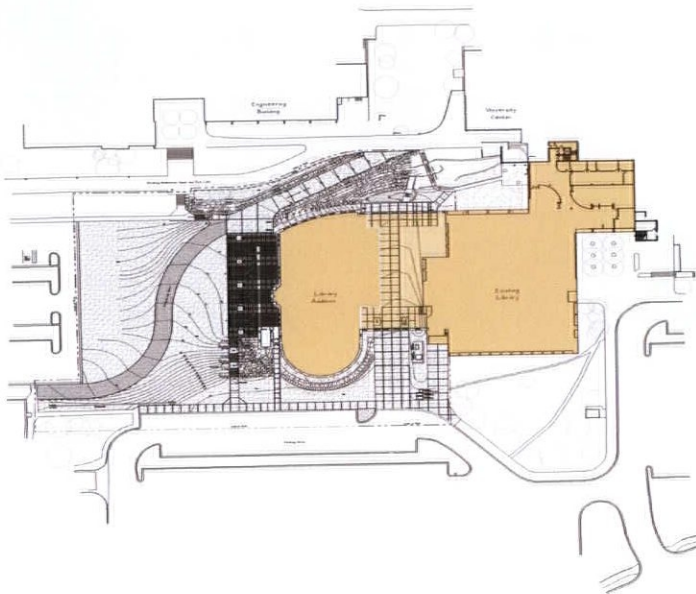
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Cover Image:
University of Colorado at Colorado
Springs (UCCS) library and communica-
tions technology expansion

Left:
University of Colorado at Colorado Springs
(UCCS) library and communications
technology expansion site plan.

Corrections:
The final paragraph of "I'm an Architect"
in the winter 2010-2011 issue was not
written by Nathan Huyler, AIA. The
original story was edited for length. View
the complete article at aiacolorado.org on
the Emerging Professionals page.

Omar Rodriguez Lavandero is an
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Think back to 10 years ago. Remember the excitement surrounding the new century, the millennium and all the future possibilities?

As we enter the second decade of the 21st century, the AIA Colorado Magazine Editorial Board thought it was a good time to consider the changes that have occurred in our profession since that last collective moment of reflection. We decided to focus on two moments in time approximately 10 years apart, not the incremental changes throughout the past decade.

In looking at how we practice today, what has changed, and what is the same as it was 10 years ago? Do you approach the design process in the same way? Does anyone still document a project the way he or she did a decade ago? Are the teams of people we work with comprised differently than they were? We spoke with firms from around the state about the changes they have witnessed and been a part of as design practitioners.

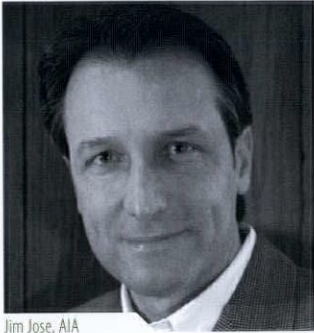
In looking at the buildings that were completed approximately 10 years ago, are they still functioning as originally intended or have they been repurposed? Why? Is there still a need for a building with the original purpose? What factors or influences are important in the buildings you are designing today that you weren't aware of or didn't think relevant a decade ago? In this issue, we look back at numerous projects designed by AIA Colorado members and completed approximately 10 years ago as case studies.

We hope the ideas and projects included in this issue of *Architect Colorado* get you thinking about architecture — past, present and future. And, more importantly, we hope to encourage discussion — a lot of discussion.



A handwritten signature in black ink that reads "Steven Schonberger". The signature is fluid and cursive, written over a faint architectural floor plan background.

Steven Schonberger, AIA
AIA Colorado 2011 President



Jim Jose, AIA

AIA Colorado West 2011 President-elect **Jim Jose, AIA**, was appointed to a term as a commission member on the Eagle, Colo., Planning and Zoning Commission. His term will expire in 2014. Jim is also a board member on the Eagle Ranch Design Review Board.

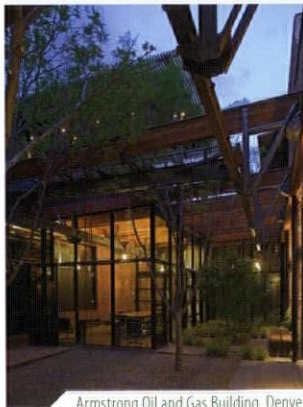
Fort Collins, Colo.-based **JCL Architecture** won a 2010 Governor's Award for Downtown Excellence in the category of Best Building Rehabilitation for work completed on the Windsor Town Hall in Windsor, Colo. The awards program recognizes outstanding projects and people that reflect an attitude of perseverance and dedication to community revitalization in Colorado.



Windsor Town Hall, Windsor, Colo.

Bothwell Davis George Architects, Inc. (Denver)

was the architect of record on the Armstrong Oil and Gas building in Denver. The adaptive reuse project, with design architect Lake | Flato Architects, Inc. (San Antonio, Texas) and contractor Sprung Construction (Denver), was a recipient of an AIA 2011 Institute Honor Award for Interior Architecture.



Armstrong Oil and Gas Building, Denver

Note: Fitting with this issue's theme of looking back, the following piece of member news is about a project whose existence has spanned the last century with rehabilitation in the last decade by a member firm.

The Ionic, curved colonnades of the Greek Theater and Voorhies Memorial at Denver's Civic Center again stand crisp and beautiful, their textured stone surfaces sharp with renewed character, thanks to part of a \$9 million Building a Better Denver Bond issue.

Built in 1919, the structures may have looked oddly out of place on the high open plains, where the native landscape included grasses and sagebrush. However, these buildings spoke to the vision of prosperity and beauty that city leaders held for Denver.

The Greek Theater and Voorhies Memorial were envisioned under and influenced by the City Beautiful movement, whose tenets were the appreciation of "... beautiful, spacious and orderly cities that contain healthy open spaces and showcase public buildings that express the moral values of the city."

Anderson Hallas Architects, PC (formerly Andrews & Anderson Architects, PC) (Golden, Colo.) has been involved with the work toward Civic Center's rehabilitation for more than seven years. The process began with the master plan, which was developed by landscape architects Mundus Bishop Design and adopted by the Denver City Council in 2005. Anderson Hallas Architects was part of the team that performed research to understand the development history of the park and the condition of its historic structures within the context of current uses.

Anderson Hallas Architects led a multi-disciplined design team in the final assessment of the structures to determine the current level of stone decay and structural stability. Historic photographs and past restoration efforts were reviewed. With a plan in place, craftsmen restored the structures' original Turkey Creek sandstone and replaced damaged pieces with Wilkeson sandstone from Washington, as well as repairing or replacing other elements.



Greek Theater at Denver's Civic Center

Welcome to what I hope will be an interesting column focused on topics for all emerging professional members. As this year's associate director on the AIA Colorado board of directors, it was assigned to me. For those of you who don't know me, I graduated more than a year ago from the University of Colorado Denver and have been, like a large number of you, fighting through the hard economic times while trying to get as much experience as possible. As I get more into this column, it will become more topical, but for now, I thought it would be good to tell you what is coming up and being planned for this year.

As (hopefully) everyone knows, April is Colorado Architecture Month, and AIA has a plethora of events going on throughout the state, so keep an eye out for more information about the events in your chapter. Also, I can't wait to see everyone at the Young Architects Awards Gala (YAAG), which will take place on Friday, April 8. A great team of volunteers has been planning this event with one of the goals being to make this year a livelier event and really celebrate Colorado's young architects.

Associate members who haven't completed IDP can now sit for the ARE in Colorado, provided they have an IDP record and a NAAB-accredited degree. If you follow the NCARB directions on ncarb.org, the process is straightforward.

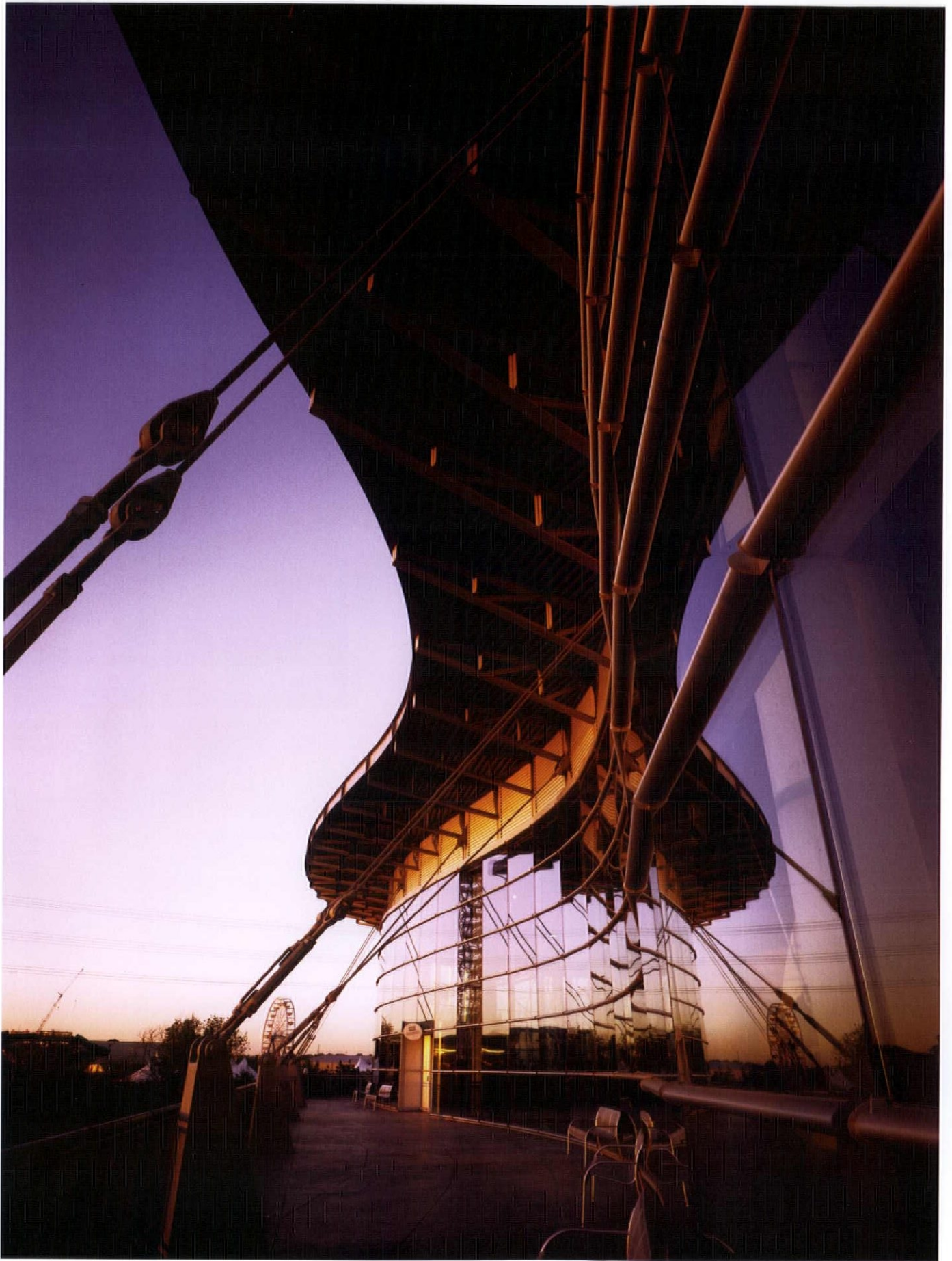
This year, we are planning on continuing the successful forums held in May and November of last year. The forums are being planned for the same months this year, and we welcome suggestions on how to expand the program. Also, we are trying to develop some new programs that would help all emerging professional members to further their career paths, such as an emerging professional seminar and uploading webinars and podcasts in the soon-to-come members-only section of aiacolorado.org.

