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# PREMIERE ISSUE

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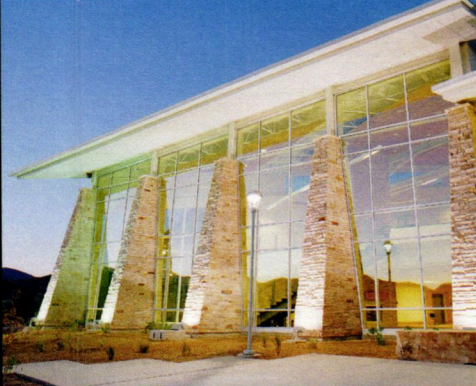
Escalante Visitors Center

Engineering Excellence Grand Conceptor Award  
Intermountain Contractor Magazine Project of the Year  
National Construction Design Excellence Award  
National Engineer Design Excellence Award  
Utah AIA Merit Award



Wallace F. Bennett Federal Building

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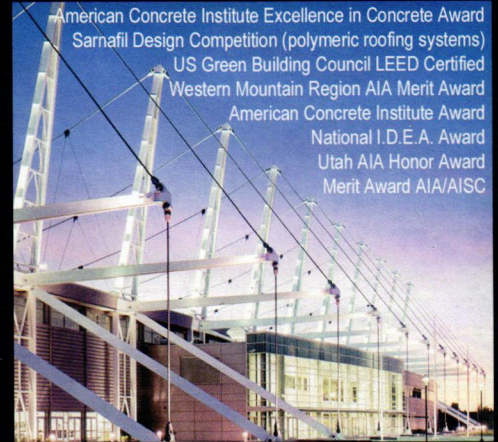
Utah Valley State College Wasatch Campus

US Army Corps of Engineers National Blue Seal Award  
Utah AIA Merit Award  
Chief of Engineers Honor Award  
DFCM Design for Life Merit Award



Consolidated Maintenance Facility

American Concrete Institute Excellence in Concrete Award  
Sarnafil Design Competition (polymeric roofing systems)  
US Green Building Council LEED Certified  
Western Mountain Region AIA Merit Award  
American Concrete Institute Award  
National I.D.E.A. Award  
Utah AIA Honor Award  
Merit Award AIA/AISC



Utah Olympic Speedskating Oval

Design-Build Project of the Year  
Intermountain Contractor Magazine  
AIA Honor Award



AlphaGraphics Headquarters at Brooks Arcade

Utah AIA Merit Award



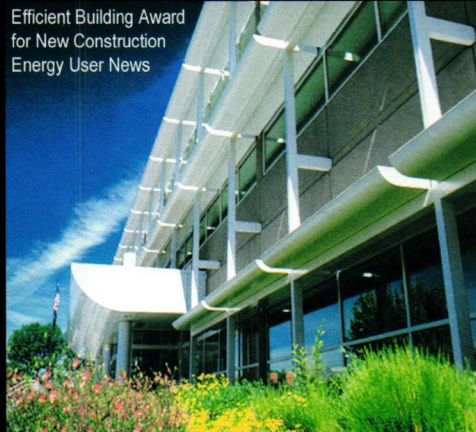
St. Anthony of the Desert Catholic Church

# 20 YEARS OF AWARD WINNING SUSTAINABLE DESIGN



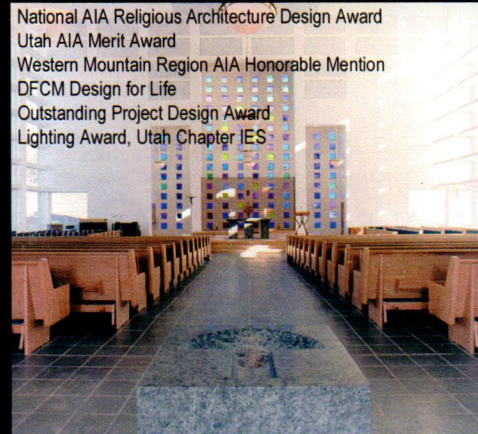
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Efficient Building Award  
for New Construction  
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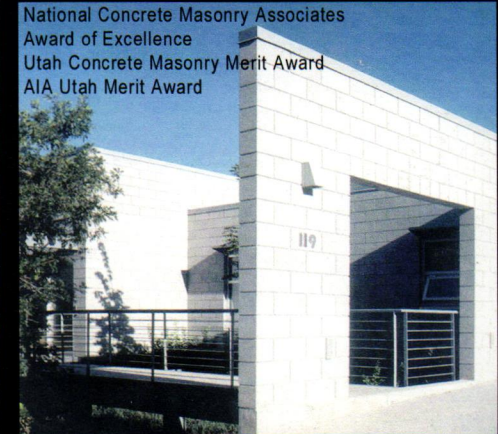
Department of Natural Resources

National AIA Religious Architecture Design Award  
Utah AIA Merit Award  
Western Mountain Region AIA Honorable Mention  
DFCM Design for Life  
Outstanding Project Design Award  
Lighting Award, Utah Chapter IES



St. Thomas More Catholic Church, Sandy, Utah

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Award of Excellence  
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Emigration Canyon Home

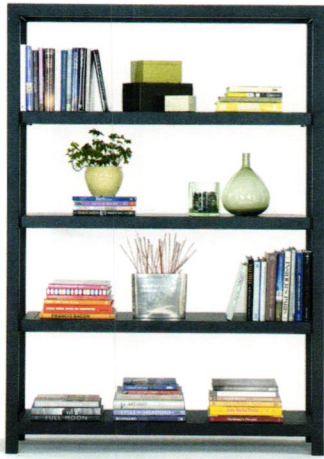
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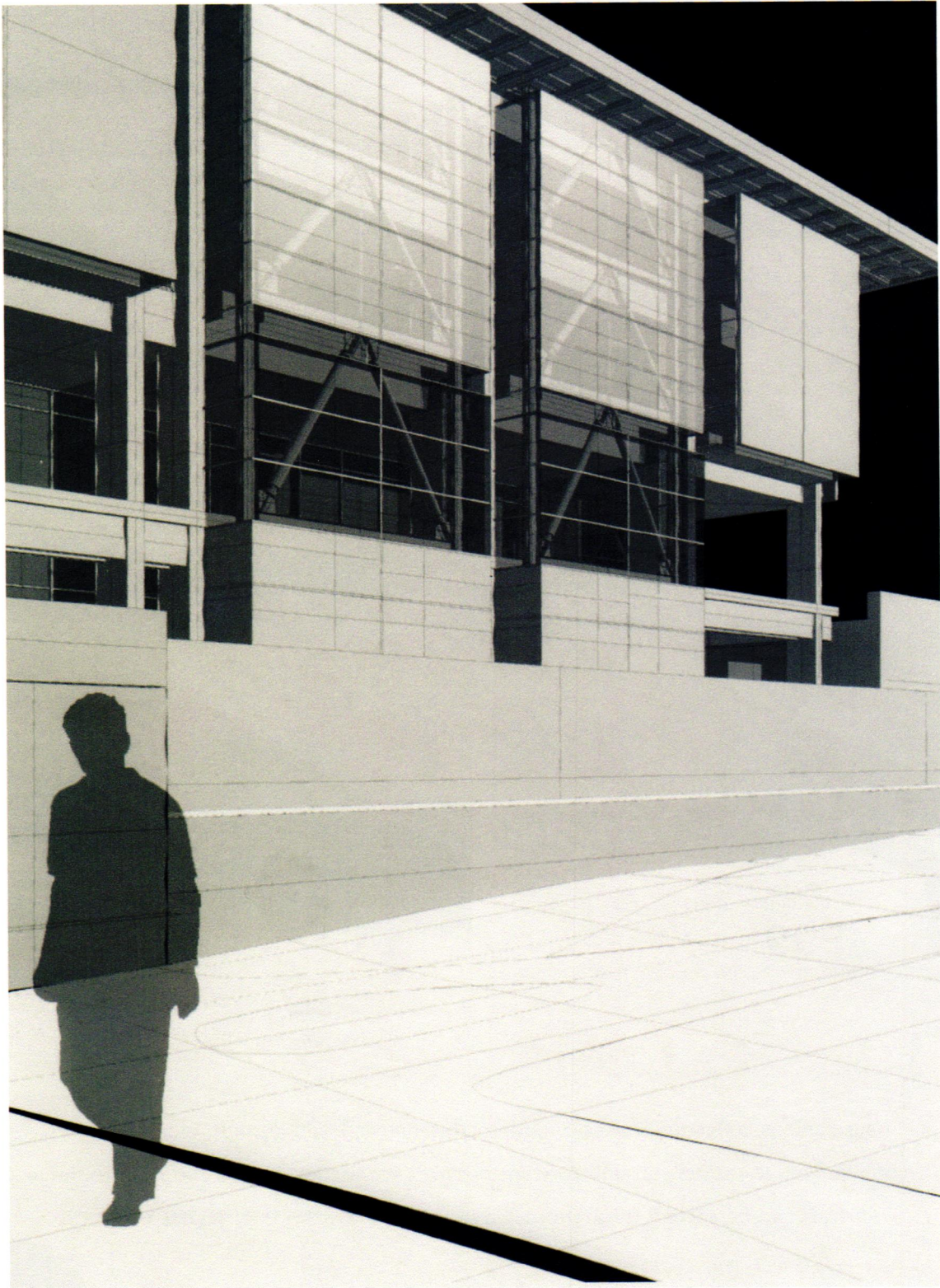
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**62\_69**

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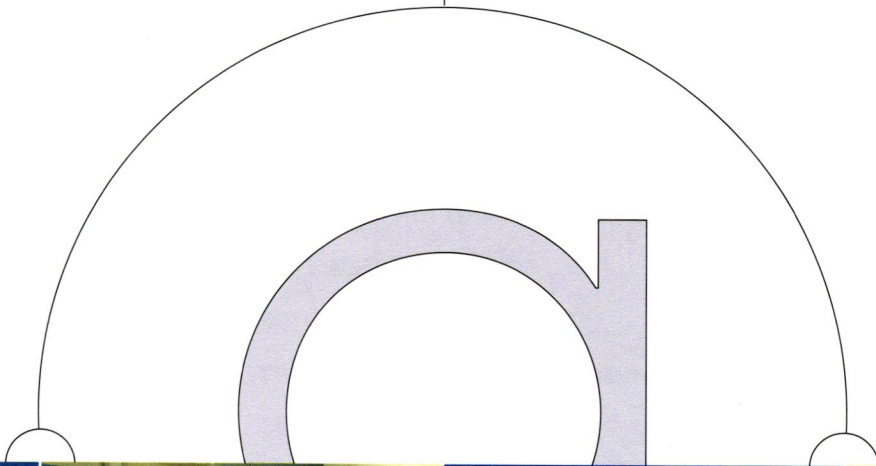
**72\_77**

**UVSC/WASATCH CAMPUS**

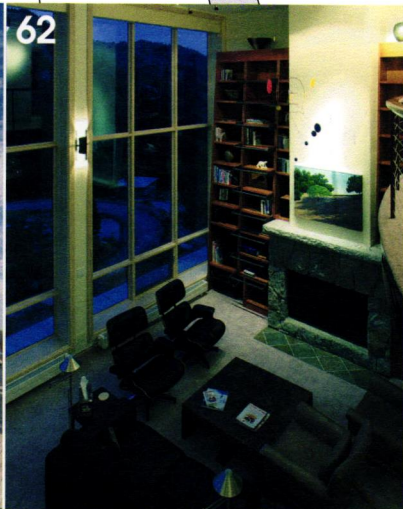
GSBS ARCHITECTS

*A brand new campus in Heber Valley gets a remarkable start with its First Building, a beautiful homage to the peaks of the Wasatch.*

**78\_83**



50 62



72 78



LETTER FROM THE AIA UTAH PRESIDENT 14

LETTER FROM THE PUBLISHER 16

THE CALENDAR 18

**WALL TO WALL** 26\_31

    In the Field 26

    On Site 28

    Artifacts 30

    Books 31

**WORKING** Young Architects Forum 32

**PHASE 1** Why Hire an Architect? 34

**PHASE 2** Understanding Architects' Fees 35

**LANDMARKS & LEGACIES** Neil Astle 36

**OUR TOWN** Building for the BLM 40\_42

**GROUNDWORK** 44\_48

        Planned Communities 44

        New Urbanism 101 48

**ON THE DRAWING BOARD** The Mesa 84\_86

**SOLUTION: GREEN** 89\_96

        Cool Green Products 90\_91

        Buildings Go High Performance 92\_95

        Meet Angela Dean 96

**TABLE TALK** Designing for Dining 98\_102

        AU/Sources 103

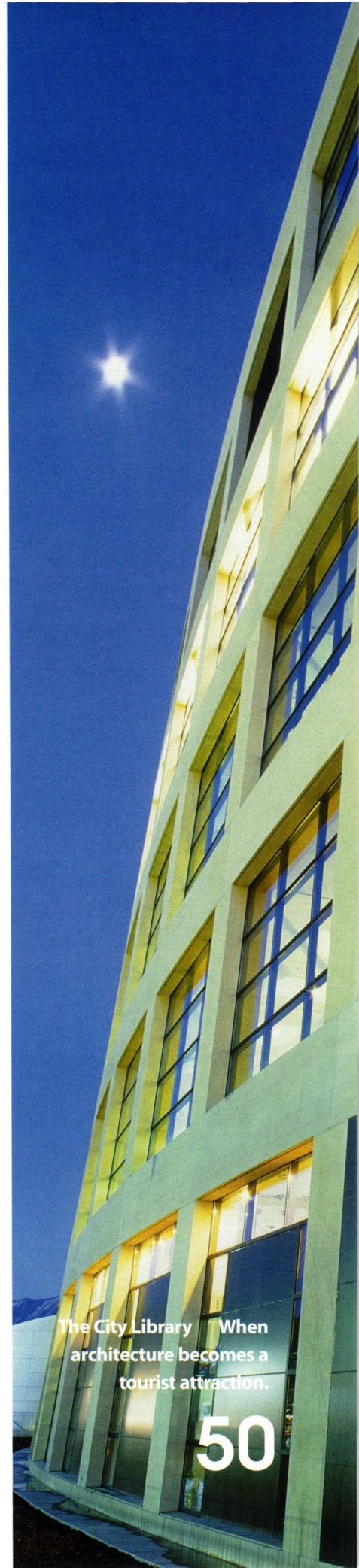
        AIA/Directory 104\_107

**OPINION** 108

**SITE UNSEEN** 110\_111

**IN REVIEW** My Architect 112

<b>MAGAZINE</b>	ARCHITECTURE UTAH
<b>SECTION</b>	CONTENTS/DEPARTMENT
<b>FUNCTION</b>	NAVIGATING THE MAGAZINE



The City Library When architecture becomes a tourist attraction.





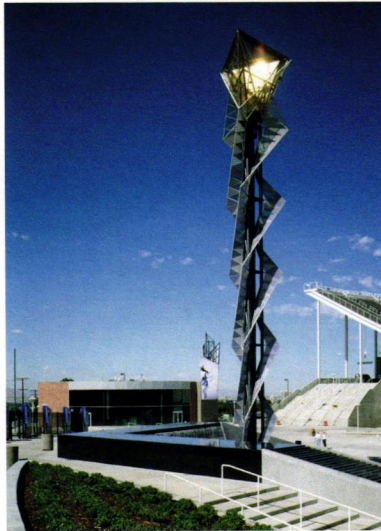
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<b>MAGAZINE</b>	ARCHITECTURE UTAH
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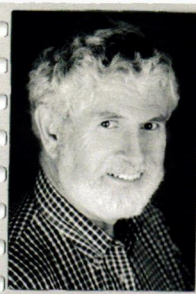
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PETER GOSS 21A

Peter L. Goss is a professor of architectural history at the College of Architecture + Planning and associate vice president for research at the University of Utah. He co-authored the book, *Utah's Historic Architecture 1847-1940: A Guide*. Goss is also a former chair of the Board of State History and the recipient of the Utah Heritage Foundation's Lucybeth Rampton Award for "a lifetime commitment to historic preservation."



VIRGINIA RAINEY 22A

Utah native, Virginia Rainey credits her ongoing passion for learning and writing about food and wine to twenty years of immersion in San Francisco, where she co-authored *California the Beautiful Cookbook*. Now a Salt Lake-based freelance copywriter by day, she also writes for *Sunset*, *Food Arts*, *Hemispheres* and *Park City* magazine, and is the Utah editor for the *Zagat Survey Guides*. In this premiere issue, she writes about the keys to designing a restaurant and reveals her favorite tables.



SCOTT PETERSON 23A

Scott Peterson began his commercial career assisting fashion photographers in New York, experience which led him to eighteen years in Salt Lake City as a photographer for ZCMI, shooting newspaper ads and catalogs. Architecture and design have always been major influences in his life, a passion he converts to images by capturing buildings and environments as more than structures or places, but as portraits — through both classic and inventive techniques. Peterson does occasionally retreat from the urban jungle to hit local streams with a fly rod and reel.



KIM DUFFY 24A

Kim Hancey Duffy's profile of architect Neil Astle resulted from a quest for the essence of a man who spent his life in search of the essence of design. Her articles on art, architecture and design appear in *Utah Homes & Garden*, *Utah Preservation* and *Catalyst* magazine and, after having studied Astle's work, she will never look at contemporary design in the same way.



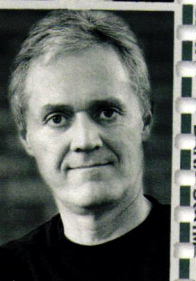
SOREN SIMONSEN 21A

Soren Simonsen is an architect and certified planner, and a managing principal at Cooper Roberts Simonsen Architecture in Salt Lake City. Simonsen directs urban and environmental design work at CRSA, garnering local, regional and national recognition for his design and planning work. He is active in his community, currently serving on boards for cultural, environmental and professional organizations. Simonsen is married with two children and enjoys cooking, photography and outdoor recreation.



FRED HAYES 22A

Fred Hayes has lived in Utah since 1995. Other magazines that his photos have appeared in include *The New York Times*, *Los Angeles Times*, *Newsweek*, *USA Today*, *People*, *Glamour*, *Premiere*, *TV Guide*, *Sunset* and *Outside*. He also has worked as a still photographer on over twenty movies filmed in Utah. Hayes loves to play tennis and hike in southern Utah. He spends much of his spare time restoring (and sitting on the front porch of) an old bungalow in Sugar House.



