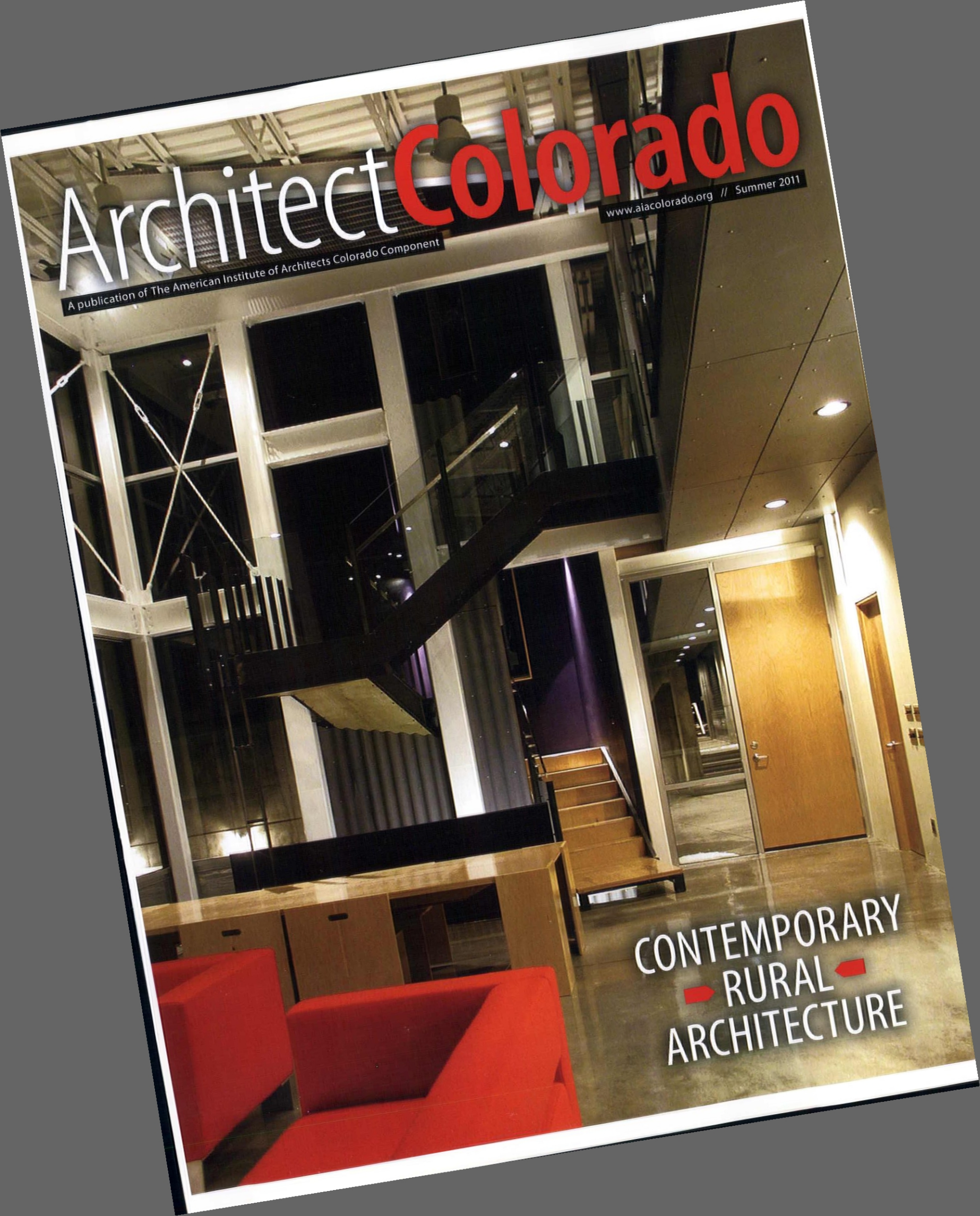


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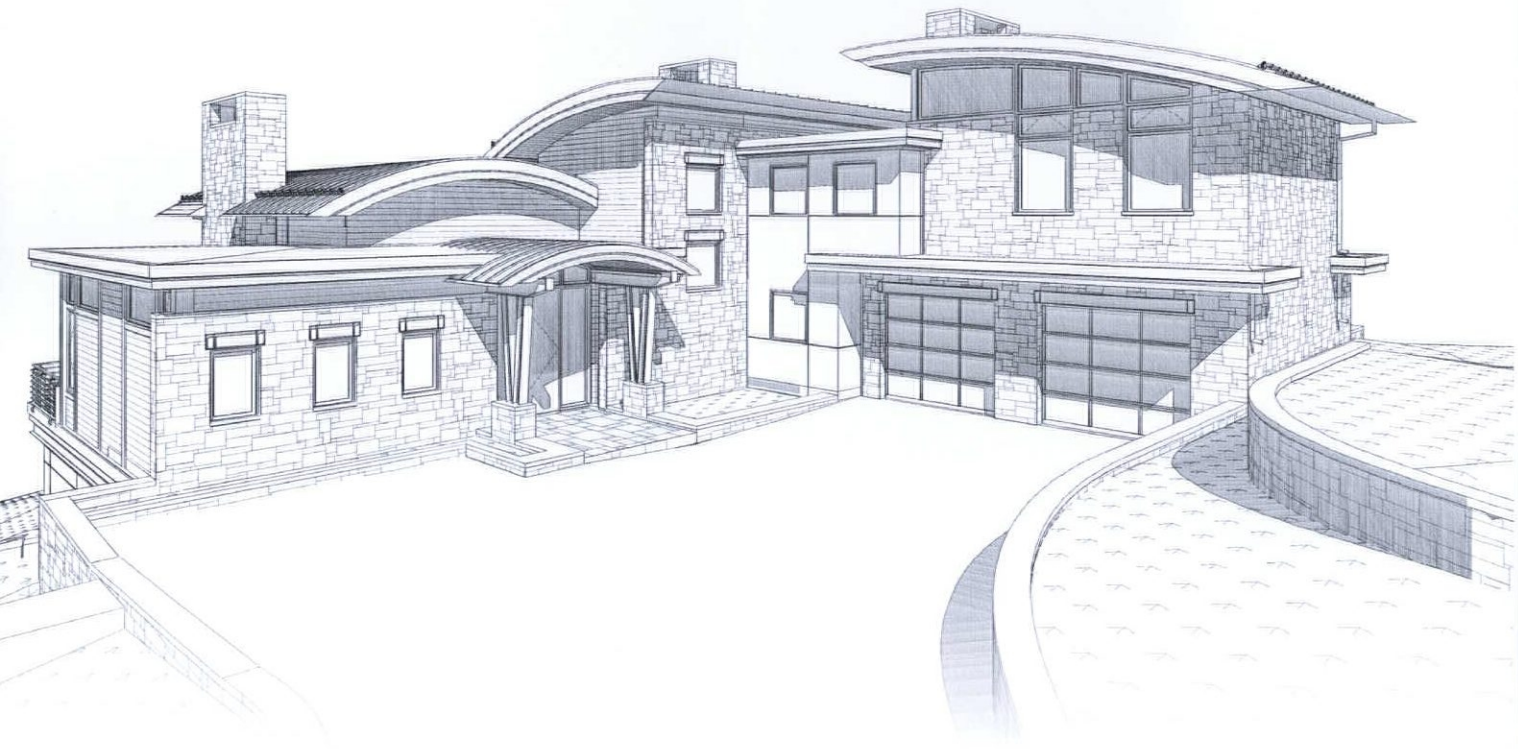
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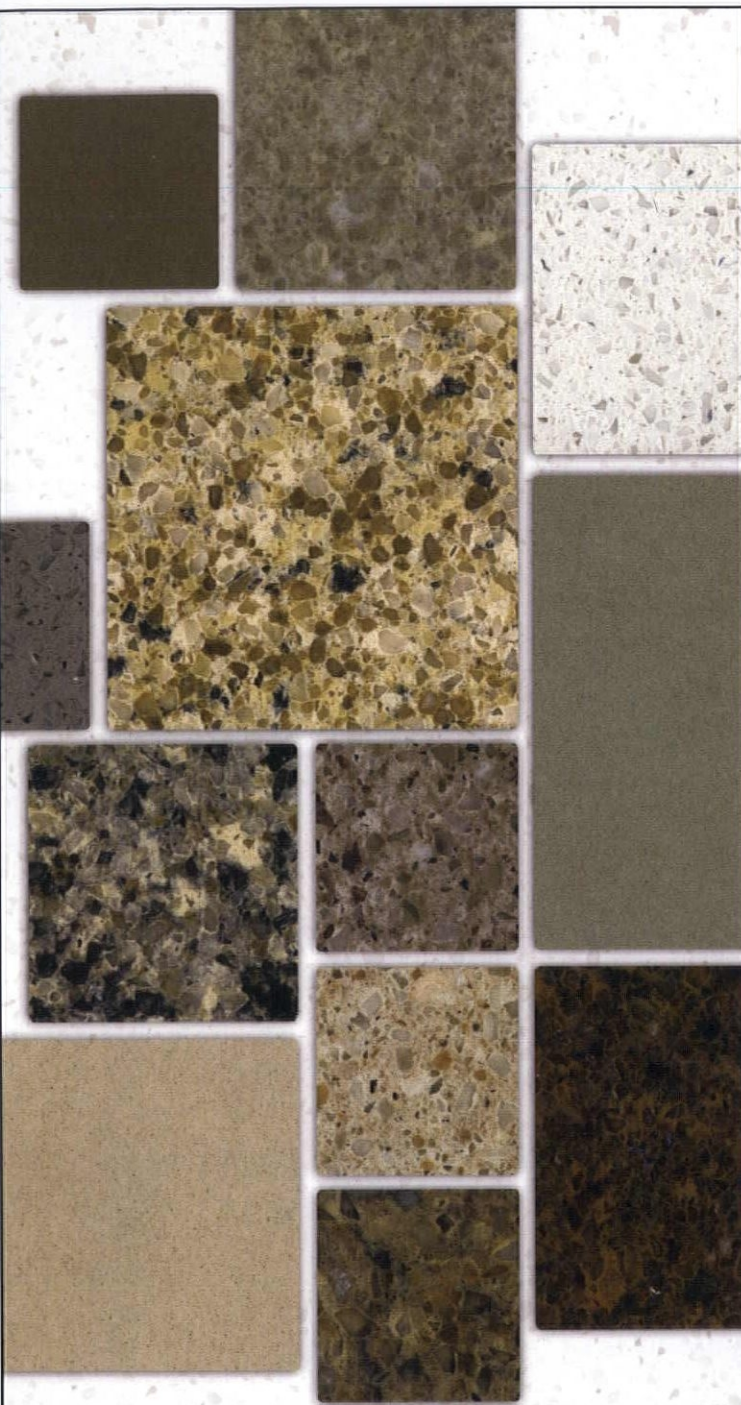
On the Cover:

The Crowder House staircase.  
A sculptural staircase partially enclosed by a corrugated cement board tower links each floor level within the house. Its wood and steel treads weave between darkness and light, creating moments to orient oneself within the larger landscape.

Above:

The Simon Residence, designed by David Johnston Architects, will be completed in October 2012.





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Two AIA Colorado members — Colorado state Rep. **Cheri Rodgers Gerou, FAIA**, Gerou & Associates, Ltd., Evergreen, Colo.; and **Scott Lindenau, FAIA**, Studio B Architects, Aspen, Colo. — were among 104 architects elevated to the AIA College of Fellows. This honor is awarded to members who have made contributions of national significance to the profession. These architects were invested into the College of Fellows at the AIA 2011 National Convention and Design Exposition in New Orleans.

Honorary membership is one of the highest honors that AIA can bestow upon a person outside the profession of architecture. In 2011, AIA Colorado Executive Director **Sonia Q. Riggs, Hon. AIA, CAE**, was one of seven people nationally awarded this honor.

**Christopher Herr, AIA**, Studio H:T, Boulder, Colo., was one of 11 recipients of the AIA 2011 Young Architects Award. Young Architects are defined as professionals who have been licensed 10 years or fewer, regardless of their age. This award honors individuals who have shown exceptional leadership and made significant contributions to the profession early in their careers. The Young Architects Awards were presented to the recipients at the AIA

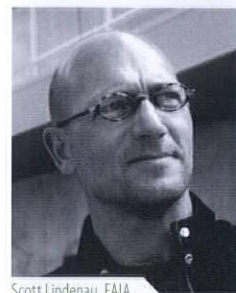
2011 National Convention and Design Exposition in New Orleans. AIA Colorado North member Herr was the only Colorado recipient of this award in 2011.