I am here as a voice for all the associate members in the state, and I would like to hear from everyone. Feel free to contact me at davidneedleman@hotmail.com.



David Needleman, Assoc. AIA
AIA Colorado 2011 Associate Director





If You Build It... Will They Come?

by Kelly Roberson

Charting the history of contemporary urban renewal projects is oftentimes like charting big waves in the ocean: You know a new one is going to hit, but you have no idea of the impact; sometimes the wave will crest with crushing ferocity, and sometimes it fizzles out with a whimper. Virtually every city has hung its hopes on most of the following: bike trails, children's museums, waterfront development, lofts, art museums, farmers markets and aquariums.



Denver has been no exception, and to a surprising degree, most of the projects have worked. There are loft spaces and a children's museum, development along the Platte River, a network of trails, a market and, yes, an aquarium — Colorado's Ocean Journey Aquarium, which had its first signs of life almost 20 years ago. But that project, like that watched-for big wave in the ocean, has been full of swells and breaks, bringing with it fits of euphoria and troughs of heartbreak. In its short lifetime, it has already been reincarnated once and shepherded by three different stewards.

What is most telling about the project, though, is the way the professionals involved in its creation recall it. Many long, drawn-out buildings leave scars — some visible, some not: severed work relationships and infighting, to name just two. From its inception, Ocean Journey inspired a whole different way of doing things, modeling a level of collaboration and cooperation unparalleled for its day, unmatched in the present.

A Vision and Some Visionaries

A few decades ago, a dolphin trainer married a tiger trainer, and the two hatched a dream: What if landlocked people got excited about the ocean, the creatures that lived there and the value and importance of marine habitats? Those people were Judy and Bill Fleming. They had seen other immersion projects across the

was start/stop/start/stop from the get-go. The couple created a foundation and got the community excited about the project's possibilities, identifying a rundown site on the Platte River. Eventually, the couple would hold an architectural competition, and Anderson

project and RNL for the second portion. But the team functioned differently than other split projects: They set up a joint office staffed by people from both firms. "It was a really positive experience for both firms," said Richard T. Anderson, AIA, LEED AP, managing architect of record for Ocean Journey and senior principal with RNL. "We became good friends in addition to a good professional relationship, and that continued throughout construction."

The river became a driver in the design, and the site was a triumph in urban renewal. It had been an old paint factory, so along with demolition came cleanup. But Ocean Journey — its incarnation, its development — was distinct to Denver, and the team was intensely focused on the spirit behind the aquarium. "It was design-build, and people really were into the spirit of the venture," said Paul Haack, AIA, project manager for AMD. "The building type

Downtown Aquarium (Formerly Ocean Journey Aquarium)

Architects: Anderson Mason Dale Architects and RNL (Odyssea)

Location: Denver

Construction Cost: \$94 million

Function: Aquarium

Completion Date: May 1999

Original Owner: Colorado's Ocean Journey Aquarium

Current Owner: Landry's Restaurants, Inc.

Developer: Colorado's Ocean Journey Aquarium

Contractors: Hensel Phelps Construction Co./Alvarado Construction

MEP: ABS Consultants, Inc.

Civil Engineer: BRW, Inc.

Electrical Engineer: BCER Engineering

Structural Engineer: S.A. Miro, Inc.

Interior Design: RNL and Anderson Mason Dale Architects (Odyssea)

Lighting Design: Gallegos Lighting

Landscape Design: RNL

Exhibit Design: Amaze Design

Marine Habitats: ENARTEC

Culinary Design: Thomas Ricca Associates/Ricca Newmark Design

"The building type was unique to all the architects, engineers and contractors that worked on it, and it became the highlight of a career for a lot of people." — Paul Haack, AIA, project manager for AMD

country come to gestation in the 1980s — those that went beyond storytelling and engaged visitors in the environment around them — and they wanted to bring the same kind of space to Denver.

The Flemings had buckets of excitement but limited funds, so the project

Mason Dale Architects (AMD) and RNL would partner to enter.

Together, the two firms created a whole new entity — Odyssea — that would eventually win the project. It became a 50/50 split, with AMD responsible for most of the first half of the



was unique to all the architects, engineers and contractors that worked on it, and it became the highlight of a career for a lot of people.”

Part of that was because the project demanded a whole new level of work by the team. There was travel around

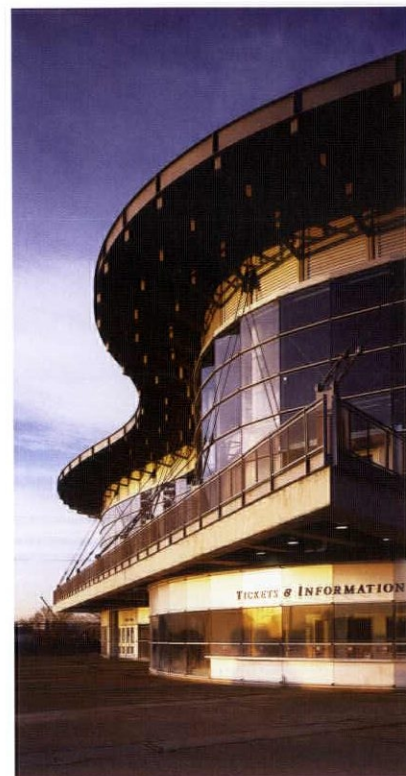
the country to look at other aquariums and coordination with a host of consultants and exhibit designers. It was talented people putting their heads together, working through something big and important and complex. “A lot of the things you hear about today

involve integrated project delivery, and that project 20 years ago really incorporated many of those ideas,” Haack said. “If you think about each of the exhibits in the aquarium, with its own life-support system and specific environment, and the infrastructure we had to design...it was the most complex project I’ve ever worked on. There was no way you could successfully execute that project without a very collaborative work environment.”

Next Generation

The project opened in May 1999 to much fanfare: Attendance exceeded expectations. The undulating exterior of the building mimicked the nearby Platte River, with glass that allowed streetside visitors to peek into the expansive facility. There was a vivid exploration of how a drop of water in Colorado fed the western United States and how a drop in Indonesia ran through rainforests to the Indian Ocean. There





were hands-on displays, sounds, changes in temperature and humidity, replicated habitats and 1 million gallons of water, as well as live plants and birds. There was a crescendo of awards — *The Denver Post's* Best Commercial Architecture Project, the ASLA Colorado Chapter Merit Award for Design, the AIA Denver Citation Award and the Associated General Contractors Silver ACE Award — for the 110,000-square-foot project.

But then the first year passed, and a key flaw in its design became apparent. On a limited budget during design and construction, the project's owners did not have enough funds to include changing program space for temporary exhibits. "That's what keeps people coming back, and after a while, people said, 'Nothing has changed, so why do I want to go back?'" Anderson said. "It's unfortunate but understandable. We did the most for the dollars we had."

Ultimately, the project was a victim of the falling crest of the aquarium wave — the back side of the bubble that promised to revitalize downtown cores. "They were this catalyst for economic development in other cities such as Long Beach, California," Haaak said. "This was on the tail end of that. We worked on a concept with RNL for one in Salt Lake [City] that never went anywhere. There were so many developed around the country, they sort of lost their novelty."

Ocean Journey fell into bankruptcy in 2002, protected for a time by the city of Denver before re-emerging under the ownership of Landry's Restaurants, Inc. as

a for-profit facility called the Downtown Aquarium. Portions of the building — particularly the park edge — have been quite successful. "It's a pretty vital and animated edge of the river," Haaak said.