DANA SOHM 23A

Emerging architectural photographer Dana Sohm brings to the profession years of shooting landscapes and botanicals in the fine art tradition. Architecture and landscapes merged during the 2002 Olympics when his landscapes were ornamented by rings and cauldrons on building-sized murals. As in his nature work, Sohm delights in distilling architectural subjects into basic visual elements of line, shape, color, and texture, revealing an artistic "essence" that is readily visible yet often overlooked.



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It seems you can find good design almost everywhere these days. The iPod in your teenager's pocket, the Horbury-designed Volvo in your garage, the Ettore Sottsass spoon in your kitchen drawer. You can find it at Alessi and Target, at moss online.com and any VW showroom, at Design Within Reach and Circuit City. These objects are the measure of a new design literacy that is revolutionizing product architecture and mass merchandising. According to a prediction about consumerism made a few years back by Robert Hayes of the Harvard Business School, "Fifteen years ago companies competed on price, now it's quality, tomorrow it's design." It seems that tomorrow is today.

What seems ironic to many architects is that this new design literacy has had almost no traction in creating the places that frame the most ordinary activities of our daily lives: our homes, neighborhoods, and our communities. Like much of the United States, Utah's new towns are articulated by big houses, big garages, big box-stores and big roads — developer-led products of civil and transportation engineering rather than of design and planning. These sprawling constructs demand more energy, more water, more land, more traffic and more of our precious time. The effect is literally killing us, asserted Richard J. Jackson, MD, of the Centers for Disease Control and Prevention at this year's AIA Grassroots Conference, with an "epidemic of chronic diseases" like depression, obesity, respiratory illness, diabetes and other disorders arising from our home and work environments.

In spite of compelling evidence that shows the very real role that the built environment plays in our lives, we continue to shape our environments with less care and responsibility than we are capable of or deserve. In the throes of unprecedented development pressures and rapidly changing demographics, Utah's communities are struggling to preserve their uncommon cultural landscape against their competing desire to expand and innovate. At present, responsible environmental design is being trumped by house "merchandising," or quality of life by quantity of accumulation. We are fortunate in Utah to have the means to do better. Architects are uniquely qualified by training and sensibility to facilitate the creation of places full of lasting purpose and value. Architects are the natural leaders in the collaborative effort to create homes that satisfy our physical and



Photograph by Eric Delphenich

emotional well-being, neighborhoods that promote interaction and exercise, and communities that honor our culture and heritage. Architects are the creators of buildings that are more than mere buildings, that are our artful legacy for our children and grandchildren. We have come to expect good design of our Michael Graves Clock. Shouldn't we expect even better design of the big box store where we bought it or the home we place it in?

With this issue of *architectureUtah* we can change the public conversation about design. This magazine promises to be an essential course in the environmental design literacy of Utahns and a critical forum for illuminating the many design issues, choices and resources we have in this state. As Utah's first and only publication for both design providers and design consumers (and one of the few of its kind nationally), it will become the preeminent medium to connect the two. Silver King Media, the publisher of *architectureUtah*, knows that good design matters and — as importantly — knows that architects matter to good design. Sarah Susanka, author of the *Not So Big House* books reminded the nearly seven hundred architects listening to her address at this year's AIA Grassroots Conference, that people are desperate for the detail that puts meaning into the places in which they live. "Middle America is looking for better options. You just need to make them aware of what architects do." By demystifying architecture and its practitioners, *architectureUtah* helps the public make better choices. By increasing opportunity and elevating expectations through example and critical dialogue, *architectureUtah* helps architects make better places and — by extension — better lives.

AIA Utah is proud to be a partner with Silver King Media in producing this handsome and useful publication. While it is meant to reach everyone interested in architecture, to the members of AIA Utah, I say: This is your magazine. Relish it!

Robert Herman, AIA President/Utah Society

“Middle America  
is looking for better options.  
You just need to make them  
aware of what architects do”

MAGAZINE	ARCHITECTURE UTAH
SECTION	LETTERS
CONTENT	MESSAGE FROM AIA UTAH
ISSUE	DEMYSTIFYING ARCHITECTURE





*Timber frame:*

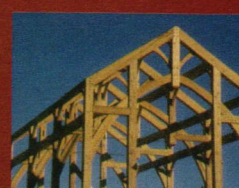
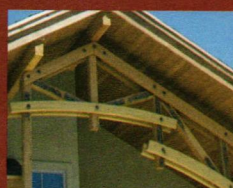
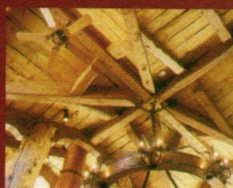


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# Michael J. Kearns welcomes you...

## First, hire an architect.

My interest in architecture began in the home my father grew up in at 603 South Temple. Even at an early age I think I knew it was a remarkable effort for its time. Now the Utah Governor's official residence, the Thomas Kearns Mansion was designed by notable architect Karl Neuhausen, who also designed the Cathedral of the Madeleine. Although I'm sure I took it for granted, my young mind was influenced more as I discovered the Kearns Building downtown. Completed in 1911, it was designed by the distinguished western architectural firm of Parkinson Bergstrom. This elegant Sullivanesque landmark with limestone exterior and adorned with French and Italian influence, represents a personal and sophisticated attitude during the early 20th century. The interior of marble, brass and ironwork would be an economic achievement even today. Through my ignorance back then, I was in awe. I was also hooked.



Having overcome my myopic view of the state, I discovered several other gems in Salt Lake City and throughout Utah. The resulting efforts by such prominent architects as Truman Angell, Richard Kletting, Walter Ware, Taylor Woolley, Scott & Welch, Fred Hale, J.S.Birch, Henry Ives Cobb, Louis Sullivan and Frank Lloyd Wright, helped shape our skyline as we know it today. Its familiar elements came alive when I traveled through Europe and when my home was in New York City.

*architectureUTAH* is a logical segue from our award-winning *Utah Homes & Garden* magazine. After approaching the Utah Society of the AIA last year, I discovered we had a lot in common. A special thanks goes out to AIA executive director Elizabeth Mitchell and to last year's president Don Mahoney, for educating and nurturing us towards this historic premiere issue.

The importance of the architect in residential, commercial, industrial and institutional efforts should be obvious. John Ruskin said in 1853 that "no person who is not a great sculptor or painter can be an architect." Too often the architect in Utah has been overlooked by the local press, which tends to focus on the builder or owner. *architectureUTAH* will showcase the talented architectural visionaries and their exceptional projects.

For advertisers, *architectureUTAH* will keep you "top of mind" among those opinion leaders looking for the real movers and shakers in the state. The relationship between client and architect is a strong one. More than seventy-five percent of the products originally specified by the architect are installed in the final project, according to general contractors, and ninety-three percent of architects are involved in interior design. For architects, *architectureUTAH* will be a "must read," especially for those following the talents of their peers and seeking unique local businesses and products.

So, first, hire an architect. And take special note of the architects and services providers who have supported this premier issue. While I encourage and laud the celebration of architects of the past, readers should also take note of the designs you'll see on these pages. You may be seeing the landmarks of the future.

Sincerely,

Michael J. Kearns

"The relationship between client and architect is a strong one."

MAGAZINE	ARCHITECTURE UTAH
SECTION	LETTERS
CONTENT	PUBLISHER'S LETTER
ISSUE	FIRST HIRE AN ARCHITECT



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## THE CALENDAR

Compiled by Lindsey McBride

### GO NOW

Photograph by David Scheer



- See **Robert Smithson's Spiral Jetty** while it remains emerged from the waters of Great Salt Lake. This amazing earthwork is as fragile and impermanent as any landform and one never knows when it will be reclaimed by the lake. [www.robertsmithson.com](http://www.robertsmithson.com).
- Take a walking tour of historic downtown Salt Lake City and see the range of architecture in buildings by Pope & Burton, Richard A. Kletting and Henry Ives Cobb, to name a few. Call the Utah Heritage Foundation to find out where to pick up a guide. 801/533-0858.
- Visit [www.gsa.gov/designexcellence](http://www.gsa.gov/designexcellence) to learn more about the federal government's Design Excellence Program, through which the GSA selects quality designs for its clients, for new buildings such as federal offices. Follow the process to see who will be selected to design Salt Lake City's new federal courthouse. Concepts will be revealed this summer 2004.

### JUNE (04)

#### ☐ June 14\_16 -- NeoCon World's Trade Fair 2004

NeoCon will be held in Chicago and is revered as the premier event of the year in the contract industry. NeoCon gives contractors and industry professionals an opportunity to spend three days scouting out the hottest new trends and products while networking and expanding design perspective. 800/677.6278

☐ [www.merchandisemart.com](http://www.merchandisemart.com)

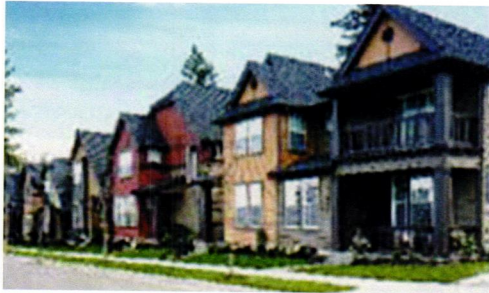




- June 24\_27, 2004 -- Congress for New Urbanism Annual Congress: CNU XII**  
 Held in Chicago, this year's theme is *Blocks, Streets & Buildings Today: The New City Beautiful* and will feature a critique of the late 19th-century City Beautiful movement that premiered at the 1893 Chicago World's Fair and proposed the return of art to the practice of city building. Since 1993, this annual event has provided a forum for CNU's members to converse and teach each other how to create better cities and towns. 800/788.7077.  [www.breakthegridlock.org/cnuxii/](http://www.breakthegridlock.org/cnuxii/)

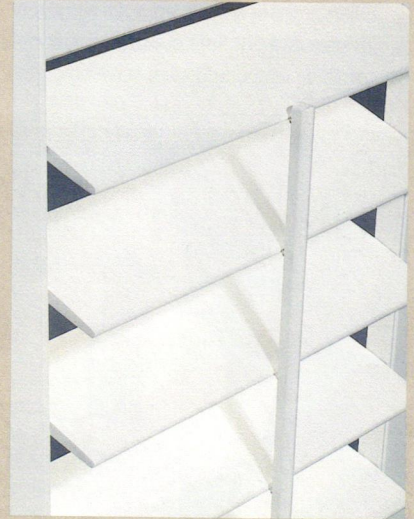
**JULY (04)**

- July 1, 2004 -- (Entries Due) Best in American Living Award**  
 One of the most prestigious new home design competitions. The BALA is open to all design professionals. Awards will be announced at the 61st National Association of the HomeBuilders (NAHB) International Builders' Show early in 2005.  
 [www.housingzone.com](http://www.housingzone.com)



- July 9, 2004 -- (Entries Due) AIA Architecture Firm Award 2005**  
 The highest national honor AIA gives to an architecture firm that has consistently produced distinguished architecture for the last ten years. Past winners include Lake/Flato Architects of San Antonio, Miller/Hull, I.M. Pei & Partners and Gensler. 800/AIA.3837 or 202/626.7300.  [www.aia.org](http://www.aia.org)
- July 16\_ September 27, 2004 -- "Tall Buildings" Exhibit at New York's MOMA**  
 While in NYC this summer, explore the technological and programmatic innovations via scale models of twenty-five buildings, both built and proposed, at New York's Museum of Modern Art. 212/708.9400.  [www.moma.org](http://www.moma.org)
- July 31\_ January 16, 2005 -- "Lebbeus Woods: Experimental Architecture"**  
 Presented by the Carnegie Museum of Art's Heinz Architectural Center in Pittsburgh, this is the largest show ever of Woods' works, which, incidentally, never included a completed building. An engulfing spacial experience designed by Woods, this exhibit displays his extraordinary mastery of drawing of architectural and urban forms in social and political conditions. There's also a sci-fi aesthetic, influenced by his wide knowledge of fields ranging from philosophy to cybernetics. 4400 Forbes Ave., 412/622.3131.  [www.carnegiemuseums.org](http://www.carnegiemuseums.org)

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□ **NOW \_ September 12, 2004 -- "Big & Green": Toward Sustainable Architecture in the 21st Century**

At the Chicago Architecture Foundation, this event shows how large-scale green architecture can be both healthful and practical. Models and drawings illustrate how major projects around the world can be made of renewable materials and can use energy-efficient utility systems to reduce our reliance on fossil fuels, improve air quality indoors and out, limit our need for landfills, conserve water, and even stave off global

warming. The event compares recent projects like New York's Conde Nast Building and Battery Park City to the Flatiron Building (1905) and Rockefeller Center (1932). Before air conditioning, skyscrapers used windows and skylights for fresh air and natural light. The newer projects documented in "Big & Green" are designed to sustain both the natural world and economic growth. Call 312/922.3432, ext. 918 for more information about tours and related events.

□ [www.architecture.org/exhibits.html](http://www.architecture.org/exhibits.html)

**AUGUST (04)**

□ **August 6, 2004 -- (Entries Due) AIA Institute Honor Awards 2005**

This award establishes a standard of excellence against which all architects can measure performance and inform the public on the breadth and value of architectural practice nationwide. The Award recognizes achievements for a broad range of architectural activity in order to elevate the general quality of architecture in three categories: architecture, interior architecture and regional and urban design. 800/AIA.3837 or 202/626.7300. □ [www.aia.org](http://www.aia.org)

**SEPTEMBER (04)**

□ **September 3, 2004 -- (Entry Postmarked) AIA 25 Year Award 2005**

The national award for "architecture of enduring significance" is given to a designer of an influential building in the United States. The designer is honored for the foresight in their design that has endured the test of time. 800/AIA.3837 or 202/626.7300 □ [www.aia.org](http://www.aia.org)

□ **September 17, 2004 -- "Learning from Lower Manhattan Symposium"**

The New York Chapter of the AIA and presents this a conference to bring together architects and urban designers to explore how New York is building after 09.11. How will rebuilding strengthen the region? What is missing? These questions and more will be discussed at The Center for Architecture, New York. □ [www.aia.org/learningfromlowermanhattan/](http://www.aia.org/learningfromlowermanhattan/)

□ **September 21-23, 2004 -- National Symposium on Healthcare Design**

Now in its 17th year, the National Symposium on Healthcare Design is a unique event that focuses on the challenges of creating a dynamic healthcare environment. The symposium, held in Las Vegas, is designed to educate designers, architects, care providers, health care executives and facility planners on the most progressive developments in healthcare design. Contact Jay Leventhal at 212/661.3500 ext. 3407 □ [www.hcaredesign.com](http://www.hcaredesign.com)

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## OCTOBER (04)

□ **October 17\_19, 2004 -- IFMA World Workplace 2004**

To be held in Salt Lake City, Utah, the International Facility Management Association claims the World Workplace show is the single most informative event in the design industry. The conference is simply the best environment to evaluate, explore and experience workplace dynamics.

□ [www.worldworkplace.org](http://www.worldworkplace.org).

□ **October 21, 22, 23, 2004 -- Western Mountain Region AIA Conference, "Through Other Eyes"**

Architects from Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah and Wyoming are invited to attend this WMR regional conference, that will focus on the profession and discipline of architecture as seen through the eyes and understanding of other, allied disciplines such as planners, landscape designers, historians, etc. SLC Mayor Rocky Anderson will be the opening keynote speaker. 801/532.1727

□ [www.aiautah@sisna.com](mailto:www.aiautah@sisna.com)

□ **October 27\_30, 2004 -- IDSA National Conference & Gallery**

To be held in Pasadena, CA. The largest of its kind, the International Design Society of America draws nearly 800 design professionals from all areas of the industry, domestically and internationally. The conference is designed to allow educators, practitioners and students to interact, share ideas, listen to presentations and discuss contemporary design issues and other design related topics.

□ [www.idsa.org](http://www.idsa.org)

## NOVEMBER (04)

□ **November 19, 2004 -- (Entries Due) AIA/AIA National Housing/ Professional Interest Area Awards**

The American Institute of Architects recognizes the importance of good housing as a necessity of life, sanctuary for the human spirit, and valuable national resource. 800/AIA.3837 or 202/626.7300 □ [www.aia.org](http://www.aia.org)

□ **November 19, 2004 -- (Entries Due) AIA/ HUD National Secretary's Housing and Design Awards.**

The Housing and Community Design awards are co-sponsored by the Office of the Secretary of the U.S. Department of Housing and Urban Development and the AIA. The awards recognize excellence in mixed-use/mixed-income housing, community design and accessibility for all. 800/AIA.3837 or 202/626.7300

□ [www.aia.org](http://www.aia.org)

## STAY TUNED

□ **Events and exhibits at the University of Graduate School of Architecture**

As the autumn semester draws near, the U of U Graduate School of Architecture will begin to plan and release its seasonal schedule of lectures and exhibits, which in years past have covered an excellent range of interests and studies. □ To find out about upcoming events visit

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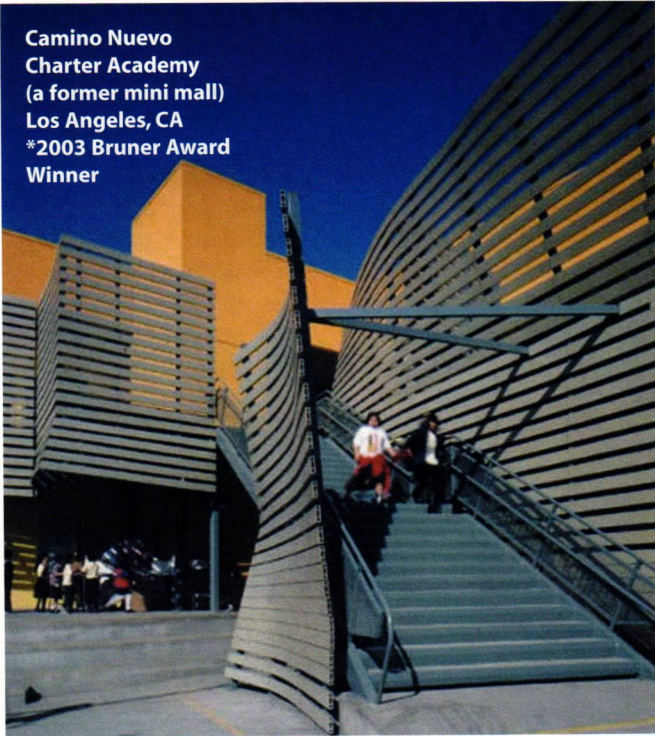
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### □ December 2004 -- (Entries Due) '05 Rudy Bruner Award for Urban Excellence

The RBA award seeks to honor those who have made their community better by transforming urban problems into creative solutions. The RBA specifically seeks projects whose excellence and contributions have been overlooked. Often these projects transcend the boundaries between architecture, urban design and planning. Applications for the 2005 Award will be available in the fall at [www.brunerfoundation.org](http://www.brunerfoundation.org)

## 2005

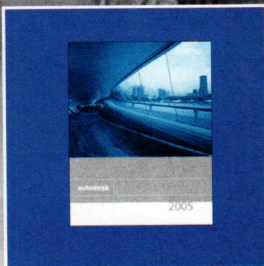
### □ January 13-16, 2005 -- 61st Annual NAHB International Builders' Show

The National Association of Home Builders will meet in Las Vegas, Nevada where the winners of the "Best in American Living Awards" will be announced. The NAHB is a premier event for industry specialists, educators and vendors to get new ideas and rub shoulders with other professionals.