In 2011, **Ohlson Lavoie Collaborative (OLC)**, Denver, is celebrating its 50th anniversary. OLC was founded as Ohlson Associates in 1961 as a non-specialty architecture firm designing residences and small offices. By 1978, the firm changed to Ohlson Lavoie Corporation and designed some of the most recognizable office towers in the Denver area. From 1982 on, OLC's specialty shifted from mid- and high-rise office and residential buildings in Denver to sports and recreation facilities across the United States and in nine other countries. Today, OLC's 48 employees continue to thrive in four offices around the globe and are aiming for another 50 years of distinctive architectural design.

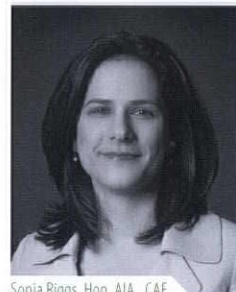
**Roth + Sheppard Architects**, Denver, was one of only nine recipients of an *Architectural Record* 2011 Good Design is Good Business Award of Excellence. The firm's design for the Denver Art Museum Shop was among dozens of projects from firms around the world submitted for this award. Winning projects were published in the May 2011 issue of *Architectural Record*.



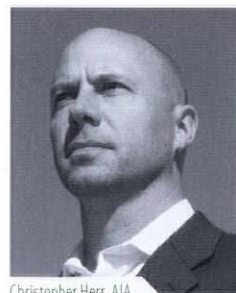
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Scott Lindenau, FAIA



Sonia Riggs, Hon. AIA, CAE



Christopher Herr, AIA











# Second Nature

Roth Faleide Architecture Turns  
a High Alpine Retreat Inside-Out  
*by Sarah Goldblatt, AIA*

A glass cube in the mountains. That is what Bart and Linda Crowder wanted when they envisioned a retreat for themselves. The couple's search for an architect to execute their vision started with the yellow pages and ended with the discovery of several projects by Roth Faleide Architecture that resonated deeply. When they contacted the firm and described what they wanted, architect Ron Faleide, AIA, was delighted. Here was the chance to apply the underpinnings of their practice to the consummate design challenge.



*The owners wanted a house “where company doesn’t feel like they are tiptoeing around something precious — where you can walk in during any season — including mud season.”* — Ron Faleide, AIA

Faleide and his Hamburg-based partner, Carsten Roth, approach projects from a historical and theoretical perspective that acknowledges and interprets architectural precedent, melds context and demands emotional response. The prospect of the pure geometric volume cast against the high-altitude landscape — sky, mountain and forest — provided the essential elements for the kinetic fusion of architecture and nature.

Although the Crowders have modernist sensibilities, they did not want a “glass jar.” Instead, they wanted to be

as close to nature as possible without direct exposure to the elements — a place for full sensory experience that also provided shelter and warmth. Programmatically, their needs were basic. “A place for us and then a place for other people [guests] to feel at home,” Bart Crowder said.

While the heavily forested 2.5-acre site, bordered by heavy timber homes and wood-clad cabins, nearly demands acquiescence to the tradition-bound mountain aesthetic, the architects chose an unorthodox approach to meet their clients’ wish for a place that would have a symbiotic relationship with the earth and simultaneously be removed from the daily way of living.

To achieve this objective, Faleide employs the classical idea of a plinth to “mediate between the found landscape and the ideal.” The first cube or “box” is therefore elevated above the ground plane on a poured-in-place concrete pedestal — just as one might be lifted on somebody’s shoulders for a better view. The spectacle? The evanescent snapshots of Mount Baldy through the columnar lodgepole pines. The floor-to-ceiling glass, oriented to the south and east, offers viewers an almost-cinematic experience of the diurnal rhythm of the earth.



This 22-foot-tall light-infused volume, constructed of steel, concrete and glass, is the container for the living and dining area. The kitchen seamlessly adjoins the open plan and is devoid of cabinetry to reinforce the notion of a weekend home free from weekday obligations. A loft-like second floor contains the Crowders’ sleeping area that shares the unobstructed views of the landscape over





## Crowder House

**Architect:** Roth Faleide Architecture

**Location:** Breckenridge, Colo.

**Construction Cost:** \$640,000

**Scope:** 4,240 square feet

**Function:** Weekend retreat/  
mountain home for a couple and  
their guests

**Owner:** Linda and Bart Crowder

**Contractor:** Peoples Construction

**Structural Engineer:** GT Engineering

**Interior Design:** Roth Faleide Architecture

**Lighting Design:** M+H Lighting

**Landscape Design:** Roth Faleide Architecture

**Photography:** Tectograph (Roth Faleide Architecture)



and through a transparent glass balustrade. Necessary partitions enclosing service areas float under open web bar joists and steel decking. "The real walls," Faleide explained, "are actually the clearing in the trees. The forest becomes the walls. The glass is just expeditious to keep the cold out."

Warmth is provided by a simple wood stove, clad in soapstone. It sits

diminutively against the forested backdrop and assumes the elemental role of hearth. The slim black stovepipe runs up one of the 22-foot-high columns that divides each window bay and then disappears among the ordered rhythm of the lodge pole pines outside. Between the thermal mass of the soapstone, the radiant heat within the concrete floors and the natural warmth

of the abundant sunlight, no additional heating is required.

Shading from the trees and high summer sun angles keep the house cool, and excess heat can be exhausted through low-awning windows in combination with a natural cooling system that utilizes an adjacent stair tower to create a stack airflow effect.

Roth Faleide's design splits the program into two building volumes, placing the guest area in a second "box" that is offset but axially aligned with the first. The guest wing has its own point of access, a mudroom and articulated fenestration that captures views and affords privacy. The two bookends encompass nearly 4,000 square feet and are separated by a courtyard that becomes an outdoor room designed for entertaining. An elevated passageway dubbed "the tube" provides an interior connection between living spaces and appears to slice through each box like a fallen tree across a stream. Initially conceived as a simple interior link, the tube grew into a communal gathering space for the Crowders and their guests. The sleek rectangular form, clad inside and out in earthen gray fiber cement panels, also provides a sheltered path to the front door and serves to reinforce the axial relationship of the plan to what







▲ FIRST FLOOR PLAN



SECOND FLOOR PLAN ▲



Faleide described as the “geophysical reality of the site.”

The sequence of arrival and procession to the front door further emphasizes one’s orientation to the landscape and the symbolic release of day-to-day encumbrances. Visitors arrive at the far edge of the courtyard and travel through a concrete site wall and down a brief run of stairs — all under the direction of the tube overhead — which guides them to the front door. Once there, a sidelight offers partial glimpses of Mount Baldy and establishes the sensory anticipation of moving through the forest into a clearing where expanses of light and views will embrace one’s arrival.