And through all the ups and downs, there has been another side to the project: It has led to a series of cultural and retail amenities along the river and Water Street. It was a catalyst for the development of a neglected section of the city, connecting it to the grid and the rich architectural heritage of the city. REI took over an old museum, and the Children's Museum of Denver is active and vital. There are the wild rides at Elitch Gardens Theme Park and a trolley at the edge of the Platte. Tourists and city residents come and go and come back again. "I look back on it very fondly, and it's one of my favorite projects," Anderson said. "It's still nice to see it open, and I still get compliments from people. It remains a positive enhancement to the community, and we really enjoyed working on the project." ●

Photos by Ed LaCasse



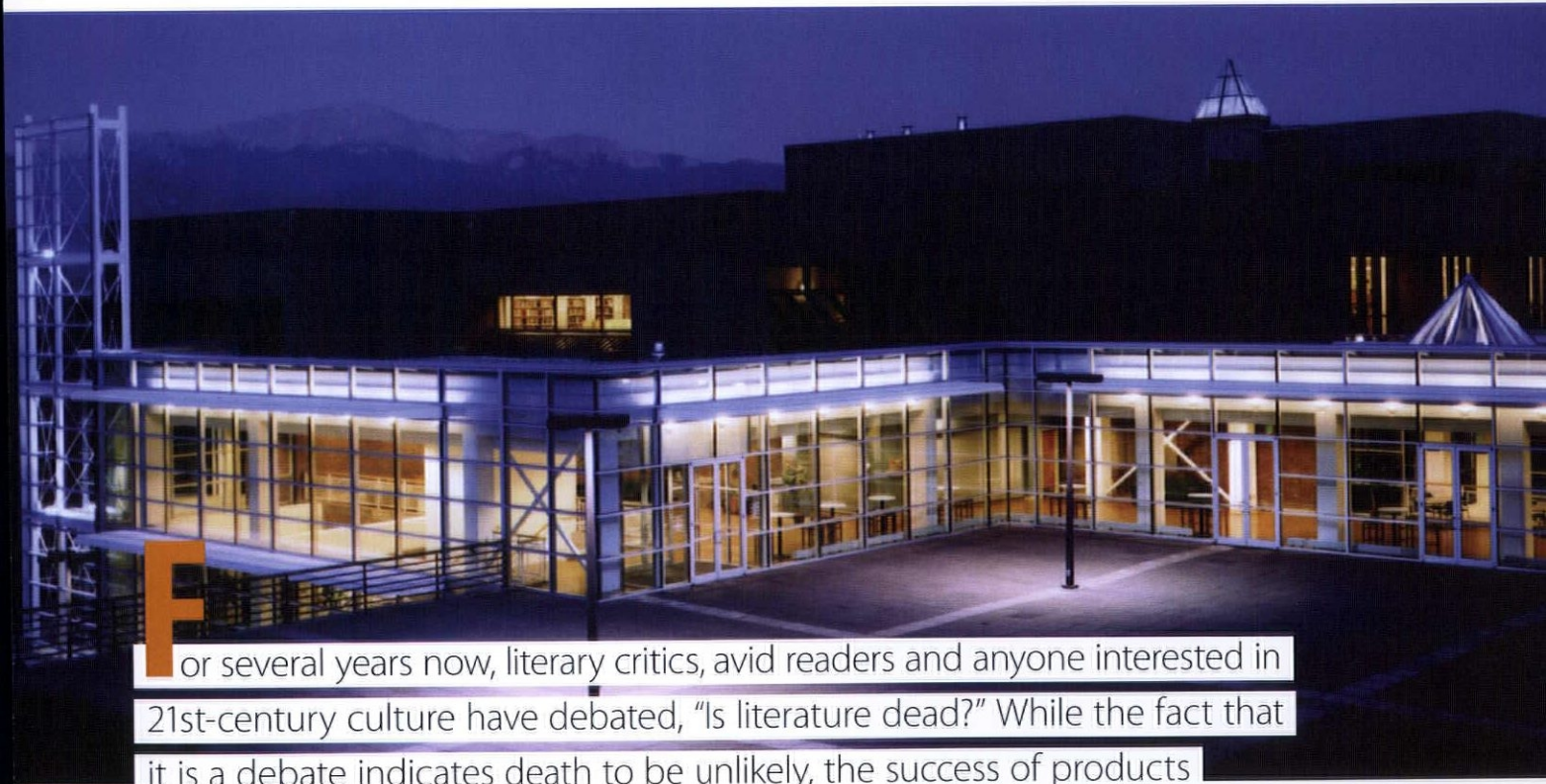
“A library is not a luxury but one of the necessities of life.”

— Henry Ward Beecher

EDUCATION'S CHANGING FACE

Transforming the Traditional Concept
of Libraries to a Modern Era

by Deanna Strange



For several years now, literary critics, avid readers and anyone interested in 21st-century culture have debated, “Is literature dead?” While the fact that it is a debate indicates death to be unlikely, the success of products such as the Kindle and the constant barrage of film and television programs adapted from novels suggest literature is very much alive. Literature remains relevant and necessary, whether as entertainment or as education. However, the face of literature is constantly changing and evolving to meet the demands of the population.

While it also seems plausible for libraries to lose their significance in the dawn of television and the Internet, the evolution of libraries only reinforces how essential they are. The image that springs to mind when thinking of libraries generally tends to be dark rooms with no natural light, cluttered and musty bookshelves and visitors attempting to stay as quiet as possible. Changing that image to match the evolving population's needs and mentality contributed to the University of Colorado at Colorado Springs' (UCCS) library and communications technology expansion in 2001.



The clock tower of the library draws the attention of campus visitors and students alike, positioning it as the center of the campus.

In Need of Change

Ten years ago, the Colorado Springs campus of the University of Colorado consisted of commuter students wishing to attend a local college and not looking for that sought-after "college experience." UCCS was looking to reinvent campus life to better reflect other University of Colorado campuses, seeking a student body that did more than just come to class a few hours a day and then head home.

Patrick Johnson, AIA, principal with H+L Architecture, explained, "At the time, the university was known for the Boulder and Denver campuses, and 10 years ago, the Colorado Springs campus was largely commuter. A lot of the students had full-time jobs, and one of the issues was that the campus was starting to attract more and more commuters," he said. "The question was, 'Where do students go between classes if they don't live on campus?' It's interesting to look back 10 years later and see how critical this project was."

A Beacon for Education

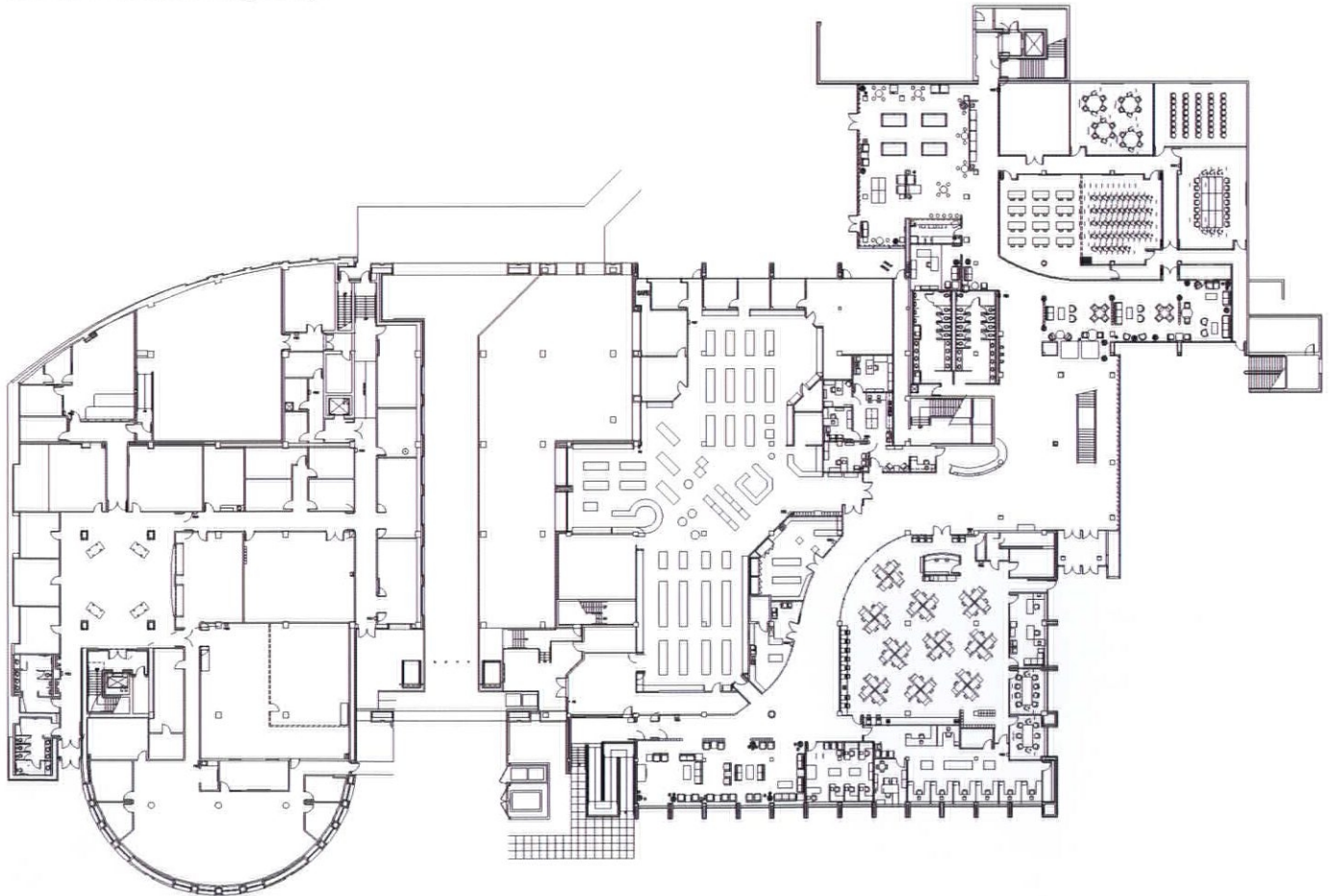
Identifying the goals for the library expansion required the parties to determine what the student body needed and what campus needed. As Henry Ward Beecher suggested, libraries are vital. Particularly in the case of students, libraries represent a necessary and complementary source of knowledge to one's courses and education. "[UCCS] needed and wanted to create an identifiable mark on the campus," Johnson pointed out. "It is a beacon and, literally, the heart of the campus." The clock tower of the library draws the attention of campus visitors and students alike, positioning it as the center of the campus.