□ [www.housingzone.com](http://www.housingzone.com)

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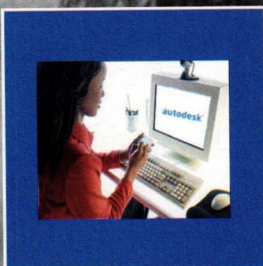


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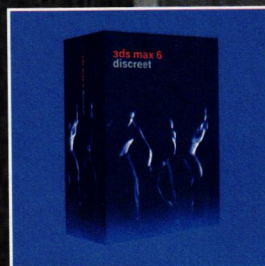


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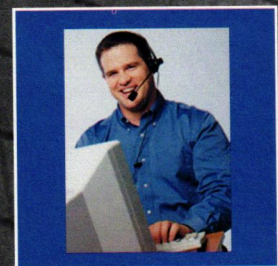
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□ **June 30, 2005 (Entries Due) -- Schindler Award for Architecture: "Access for All"** Sponsored by the Schindler Elevator and Escalator Company, Schindler has always been committed to improving the mobility of people with disabilities by making it easier for them to be mobile in multi-level structures. The competition targets designers of the future and is designed to challenge the delivery of bold new designs in accessibility. □ [www.schindleraward.com](http://www.schindleraward.com)

□ **2005 Annual P/A Awards**  
 Entering its fifty-second year, the P/A Awards is the longest-running award program for architects in the United States. A five-member jury of distinguished, independent professionals judge unbuilt projects and award them based on overall design excellence and innovation. All projects have to be commissioned by paying clients for execution. 319/364.6167  
 □ [www.architecturemag.com](http://www.architecturemag.com)

□ **2005 Home of the Year Awards**  
 Architecture Magazine honors outstanding and innovative residences. A jury will judge projects based on overall design excellence, creativity, programmatic and site sensitivity, and visual sophistication. The contest is open to architects and other design professionals in the U.S., Canada and Mexico. 319/364.6167 □ [www.architecturemag.com](http://www.architecturemag.com)

□ **2004 Architecture ACE Awards & Architect's Choice for Excellence Award**  
 The ACE Awards are becoming the first choice among industry professionals because the results provide a guide of the most used and best-loved manufacturers in the United States. Architects cast their vote on ballots that appear in the April, May and June issues of Architecture. Voters make their selections based on durability, customer service, value and design. 319/364.6167 □ [www.architecturemag.com](http://www.architecturemag.com)



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—Søren Simonsen on the Swaner Building

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Portrait by Kent Miles

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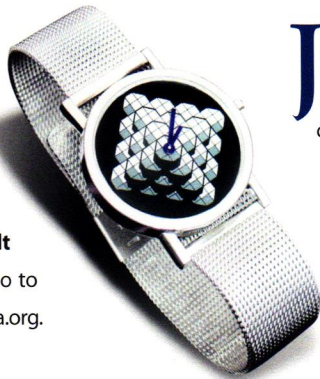
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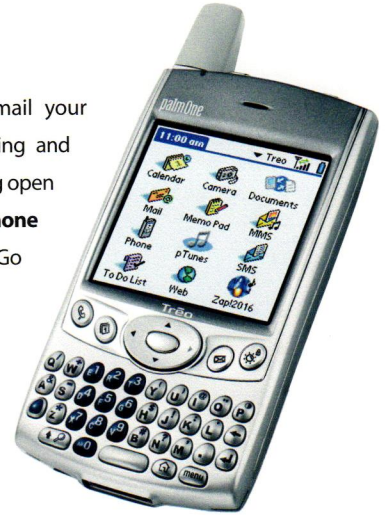
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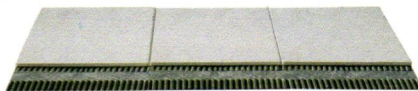
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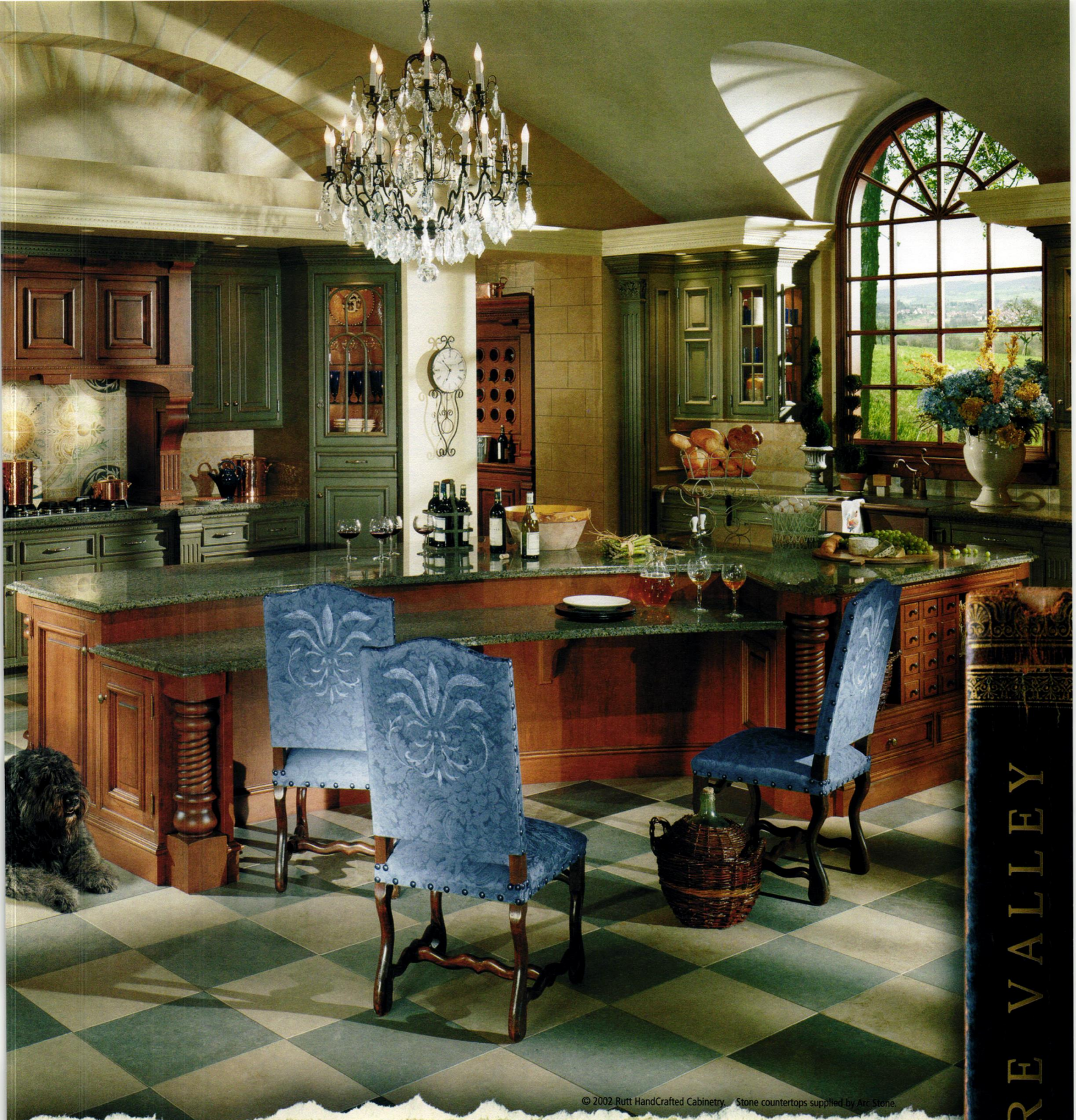
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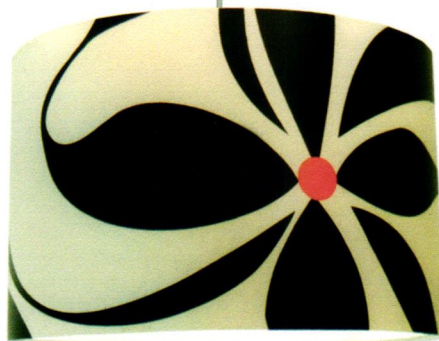
□ Go to [www.deastisdesigns.com](http://www.deastisdesigns.com).



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□ Go to [www.bang-olufsen.com](http://www.bang-olufsen.com).

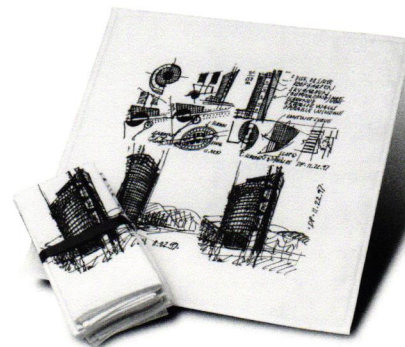
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" Why would you design something if it didn't improve the human condition? " — **Niels Diffrient**, *The New York Times Magazine*



**Don't quibble with critics and their summer recommended readings lists.** Instead dive into a collection designed to spark your spirit and charge your motivation, that may also provide some previously unrevealed architectural history. We polled architects and staff to gather thirty-seven good reads — a good foundation for any home library — that have inspired young designers and altered the course of many a career. And while one person's manifesto is another's comic book, there's bound to be something of interest for designers of every stripe. (Some are out of print — hunt for, beg for and borrow them.)

- 1] **A House for Mr. Biswas** V.S. Naipaul
- 2] **Architectural Graphic Standards**  
Charles George Ramsey & Harold Reeve Sleeper
- 3] **Architectural Principles in the Age of Humanism**  
Rudolf Wittkower
- 4] **A Sense of Place, a Sense of Time** John Brinckerhoff Jackson
- 5] **Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright**  
(The Wasmuth Portfolio by Frank Lloyd Wright)
- 6] **Banister Fletcher's A History of Architecture**  
Edited by Dan Cruickshank
- 7] **Black Elk Speaks** John Gneisenau Neihardt
- 8] **Complexity and Contradiction in Architecture** Robert Venturi
- 9] **City Planning According to Artistic Principles** Camillo Sitte
- 10] **Dan Kiley: The Complete Works of America's Master Landscape Architect** Jane Dan and Amidon Kiley
- 11] **Delirious New York: A Retroactive Manifesto for Manhattan**  
Rem Koolhaas
- 12] **Forests: The Shadow of Civilization** Robert Pogue Harrison
- 13] **Frank Lloyd Wright: An Autobiography** Frank Lloyd Wright
- 14] **From Bauhaus to Our House** Tom Wolfe
- 15] **House of Sand and Fog** Andre Dubus III
- 16] **How Buildings Learn: What Happens After They're Built**  
Stewart Brand
- 17] **Image of the City** Kevin Lynch
- 18] **In Praise of Shadows** Junichiro Tanizaki
- 19] **Kindergarten Chats and Other Writings** Louis Sullivan
- 20] **The Concept of Dwelling** Christian Norberg-Schulz
- 21] **The Death and Life of Great American Cities** Jane Jacobs
- 22] **The Devil in the White City** Erik Larson
- 23] **The Four Books on Architecture** Andrea Palladio
- 28] **The Fountainhead** Ayn Rand
- 29] **The Frank Lloyd Wright Companion** William Allin Storrer
- 30] **The International Style** Henry-Russel Hitchcock
- 31] **The Jungle** Upton Sinclair
- 32] **The Not So Big House** Sarah Susanka
- 33] **The Old Way of Seeing (And How to Get It Back)** Jonathan Hale
- 34] **The Timeless Way of Building** Christopher Alexander
- 35] **Towards a New Architecture** Le Corbusier
- 36] **Utah's Historic Architecture 1847-1940:  
A Guide by Thomas Carter and Peter Goss**
- 37] **What Will Be Has Always Been: The Words of Louis I. Kahn**  
Richard Saul Wurman



*"We're still on a struggle to achieve some success, prove ourselves and to establish a secure position."*

YOUNG ARCHITECTS FORUM

*Written by Alexandra Woodruff | Photography by Fred Hayes*

One could say the public debut of the AIA Young Architects Forum (YAF), Salt Lake City Chapter, went to the dogs. Held in the new City Library last autumn, the forum's first Bow Wow Haus design-build competition—to honor the best doghouse—was a clever showcase for aspiring architects to show their stuff. The competition revealed a glimpse of the talent of up-and-coming designers while helping No More Homeless Pets by donating the new designs, including the Mid-Century Modern "Pavlov's Puppy Pavilion," and the gray-shingled "Pasadena Pooch" house to the non-profit organization's annual Lint Roller Party auction.

The life of the fledgling architect is played out in the shadows, but the YAF works to pull young professionals from the career doghouse. From contests to socials, the group meets twice a month to discuss avenues to cobbling a career, bounce ideas off each other and make connections with colleagues.

*"A lot of us are career-driven at this point, but we haven't made it yet,"* says Sean Thompson, AIA, whose own ebony Great Dane personally checked out the posh domiciles in the Bow Wow Haus

competition. An architect and a co-chairman of the YAF, which started meeting about two years ago, he says, *"We're still on a struggle to achieve some success, prove ourselves and to establish a secure position."*


Balancing time between the office and a family at home is a common challenge for the newly licensed architect. The forum is a safe place to spike the learning curve, for dialogue on topics such as choosing to start an independent firm versus finding a position with an existing one. Beyond practicalities, the group offers a social peer network. *"We're trying to get to know each other and develop a professional community,"* Thompson says, yet the YAF is also an avenue for reaching out to the community at large.

<b>MAGAZINE</b>	ARCHITECTURE UTAH
<b>SECTION</b>	WORKING
<b>CONTENT</b>	YOUNG ARCHITECTS FORUM
<b>ISSUE</b>	BECOMING AN ARCHITECT

He and the other YAF members intend to extend beyond their own careers to aid in the advancement of the entire pursuit by educating the public on architecture and maybe even dispelling a few myths about their profession. For example, the misconceptions that all architects run around wearing black head-to-toe or get paid fabulous amounts of money. *"Neither one of those is true,"* Thompson says. *"Most of us have taken up architecture as a profession because we have a passion for what it is: the designing, creating and the facilitating of these structures or spaces to help people."*

The members want to use their passion to inspire learning in elementary, middle and high schools. YAF is working on an architecture-based curriculum to help students integrate their studies on math, history and social science.

Among their peers, the YAF hopes to inspire new heights in design. The American Institute of Architects presents annual awards to YAF members from across the country *"who have shown exceptional leadership and made significant contributions to the profession in an early stage of their architectural career."*

No matter what rung of the architectural ladder a person is standing on, focus and determination is crucial. *"The one thing I have learned is patience,"* Thompson says. *"You'll get there eventually."* 

Last fall the Young Architects Forum hosted its first **Bow Wow Haus design contest** (a playful homage to the German design school). The design-build competition turned out four luxury homes for a favorite Fido.

□ **Opposite**  
Solim Gasparik (far left) stands with fellow members of the Young Architects Forum, Carlos Setterberg (center) and Sean Thompson, in front of his own house and the addition he designed.

□ **Two of the four Bow Wow Haus competitors:** Setterbergs' stylish Rexus Mutt Hut (Architectural Nexus) and the winner, Pavlov's Puppy Pavilion, designed by a team from VCBO: Celestia Carson, Jason Foster, Solim Gasparik, Pierre Langue, Nathan Leavitt and Sean Thompson.



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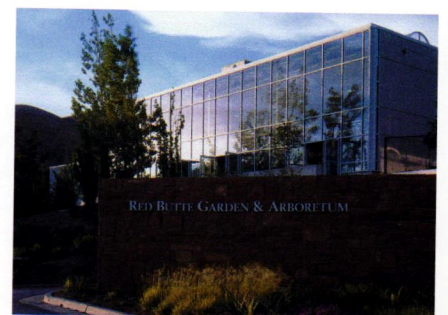
From the Greek word "entelos" meaning complete and harmonious



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Written by Elizabeth Mitchell

Think of places you love. Remembering my favorite places as a child, I imagine myself in the Burlingame Public Library in California. This was a modest, Tuscan-style library shaped like a wide “V” with the entrance in the middle. The tall ceilings were inset with windows set high enough to fill the room with light without distracting readers. The lower windows looked out into pine trees. It was a place rich in details: rounded doorways, wooden trusses and casements, mullioned windows, a 17th-century tapestry behind the front desk, and wooden inset bookshelves that invited

Burlingame Public Library, which was built in 1930, I know the client for our new library in Salt Lake City wanted a building that mattered to the community in order to advance the cause of learning.

Yet, was an architect important? Why is it important to hire one? Because life is short and we deserve places that consistently enrich our lives — beginning with our own homes.

I’ve had the opportunity to travel to other cities and can report that tract homes don’t get much better elsewhere. One of the exceptions, I think, speaks to the importance of engaging architects in the design of homes for those with modest incomes. In Charleston, North Carolina, I walked through a redeveloped neighborhood near downtown. This was not one of those gentrified, turn-of-the-century communities that can’t help but be charming, but a scraped-over place now covered with appealing apartments, townhouses and a few streets of single-family homes, most of it for below-market rate buyers. Some of it was so

new the yards were still dirt. And yet all of it—and I mean all of it—was well-designed. I asked the tour guide, a local architect and adjunct professor, why these were so well done. His answer? Architects designed them.

What the tour guide didn’t mention is that Charleston’s Mayor Joseph Riley demanded better-designed housing in his city and got it. In 1994 he received the American Institute of Architects’ prestigious Thomas Jefferson Award for Public Architecture. Reborn, the neighborhood was built with Mayor Riley’s standards, which continue to inspire better design.

A client, whether he is a homeowner, city official or hotel developer, who is excited about the potential of design will create a

more valuable asset. The fearful owner who views the architect as a necessary evil who must be “kept in line” is cheating himself of the best front-end investment he or she will make. When you look at the dollars spent to get from pouring foundations to opening the doors, the architect’s fee is one of the smallest costs. This relatively small amount, however, determines whether the building functions well, whether it can be maintained affordably, whether it is energy efficient—cost savings that exceed the original investment many times over in a building’s lifetime.