Although the house is far from a typical mountain cabin, it does embody rustic features, particularly the raw quality of the gray concrete floors and countertops, unskimmed drywall that meets the floor and ceiling without trim and exposed steel structure. The lack of precision craft was purposeful. The owners wanted a house “where company doesn’t feel like they are tiptoeing around something precious — where you can walk in during any season — including mud season.” Faleide further explained that the “precision is in the geometry, not in the craft,” and adds that “a continued desire for perfection would make the house too precious.”

One small exception is the main staircase, which becomes the sculptural centerpiece of the house. Bart Crowder, a machinist, crafted the half-inch-thick stainless steel stair treads — each drilled with 160 holes that filter tiny shafts of sunlight. The stair winds its way between the glass cube and its corrugated cement board enclosure — between dark and light — heightening the experience of prospect and refuge as one ascends or descends.

The house’s geometric clarity, uncluttered sensibility and transparency provide the synthesis with nature that the Crowders desired. Bart Crowder shares the experience of reading a book in the living room in the middle of winter — the pages illuminated only by moonlight and its reflection off the snow — as just one example of the home’s transcendent qualities. ●







# Community at the Heart

Two Architecture Firms Unite to Fulfill a Vision *by Deanna Strange*

**T**he notion of small-town life often brings to mind neighbors popping into one another's window, apple pie and Mayberry. While these idealized concepts may seem right to outsiders, they miss the inherent challenges that come with small communities. Certain amenities that people from big cities take for granted are unheard of in small towns. That might mean a movie theater, a mall or, in the case of Basalt, Colo., a substantial library.











Roaring Fork Valley is composed of a number of small towns like Basalt with few cultural or social landmarks for citizens. So when the Basalt library board decided to take action to build a library that transcended tradition, it was a major step for the surrounding communities as well.

The library board members had a strong vision for what they wanted from a library. It would not only be a facility

for learning and knowledge, but it would also offer a place for social gatherings, somewhere for children to go after school and a place for organizations to meet.

Keeping community in mind, the board sent out an RFP requiring the architect of record to be local, rather than national. The board chose A4 Architects of Carbondale, Colo., and OZ Architecture of Denver. "My father had been a partner with OZ for years, and I knew the team well," explained Brad Zeigel, AIA, A4 Architects. "There was a history between the two firms instead of just a relationship of convenience."

Jim Bershof, FAIA, principal with OZ Architecture, continued, "There's a strong family relationship between OZ and A4," he stated. "For Basalt, they were local, and we had a portfolio of library work, so it was a really good teaming."

With a standout team in place to design the library, the architects had to decide how to reach the community's goals. "It was a pretty unique opportunity. In the town of Basalt there are no rec centers, no movie theaters, and the town hall is cramped," Zeigel said. "It was a lot of teamwork — a 10-year effort — to get this

### Basalt Regional Library

**Architects:** A4 Architects and OZ Architecture

**Location:** Basalt, Colo.

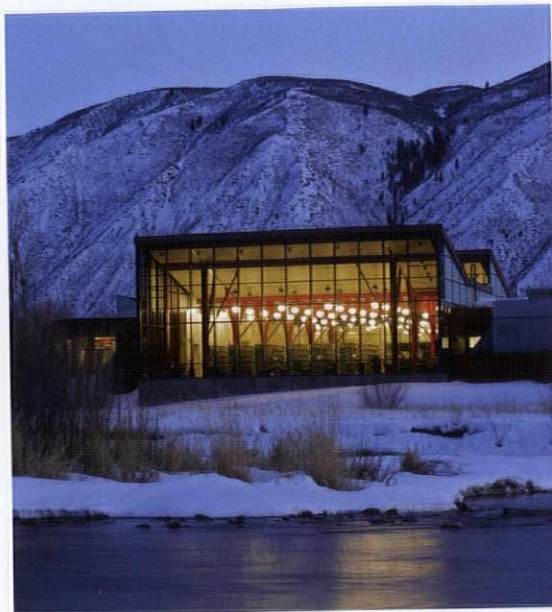
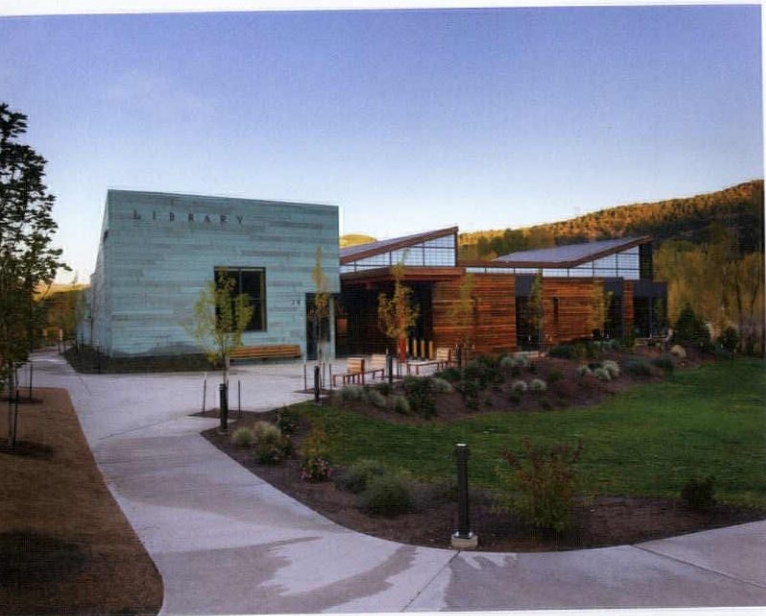
**Construction Cost:** \$7,440,000

**Scope:** 22,000 square feet

**Function:** Library

**Completion Date:** January 2010





*“It is a melting-pot area, and we were concerned with making all members of the community want to use it as a resource. In fact, I think there are more library-card holders than taxpayers in the community.”* — Kate Fields, AIA

underway. We embraced the idea and the importance of the library to the community.”

Since the Basalt library would not only be serving the members of the Basalt community, it was important to make it as open and inclusive as possible. Zeigel pointed out that the board was composed of officials from three different towns. “There is nothing to unite them except the school district, so the library becomes an asset for the whole valley.”

“With its location, it truly serves all the people in the border communities,” said Kate Fields, AIA, project manager with OZ Architecture. “It is a melting-pot area, and we were concerned with making all members of the

community want to use it as a resource. In fact, I think there are more library-card holders than taxpayers in the community.”