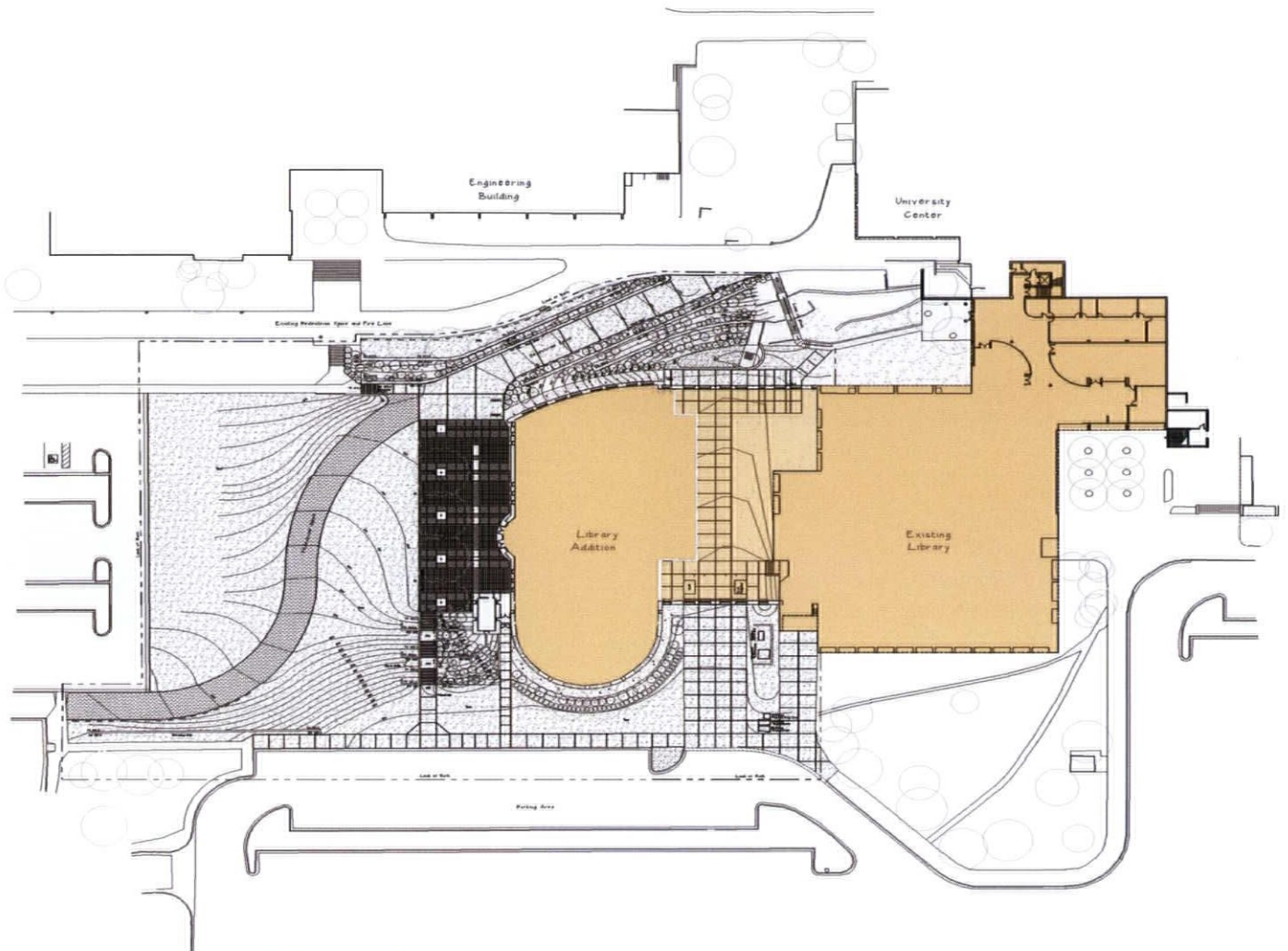
When H+L and UCCS began planning the library expansion, it was important to depart from the former representation of a library. "We had to go from seeing the library as a vault of books to seeing it as a place of technology," Johnson stated. "Libraries and technology were becoming so intertwined, so of course, the two needed to be directly connected. One of the programs in the lower levels ended up housing the campus technology offices and infrastructure. It really helped reinforce what we were continuing to see."



While this concept was new to UCCS, it was also fairly unique for H+L. At the time, this was the first higher-education library for H+L, which has now completed several higher-education facilities, including libraries for University of Colorado at Boulder and Colorado State University. "We did team up with a national design partner to complete the library; SBRA, out of Boston, is one of the longest-standing architecture firms in the country. They had done work at a number of higher-education libraries, including Harvard," Johnson recalled.

The library and communications technology expansion was an opportunity to adjust attitudes about how libraries should be used and to centralize the different forms of information students encountered and utilized. Typical notions about libraries might have been keeping students out. "It was about inviting them in, offering coffee instead of banishing drinks, supporting group learning and creating study rooms, and having a technology help desk for multimedia presentations," Johnson elaborated. "Modern building designs and advances in HVAC systems have also made it easier to allow sunlight into the space without damaging the books, because no one wants the book interaction to go away."





Unique Setting and Unique Challenges

As a university making a transition from traditional concepts to more modern and technologically motivated ideas of a library, UCCS certainly stands apart. "Some of the things that drive the uniqueness of any project are the obstacles you have to overcome," Johnson said. One serious concern was the proximity of the university center to the library and the lack of any substantial connection. Because of the mountain setting, a large drainage swell affects campus. This required the open connection between the buildings to prevent flooding.

H+L chose to connect the buildings at the second and third floors. The glass curtainwall that encloses the exterior of the addition allows students outside to see the happenings within the student center and to identify the space as a social hub for the campus. "We didn't want there to be a perception of moving from the old section to the new section," Johnson explained. "Once the new addition was done, the campus moved all of the stacks there, and we went in and remodeled the older section. The whole goal of the addition was to visually and mentally connect these buildings. We wanted to enclose and encapsulate these buildings and



**University of Colorado at
Colorado Springs El Pomar Center
and Kraemer Family Library**

Architect: H + L Architecture

Patrick Johnson, AIA, principal

Location: Colorado Springs, Colo.

Scope: 8,200-square-foot new construction
82,000-square-foot renovation

Function: Library and communications
technology expansion

Completion Date: 2001

still allow people to flow through. It was about allowing those pathways to be uninterrupted and making the social connections that are so critical to campus life."

The library also required updating for it to translate into a modern and more functional space. This required taking into consideration a student population that was more comfortable with researching credible Internet sources than using the Dewey Decimal System. "The biggest test on the existing structure really had to do with technology," Johnson continued. "The amount of power of the original structure didn't consider the average modern student and his laptop."

Looking Back

Ten years ago, laptops were changing the path of education, making it possible for students to work on a paper from their dorm rooms or from the stacks in the library. Today, students can check their school e-mails from a cell phone or work on a class presentation on an iPad. "I think what's changed and what we build on now is how students learn and interact," Johnson contributed. "I'm not sure these are changes we're seeing but an ongoing revolution."

The success of the expansion and renovation has opened doors for UCCS and created a new atmosphere. "They've added more students, residence halls, and they've started to make the transition from a commuter campus," Johnson reflected. "[The expansion] has stood the test of time for design and flexibility in dealing with the future and how students will use space.

"This project is one we look back on with pride; you're glad to be involved with it," Johnson said. "We all go through life and remember certain things, and you can look back and be grateful for those opportunities." ●



THE STRENGTH OF **STEEL**



**Coburn Development, Inc.
Creates a New Model for New
Urbanism with Steel Yards**
by Michael Adkins

Boulder Steel, a heavy-industrial company in the business of commercial structural steel, was a vital component of the greater Boulder business environment. When the company's owners announced, some 20 years ago, that they were moving the company to Broomfield — about 13 miles down U.S. 36 — Boulder city leaders were concerned with how to fill the void that this major employer was leaving behind.

The city originally contracted with a big-box retailer to build a new location at the former Boulder Steel headquarters. "But the city of Boulder wasn't very excited about a big-box store at that particular site," said John Koval, vice president and director of development at Coburn Development, Inc.

City leaders requested a more sophisticated design concept — one that would lead to a revitalization of the neighborhood. What came of that request would breathe new life into this area of Boulder and form an important development model that the city uses today.

Crafting a Vision

The concept that the city of Boulder settled on came from the founder of Coburn Development, William E. Coburn II. His vision for the site included the creation of a multi-building traditional neighborhood development, heavily influenced by the principles of New Urbanism, that would bring together the best parts of residential and commercial development — people living and working together every day, with neighbors passing each other on the street on the way to the local coffee shop.

Coburn's plan for the site, which would come to be known as Steel Yards as a way to pay tribute to its roots, fit well with what city leaders wanted. But, as noted by Pete Weber, AIA, LEED AP, creative director for Coburn Development, there was a problem. "The site was originally zoned as heavy industrial," he explained. "That kind of zoning just didn't allow us to do all the things we wanted to do."

The Planning Process

But Coburn Development did not give up on the idea. "It was pioneering in a lot of ways," Koval noted. "There were so many considerations. The industrial zone was not residential-permissible. How were we supposed to create new zones that would permit our plan? And part of the plan was to create new streets that were narrower, to encourage walking

and biking, so there were safety and fire-department considerations as well, not to mention the political considerations."