The architect’s design skill also determines the value of the building by the way it makes people feel. Are we comfortable there? Do we work better? Do we learn more easily? Do we return to shop again? Do we heal faster? The places that touch us in positive ways have a higher financial value but also an immeasurable human value.

The impact of good design, however, could soon become more calculable. The American Institute of Architects is now collaborating with the Salk Institute to research the effect of place on the human brain. The results likely will shape architectural education and practice and give architects the evidence needed for something they already know intuitively—that design matters.

So, as you look over the buildings in these pages, release the critic in your brain and celebrate the fact that these are places important to the people who use them. They may not be able to tell you why they like them. They’ll just want to go back. ☺

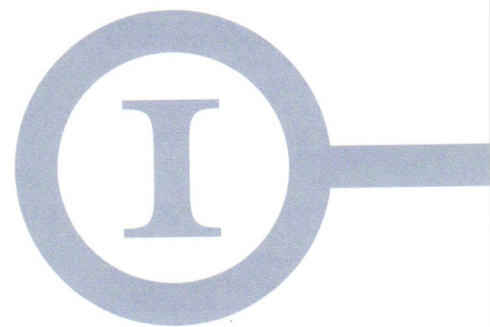


Photograph by Steve Whitaker

browsing. The linoleum floor crackled when you walked on it.

A few years ago, I returned to the library with my family. It was expanded and had carpeting and computers, but its character was retained. Today, I take visitors to the new Salt Lake City Main Library to experience the soaring atrium that has become the city’s living room, the dynamic, curved forms in concrete and glass, and the special places that attract people of all ages. My own children love to be there.

Each library is unique in its own way and was designed by an architect with a particular idea about what a public library needed to be in its place and time. While I don’t know about the client for the



Phase 1 / Why hire an architect?

**Most owners have the outcome in mind** — the new home, the expanded office, the building addition — and work backwards mentally. They estimate how much they think the building project may be worth, then try to extrapolate how much it may cost to get there.

**When you hire an architect, what are you paying for?**

People often think of the architect as producing “plans” or “blueprints” for construction. They think of the printed piece as what they’re paying for and compare the cost to buying off-the-shelf plans from a drafting service or a contractor. When you work with an architect you pay for design services, not a product. The services are based on your goals for your building project both short and long-term, the site, applicable building codes and the budget. The construction documents *are* a tangible result of the services, but not the basis for payment. Design services will likely cost more up front than off-the-shelf plans, but the advantages of using professional services will result in a better design. The architect has broad resources for the selection of materials and finishes that will make a difference in the end design value and quality. The design may even cost less to build than a standard plan.

**An architect can provide:**

- A floor plan that is more efficient resulting in a smaller building;
- A building with more natural light and better energy performance;
- A design that is more functional, attractive and satisfying to inhabit;
- A building that is better built and easier to maintain with a higher return-on-investment as architect-designed; and,
- An outcome that equates to a better quality of life.

**How do architects charge for their services?**

For a first-time consultation, most architects will meet with you at no cost. You will want to see the type of work they do to develop a sense of whether you want to work with the firm. Likewise, the architect wants to understand your needs and how your project will fit into the firm’s work.

**There are several methods of compensation:**

- Time-based:** Professional Fee Plus Expenses, in which salaries, benefits and overhead are the expense, and the fee (*representing profit*) may be a multiplier, percentage or lump sum. Or, Hourly Billing Rates, in which salaries, benefits, overhead and profit are included in rates for designated personnel.
- Stipulated sum:** Compensation is stated as a dollar amount.
- Percentage of cost of the work:** Calculated by applying an agreed-upon percentage to the estimated or actual cost of the work, whichever cost is most certain at the time of calculation.
- Square footage:** Compensation equals the square footage of the structure multiplied by a pricing factor.
- Unit cost:** Compensation is based on the number of certain units such as rooms, apartment units, etc.
- Royalty:** Compensation is a share in the owner’s income or profit derived from the project.

You’ll want to have a contract that spells out the compensation method along with the scope of services and responsibilities of both the architect and the owner. AIA offers a wide variety of standard contract documents for owners, architects, and contractors.

**How do you know you are getting a good value?**

Architecture is a competitive business. When hiring an architect, ask for client references so you get a sense of past performance. Be wary of architects who have few other projects. You want an architect to spend enough time on your project, but an architect with too much time available may spend more time than is necessary. Talk with more than one architect about your project and compare their estimates of services and fees. As with any other professional service, you probably don’t want to make a fee-based selection, but rather select the person most qualified and with whom you have the best communication, then negotiate the fees.

AIA Utah has information about this type of negotiation. Still, unforeseen conditions must be expected and may demand more time of the architect. Remodeling projects can take more time due to necessary changes to meet current codes. Multiple people making decisions, such as a church committee or spouses who have trouble agreeing, can add to the cost. Scope changes, if the owner decides to add to or change the design from the original plan, will mean re-design time. The earlier the decisions are made, the better. Any contractor — or architect — will tell you that there’s no such thing as a perfect set of plans. As construction proceeds architects will work through design omissions or errors within the agreed-upon fee. They take professional liability for the construction documents and will make sure the project is built according to the plans.

Embarking on a new building project is exciting. Most people find that working with an architect is a fun, satisfying relationship and they’re pleased that the process is even better than they thought it could be. Good communication is essential from start to finish.

**Elizabeth Mitchell is executive director of AIA Utah, the chair of the national AIA Livable Communities Committee and president-elect of the Council of Architectural Component Executives.**

<b>MAGAZINE</b>	ARCHITECTURE UTAH
<b>SECTION</b>	PHASE 1 AND PHASE 2
<b>PHASE 1</b>	WHY HIRE AN ARCHITECT?
<b>PHASE 2</b>	UNDERSTAND ARCHITECTS' FEES



LANDMARKS AND LEGACIES

*Written by Kim Hancey Duffy*

So much of what the public thinks of architecture focuses on the appearance of the outside of a building — its style, material, its height or position with regard to its neighbors, its opulence or lack of it. Architect Neil Astle designed hundreds of homes and institutional buildings with none of these considerations up front. If a client was looking for a Tudor home or a postmodern office building, Astle would not have been a good fit because he didn't work in any "style." Rather, his philosophy of each design grew organically from nucleus to outer shell. He became the first (and only) architect to receive AIA Utah's Lifetime Achievement Award, right before he died in March 2000 at age sixty-six, after grappling for a decade with early-onset Alzheimer's.

A good example of Astle's process is the Student Services Building on the University of Utah campus. Like many modern architects, before he designed it he carefully interviewed the clerks, secretaries, counselors, janitors and students who would occupy the building, then charted their human use patterns. He saw that convenience to students was the central issue, and since they would

**[Neil Astle: Organic Architect]**

be arriving from all points of the campus, it would be a building with many entrances. It would be a five-level structure with horizontal bands of windows facing east, creating an atrium that would shed natural light into the interiors, making it pleasant both for the employees who spend the entire day inside, and for the students who passed through.

"He focused on process and systems and was committed to what in today's world would be called 'participatory design'."

MAGAZINE	ARCHITECTURE UTAH
SECTION	LANDMARKS & LEGACIES
TOPIC	NEIL ASTLE
ISSUE	ORGANIC ARCHITECTURE
PROJECT	U OF U STUDENT SERVICES

The floors would cant off this four-story atrium, so that students could glimpse all the levels, and all of the choices — like cashier, admissions, and registrar — upon entering. He typically designed buildings on a grid system so that the occupants would sense the order, helping to orient them in the space. When University officials were approaching approval of the program, one person said, “Wait a minute — nobody knows what this building looks like.” “Neither do I,” said Astle. “I start it from the inside and work out.”

Astle was a native Utahn who attended Granite High School, and earned his architectural education at the University of Utah and MIT. He settled in Nebraska where he taught and established a firm with Ron Ericson, Astle/Ericson & Associates. The two architects eventually opened another office in Salt Lake City, where they maintained an intentionally small group that worked holistically on every stage of every job, often around the clock.

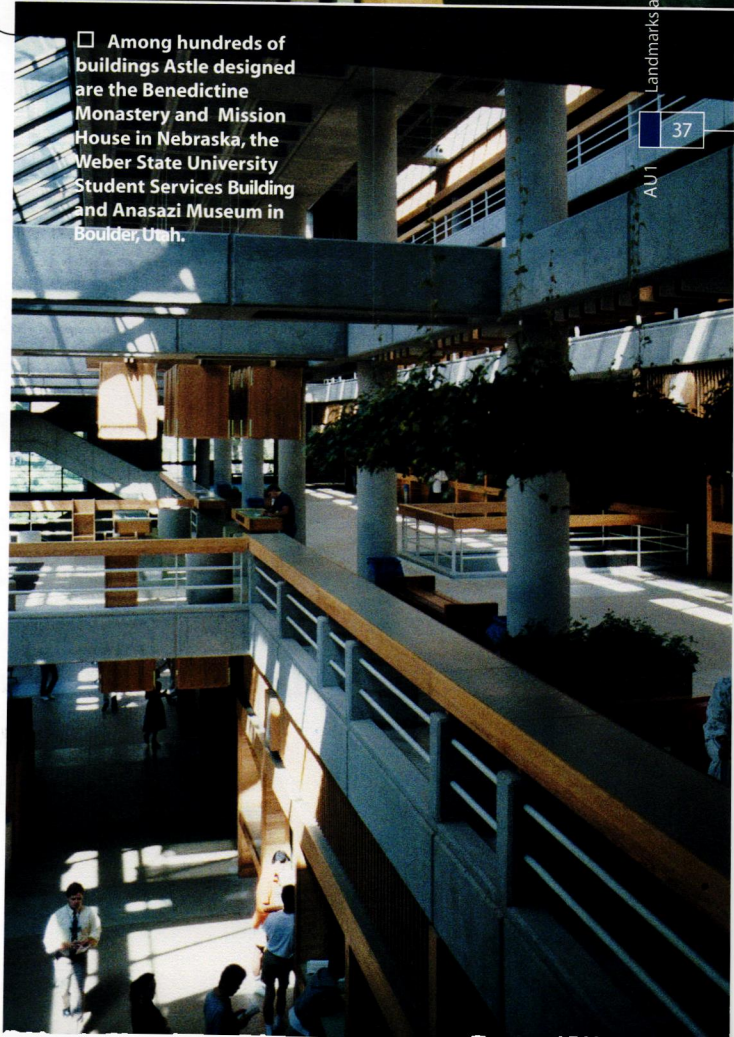
Laura Bayer, who designed there for twelve years, says that Astle had “an amazing ability to visualize extremely complex space in three dimensions.” She adds, “He focused on process and systems, and was committed to what in today’s jargon would be called ‘participatory design.’ He would get angry if someone called his work ‘beautiful’ and explain that good design was just a matter of identifying and resolving the tensions inherent in the building site, the functional program, the budget and the concerns of the users.” He thought anyone who did those things could achieve the results he did.

Halfway through his life, he did what many architects long for — he designed a house for his family, then with their help, built it. He wrote that he was “not concerned with style, public image, aesthetics as an end itself, or other arbitrary considerations that did not grow out of a specific need.” Creation of this home was a process of well-defined limits. He chose one essential material, western red cedar, specifically because he knew that purchasing it in bulk would save cost, that these boards could be handled by one person with basic tools, that its length could be altered in any way, that consecutive layers would build up quickly like a Popsicle-stick fort, that trimmed pieces could be reused which would limit waste, and that cedar’s properties would be appropriate for both exterior and interior surfaces. He hired one carpenter to help out, subbed out the concrete foundation, plumbing, and electricity, then arranged for a train car of cedar two-by-twos and two-by-fours to be delivered to the site.

*Rather, his philosophy of each design grew organically from nucleus to shell. He became the first (and only) architect to receive AIA Utah’s Lifetime Achievement Award.*



□ Astle’s design of the Student Services Building on the University of Utah campus was based on the architect’s interviews with various users of the building, from professors to cleaning staff.



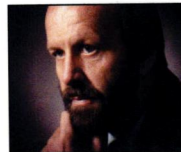
□ Among hundreds of buildings Astle designed are the Benedictine Monastery and Mission House in Nebraska, the Weber State University Student Services Building and Anasazi Museum in Boulder, Utah.



*“He thought about architecture all the time; it was his religion, his career and his philosophy.”*

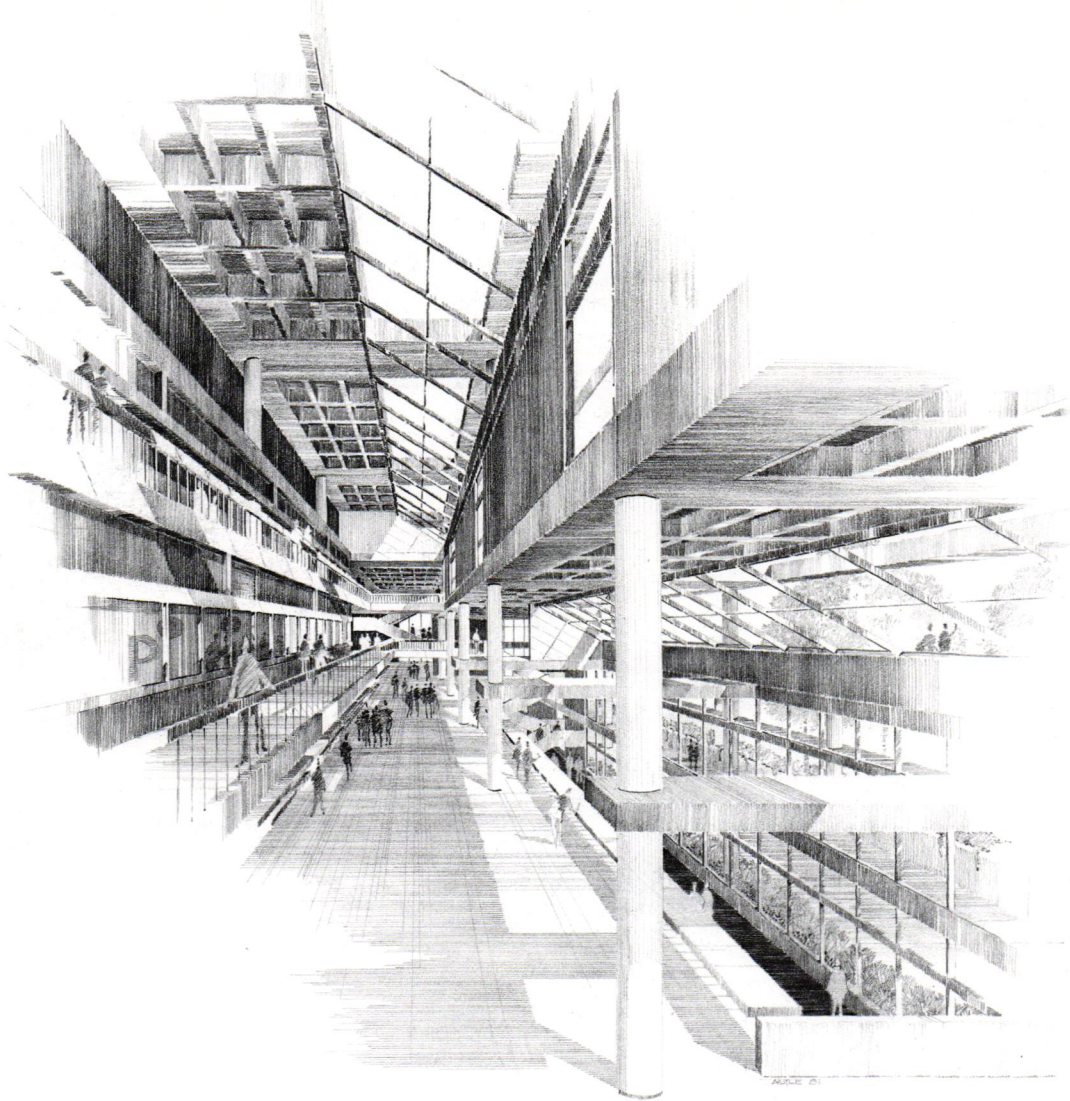
This family project resulted in a timeless, well-crafted, congruous home, filled with warmth and natural light. He enlarged on this simple system for the rest of his career to create efficient, human-scale buildings for low-income housing, mental healthcare, education, and spiritual retreat.

Kari Astle was six when they built the house with her father. He took his four children to job sites, gave them tasks in his office — helped them to discover the design occurring in the world around them; she and one of her brothers became architects. She describes Astle as *“a mild-mannered, even-tempered, good-natured, thoughtful man who was intense — in his work. He didn’t have a big ego,”* she says. *“He never really realized how creative he was.”*




In mid-life Astle crossed paths with his Granite High School junior prom date, G. Lloyd Drecksell. They spent the last two decades of his life together. She characterizes him as a charming man with a great sense of humor who didn’t take himself too seriously. He was a terrific dancer, an athlete who worked out at the gym almost every day, and listened to classical music while he rendered. *“He was*





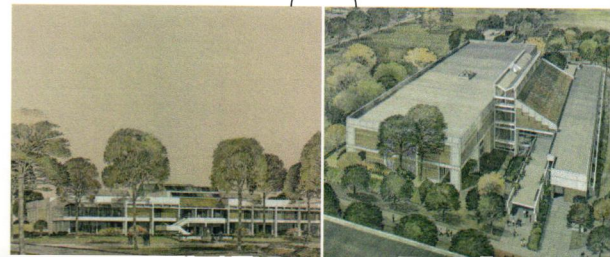
*the love of my life,” she says. “He thought about architecture all the time; it was his religion, his career and his philosophy. Even in the rest home, when he was no longer able to speak, he never tired of going around the room, examining the building’s details.”*

*“Comparatively few architects have the opportunity to work on even one building of the caliber of his in a lifetime,” Bayer says. “Those of us who worked for him had the opportunity to be involved with dozens or hundreds.”*

Astle orchestrated buildings based on human needs; he wasn't interested in creating monuments. His legacy lies sprinkled between Utah and the Midwest where at any given moment, a monk, a student, a mental patient, a mother — is moving through one of Neil Astle's buildings in ways he anticipated. They are unaware for the most part of the seamless design around them, but a fraction of the time, they consciously appreciate the way that nature, including themselves, enters and exits the simple space. 

*“Even when he was no longer able to speak, he never tired of going around the room, examining the building’s details.”*

Astle had a talent not characteristic of all architects — the ability to draw. His artistry showed through his sketches, freehand ideas translated from mind to paper. Students of Astle's work can see many of his drawings at the Marriott Library, Special Collections.