One integral part of this library was including children in a way that had rarely been done before. “About a third of the library is for children — going from preschool to teen,” Zeigel said. The children’s area has its own staff to assist the children. “They have support with their homework, the library brings in authors and poets, and there are flatscreen TVs for movies after school and Internet access. Children can read books inside about planting seeds, and then they are able to do it outside at the library. There isn’t a very big public park, so this space is very important.”



The Basalt library not only brings a much-needed gathering area to the community, but it also offers visitors a dynamic view of its surroundings. "From the main room and the children's library, it overlooks the river; and the north window opens up to Basalt Mountain," said Michael Hassig, principal with A4 Architects. "You have this rare combination of the mountain and the river, and yet it is absolutely the heart of the community."

Being located so near to the river, however, challenged the design team. The library site is adjacent to a flood plain, so a great amount of effort was used to secure the building from possible overflow. "The water is running about 14 feet under the building, so we had to do a lot of planning to make sure it could still run its natural course and not endanger the library," Zeigel said.

The challenge of such close proximity to the river also provided the surrounding community with a new perspective on the river. "There has been a real push to create a river park, and the library has been a kind of catalyst," Zeigel stated. While the river has been perfect for fishermen, it doesn't offer much public access. "The library site really celebrates the river and brings attention to it."



The Basalt library has opened the eyes of the citizens to new ways of looking at the town, from how the public views its river to converting a defunct railroad line into a bike path. The architects of OZ and A4 agree the library has created a space that speaks for its community. "What this library is saying is Basalt is rich in architecture, and it builds for the community," Fields stated. ●

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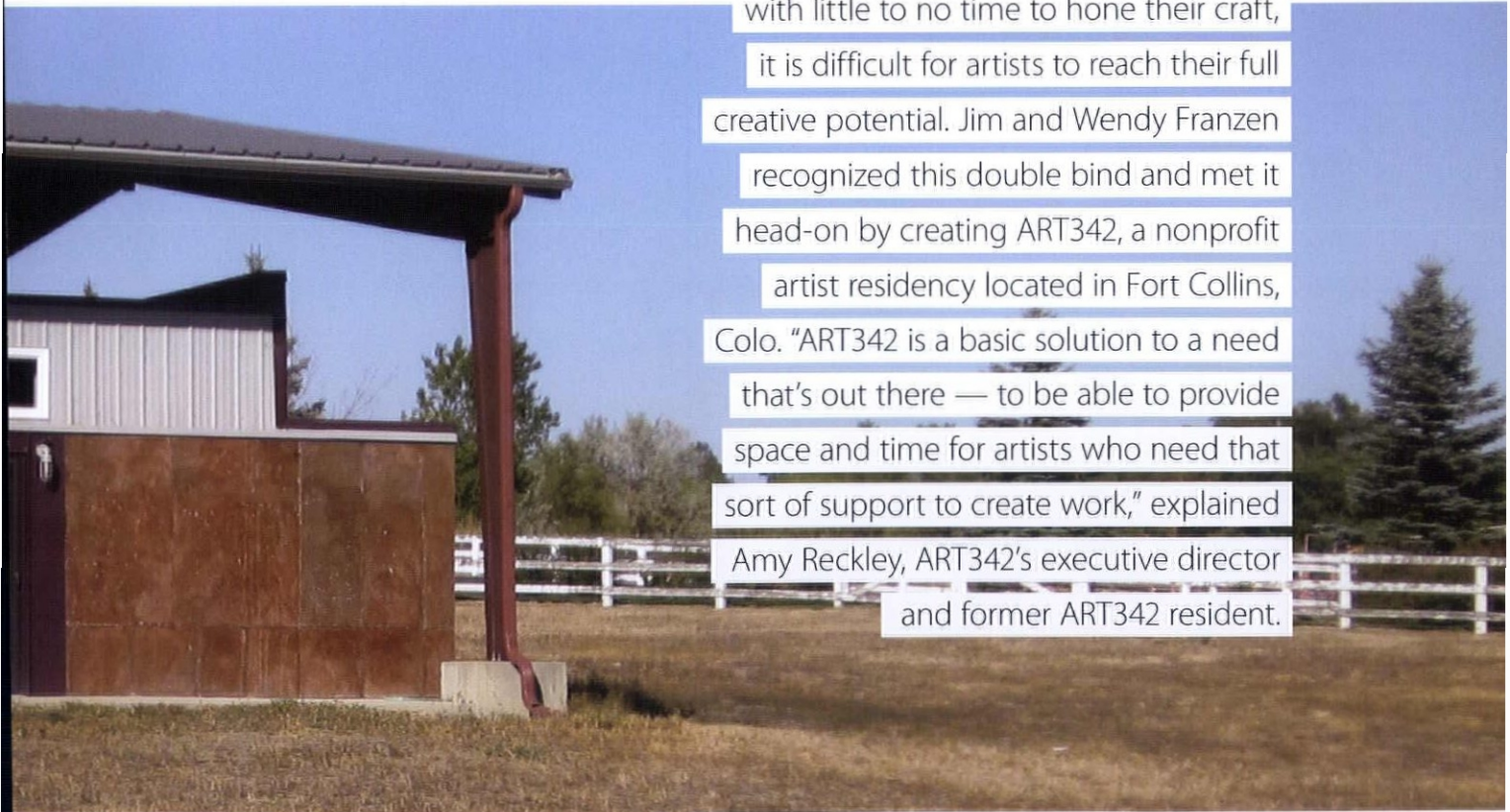
*“What art offers is space — a certain breathing room for the spirit.”*

— John Updike

# Open to Inspiration

**ART342 Supplies Space,  
Time for Artistic Expression**  
*by Alexandria Lopez*

One of the greatest struggles faced by budding artists is finding the time to create art. All too often, the desire for self-expression and creativity is swept under the rug, subservient to the basic requirements of daily living. However, with little to no time to hone their craft, it is difficult for artists to reach their full creative potential. Jim and Wendy Franzen recognized this double bind and met it head-on by creating ART342, a nonprofit artist residency located in Fort Collins, Colo. “ART342 is a basic solution to a need that’s out there — to be able to provide space and time for artists who need that sort of support to create work,” explained Amy Reckley, ART342’s executive director and former ART342 resident.