This pre-construction process took approximately eight years — "From the first idea to sticking the first shovel in the ground," Koval chuckled. "It was a part of town that the city really wanted to allow growth, but they wanted to do so in a thoughtful manner with the infrastructure to support it."

commercial, three light-industrial and two mixed-use — spread over 10 acres. Construction started in 1999, and today, 19 of the 22 buildings have been completed, with about 2,000 square feet left to build out. Koval noted that city leaders are in the midst of evaluating the upzoning of the remaining area to be developed, in conjunction with the city's light-rail hub.

As it stands, Steel Yards boasts a total of 180,000 square feet of com-

"It's almost magnetic, that sense of wanting to be here." — Catherine Hunziker

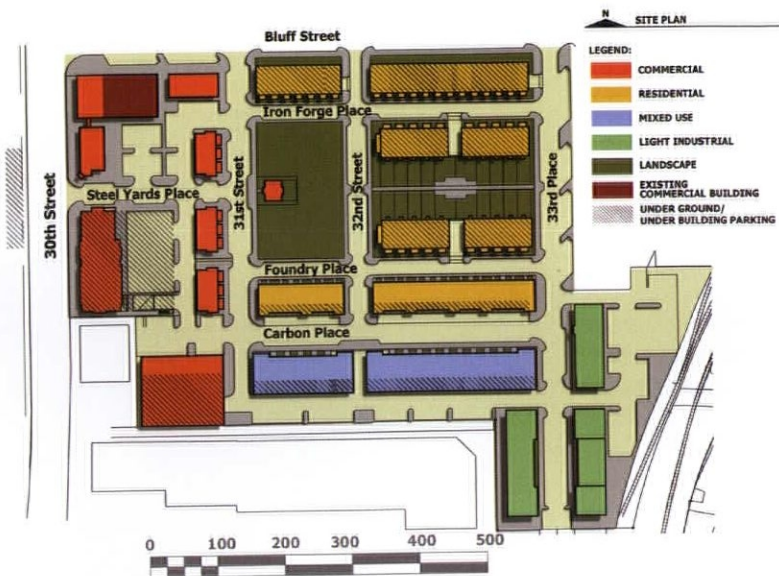
From First Shovel to Final Brick

Once the plan was finally approved, work began on Steel Yards in 1999. Coburn Development took a vertically oriented approach to the project, serving as the architect and builder in addition to its role as the site's developer.

The original plan called for a total of 22 buildings — eight residential, nine

commercial space and 89 residential units — redefining the term "mixed-use," according to Bill Holicky, AIA, senior architect with Coburn Development. "That term typically means that you have offices and residential units together," he said. "Here, at Steel Yards, it's truly mixed. We have a fully functional neighborhood here."





Steel Yards

Architect/Developer/Builder:

Coburn Development, Inc.

Location: Boulder, Colo.

Project Cost: \$18.925 million

Size: 10 acres

Function: Mixed-use (commercial, residential, light industrial, etc.)

Commercial Space: 180,000 square feet

Number of Residential Units: 89 (20 percent affordable housing)

And Steel Yards' design intentionally fosters that neighborhood concept. Even the site's available parking — underground structures and parking lots behind buildings, rather than in front of them — keeps cars out of sight and focuses attention on the people who live and work in the area. "Everything's intimate and walkable," Holicky stated.

"Everything's designed for the pedestrian, rather than for cars. We gave an extreme amount of thought to how the buildings relate to the street, with stoops and porches for the residential buildings and glass fronts for the commercial users. We really wanted to build street interest for the people who live, work and shop here."

Steel Yards has created a community where many people and businesses want to be — including Coburn Development, as the company moved its offices to the Steel Yards from downtown Boulder in March 2010. "The opportunity presented itself for us to have space here, and it was a perfect fit," Weber said. "It was an easy decision to move here. It's fascinating to be in a place you created and see it function every day."

Community Feedback

Steel Yards has proven to be a great success — both for Coburn Development and for the city of Boulder as a whole. This success has stunned people all over the Boulder area. "We had a lot of skeptics at first

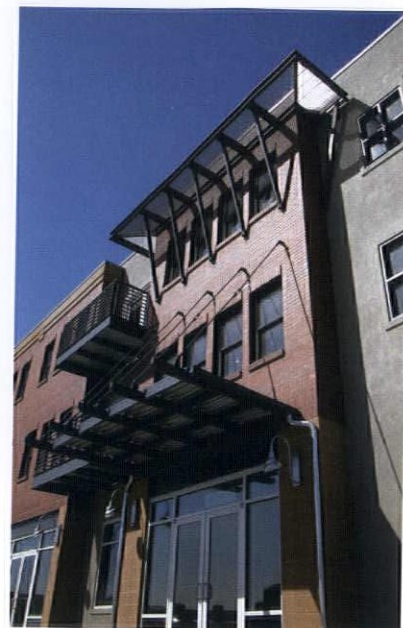


— especially realtors," Holicky recalled. "There were a lot of questions. Would residential development actually succeed in that area of town? Would this community really be a draw for the area?"

Those questions have been answered — and it was the answer the city of Boulder was looking for.

The city has used Steel Yards as the anchor of a larger transit-oriented development, or TOD, in the area known as Transit Village — a hub for the city's light-rail stop, bus routes, bike paths and other amenities designed to make the area more attractive to residents, workers and shoppers. City leaders are also using Steel Yards as a model for future developments in Boulder, hoping to break away from the idea of residential developments being separated from commercial locations and return to a more community-focused environment.





A Resident's Perspective

Steel Yards' increased focus on community was one of the major draws for Catherine Hunziker, president/secretary of WishGarden Herbs. WishGarden Herbs, founded in 1979 and led by Hunziker since 1987, had been headquartered in a typical commercial unit in Gunbarrel, a few miles northeast of Boulder. "In 2003, I was looking to move us to a Victorian-style home in one of the communities near Boulder, where I could live in an apartment above the business and work close to home," Hunziker recalled. "I heard about Steel Yards, and it seemed like a better choice for us."



The company actually downsized to take advantage of Steel Yards' amenities and convenient location, but the employees were pleased with the move. "They like it here a lot," Hunziker shared. "We have people here who bus up from Denver or ride their bikes to work. We're right here in the middle of things — it's like a little village within the larger city. They much prefer it to where we were."

And the new location has proven beneficial to WishGarden Herbs as a whole. In the midst of a down economy, the company has experienced tremendous growth, purchasing an additional commercial condominium above its original in 2007 and another unit directly across the walkway in late 2009.

Hunziker's original desire to live close to work was realized at the Steel Yards as well. She originally purchased a studio apartment across the street from her business in 2004, but her need for a guest room and office space led her to upsize to a three-bedroom unit in June 2005.

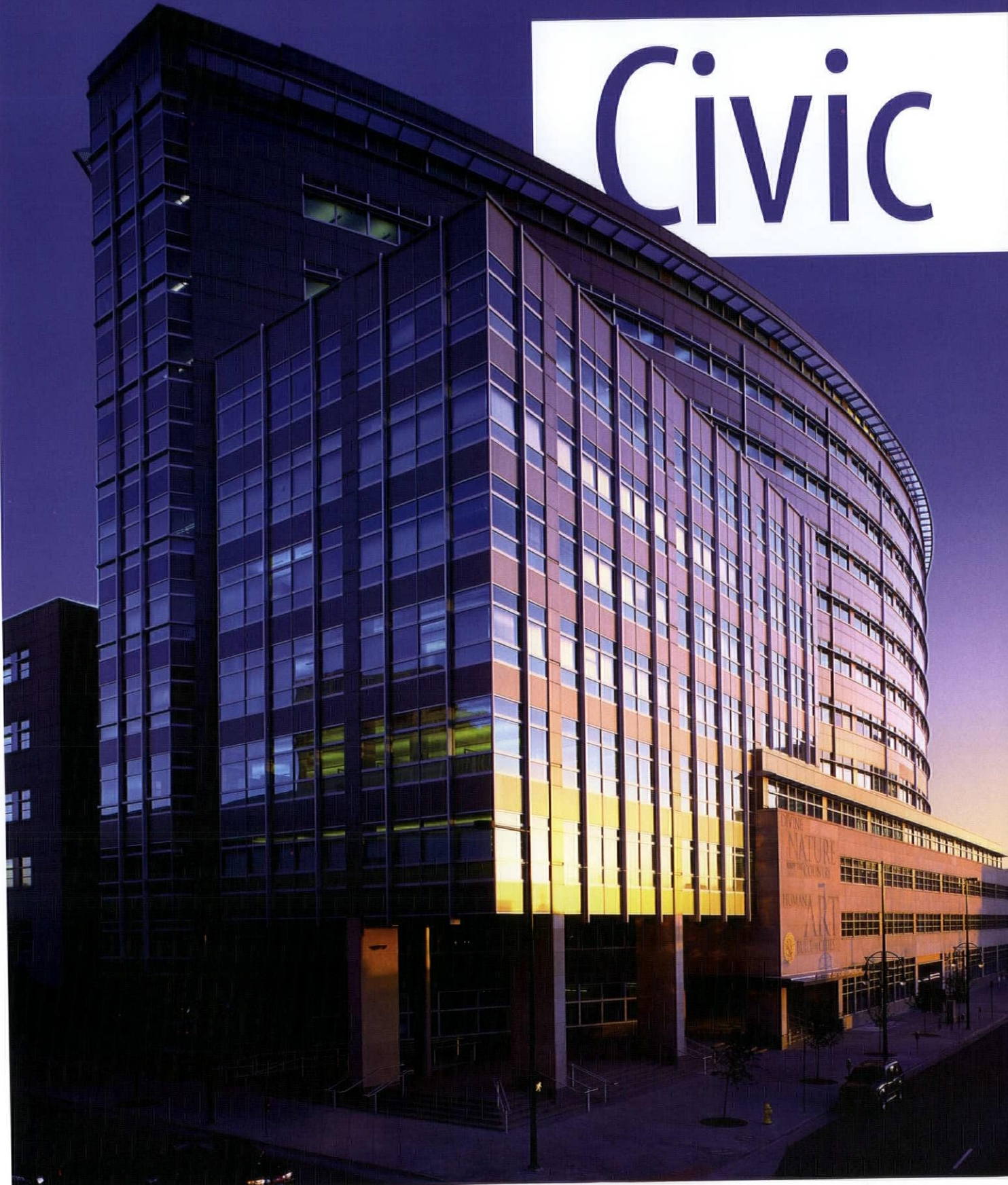
From her standpoint as both a resident and a business tenant, Hunziker is

extremely pleased with Steel Yards. "It really brings the vibrancy of life to the sidewalks and streets," she said. "There are people stopping by the coffee shop and using the services we have here because they like it here. It's created a real hub for the city, rather than those devoid commercial areas and those unconnected bedroom towns outside the city limits.