# ARCHITECTURE IN THE DESERT



The American Landscape is often described as an intricate fabric woven of numerous shades and textures. Nowhere is this more evident than in the tableau of the nation's parks and national monuments, each of which was established to protect some unique

district includes the Grand Staircase-Escalante National Monument, fumed in a Congressional hearing the following April, *"Utahns are angry. If this had been done through an open and thoughtful process, I think Utahns could have embraced something in the area. But that is not what happened. Instead, this monument was created without discussion, without consultation and apparently without consideration."*

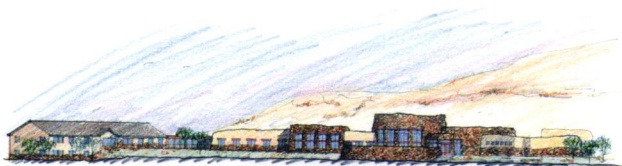


natural or historical characteristic. While the goals of the park system include preserving each site for the benefit of society, the complex process of establishing such parcels can be contentious.

On September 18, 1996, President Clinton established The Grand Staircase-Escalante National Monument (GSENM) in southern Utah. Most Utahns will recall that the creation of the 1.87 million acre monument was so controversial that it was announced from the rim of the Grand Canyon in Arizona, rather than in Utah, and without the blessing of Utah's Congressional delegation. As Rep. Chris Cannon, whose

In order to establish this monument, President Clinton invoked the Antiquities Act of 1906, a privilege of the President first used by Theodore Roosevelt to protect landmarks and prehistoric structures.

President Clinton announced the creation of the monument with activist Robert Redford, Vice President Al Gore and former Utah first lady Norma Matheson at his side. With the Andalex Coal Company poised to gain road access to Utah's coal-rich Kaiparowits Plateau, a move conservationists opposed, the new monument proclamation prohibited extraction of natural resources, but did allow livestock grazing to continue.





One promise made to ease the temperament was that economic development from tourism to the GSENM would benefit the region and the state. At the April 1997 Congressional Hearing, Rep. Maurice Hinchey of New York observed that all but one national park in Utah began as a monument. *“Today,”* he remarked, *“I think most Utahns agree that those lands deserve protection and also understand the economic benefits of those designations. Just recently, my colleague, Mr. Cannon, told me that he expected the monument designation would bring millions of new visitors to Utah. Presumably, they will bring some money with them.”*

This multi-hued desert landscape comprises the second largest monument in the lower forty-eight. Within its three distinct regions — the Grand Staircase, the Kaiparowits Plateau and the Canyons of the Escalante—a unique combination of archeological, paleontological, geological and biological resources can be found. And the region was the last to be mapped within the continental United States and includes some of the most inaccessible wilderness in our nation. The Monument is the first to be run by the Bureau of Land Management (BLM) rather than the National Park Service.

In order to mitigate community and environmental issues and work toward public satisfaction with the new monument, the BLM developed the GSENM Plan. Approved in 2000, it sets forth two objectives: to protect the Monument in its primitive, frontier state; and, to provide opportunities for the study of scientific and historic resources. Thus, easy visitor access — by automobile — is limited to about six percent of the monument’s land area.

It was determined that visitor facilities would be built in the gateway communities rather than in the monument. This would minimize built development within the monument while stimulating the economies of the isolated communities on its borders. This presented a unique opportunity for architects: to design interpretive buildings for the monument specific to each southern Utah town with references to the area’s cultural and natural history. The BLM hired the Salt Lake City firm of Gillies Stransky Brems Smith PC (GSBS), to design visitor centers in three towns: Big Water, Cannonville and Escalante. A fourth center in Kanab is privately owned.

Stephen Smith, FAIA, a principal at GSBS, says the firm’s design staff examined the BLM’s interpretive plan to see how the visitor centers could contribute to meeting the plan’s goals. *“At the outset, a major part of our role was to facilitate community discussions, to get input into the design process by tapping the community’s resources.”* The GSBS design committees became partners in these efforts and conduits of various public concerns and opinions that came from all sides. This collaboration between the architects and southern Utah residents provided an opportunity for people to find common political ground on future management of the new monument.

It was envisioned that each visitor center would tell one part of a four-part story, essentially leading travelers to experience the *“whole story”* of the region, encompassing its pioneer, Native American, botanical and paleontological histories.

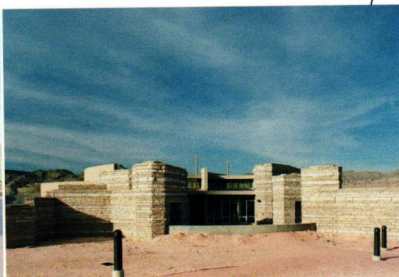
The Big Water Visitor Center is located in the Grand Staircase region of the monument near the Arizona border, known for abundant caches of fossils. Early on, the design team considered using a fossil shape as inspiration and eventually settled on an ammonite shell to give form to the design. Today, the Big Water Visitor Center is easily recognized as a large ammonite, a form similar to a nautilus shell, emerging from the landscape as if in the process of being exposed by a paleontologist’s brush. This visitor center deftly combines the function of an interpretive center with paleontological study, housing fossil exhibits and metaphorically assuming the role of an exhibit itself.

The town of Cannonville, near Kodachrome Basin State Park and Bryce Canyon, was one of the first Mormon settlements outside of the Salt Lake Valley. Here a rich history of pioneer heritage and pride is seen in the character of the community today. Descendants of the pioneers sent by Brigham Young to settle this harsh area of the American West still live in and around Cannonville. These residents wanted their new visitor center to symbolize their ancestors’ struggles.

The assemblage of new buildings, inspired by early agricultural forms, typifies the dream homestead of the first pioneer families, a GSBS concept that was embraced by the community. The visitor center, a significant new piece of architecture, was given one of the most prominent locations in the city — the site of a former town hall. Now a public meeting place as well as a destination for monument visitors, the Cannonville Visitor Center became a new focal point for the community and reflected its locale. Stone used in the construction was quarried locally in Kanab and mature trees were left on the site.

The building is surrounded by a *“rip-gut”* fence, sharp-ended poles connected in leaning x-patterns. Town youth groups peeled the bark off each pole and rough cut the ends in the traditional method.

Today, the Big Water Visitor Center is easily recognized as a large ammonite, a form similar to a nautilus shell...



Cannonville Mayor Alma Fletcher says he speaks for many of his constituents when he praises the visitor center. *"We love the building as an addition to town. Its split sandstone construction fits in perfectly with the natural surroundings."* The community also benefited from the sale of the Town Hall land to the BLM. They used the profit as seed money to raise funds to build the new Cannonville Community Center, located across the street. Mayor Fletcher credits his predecessor, Al Stone. *"This project may never have happened had not been for the dedication of Al Stone. During his four years as mayor, Al worked tirelessly to improve our community's water system, build the new visitor center and find a way to build the new community center!"*

Further along Scenic Route Highway 12 lies Escalante, the site of the third GSBS-designed visitor center. When constructed, the center will offer visitors insight into the vast array of plant life that exists throughout the monument through gardens and plantings of native vegetation. With its five, great geologic steps, the GSENM incorporates a range of ecological zones, from Sonoran desert to coniferous forest. The Canyons of the Escalante form a thousand-mile labyrinth of interconnecting canyons draped with hanging gardens and scattered with hardy plant life that cling to its floors. Above, on the rugged Kaiparowits Plateau, a variety of feisty rare plants thrive in isolation.

In the future, the Escalante Visitor Center, which will also serve as interagency offices for the BLM, the Forest Service and the Park Service, will be augmented by a research laboratory where scientists will study the region's rich ecology. As it states in the Proclamation establishing the monument, *"...this unspoiled natural area remains a frontier, a quality that greatly enhances the monument's value for scientific study."*

The architects designed the visitor centers to lessen their use of resources and energy than standard buildings of their type. It is expected the U.S. Green Building Council, a non-profit organization, will award the Escalante building a LEED® silver rating. LEED®, which stands for Leadership in Energy and Environmental Design, is a certification program developed by the USGBC and is the most widely used standard assessing "green" building design. GSBS designed Utah's first LEED®-certified building, the Kearns Olympic Oval.

David Brems, AIA and also a principal at GSBS, has been a leader in sustainable architectural design since he

designed his own passive solar home in the mid-1980s, which received a state and regional AIA award at the time. *"Today, the definition of sustainability is about the proper use of the sun, harvesting rain water, improving indoor air quality, utilizing thermal mass wall construction and the recycling of products,"* he says. *"In the days of early settlement of the West and even throughout Anasazi Indian life, these principles were understood as common sense."*

**"We love the building  
... Its split sandstone  
construction fits in  
perfectly with the  
natural surroundings."**



Designing as if resources matter means beginning with a highly efficient floor plan so the building is only as large as it needs to be. The majority of the exhibit space of the Escalante Center is outdoors, allowing visitors access to the grounds even while the center is not open, minimizing business hours and saving energy. The architects designed each building to make use of local materials and building skills already in the community. This decreased construction time and contributed to the local economy. Each visitor center is designed for passive solar heating and harvests natural light as the primary source of illumination. Active solar photovoltaic panels power the concrete radiant floor systems.

In many ways, the new visitor centers bridge a gap between the past and the future. They welcome intrepid travelers to examine the region's history while encouraging recognition of the landscape's future as a national monument. It appears the economic hopes for the region may be realized. The Wilderness Society recently completed a study that followed the implementation of the BLM's management plan and concluded: *"Economic trends in the two counties that encompass the monument, Kane and Garfield County, today seem to suggest that the designation of the Grand Staircase-Escalante National Monument has promoted economic development in local communities."* All industries have grown except mining, which actually only accounts for less than two percent of each county's income. The completion of the visitor centers will likely accelerate this trend.

*"It has been a very interesting and educational process working with these communities,"* observes Brems, *"and it is gratifying to hear the kind words spoken about these projects, especially by the residents of Cannonville. We feel the combination of projects reflect the ideas as generated by the community, reflect sustainable design concepts and will enrich visitor's experience of the monument."*

<b>MAGAZINE</b>	ARCHITECTURE UTAH
<b>SECTION</b>	OUR TOWN
<b>ISSUE</b>	ARCHITECTURE IN THE DESERT



Written by Rebecca McDonough

Have you ever walked down a street of a quaint New England town and wished you could call it home? What is it about these places that causes us to wax nostalgic for a time we never knew? The smaller homes that sit near the curb are certainly charming, but do we like them solely because they were built in our grandparents' day?

The pendulum is swinging back from suburbia and modernism to neo-traditional, New Urbanism, and the result is a new wave of planned communities popping up across America. The idea that these "new" towns reject sprawl — the uncontrolled manner in which cities have been developing for the past few decades — causes them to be termed "planned." And the forethought begins from the foundation up; architects, builders and city planners are developing towns with homes designed in ways that portray the way things "once were."

Aimed at satisfying homebuyers' longings (often unconscious) for bygone years, homes have front porches, classic columns and picture windows. But here is the question: Can an old-fashioned "community" be created, right down to the friendly small-town people?

Eighty years ago, one was. Twenty-five miles southwest of Salt Lake City, nestled in the mouth of Bingham Canyon, lies the small town of Copperton, Utah's first master-planned community. Built in the 1920s by the Utah Copper Company (UCC), Copperton was built to house miners and their families. Having never been to the area, several weeks ago I took a journey to Copperton and found a charming village with about two hundred Bungalow-style homes and friendly people who exhibited an unshaken pride in their community and its values.

Have you ever walked down the street of a small new England town and **wished you could call it home?**

**Below and Right, top** □ **Thirty percent of Daybreak is dedicated to open space, parks and town squares, design features intended — but not guaranteed — to encourage social interaction among neighbors and create safe neighborhoods with old-fashioned charm.**



# The Creation of a Community



The UCC employed Salt Lake City architectural firm Scott and Welch to design not only the master plan for Copperton but also the individual homes. The architects designed charming homes in the English Tudor and Spanish Colonial Revival styles that featured broad front porches, turrets and exposed rafters. With graded streets and a completely landscaped park, the town gave the company great pride and thus did everything in its power to maintain its appeal and ideals. The homes were not privately owned but leased by the UCC, which had the homes cleaned and repaired on a regular basis and, every five years, repainted and wallpapered. Louis Buchman, a mine superintendent in the '30s and '40s, was often spotted driving up and down the streets to identify anything that displeased him — from overgrown lawns to untidy garages.

In 1947 the UCC was taken over by the Kennecott Copper Corporation, which had different priorities and sold the homes to tenants. This left the new homeowners free of any restrictions and as a result many changes occurred in Copperton during the following decade. Town meetings that residents historically missed only on account of sickness or holiday soon became sparsely attended. The streetscapes of the town reflected the lack of the UCC's administration when people began to neglect the maintenance of their homes. And as the rest of the Salt Lake Valley developed, Copperton never grew due to the fact that it was encircled by Kennecott-owned land.

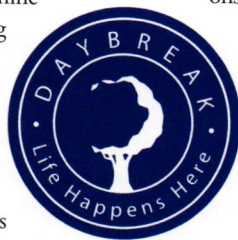
Without anywhere to sprawl, the original planned community remains much the same today as in the 1950s and natives still proclaim that Copperton maintains more neighborliness than other towns. Teens gather in cars at Ken's Sandwich Shop, one of only a handful of businesses on the main strip, and families commune in the town's only park. As one resident, Afton Babecki, put it, *"People care about each other and get involved. They have to be close to their neighbors because it is a close-knit community."* Besides, she adds, *"It's a real embarrassment when the whole neighborhood knows your kid is a brat."*

**Right** □ Town centers provide shopping and activity within walking distance of homes and transportation hubs.



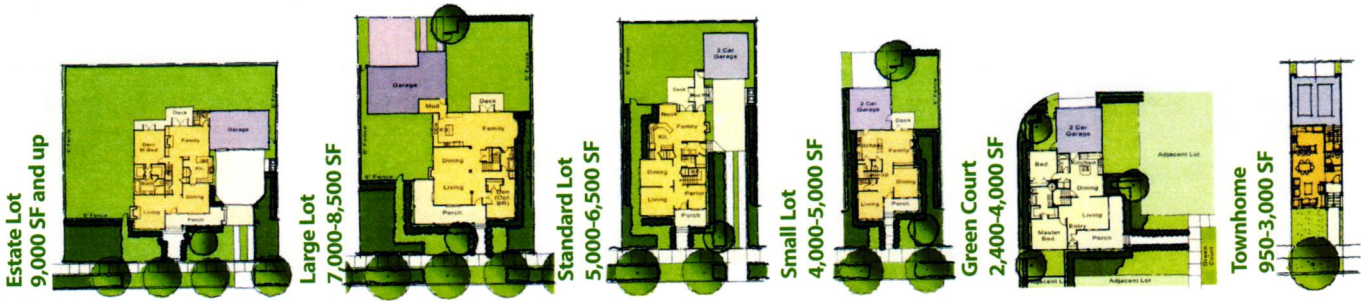
As a number of other consultants, the Daybreak community will encompass 4,126 acres, with lots for 13,600 residential homes and 9.1 million square feet of commercial space. Green space will swathe one third of the site.

Although Daybreak won't have the watchful eye of Louis Buchman, it will be comparable to the way Copperton began with its high-density living and aesthetic regulations. The similarities may well end there. Daybreak's several thousand homes will be owned from the onset, compared to the 204 in Copperton's that were first leased — and managed — before they were tenant-owned. Daybreak will also cater to many different demographics — sizes of families and levels of income — rather than being created for a specific group as the copper mine workers. Although the differences exist, the underlying principles of planned communities remain the same.



**Here is the question:** Can an old-fashioned "community" be created, right down to the friendly small-town people?

# HOUSING TYPES



Behind projects such as Daybreak, says Calthorpe, *“There is no ideology, but a response to the growing trends of change in demographics, economics and environmental concerns.”* A founder of the Congress for the New Urbanism and its first board president, Calthorpe says new towns should not be created in an atmosphere of “urbanism versus standard development,” but by answering questions such as What kind of community do the people want? and What kind of open space people want? In 1997 the Wirthlin Group conducted a number of surveys of Utahns to determine the needs and wants of the people during the formation of Envision Utah. Through this Calthorpe determined that residents shared three common desires: To remain in their childhood neighborhoods, to keep prices of housing at a minimum and to preserve open space. The design solution, he says, is “form follows demographics” and the answers for this region are found in New Urbanist principles.

In order for families to begin and end their lives in one neighborhood, to experience a multi-generational environment, homes must range in size and cost. As parents become empty nesters, for example, they want to downsize their home, but not change their zip code. The dual concerns of moving and affordability are both addressed by New Urbanism; high-density housing decreases the per-unit cost while maintaining open space. Yet, although the form of the design follows demographic imperatives, does “community” follow form? Will Utahns living in these new neighborhoods be happier? In other communities designed by Calthorpe, he says he conducts covert polls — he “disguises himself” to talk with the homeowners — and commonly hears one typical, positive response: *“I know my neighbors here!”*

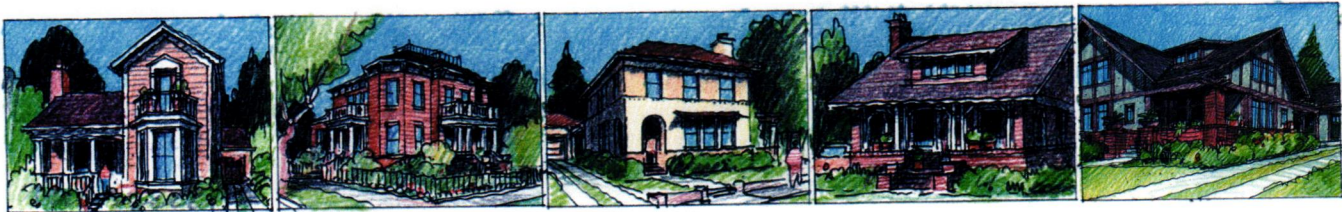
This friendly attitude is not only prompted by the plan of the town, but the architecture within. Similar to Copperton and many of America’s new planned communities, all the positive aspects of Daybreak will be planned in advance — from homes and schools to parks, businesses and shopping centers. As Kennecott Land’s Vice

President of Public Policy, Vicki Varela, described it, *“We will build job centers, shopping centers, and community gathering places. People will be able to travel to the heart of the community by bicycle, light rail or car.”* Thus the architecture is a response to the vision — the small town of the 1940s where people once spent their summer evenings on the front porch conversing with their neighbors and only had to go for a stroll to reach the nearest grocer. Imagine the small, lively main streets of communities today such as Payson or Mt. Pleasant.