## ART342 Studio

**Architect:** JCL Architecture, Inc.  
Justin Larson, AIA, NCARB

**Location:** Fort Collins, Colo.

**Size:** 3,200 square feet

**Function:** Studio space for artists

**Completion Date:** April 2009

The Franzens commissioned JCL Architecture to design a studio for these artists-in-residence. "The project's located on the north side of Fort Collins, right on the edge of the city and the landscape," said Justin Larson, AIA, NCARB. "It's very much about the vernacular of where it is."

The studio's overall design was inspired by the concept of an outbuilding. "In a rural context, you have a lot of large steel outbuildings that serve as anything from tractor to livestock storage, so we had to ask, 'How do we start to take artists' studios and let

them entwine with the idea of the farm outbuilding?'" Larson explained. "The scale and the language of the architecture pick up the rural context." ART342 spans 3,200 square feet and is covered by a 5,000-square-foot steel structural frame — the studio's outbuilding — that helps regulate heating and cooling, as well as sheltering the artists' exterior work areas.

The architects were also careful to select materials that blended into the local environment. "The materials we used were primarily simple, low-maintenance materials that you would find out in a farming community," Larson said, noting that the building was constructed of concrete, corrugated steel posts and

beams, and metal siding and roofing. "The actual studio building looks like a farm structure, something that might resemble a stable," Reckley attested.

Containing five studios, the building houses musicians and visual artists. "There are four general artists' studios that can be used for anything from painting to pottery to welding, and then one studio specific to musical performance, with all of the walls and the ceiling plane at different orientations for acoustics," Larson explained. Each studio includes work surfaces, chairs, shelving, a sink and lighting. ART342 also provides a basic woodshop that is available to every artist.

The studio interiors are composed of simple white walls and a concrete floor, each featuring a north-facing glass garage door that opens up onto a small







outdoor workspace. “The studios are pretty phenomenal,” Reckley enthused. “They are new, clean, very large spaces with really good natural light. The glass garage door is especially nice in the summer. It gives you a unique indoor/outdoor situation for working.”

ART342 offers three 14-week sessions annually, accepting artists from around the world. “We take on at least five visual artists, one composer and one writer every session,” Reckley said. By keeping the studios visually simple, the architects created a workspace that encourages varied forms of creative expression. “Sometimes, you are placed in a studio that has been something else beforehand — for example, part of a house — but these studios are really neutral spaces that allow for all different types of work,” Reckley explained.

Dawn Gettler, a former ART342 resident, agreed. “The spaces were so clean, and, since it’s such a new building, the walls were great. I loved that the space was ready to move into, and I could start making art right away. It’s a pretty amazing facility.”







The building's natural surroundings can also inspire artists with an organic sense of flow. "Living in Chicago, my studio is usually an eight-by-10 box with no windows," Gettler chuckled. "Going there was a more rewarding experience and a more realistic way of making artwork. I work outside a lot, and the overhang that they built made a nice

outdoor workspace, so I could use my miter saw and not just feel like I was out in the elements."

Gettler acknowledged that the space had an impact on the work she produced during her residency. "I had the composer's studio, and there was this corner made up of four rectangular windows, with four small windows above

the rectangle windows," she explained. "I made a piece called 'House of Cards,' and the frame for that piece mimicked those windows."

As a veteran of multiple residencies, Gettler particularly appreciated the unique elements of ART342. "They focus more toward emerging artists, and they're really good about introducing you to artists in the community," she said. "I think it is great that they want contemporary artists to come here. It's not just about people who are informed by landscape. They are really thoughtful in who they accept to come."

The artists' enthusiastic reactions to ART342 suggested that the Franzens achieved their goal of providing artists with an opportunity to allow their creativity to blossom. "One of the things I loved about the residency was that they just left you alone," Gettler said. "There were no pressures. I had an exhibition I was preparing for while I was there, and it was nice to have time and space to focus on my work."

Larson echoed Gettler's elation with the completed studio. "The most exciting thing that we do as architects is helping clients envision how their dreams can come to fruition," he said. "Seeing the artists in the space we designed is so rewarding." ●







# RESPONSIBLE RESPONSIBILITY

*by Nathan Huyler, AIA, LEED AP BD+C, Architect at RNL (Denver)*

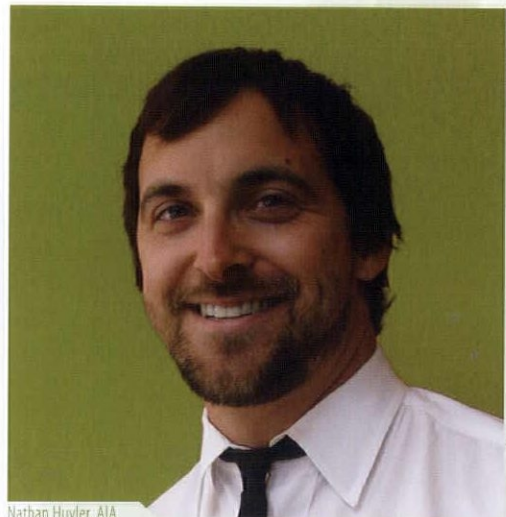
**T**he profession is changing. Some say it's changing back to the way it was in the '70s. Or '50s. Or '30s. At any rate, the standards for design are becoming more complex. The green movement is now at the forefront of the conversation (whether for or against) about what's good for our buildings and our clients. Critical to this conversation is the question of architects' obligations to providing and advocating for sustainability. How far do we need to go to meet our ethical responsibility — to our clients, to our profession, to the entirety of our context — in the practice of architecture?

Introduced in 2007, Canon VI of the AIA's Code of Ethics & Professional Conduct describes our Obligations to the Environment. It's concise and general in its description. It states that we are to provide environmentally responsible designs, advocate sustainable development and maintain sustainable practices in our firms. The AIA Guide for Sustainable Projects (new in May 2011) speaks to the contractual commitments of sustainable design. There's little mention of the level of integration or degrees of success.

Energy efficiency, water and land balance, site orientation, occupant health, social justice, active design — the list of criteria for sustainability can seem endless. You want your building to perform the best? Do all of it. In an obvious way, the more inherent complexity we can integrate in our designs, the more successful they'll be. The building will be appreciated and valued by the maximum number of people, whether direct users or passersby. It will be successful in its longevity and the experience it imparts. The obstacles to

this success can seem endless as well: client goals, costs (perceived and real), technology, craftsmanship, expertise. The last item is the one we have the most control over. Our inboxes are flooded with advertisements for accreditations and continuing education. One can quickly become an expert in the esoteric aspects of sustainability. But where is the balance between design and environmentalism? Adding a bunch of credentials or green gizmos does not equate to fulfilling our duties.