"It's almost magnetic, that sense of wanting to be here," Hunziker concluded. "Steel Yards, and by extension, the larger area, is really starting to attract residents and business owners who want to be a part of this special thing we have going here. It's really great." ●



Civic



Lesson:

The Wellington E. Webb Municipal Office Building

Interdisciplinary Design Team
Led by Tryba Architects and
RNL Creates a Dynamic Urban
Landmark That Pays Homage
to the Past and the Future

by Sarah Goldblatt, AIA



Before the Wellington E. Webb Municipal Office Building opened in autumn 2002, doing business with the city of Denver was often a logistical nightmare.

It could take weeks or months for a contract to be signed or for a permit to be issued. Documents requiring review or signatures would be slipped into an inter-office envelope that would then travel between some of the 40 agencies distributed among 16 different buildings.

"Most of the time, you would have no idea where the envelope was, because we had no tracking method," admitted Derek Brown, then the asset manager for the city of Denver. Similarly, the public would be given something akin to a treasure map and bread crumbs to locate the agencies they needed. These were just some of the problems endemic to a decentralized city structure with many agencies in leased office space subject to market fluctuation and landlord discretion.

In December 1999, Brown and a team of analysts responsible for coordinating all space and real estate acquisitions for the city were looking ahead to the next five to 10 years and realized that 95 percent of their leases were expiring in 2002. "It became clear that we had an opportunity to consolidate space," Brown recalled.

What followed reshaped the business of running the city.

Within six months, Brown's team had accomplished something unprecedented: the approval of Mayor Wellington Webb and the unanimous endorsement of the city council to move forward with the design and construction of a 600,000-square-foot building that would allow the city to consolidate agencies, manage costs and, ultimately, serve the public more effectively.

With a business model in place, a development partner on board, programming underway and site selection complete, the prestigious design and construction award remained. An RFQ was issued, and the field narrowed to three esteemed teams: Humphries Poli Architects with OZ Architecture and Kuwabara Payne McKenna Blumberg Architects, Gensler with Gwathmey Siegel & Associates Architects, and Tryba Architects with RNL. A rigorous competition ensued that required

the teams to select a contractor and engage in intense design, schedule and cost investigations that would ultimately result in a viable solution along with an unconditional guaranteed maximum price. The local team of Hensel Phelps Construction Co., Tryba Architects and RNL emerged as the hometown favorites and set to work on the literal act of building the city.

In what would now be referred to as "integrated project delivery," the design-build team moved in together on the top floor of the historic Annex One building at West Colfax Avenue and 14th Street — a vestige of the University of Denver's plan to establish a downtown campus adjoining Civic Center and one of the city's best remaining examples of International-style architecture, albeit diminished from years of neglect. In a unique programmatic request, done at the urging of then-Planning Director Jennifer Moulton, FAIA, the Annex One structure was required to be rehabilitated and incorporated into the new municipal office complex.

The interdisciplinary workplace allowed the team to experience the existing building and site conditions on a daily basis and to capitalize on the collaborative opportunities afforded by working in close proximity to one other — an arrangement that mirrored the desired outcome of the new building.

"We could literally spin our chair around and talk to the contractor about an idea and see what ramifications it had to the budget and schedule," remarked Bill Moon, AIA, principal of Tryba Architects. "It was a very streamlined way of communicating — out of those conversations the design grew and evolved and was very well informed by the contractor."



Wellington E. Webb Municipal Office Building

Architect: Tryba Architects and RNL

Location: Denver

Construction Cost: \$132 million

Function: Municipal

Completion Date: August 2002

Owner: Civic Center Office Building Inc.

Developer: Mile High Development, LLC

Contractors: J.A. Walker/Hensel Phelps Construction Co.

Mechanical Engineer: BCER Engineering, Inc.

Civil Engineer: RJ Consulting, Inc.

Electrical Engineer: Roos Szynskie Associates, Inc

Structural Engineer: Martin/Martin Consulting Engineers

Interior Design: RNL

Lighting Design: Roos Szynskie Associates, Inc

Landscape Design: RNL

While much of the building concept was established during the initial competition, the design evolved quickly during the remaining fast-track phases. With a survey course of 20th-century architectural history at the doorstep of the project, the challenge was to produce a building with a dynamic urban presence that would pay homage to the past and the future. The site was further impacted by the confluence of the diagonal street grid of the central business district and the orthogonal plat used east of Broadway, thus rendering the building a significant pivot point between downtown and the Civic Center.

The result? A light-infused public atrium space that acts as a figurative street linking Annex One to a graceful 12-story elliptical office tower — an iconic form that subtly reflects the curving paths and monuments located throughout Civic Center Park. The tower affords building occupants panoramic views of the city and also treats the adjacent I.M. Pei-designed hotel with deference — bending gently to acknowledge its tripartite end condition and, according to David Tryba, FAIA, “preserving the elegance of its 400-foot-long facade.” “We didn’t want to put another uninterrupted slab right up against it,” he explained. “And we also needed to provide a transition from the height of the tower to the neighboring City and County Building.”

To achieve the desired scale reductions across the site, the architects borrowed the syntax of Annex One, with its horizontal lines, ribbon windows and smooth stone veneer, to establish a second four-story lime-

stone-clad volume on the opposing side of the tower. The resulting bookend condition effectively establishes a balanced base and reinforces the street edge at the pedestrian level where the entries occur.

Straightforward delineation of the curtain wall, mullions, spandrel panels and sun-shading devices evokes the neighboring Miesian-influenced Mile High Tower, designed by I.M. Pei, FAIA, and Henry Cobb, FAIA, in 1956. The extrapolation of these details combined with stepped masses further serve to temper the office tower’s profile. “There was an effort to acknowledge all these pieces of the city and create a focal point that relates to the city center and the Civic Center,” recalled RNL Principal Richard T. Anderson, AIA, LEED AP. “The design reflects all the urban design goals that we were looking for and produced a building that we hope is timeless in design and not necessarily reflective of just one era.”

The architects not only embraced the architectural genealogy of the site, but they also looked toward sustaining its resources for the future. The design team wanted to meet the city’s established energy goals and develop innovative concepts beyond the LEED requirements that were in their infancy at that time. Sustainable-design strategies included the adaptive reuse of Annex One, abundant distribution of natural light, low-e glazing, sunshades, recycled materials, extensive metering and verification of utilities, reflective roofing and alternative transportation features. In



2003, the Environmental Protection Agency awarded the Webb municipal building ENERGY STAR certification for reducing its carbon footprint and for its commitment to energy efficiency. In 2007, it received a LEED Gold rating in the Existing Building category.

While the design-build team could anticipate the environmental imperatives, no one predicted the events of Sept. 11, 2001, as the construction documents

“The design reflects all the urban design goals that we were looking for and produced a building that we hope is timeless in design and not necessarily reflective of just one era.” — RNL Principal Richard T. Anderson, AIA, LEED AP

neared completion and excavation for the building had begun. The lofty atrium space, envisioned to foster community interaction and provide a public shortcut between Civic Center and the urban core, was retrofitted with DIA-style security devices once the building opened. The architects concurred in their wish to have the security measures more seamlessly integrated than

they are now. Additionally, the three levels of below-grade parking, intended to accommodate visitors and city employees and provide overflow for Civic Center events, have been restricted to city vehicles only.

Still, the building successfully achieves the city’s mandate to enable the co-location of 40 municipal agencies and divisions and houses 1,800 employees. But best of all, perhaps, is that it provides a “one-stop shopping center for all needs related to construction, development and planning,” Anderson explained.

Peter Park, Denver’s director of community planning and development, commented, “The building has been very conducive to the evolving delivery of development services, which is a testament to how sustainable the original design ideas were.” He added, “From an urbanistic perspective, the building does what all great civic buildings do — it has the enduring features of an iconic civic object, and it’s supportive of the urban fabric.”

Building occupants and users agree that doing business with the city has dramatically improved since the Wellington E. Webb Municipal Office Building opened, and employees feel a greater sense of value. To this sentiment, Tryba responded, “To me, it speaks of our aspirations as a community as we contemplate the daily activity of building a future.” ●

Remembering Jennifer Moulton, FAIA

“You didn’t know you came to make a city,” begins the inscription on the limestone wall of Annex One within the atrium of the Wellington E. Webb Municipal Office building. “Nobody knows when a city is going to happen,” concludes the passage. These words were selected as a tribute to Jennifer Moulton, FAIA, who served as planning director for 12 years during the Webb administration until her death in 2003 at age 53. In fact, some might counter the engraved sentiment and say that she knew precisely that she came to make a city — a big, bright, vibrant one, at that. Moulton, one of only two female planning directors for the city of Denver, left an indelible mark on the urban fabric. Characterized as “feisty, strong-willed, fiercely loyal, funny, passionate and

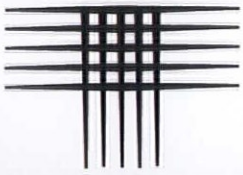
intelligent” by her family and those who knew her, Moulton was involved in projects that ranged from the expansion of the Denver Central Library to the selection of Daniel Libeskind as architect for the Frederic C. Hamilton Building at the Denver Art Museum.