With the architectural design intended to promote that kind of neighborly interaction, builders and architects are given a 180-page set of guidelines to which to adhere. All homes must be built with a front porch while all garages must be placed behind the house, away from the street. This plan, while not a guarantee, is intended to promote interaction between neighbors, forming a strong sense of community. Every house must have a major window of one of its busier rooms be parallel to the street. The motivation for this standard came from the idea that more eyes on the street will create safer neighborhoods.

**“There is no ideology, but a response to the growing trends of change in demographics, economics and environmental concerns.”**

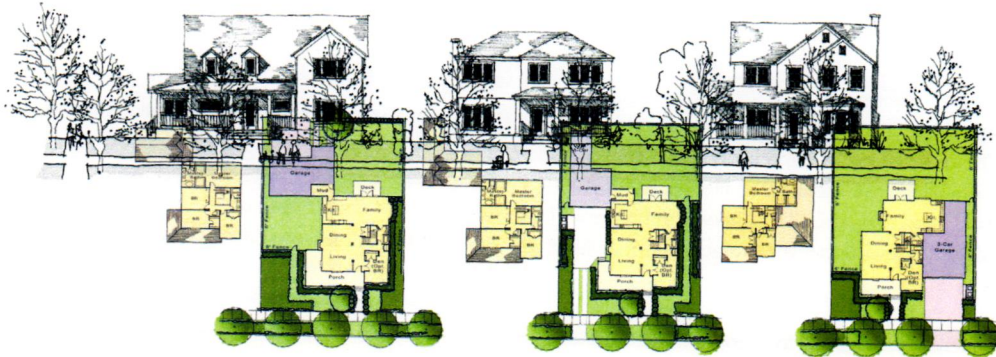
Another important element of Daybreak is conservation. All homes must be Five-Star Energy-rated, the highest standard of energy efficiency, and Daybreak is the first development in Utah to require a rating so high. Chosen to implement the New Urbanism goals through landscape, Design Workshop of Park City is not only planning to create a design pleasing to the eye, but to conservationists. The firm developed a system devoted to efficient use of water; one





hundred percent of the rainwater will be captured in a basin system and the water will be employed in a myriad of uses such as supplementary plant irrigation and the creation of an urban wildlife habitat. Design Lead, Terrall V. Budge, described the work in Daybreak as “trying to integrate urban and natural worlds into a mutually beneficial relationship.” To do this, Design Workshop plans an eighty-five-acre lake in the center of the community, for natural

homebuyers will not like being told they cannot park their boats in their driveways while questioning whether the community could really enforce the restrictions. Only time will tell if Daybreak, which is now in Phase One of a fifteen-year plan, truly is an accurate interpretation of Utahns’ dreams. The new town will attract those who seek its design characteristics such as front porches and mom-and-pop shops within walking distance. The question remains if the design — the



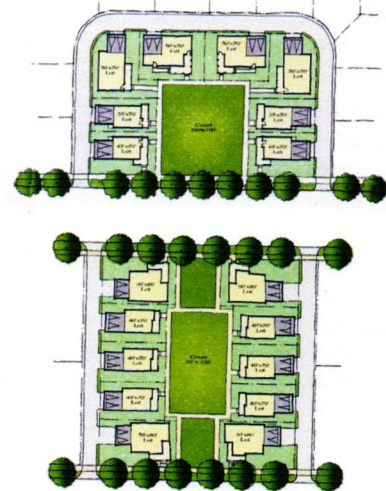
beauty as well as non-motorized boating such as canoeing and sailing. Daybreak will also feature many different sizes and types of parks, from smaller pocket parks and school parks, to larger community parks and regional parks that have fields for basketball, volleyball and other activities. There will be plots for community gardens, some of which will be leased to residents for growing vegetables, in hopes of fostering the sharing spirit of a bygone era.

One of Daybreak’s most interesting aspects is its commitment to cultivating Utah’s native vegetation and using materials from local sources. Using Design Workshop’s plans, a combination of planned and native parks will be found within Daybreak, while the rock used in construction of public hardscaping walls will be cut from the mines nearby. Residents will also be informed about native plants to be used in their own gardens.

The architecture of homes and the water system will express a unique combination of the latest technology and Utah history. Kennecott Land describes its “desire to join the ranks of successful older neighborhoods in the future.” Daybreak “draws its identity from the history, traditions, and character of the Salt Lake area,” imitating some of Salt Lake City’s oldest residences like those lining the streets of the Avenues and the Harvard/Yale area. A state-of-the-art water system with Kennecott-built pipelines will pump water into the open spaces and parks to conserve water by better using available resources. A tributary leading to the lake will serve both as irrigation and scenery, being a riparian corridor of waterfalls and ponds. Budge described the scene as “reminiscent of the original canals built by Mormon pioneers,” similar to City Creek Park and Memory Grove.

The grand opening of Daybreak’s model home village, the largest in North America, occurred in late spring. Kennecott Land held two meetings for realtors interested in selling the new properties and overall, those in attendance voiced optimism in the new neighborhood’s appeal. The concern was voiced that potential

architectural features, green space and pocket parks — will inspire us to be interactive neighbors again and to accept a lifestyle that is offered on a platter. ☺



Both Pages  With several different builders involved that are working under significant guidelines, Daybreak will contain a broad variety of home designs while maintaining high architectural standards.

Both Pages  Home buyers will have a vast range of plans and designs from which to choose, suiting families of every size and income level.

MAGAZINE	ARCHITECTURE UTAH
SECTION	GROUNDWORK
ISSUE	DAYBREAK DEVELOPMENT

Written by Heidi Nybo

The term “urban sprawl” is the derogatory modern catch phrase ruining the once-lofty image of quiet cul-de-sacs encircled with quaint houses and large backyards, built far away from the hustle of downtown. Sprawl is the relentless seeping of the city into the suburbs and beyond, without regard to the effects on land use, water supply, air quality or the ability for people to access neighborhood goods and services without a car.

The New Urbanism movement addresses this destructive development by calling for a return to Old World urban development, that is, growth and life centered on a community square. The first element of this design is walkability, meaning that all services should be within a five-minute stroll, and that streets be narrow with houses and storefronts near the sidewalk allowing everyone to get what they need in a safe environment.

New Urbanism identifies the need for people of all ages and incomes to be able to live in the same neighborhood in hopes of eliminating the pockets of poverty and crime that inhabit inner cities. An emphasis is also placed on mixed-use housing where apartments and townhouses are blended with full-size family homes. The movement also takes on our society’s love affair with the automobile — who really needs a two-car garage plus a car or two parked out front? New Urbanists seek to change our focus from the car to mass transit, and push for increased building of transit centers easily accessible to every community.

The ultimate goal of New Urbanism is to form a sense of community evident by neighbors who know and protect one another. Proponents say that one way to create a friendly, inviting neighborhood is to return to traditional, pre-Modern architecture with front porches on every quaint house and trees lining every smooth sidewalk.

Salt Lake City’s Deputy Planning Director Brent Wilde says that downtown city centers, and the reinvention of them, are the greatest beneficiaries of this movement. “The key component to walkable development is to have a high enough population base so that a significant amount of the population are within walking distance,” he says, to entice businesses to move closer to the street and closer to the people they accommodate. Salt Lake City is currently in the proposal stage of two ordinances that would enhance transit and walkability. One proposal would be a transit-oriented zoning district along the Fourth South corridor that would also make


accommodations for higher density structures. The plan asserts that as the Valley grows, increased transit and more walkable communities will make it easier for everyone to access services and feel secure doing it.


Passionate opponents of New Urbanism criticize its Pollyanna idealism by pointing out flaws in such tenets as de-emphasizing the car and creating communities largely based on aesthetics. Professor Dorn C. McGrath in “Not So New”, his 2000 essay on PBS.org, writes that narrow streets “frustrate guests who need to park at a party and they slow down fire trucks and emergency vehicles,” creating what he calls an “uneasy relationship with the traditional American car.” In an Online NewsHour interview in 2000 with Elizabeth Plater-Zyberk, a forerunner of planned communities, Ray Suarez asked whether exterior alterations such as paint color or house additions have to be approved by others in the community and Plater-Zyberk replies, “Usually. There’s some mechanism for that.” Many critics say that these Big Brother aesthetics and controlling ordinances are archaic and stifling and only encourage high-priced elite communities where local shopkeepers can’t even afford to live in the town where they work.

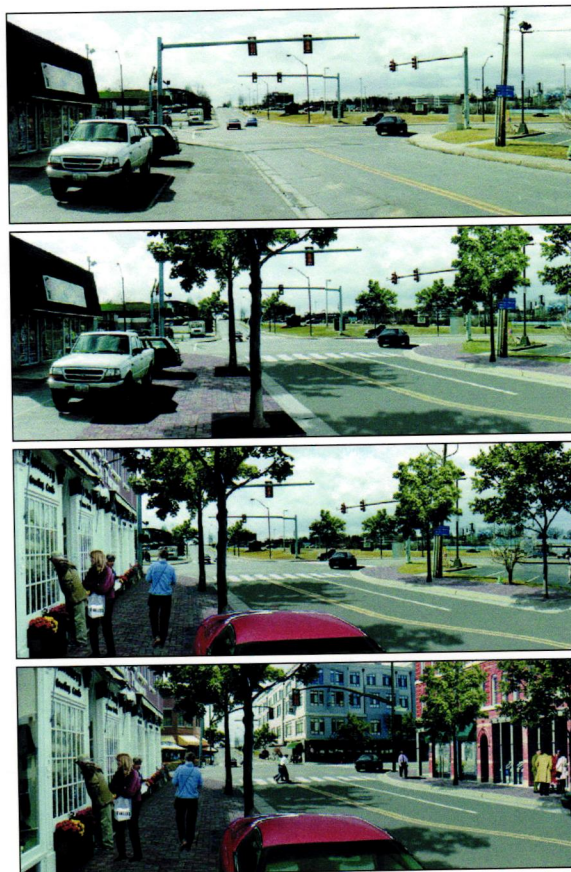
## The ultimate goal of New Urbanism is to form a sense of community...

Nevertheless, according to a December 2003 survey by New Urban News, 648 neighborhood-scale New Urban communities were identified as either completed or in the works, an increase of 176 from the previous year. We have similar communities right here in Utah, such as Overlake in Tooele that built in 1996, and Daybreak in South Jordan, which opens this spring and will be one of the largest in the country. There is little hesitation among Utahns to buy and live in these areas and under their guidelines, says Evette Tovar, a realtor who sells Overlake and always hears positive responses from people who build

there. She attributes this attitude in large part to the prevailing sense of community. Envision Utah voted Overlake the state’s “Most Walkable Community” two years in a row, bolstering its family-friendly appeal.

While working on the master plan for Daybreak, Peter Calthorpe considered Utah “progressive” because its citizens are concerned with the next generation and are able to come together as a community and form a consensus for quick and effective progress. At least some Utahns, evidently, recognize the downfalls of suburbia and are looking for a change, turning to New Urbanism to save the open spaces and urban centers of the Beehive State. 

Left  This series of illustrations shows how a barren intersection can be transformed into a vibrant town center. Courtesy of Envision Utah.



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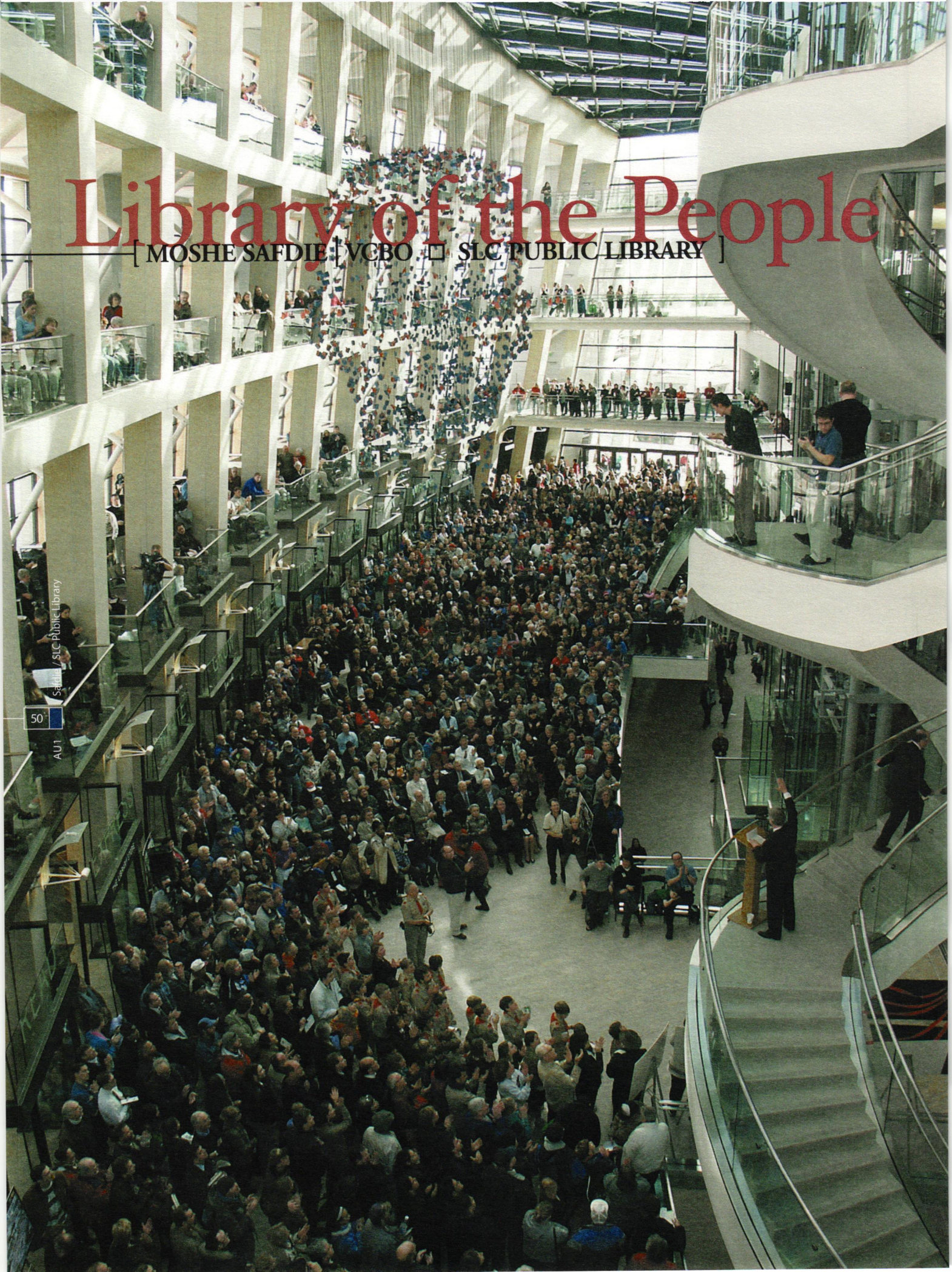
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# Library of the People

[ MOSHE SAFDIE | VCBO | SLC PUBLIC LIBRARY ]



Safdie | SLC Public Library

50'

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[ PUBLIC INITIATIVE : LIBRARY OF THE PEOPLE ]

*Written by Pam Ostermiller*

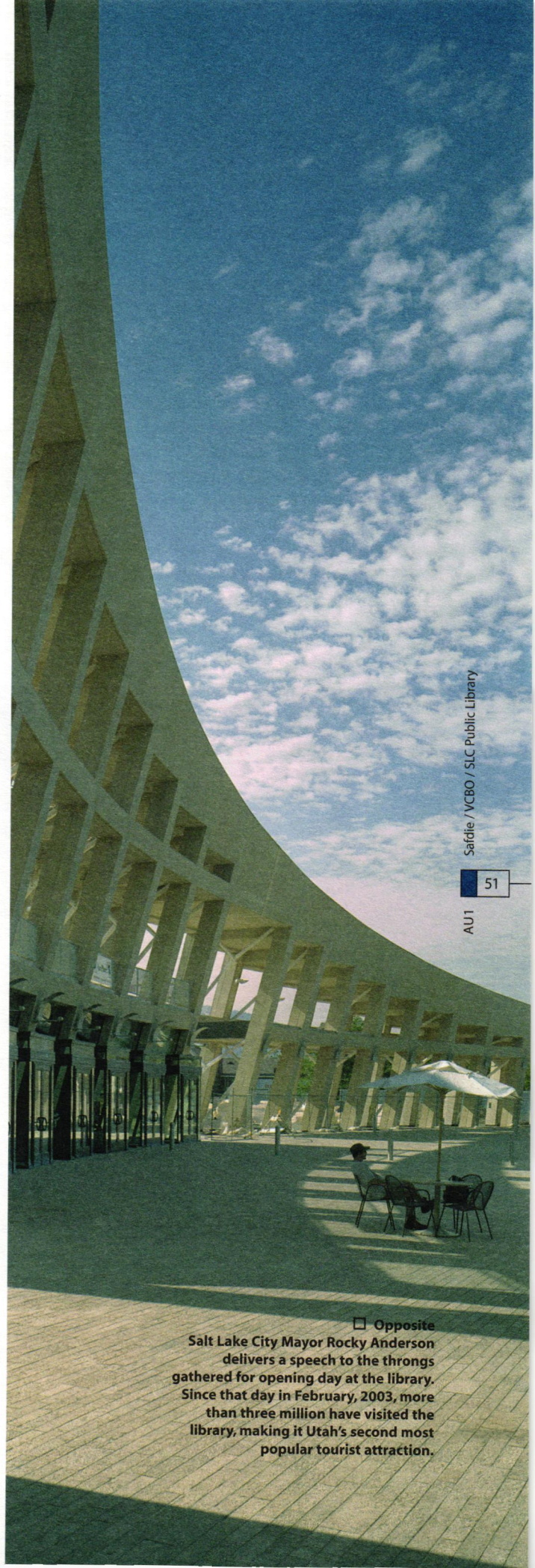
One day in 1999, Alexius M. Gallegos, an insurance salesman, sat in the living room of his west side Victorian house, looking over piles of architecture books that were spread all over the coffee table. As he tells it, his son entered the room and asked, “*Dad, now let me get this straight: You and eleven other people like you are going to pick an architect?*”

“*It was one of the funniest incidents I’ve ever had,*” recalls Gallegos, revealing his contagious smile. “*I didn’t know anything about architecture.*”

From 1992 to 2002, Gallegos was on the board of the Salt Lake City Public Library system, a group of people from all walks of life who were given the job of building a new Main City Library. Until that point, the biggest issue the board had dealt with was piece of art that displayed nudity and whether to remove it because it offended a patron. In order to understand the potential of the new library and the importance of design, the board traveled around the country and to Canada to learn about architecture. Throughout the process, which also included public hearings and workshops and presentations by the submitting architects, Gallegos got an intense education. And he wasn’t alone. Other members of the library board, the staff and local citizens, who hadn’t thought about architecture before, began to see it as more than just a result but a process. Today, from the workers in the stacks to the guy on the street, people who had never uttered the “A” word now know who Moshe Safdie is and what design can do, simply because of how the library came to be.