Responsibility to the practice and responsibility to the environment are now one and the same. It's up to each of us to provide for both of these, considering them not just equally important but a singular goal. Strive for the highest level of integration in your designs. Doing so makes us all better architects. It makes architecture better for all. ●



Nathan Huyler, AIA



## Simon Residence

David Johnston Architects

**Location:** Snowmass Village, Colo.

**Owner:** Karen Simon

**Scope:** New single-family residence

**Cost:** \$3.5 million

**Project Completion:** October 2012 (projected)

The client met with approximately eight Aspen-area architecture firms, including David Johnston Architects (DJA), in late 2009 with the goal of having a signed contract before she returned to London less than a week later. After the initial meeting, firms selected for consideration, including DJA, had a little more than 24 hours in order to present her with plans, elevations and anything else the firm could complete in that time. From there, the client would only consider the architects of her two favorite designs.

In addition to plans and elevations, DJA presented the client with a number of 3-D renderings. DJA project manager John Hufker attributes the accurate 3-D representations of the firm's design as a major influence in her final decision to grant DJA the contract.

Situated on the slopes of Snowmass Mountain, the Simon residence takes its unique massing in an effort to invite in the incredible views, which encompass everything from Independence Pass to the nearby aspen forests. The design of the stacked forms was a response to the strict height limits following topography largely influenced by the previous house on the site.

One of the client's goals was to create multiple entertaining areas within the home that blend the indoor and the outdoor seamlessly within the space. This was accomplished with a landscape design that affords guests the opportunity to interact with each from a variety of spaces, including from the hot tub, around the fire pit or helping out with dinner on the main-level deck.



## FOLD

office 527

Michael Piché, AIA

**Location:** Denver

**Scope:** Full architectural services for new construction

**Project Start:** Winter 2011

Like many urban neighborhoods, the juxtaposition of residential and urban development creates intense debate on how to address their programmatic requirements properly while working within the context and environment of the neighborhood as a whole. Modernization, contemporary aesthetics and ever-changing living patterns of the inhabitants can be integrated into the neighborhood successfully and open opportunities for architectural exploration.

Sitting on the edge of a Denver neighborhood's vibrant commercial strip, FOLD seeks to engage the dichotomies of both residential and commercial. Instead of being forced to be defined by purely a commercial or residential typology, this structure addresses both to create an urban retreat close to the action for the residents.

A simply detailed, folded concrete plane creates a variety of private volumes by weaving around the residential program. The concrete cantilever created on the second-story projects out to align with the edge of the sidewalk and the front face of neighboring commercial structures. The projection engages the urban streetscape, defining the hard edge of a commercial strip. The solid concrete fence at grade further serves this purpose. Meanwhile, the rest of the residence is nestled back away from the bustling streetscape, creating a buffer from the activity with a secluded garden. On the opposite side, the residence is open toward its residential neighbors with glass façades and its inviting landscaped roof deck. The folded concrete projects in a horizontal plane to create shade and wraps volumes only at the ground level, reducing its mass and scale to a neighborly size.