She was a proponent of New Urbanism and believed that lively neighborhoods with pedestrian activity are essential for a healthy city. She wove these urban design objectives into Blueprint Denver — a major land-use and transportation plan for the city that informed her work on the redevelopment of Stapleton, Lowry Air Force Base and the Central Platte Valley.

Communication among colleagues, city officials and community groups was central to her mission, and she

engaged a wide range of stakeholder groups in project discussions to ensure that everyone had a voice. She also had the strategic ability to bridge disparate interests that included “recognizing the role that history plays in cities and understanding that buildings have to have economic uses,” explained developer Bill Mosher, who worked in tandem with Moulton on many projects.

Moulton’s friends and colleagues cite numerous entries in her list of accomplishments and contributions to the city, but they also note that she wasn’t so concerned with creating her own legacy. To her, according to Mosher, “It wasn’t whether you won or lost — it was the inherent good that came out of participating in the process.”



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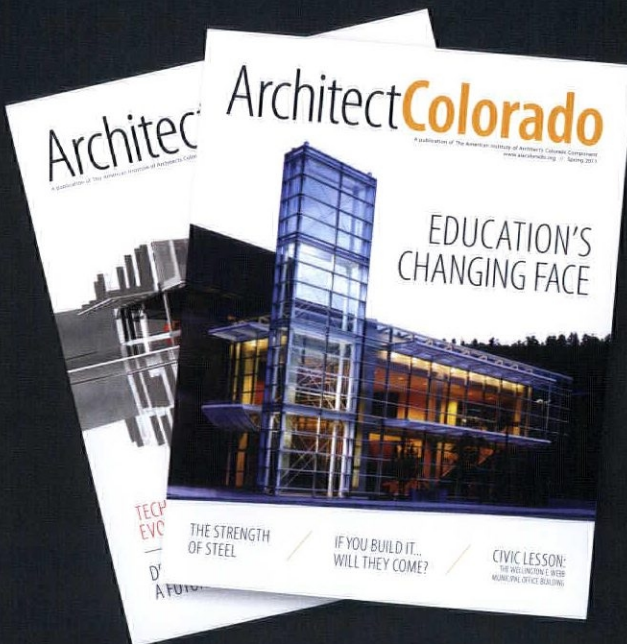
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Practice: Then and Now

Four Firms, Located Throughout Colorado, Discuss How the Practice of Architecture Has Changed in the Last Decade *by Alaina Gonzales*

Architect Colorado spoke with principals at four firms representing a range of sizes and located throughout the state to discuss how the practice of architecture has changed in the last 10 years. Interviewees included Kristi Ennis, AIA, and DiAnn Sherk, ASID, Boulder Associates Architects (Boulder, Colo.); John Cottle, AIA, principal, CCY Architects (Basalt, Colo.); John Hoelscher, AIA, Perry Lewis, AIA, and Randy Thorne, AIA, principals, RTA Architects (Colorado Springs, Colo.); and Adele Willson, AIA, principal, SLATERPAULL Architects (Denver). These AIA Colorado member firms explained how the profession has changed for them in terms of practice, technology, work focus, partnering/collaboration, firm growth and sustainability. The interviewees were asked to exclude the current economic climate from the conversation.



Technological Advancements

Architect Colorado: How have technological advancements in the last 10 years changed the way your firm practices architecture?

CCY Architects: In response to the exclusion of the economy, Cottle cautioned, “taking the current economic climate out of the picture won’t work. It’s been a game changer. So much about what we’ve been working toward has changed or been accelerated.” CCY Architects has been using building information modeling (BIM) technology for the past five years after a firm-wide transition to Autodesk Revit and Google SketchUp. “If we hadn’t started using it so long ago, we would have struggled through the crash,” Cottle said. Conceptual-modeling software — described by Cottle as “cardboard Revit” — allows the firm to work in a more streamlined way. “Now there are far more renderings and simulations than we ever dreamed.” And, though firm members sometimes draw by hand and make cardboard models, it is far less than before. It’s “different,” Cottle explained, “not necessarily better.”

Boulder Associates Architects: Boulder Associates started the transition more than three years ago and is now 100 percent BIM. “The investment in technology continues to be high as we work to stay on the cutting edge,” Sherk explained. “The benchmarks for best practices change quickly. We are continually upgrading hardware and software and training staff. We have a full-time director of digital design who is working on advanced modeling techniques and travels to our four offices in a continuous training role.”

“One of the un-anticipated effects of the transition to 3-D modeling was the reduction of work tangibly displayed in the workspace,” Ennis noted. “Important opportunities for design input can be lost when projects are trapped inside the computer — out of sight of all but the assigned team members.” Boulder Associates has “made substantial efforts to counter this trend by incorporating more visual display space and continuing to work with physical models whenever possible.”

RTA Architects: Four and a half years ago, RTA began its transition to conceptual-modeling software. It allows and forces the firm to think more about systems and components, as well as providing contractors with better information, which reduces errors and decreases time, according to Lewis and Thorne. Even with all the available technology, architects at RTA Architects have not given up drawing with PaperMate Flair pens and creating physical models in certain instances.

“New products come out all the time and systems have leapt forward, adding a whole new layer of detail and complexity,” Lewis explained. “And we are under the demand to provide the latest.” However, Thorne is quick to note that RTA does not blindly adopt just for the sake of advancement. “We need to know if ‘new’ is actually ‘better.’”

Technology also means there are fewer limitations to where architects can work. RTA is working in Vietnam right now, thanks to the Internet and Skype.

Work Focus

Architect Colorado: How has your work focus changed or evolved in the past decade?

CCY Architects: CCY’s focus has not changed in the last decade. Half of their work is single-family residential, and the rest is resort and recreation on the community scale. Another constant is that “we have always focused on great design,” Cottle noted. “Great design — how to create a transformative built environment — is still something we as a profession provide. Not everyone can.”

Architecture needs to stay about great design. It should still be here at the end of the next decade!"

RTA Architects: "RTA has always had a spread of four to five markets, including retail, medical, government and education. We kept a diverse track open to survive in different economic markets," Thorne said.

SLATERPAULL Architects: SLATERPAULL Architects' project types have become more diverse, growing from three types to five. "But we didn't want to chase just any kind of work," Willson explained. The firm decided to focus on K-12 education, higher education, historic preservation, parks and recreation and interior design. Another change has been the increase of design-build projects. "In 2000, we didn't do design-build projects, and now we complete several each year," Willson said.

Integrated Project Delivery and Collaborative Efforts

Architect Colorado: Please talk about your firm's use of integrated project delivery and collaborative efforts.

Boulder Associates Architects: "An exciting part of our business has been the incorporation of integrated project delivery," Sherk said. "Having all the players co-located to make decisions in collaboration and in a timely manner are beneficial for the project."

CCY Architects: Collaboration is also key for CCY Architects. "Because we are located in a small town in the mountains," Cottle said, "we have always partnered with other firms."

RTA Architects: According to Thorne, RTA utilizes integrated project delivery because the firm has very close relationships with its contractors, engineers and clients. "IPD has changed things for clients. Their expectations have gone up, they want high-quality projects with strict cost control under tight schedules," Thorne said. "Cost, schedule and quality have always played important roles together. Ten years ago, many firms were only able to achieve two of those at a time; now, all three must be met." In today's economy, RTA has been using alternative methods to keep costs down such as buying steel stock and copper commodities. The firm works closely with contractors and other vendors to "control winter" with prefabrication in order to maintain strict schedules. RTA also coordinates meetings where the sometimes 30 to 40 stakeholders can verbalize issues and make decisions immediately.

Firm Growth

Architect Colorado: In terms of architects and other staff, how has your firm grown or shrunk in the past decade?

CCY Architects: "Quite a while ago we defined growth not in people but in intellectual growth," stated Cottle. "We had offices in Telluride, Vail and Aspen but were spending

too much time managing those so we closed them. We've remained constant around 35 to 45 people since the mid-1990s. Our goal has always been to provide better service to clients. We do that by having skilled and adroit players."

RTA Architects: RTA has shrunk in the last decade, going "from 57 employees at our peak, down to 31," said Hoelscher. However, according to Lewis and Thorne, "our staff is the best of the best. Relationships are everything, and how well we do in the future depends on how well we do now. By doing good work, we have repeat work. We make an effort to introduce our younger associates to clients so RTA can continue after we retire."

SLATERPAULL Architects: SLATERPAULL's earnings have doubled since 2000, and the employee count has risen from 33 to 45, Willson explained, although the growth has been steady and some positions have become more specialized.

Sustainable Design

Architect Colorado: How has the proliferation of sustainable design transformed your firm's practice?

Boulder Associates Architects: Boulder Associates designed its first LEED-certified project between 2000 and 2002. "We have seen this become a standard of good design and practice," noted Sherk and Ennis. "Becoming LEED certified isn't always the answer, but many of our clients would like to design to LEED criteria." Although all staff is educated in the tenets of sustainable design, in 2004, the firm established a sustainable design director position. The duties of the position grew to the point that a second staff member was added in 2007. Ennis explained, "AIA refined its sustainability agenda and began requiring architects to obtain continuing education in sustainable design in order to maintain their credentials. Three-quarters of our staff followed this example and also obtained their LEED accreditation ... many of our projects are now required by either local or state government to attempt LEED Silver certification, and much of our work is now governed by energy-efficiency codes and/or green building codes. In summary, we've seen the emphasis on environmentally responsible design grow from virtually nil to code required in the course of a decade."