“*Now I look at buildings and actually study them,*” says Gallegos, whose favorite city for admiring architecture is San Francisco. “*The fact that you have to stop and look at a building means the architect accomplished something. I don’t consider some buildings ugly anymore — just different.*”

MAGAZINE	ARCHITECTURE UTAH
SECTION	FEATURE
TOPIC	MOSHE SAFDIE/VCBO
ISSUE	INTEGRATION
PROJECT	SLC PUBLIC LIBRARY



Safdie / VCBO / SLC Public Library

□ **Opposite**  
Salt Lake City Mayor Rocky Anderson delivers a speech to the throngs gathered for opening day at the library. Since that day in February, 2003, more than three million have visited the library, making it Utah’s second most popular tourist attraction.

There are many reasons why, in only one year, the new library — a library — has become Utah's second most popular tourist attraction (after Temple Square and topping Zion National Park) and a hangout for locals of all ages. The obvious draw is the fact that it's one of Utah's first pieces of "starchitecture," designed by Safdie amidst dozens of other competing world-class architects. The only other recent building to have been designed by such high-profile architects is the Utah Museum of Fine Arts by Machado & Silveti and Utah firm Prescott Muir Architects. Then there is the pull of the Urban Room and its promenade of shops, cafes, art and soaring, skylight-capped ceiling. And of course, people simply use and love libraries — but compared to the throngs in the new building, the feeling associated with the old main library is a bit more subdued.

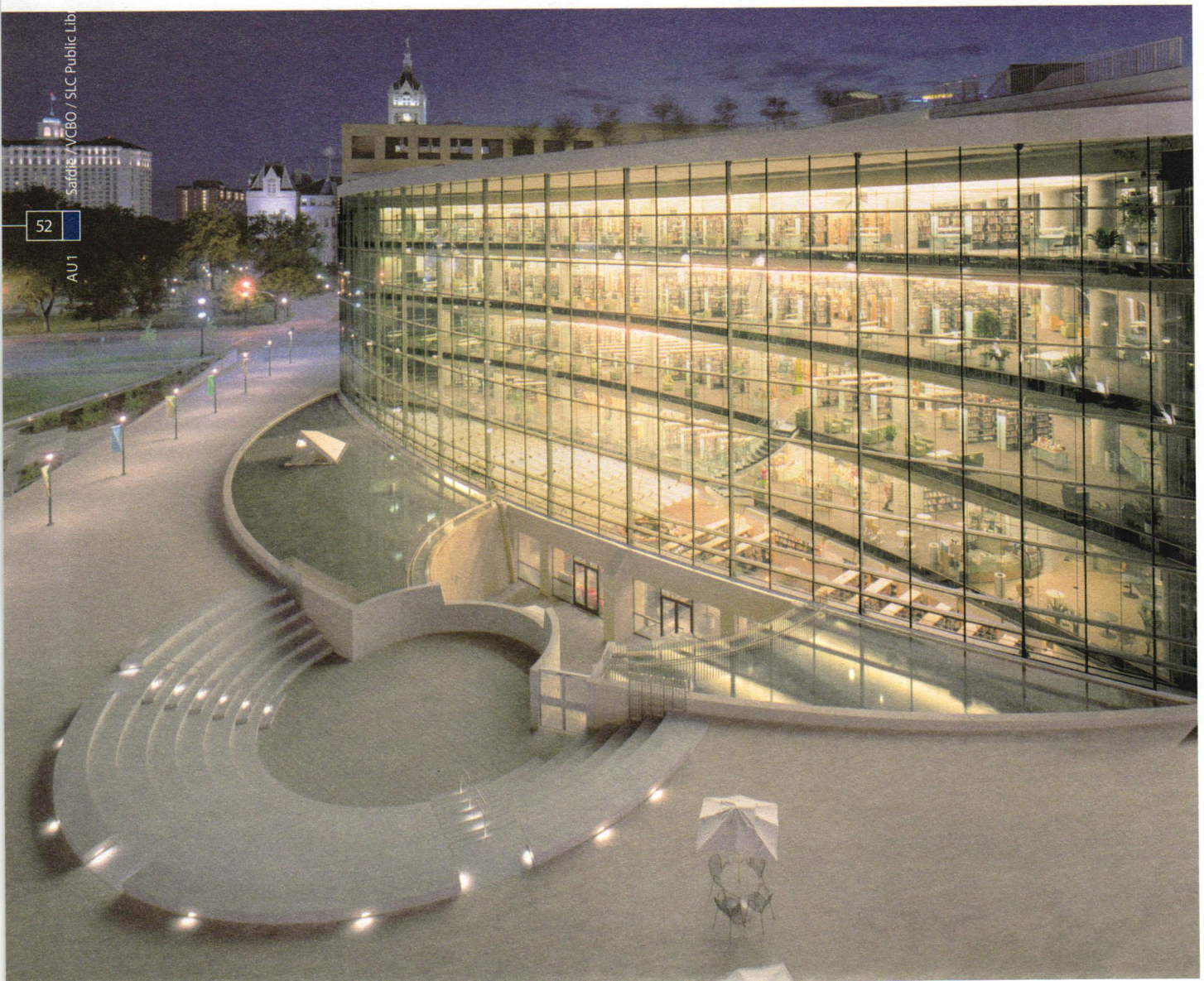
But there's more to the story: This building's plot begins with one good client and a high level of community involvement. People like Gallegos embraced the library because they took part in its creation, from the \$84 million bond that was approved in 1998 by seventy-eight percent of voters to the feedback in the forums. This is the library of the people because they own it.

**"The discussion really boiled down, in the final analysis, to how they regarded the sense of public space..." — Bill Miller**

The client, Salt Lake City Public Library Director Nancy Tessman, established the tone from the onset and by all accounts, was something of a visionary. Safdie, Mayor Rocky Anderson, former University of Utah Dean of Architecture Bill Miller, Gallegos and others interviewed for this article, plus architects not selected to design the library, have nothing but praise for the experience and for the thoughtful process Tessman organized, initiated and piloted to the end. In fact, if anyone else were in charge, it's plausible that a completely different building would be sitting at the corner of 400 South and 200 East, or in some other location altogether.

**Below □**

**The library was positioned away from the Salt Lake City & County building so that the two structures wouldn't compete, says Steve Crane of VCBO. The library was designed with some contradictions — edgy shape, conservative materials — in order to appeal to Utahns.**





*“It is essential that people  
from all parts of the  
community physically  
mingle among one another,  
that they enjoy activities  
together, that they find  
common places to  
share...young, old,  
rich and poor.”*

*— SLC Mayor Rocky Anderson*

Tessman, a leader in the library system for fifteen years, says she had collaborated on small branch library projects in the past, but knew the main library had to be approached from a measured and open perspective. *"The library has always had a strong commitment to involving the public in almost everything we've done. But I certainly knew it [the new library] was very significant and we wanted to make sure that we did it in a way that was inclusive and reflective,"* she says. *"There were moments when it was daunting, but it was exciting. It felt like an incredible opportunity on so many levels."*

For the staff, the successful completion of the library was a chance to place an important feature on the urban landscape. For the submitting architects, many of them designing icons such as Robert Stern, Michael Graves, Phillip Johnson and Wil Bruder, the project was attractive, yet Tessman wanted each team to understand that this competition was not "business as usual."

Tessman says discussions between the board and the selection committee delved deeply into how to create an atmosphere of discovery that would allow meaningful relationships to develop between the architects and the people of Utah, so to speak. They came up with the fairly old-fashioned concept of exchanging gifts. When the architects were short-listed to six and then narrowed to four, each remaining team was given \$50,000 and a metal box, similar to a suitcase, that contained items intended to reveal who we are as Utahns and what matters to us. It included sand, a feather of a native bird and a copy of *Refuge* by Terry Tempest Williams. In return, the teams were asked to prepare a public presentation, fitting all of their materials in the aluminum box.

Robert Bliss, designer and dean of the architecture school from 1963 to 1986, attended the presentations with U of U students and faculty and recalls how differently each team approached the moment.

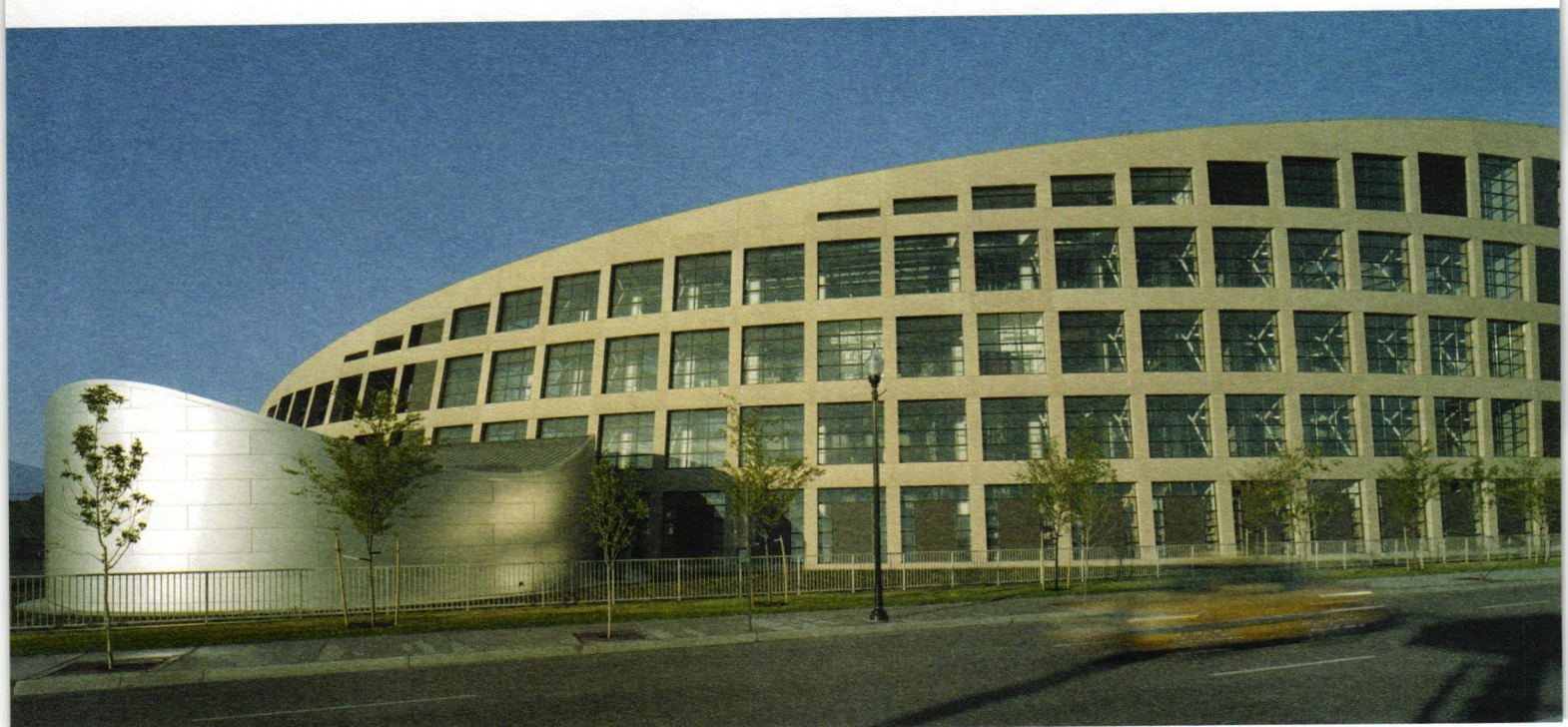


*"It was very interesting to see how the architects presented themselves and their work. Only one person really did what they asked: Wil Bruder,"* whose ideas emerged from the box like a pop-up book. *"Bruder was informal and lively, while Moshe was very professional, smooth and in control. To me, it was obvious he would be chosen...although the committee ranked them differently than students and faculty. But the library board and the city got a first rate architect with an international reputation,"* Bliss adds.

After seeing the presentations and each team's conceptual designs, Gallegos says he, too, was torn between Bruder (who teamed with SLC firm Thomas, Petersen and Hammond) and Safdie. *"To be honest with you, I was pushing for Wil Bruder,"* he says. *"He's such a mystical person who could really get us emotionally involved. But as we got to the final discussions, we could tell that Moshe was really listening to us. We felt that Wil had already decided, 'I already have your library built in my mind.'"*

But according to Bill Miller, one of two architects on the selection committee, the final discussions really led to two teams: Safdie with Salt Lake City firm VCBO, and Gwathmey Siegel of New York, which was teamed with Prescott Muir and Sasaki Associates, Inc. *"The discussion really boiled down, in the final analysis, to how they regarded the sense of public space, because they were both great buildings,"* Miller says. *"The Gwathmey Siegel building was very strong in its object quality as a 'piece' sitting on the landscape. It was very powerful, as their buildings are, but it lacked a sense of spaciousness and public space that the Safdie building obviously has."*

Safdie did have a similar library under his belt, in Vancouver, which also features an Urban Room like Utah's building. Some critics say that our library is just another Vancouver, but Miller points out that even if it's not a revolutionary building, it is evolutionary. *"For people to say that things have to be different flies in the face of the fact that architecture is a learned discipline,"* he says. *"We are very fortunate that Moshe Safdie did Vancouver first, because we got the lessons learned — the column spacing and the vaults with the indirect lighting are better."*



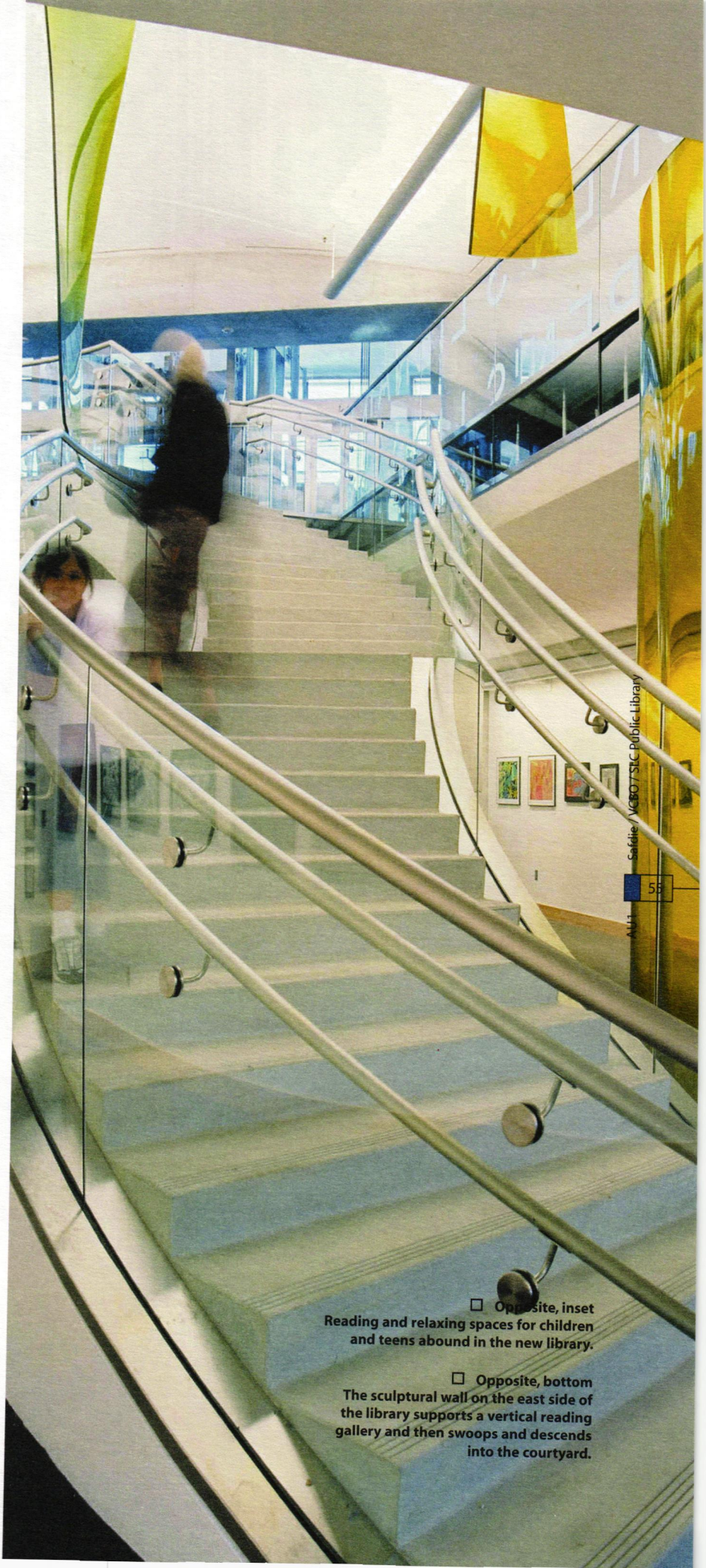


This spring, a year after the library's grand opening, Safdie still has much to say about his time in Utah, all of it good. *"It was one of those projects that had a sense of harmony that is unique,"* he says. *"I look back now and realize that it was quite extraordinary — for one thing, to have it completed in four years. It was conflict-free and had a sense of collaboration on all levels. But there was a very special kind of spirit that stands out to me now and a lot of the credit goes to Nancy Tessman and the tone she set and the way in which she brought in the staff. There was support from the city, a cooperative spirit from the contractor and we worked very well with the architects from Valentin Crane (VCBO)."*

**"...As we got to the final discussions, we could tell that Moshe was really listening to us."** —Alexius Gallegos

What Tessman wanted and got was an architect who listened. Utah is an interesting place, even strange, until its peculiar beauty and sensibilities are understood. *"I am proud of that time and that the architects felt that it had been a moment that was worth it to them to spend some time to understand this unique place and unique group of people,"* she says.