## The Dairy Center for the Arts

Stephen Sparn Architects, PC

Stephen Sparn, AIA

**Location:** Boulder, Colo.

**Owner:** City of Boulder

**Scope:** Community arts center renovation

**Cost:** \$1.3 million

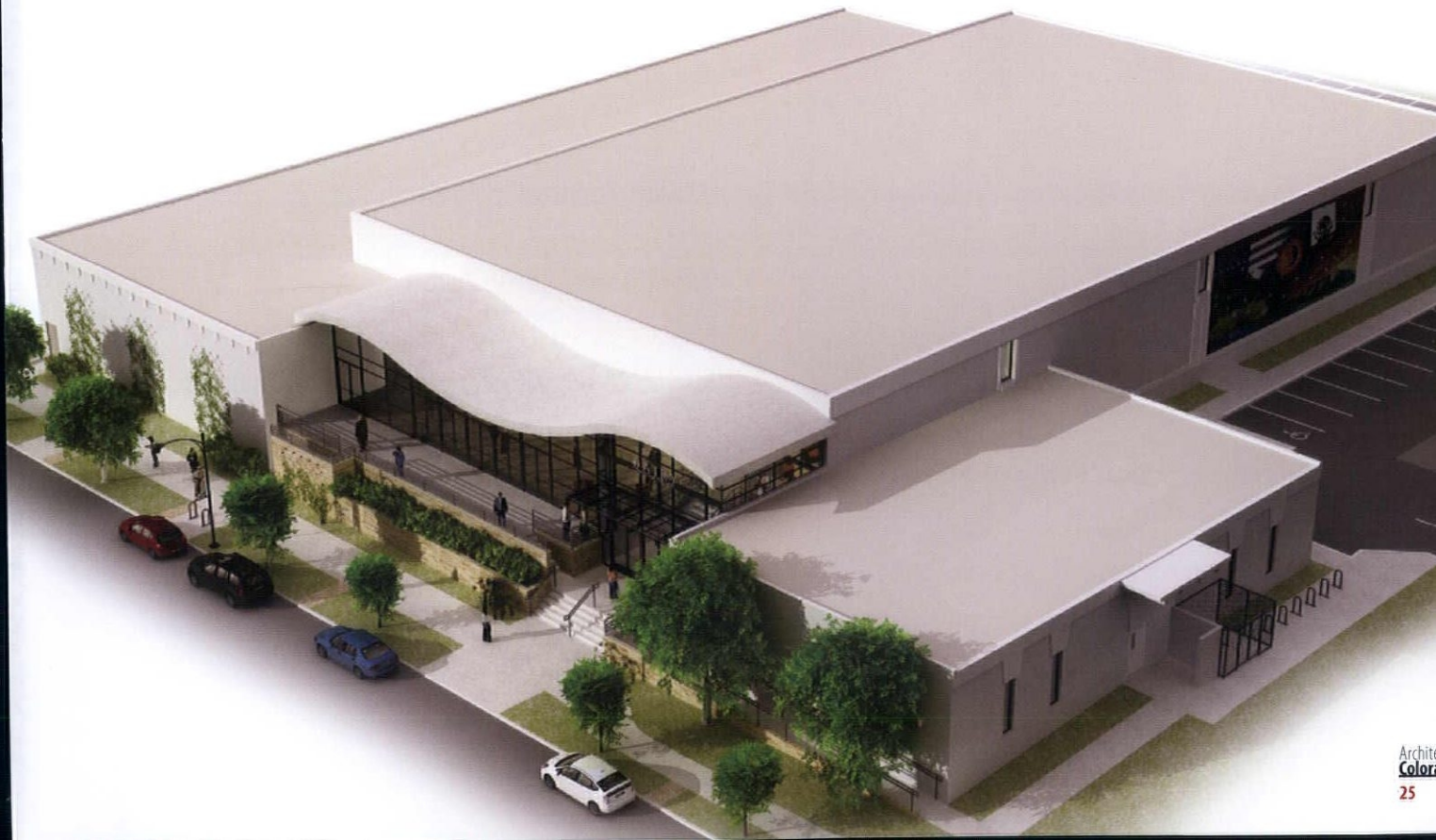
**Project Start:** Spring 2012

**Project Completion:** 2013

The Dairy Center for the Arts is a nonprofit community arts center housed in the 41,600-square-foot former Watts-Hardy Dairy processing plant in the heart of Boulder. Over the years, Stephen Sparn Architects (SSA) has provided The Dairy with architectural design services for the adaptive reuse of the building, helping to create the city's largest multi-disciplinary arts facility where community members enjoy more than 35,000 lessons, classes and performances annually. The renovations to date include a 60-seat digital cinema, two black-box theaters, a 250-seat performance hall, art galleries, numerous art/dance/music studios, a large lobby, and administrative and box-office facilities.

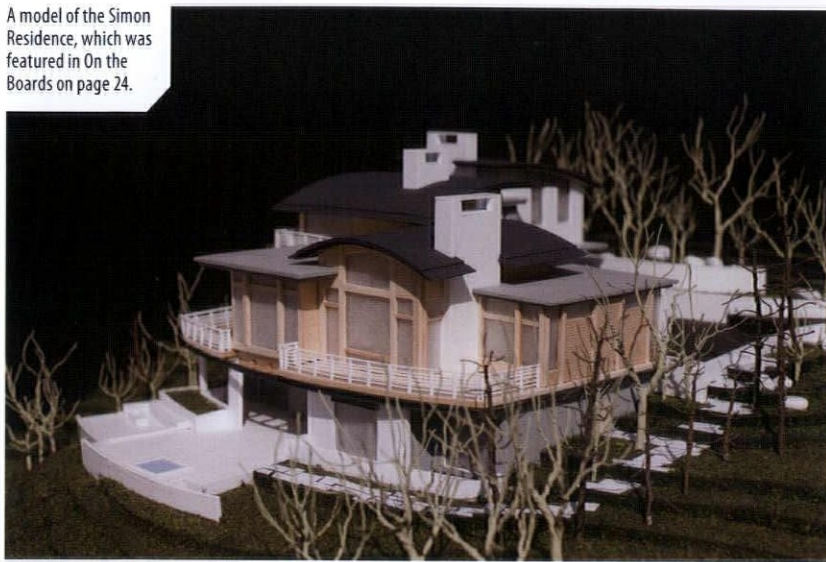
As the final step in a 20-year effort, SSA has created "The New Face of the Dairy," a dramatic design for a new entrance and reception gallery. This phase includes the addition of a glass-walled grand entry and atrium spaces along with an outdoor terrace to provide an alluring, light-filled entrance

and supplementary indoor/outdoor gathering spaces. A softly flowing, curved roof coupled with the glass entry/atrium is a sensitive yet exciting visual juxtaposition to the solid, concrete block structure of this wonderful former industrial building. Inside, a new concessions area and bar, improvements to the existing HVAC and acoustical systems, and ADA and life-safety upgrades are helping to keep The Dairy a state-of-the-art facility. Fundraising efforts are underway to achieve the necessary financing for this phase. The Dairy's "New Face" will increase the capacity of the facility to accommodate growing numbers of artists and audience members.





A model of the Simon Residence, which was featured in On the Boards on page 24.



## AIA 2013 National Convention and Design Exposition

The American Institute of Architects will be holding its 2013 National Convention and Design Exposition in Denver (June 20-22, 2013). AIA Colorado last hosted this exciting event in 2001 and welcomed approximately 18,000 attendees and exhibitors.

There will be many opportunities for members to participate in this exhilarating and memorable experience. Your location in the state doesn't matter. Volunteers may participate in committees via conference call, so look for opportunities in AIA Colorado's publications in the coming months.

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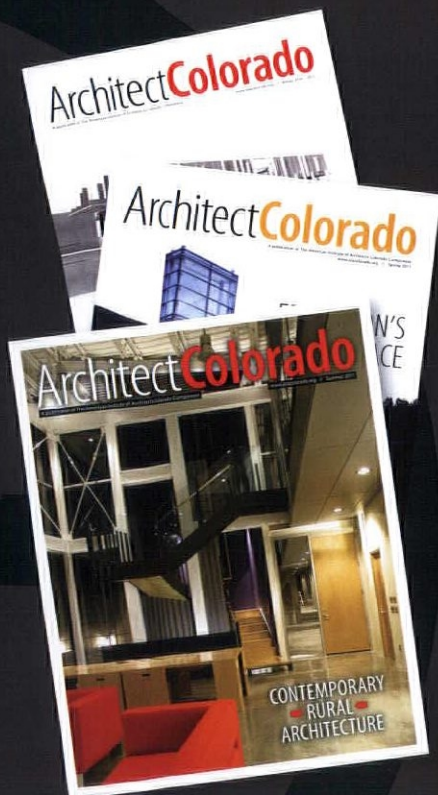
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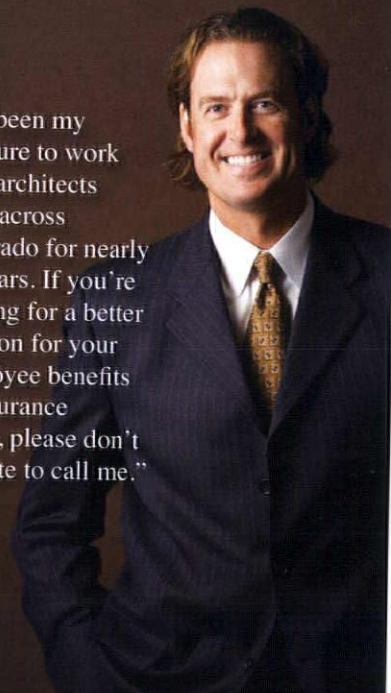


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