CCY Architects: In the past decade, sustainable design also became a key component of CCY's business as clients' sophistication and expertise on the subject increased. "Our approach has been to have strong responsible design, and sustainability is a component of that," Cottle said.

SLATERPAULL Architects: In 2000, SLATERPAULL was just starting to explore sustainable design, according to Willson. Now it is a focus of their practice with LEED training for staff and a dedicated sustainable design manager. "LEED has changed things — including how you distinguish people who are committed to integrating sustainability into a project from the beginning." ●

Hermelin Residence

studio b architects

Scott Lindenau, FAIA; Joseph Spears; and Ryan Hoffner, AIA

Location: Aspen, Colo.

Owner: Brian and Jennifer Hermelin

Scope: New single-family residence

Cost: \$2.2 million

Project Start: Summer 2011

Project Completion: 2012

The form and plans of this house are a direct result of its small wedge-shaped lot in Aspen's transitional East End and became an exercise in efficiency. The fenestration takes its cues from the limited views to Aspen Mountain and from maintaining privacy from the adjacent neighbors. The clients are a young couple from the Midwest and requested a solution that reflected their interest in art, design and contemporary living.

The result is a house that responds directly to the numerous site parameters, topography and vegetation. The program of 4,500 square feet has a double-height living room with direct access to terraces and gardens and a private roof deck to star-gaze. The three-level plan is bifurcated by the circulation core with a floating stair with a tall slotted window with an office and galleria overlooking the double-height space.

The exterior materials consist of an upper level of chiseled horizontal stone, a base of formed concrete, steel windows and doors, and cast concrete window frames at the upper level that unify the base and the upper level.



Cassanelli Residence

studio b architects

Scott Lindenau, FAIA; and Joseph Spears

Location: St. Thomas, U.S. Virgin Islands

Owner: Seb and Julie Cassanelli

Scope: New single-family residence

Cost: \$3 million

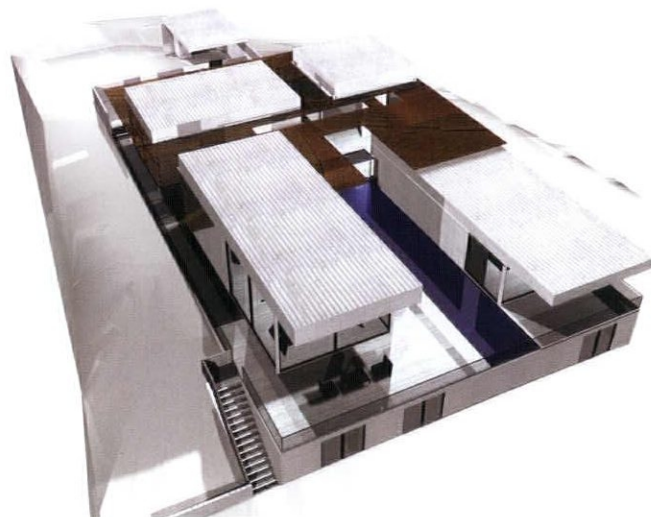
Project Start: Fall 2011

Project Completion: 2012

Located on an isolated peninsula on the isle of St. Thomas, U.S. Virgin Islands, this low-slung residence is a series of pavilions bridged together by a roof structure that varies in transparency and solidity. The 6,000-square-foot "interior" program is contained within five "buildings" that vary in height and revolve around a series of landscape vignettes, including garden terraces, cactus gardens, a pool, a sculpture court and a roof garden. Each pavilion can be secluded or can be opened by a series of sliding-wall systems.

The roof governs the design, unifies the project and offers protection from weather and the tropical sun while encouraging breezes throughout. The project blurs the boundaries between exterior and interior and captures views not only from each space but also through the house itself. The thickened concrete walls serve their art collection, keep the house cool and allow the sliding-door system to retract when weather permits. A stainless-steel window and door system addresses salt-air corrosion, and hurricane-impact glass is required throughout.

The exterior materials consist of exposed concrete walls, native fitted stone and local flagstone. Interior materials are the same as the exterior, with some interior walls being an integral light plaster to highlight art. Slotted ceilings draw light into the interiors and feature art.



Trinity K-12 Master Plan

H+L Architecture in association with Lee Architects
Chad Novak, AIA

Location: Lubbock, Texas

Owner: Barry Moore

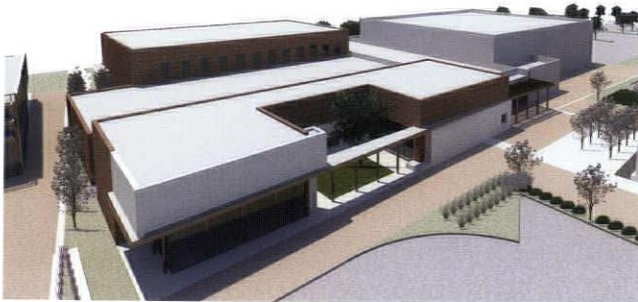
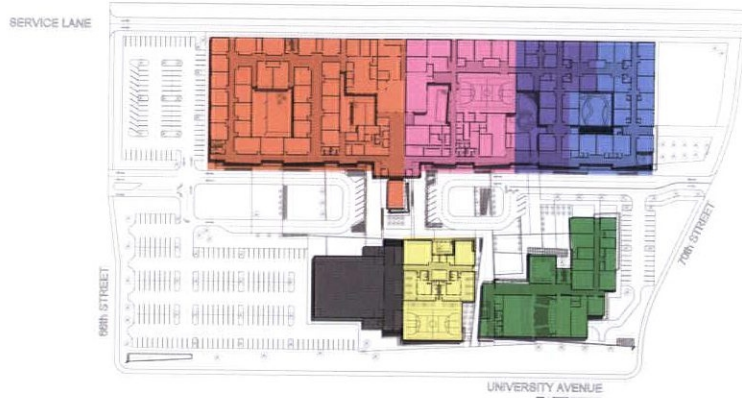
Scope: Master planning and program planning

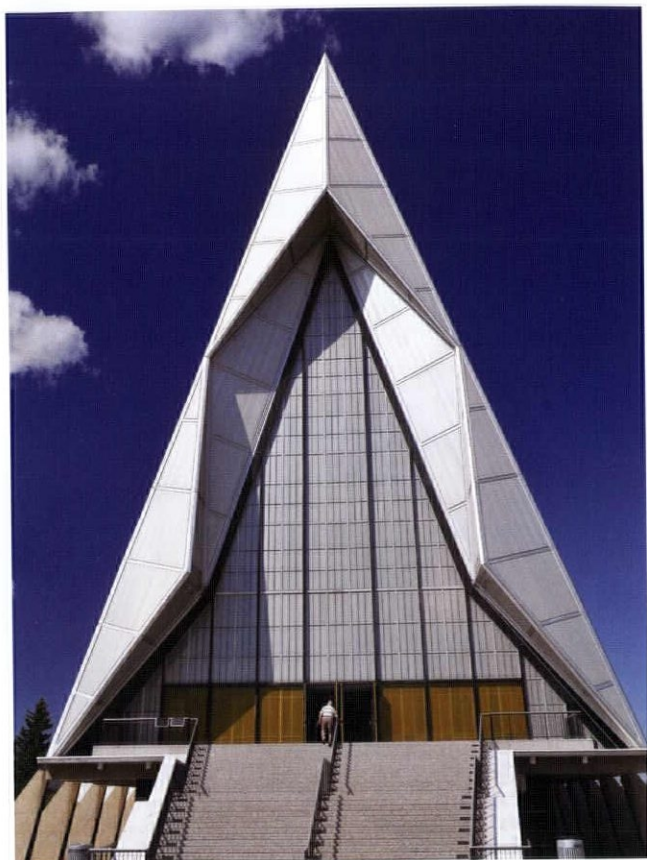
Project Completion: Phase 1A: August 2011 (six phases)

The Trinity K-12 facility in Lubbock, Texas, a private school, is currently housed in a non-secure, suburban strip mall complex that formerly housed a Kmart. Before this master plan, the school had undergone small changes to create classrooms and other necessary spaces but had not experienced any large interior, exterior or site renovations.

The project site is located off University Avenue, a busy thoroughfare in Lubbock. Many drivers cut through the site to avoid traffic and stoplights on University; therefore, Trinity needed a distinct sense of entry and identity while also increasing the safety of the students and faculty.

Several on-site user group meetings determined goals, including the addition of an elementary component (the elementary school is currently housed on a separate site), the creation of a secure and safe environment for students and distinct phasing plans that acknowledge fundraising uncertainties by allowing individual implementation. Phasing plans were designed in such a way that the stages can occur in any order deemed necessary without the school losing any functionality.





AIA Colorado South members believe in the importance of developing a more sustainable and livable environment within the Pikes Peak region. The chapter participated in and sponsored a number of recent planning events in attempts to bring together key stakeholders to define a vision of what sustainability means for their community. As the next step in these efforts, AIA Colorado South submitted a Sustainability Design Assessment Team (SDAT) application to the AIA Center for Communities by Design. In December 2010, this application was approved.

The SDAT, a \$15,000 grant program funded by the AIA Center for Communities by Design, will lend expertise in support of a comprehensive, multi-disciplinary planning effort with the desired outcome of an implementable plan to guide and shape the built environment into the future. While 15 to 20 applications are received each year, fewer than 10 awards are granted nationwide per year.

AIA Colorado South has formed a committee that will work directly with the SDAT to ensure that the right experts are identified and the objectives outlined in the application are realized; assemble a broad-based, stakeholder group from within the community for a truly inclusive process; and serve as liaison between the SDAT and community in coordinating, scheduling and communicating all associated activities and work products.

A full copy of the application has been posted to the AIA Colorado South SDAT website at ppsdats.org.



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