Because of the efforts and care of all the people involved, Salt Lake City has more than a library. Situated adjacent Washington Square and on the University TRAX line, the library is a new center of community life downtown, free from ties either overtly secular or theological. Mayor Anderson was passionate about the city's need for a vibrant town hub and urgent about seizing an opportunity to create one. He was instrumental in convincing Safdie to remove housing slotted to dot the east end of Library Square and to keep it open space. *"It is essential that people from all parts of the community physically mingle among one another, that they enjoy activities together, that they find common places to share — young, old, rich and poor,"* he says. *"It was all so well suited for this. If you destroy the opportunity for those gathering places by putting structures on that place, you not only lost that opportunity for creating development in the surrounding areas but you really detract from the area as a whole."* As time passes, it appears Anderson's instincts were solid. New condominiums designed by Kin Ng of MJSA are going up across the street from the square and the interest in development is high.



□ Opposite, inset  
Reading and relaxing spaces for children and teens abound in the new library.

□ Opposite, bottom  
The sculptural wall on the east side of the library supports a vertical reading gallery and then swoops and descends into the courtyard.

□ This page and opposite  
"Psyche," a sculpture of books  
afight in the shape of a human  
head, by Ralph Helmick and  
Stu Schechter.

*"The art in the library is not merely 'plop art,' but the artists were included early on. There is a presence to the art and lovely moments in the details."*

*— Nancy Tessman*



The library's popularity and the surge in public recognition of — if not appreciation for — design begs some questions: How can this situation be replicated? Does this building raise the bar for future buildings? Will people make the connection that good design can happen in other realms of their environments, in homes, schools and shopping centers? Will there be increased demand on owners, architects and city planners to build more responsibly?

Bliss, who has been disappointed by other new buildings over the years, has high hopes for the future of Salt Lake City's skyline because of the overall reaction to the library. *"Obviously Safdie is an extremely thoughtful person. It's an absolutely excellent building that shows what architecture can do for a city. And it's a challenge to all the architects in the region,"* he says.

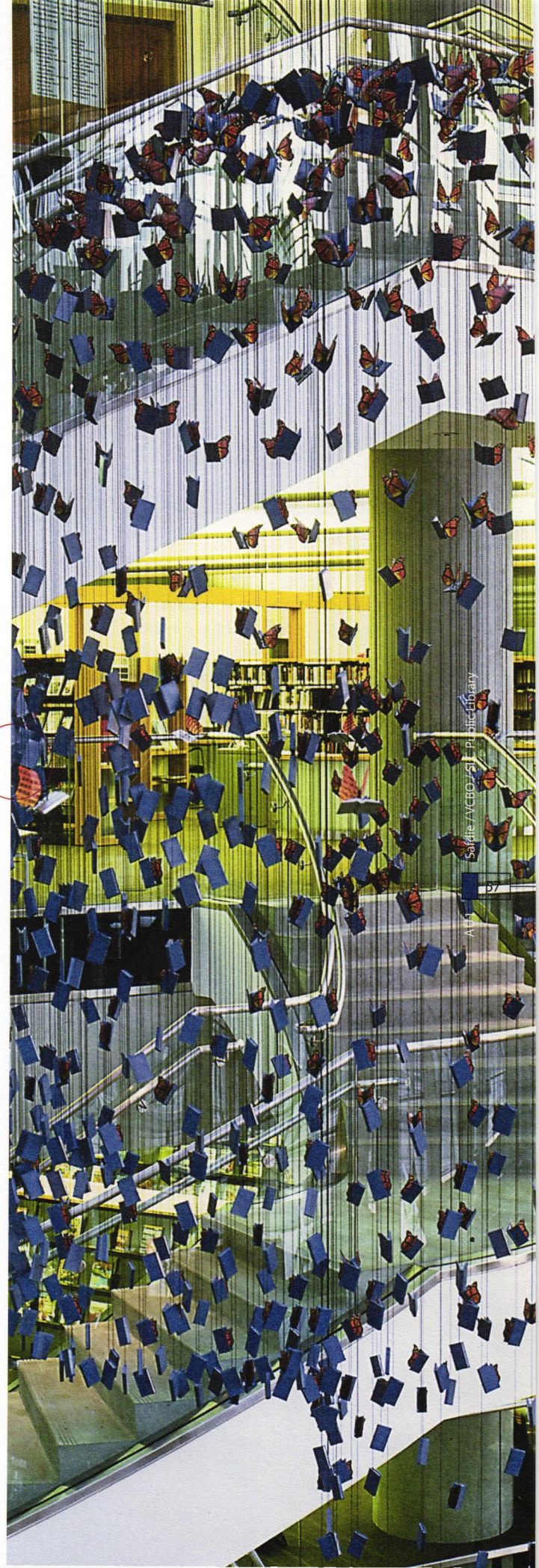
On the other hand, not everyone is impressed with Safdie's building. Jurors of the AIA Utah design awards competition, that year from New Haven, Connecticut, didn't select the library for an award in 2003. The library was, however, honored by the national American Institute of Architects at both the regional and national levels with the highest awards given for design.

*"I was chagrined that the library wasn't selected,"* says Elizabeth Mitchell, executive director of AIA Utah, *"especially when we had already arranged to hold the awards presentation in the library!"*

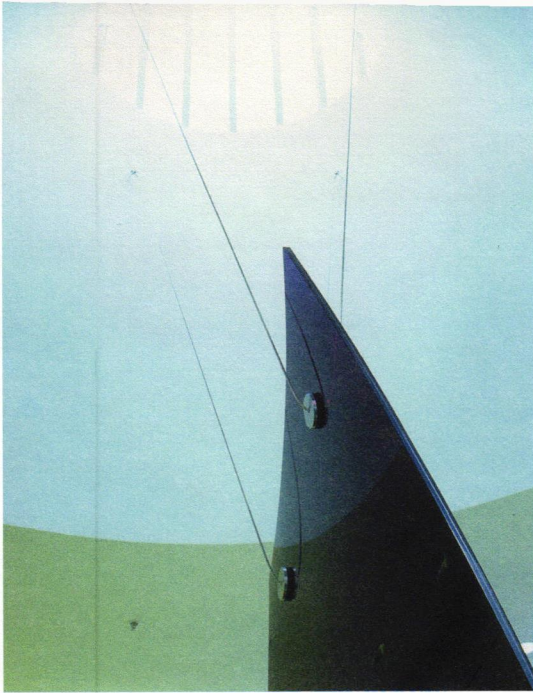
But at one firm, at least, accolades would only be extra icing on an already rich experience. Steve Crane, partner at VCBO and the person who first approached Safdie and proposed they partner on the project, says he is a better architect for having done it. *"I am hoping that everyone in the firm feels that way. Too bad I'm an old guy phasing out; the young folks that worked on the library, I think they'll take something away from this that'll be with them forever and be better designers and architects for it."*

*"But it's interesting—I've taken this newfound commitment to architecture from the library to my other facilities. You can teach an old dog new tricks! I've seen the change the last couple of years — how I approach design — and I think some of the others have noticed. We push harder here to solve the problems, not just get the job out the door and built. And I learned that from Moshe. I'm reinvigorated! I'm going through a personal renaissance,"* he says.

Utahns will soon have the opportunity to see another process in action when the U.S. General Services Administration Design Excellence Program begins the task of selecting an architect for the extension of the Matheson Courthouse on Main Street. This program has led to the creation of dozens of phenomenal government buildings across the country. The courthouse has potential to become a downtown landmark, even though the federal government's process isn't as egalitarian as the one that facilitated the library design. But that doesn't mean it will be closed or without local influence, nor does any process guarantee excellent results.



Safdie VCBO Salt Lake Public Library



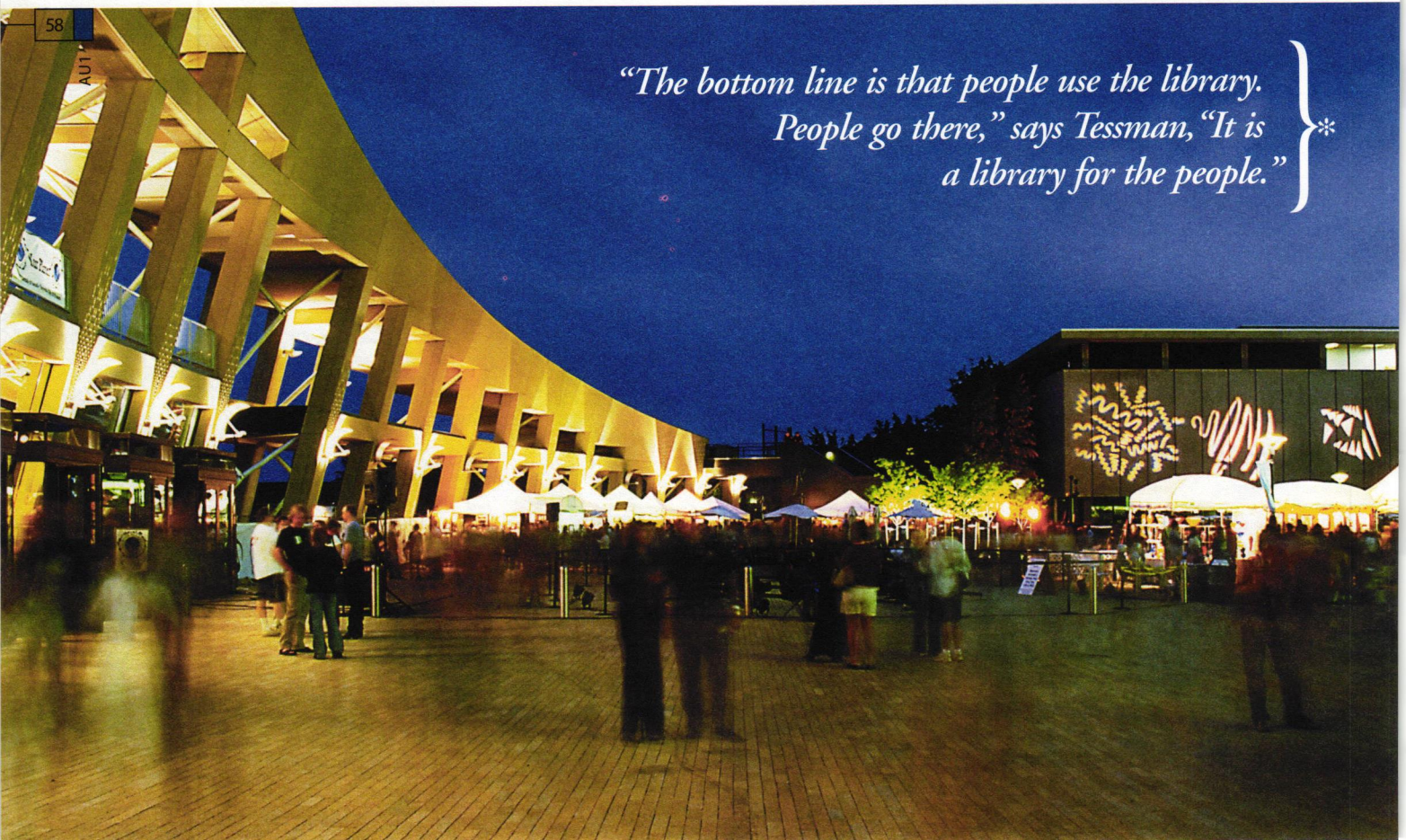
It will take time before any mark on the design of future buildings will be traceable back to the influence of the library. Will architects now demand more of themselves and their clients? If architecture has entered the fickle, impatient public consciousness, how long will it remain there? Does it matter?

*“The bottom line is that people use the library. People go there,”* says Tessman. *“It is a library for the people.”* Yes, the bottom line is that the client’s needs were served, but for Utah architecture, the impact the library will have remains to be seen.

A process that was  
open to all,  
transparent and a  
vehicle for  
learning is now  
exemplified in  
**steel, glass and  
stone.**

A good example is the seismic retrofit work done on the SLC Wallace Bennett Federal Building, completed in 2003. What could have been a blasé upgrade was seized by Gillies Stransky Brems Smith as a chance to push the client into a better solution. The SLC firm added the translucent glass façade, a wonderful feature that exceeded GSA expectations, and a superb example of how an architect can serve the client while enhancing the urban tableau.

Safdie / VCBO / SLC Public Library



*“The bottom line is that people use the library. People go there,”* says Tessman, *“It is a library for the people.”* }



*"It was one of those projects that had a sense of harmony...I look back now and realize that it was quite extraordinary...it was conflict free and had a sense of collaboration on all levels...there was a very special kind of spirit."  
— Moshe Safdie*



For now, Utahns have a library — a cache of books and information, an Internet connection, a place to loiter, rest or gaze in wonder at how the walls of the Urban Room lean like magic. Gallegos likens the Urban Room to the city's Living Room. *"If the library is like someone's house, then Urban Room is just like the living room,"* he explains. *"You can visit someone's house many times and almost never see any rooms beyond their living room, just like there are some people who will never go into the library itself, or the shops. The library is the city's conversation piece."*

Indeed. On a frigid January day, I overheard the bus driver on UTA Route 15 inbound discuss various design features of the library with a rider perched on the seat closest to the door. The woman, wearing a stonewashed denim jacket with leather fringe and a silvery mullet, asked the driver if he had been inside the library yet.

*"Oh, yes, it's nice,"* he replied.

*"Yes, so nice,"* she concurred.


*"But, I don't know why they have that big, curvy thing coming out of it."*

*"I don't either."*

*"They could've added a couple more feet to the end, and added more floors for books,"* said the driver.

*"Well, I guess it's kind of a walkway for people to get to the top,"* she helped.

*"Hmm. I don't have any desire to go up there. But, it sure is nice."*

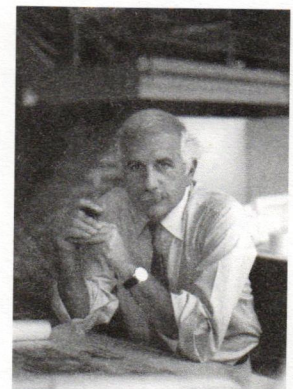
OK, so the average Joe isn't ready to discuss architectural history at the breakfast table. At least he's talking. At least the process inspired a design that encouraged dialogue, which in itself symbolizes the mission of the library: to enable access to knowledge. A process that was open to all, transparent and a vehicle for learning is now exemplified in steel, glass and stone. Within its walls, library patrons are discovering life's great pageant — from the histories of WWII pilots or Renaissance painters, to the mating rituals of naked mole rats or current pop stars, and occasionally, the work and the passion that is architecture. 

**Opposite**

**Troy Thompson of Big-D Construction says, "We wanted the job. We set up a kind of war room and pulled our best team together. We schemed and brainstormed to form systems and methods." Big-D contributed 1.9 million man hours to this "once in a lifetime project," which included the installation of more architectural concrete than any other structure in Utah and "probably the West."**

**Right**

**Design architect Moshe Safdie (right) and project manager Isaac Franco from Safdie and Associates worked seamlessly with the architect of record, VCBO of Salt Lake City.**



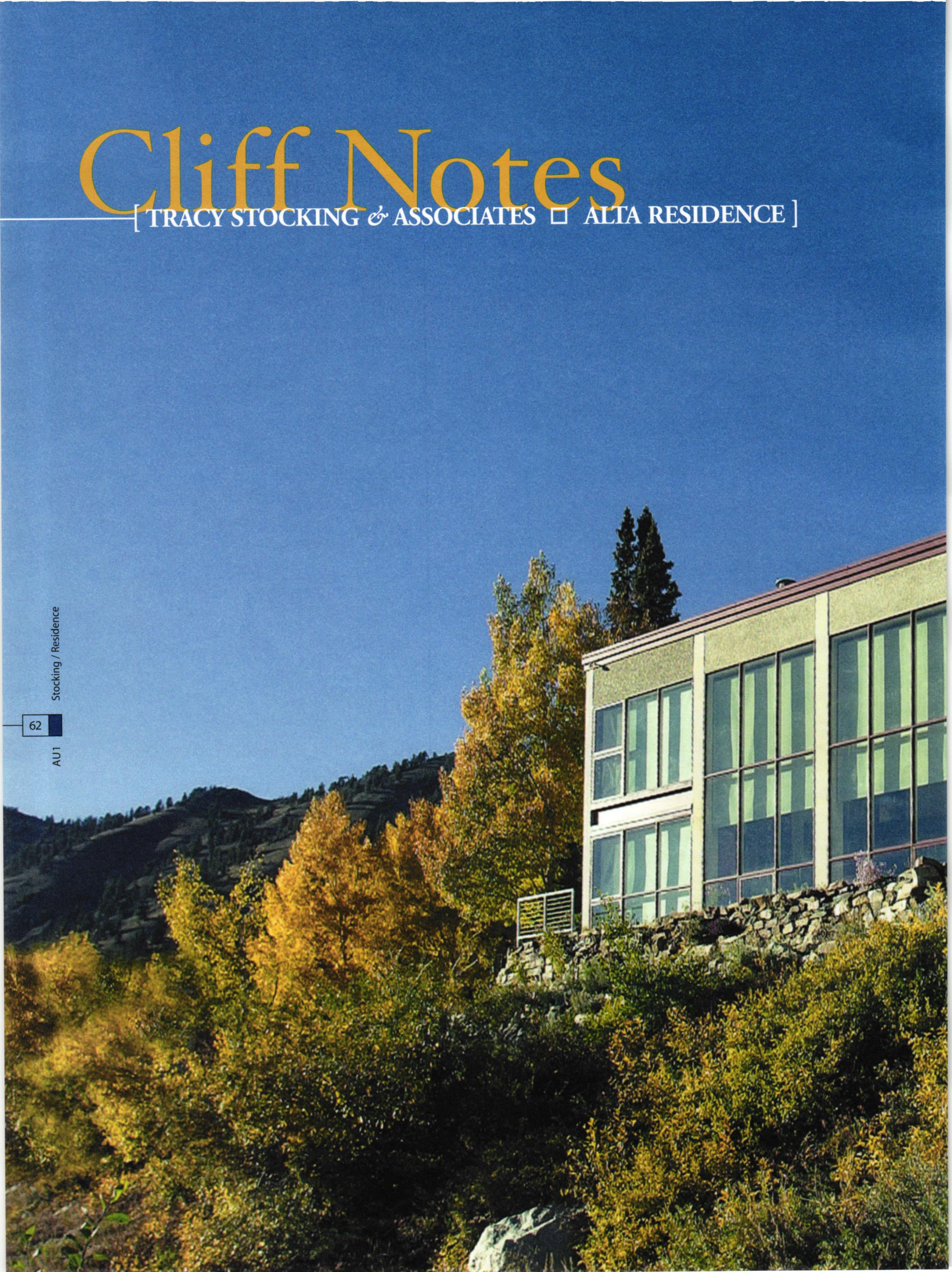
# Cliff Notes

[ TRACY STOCKING & ASSOCIATES □ ALTA RESIDENCE ]

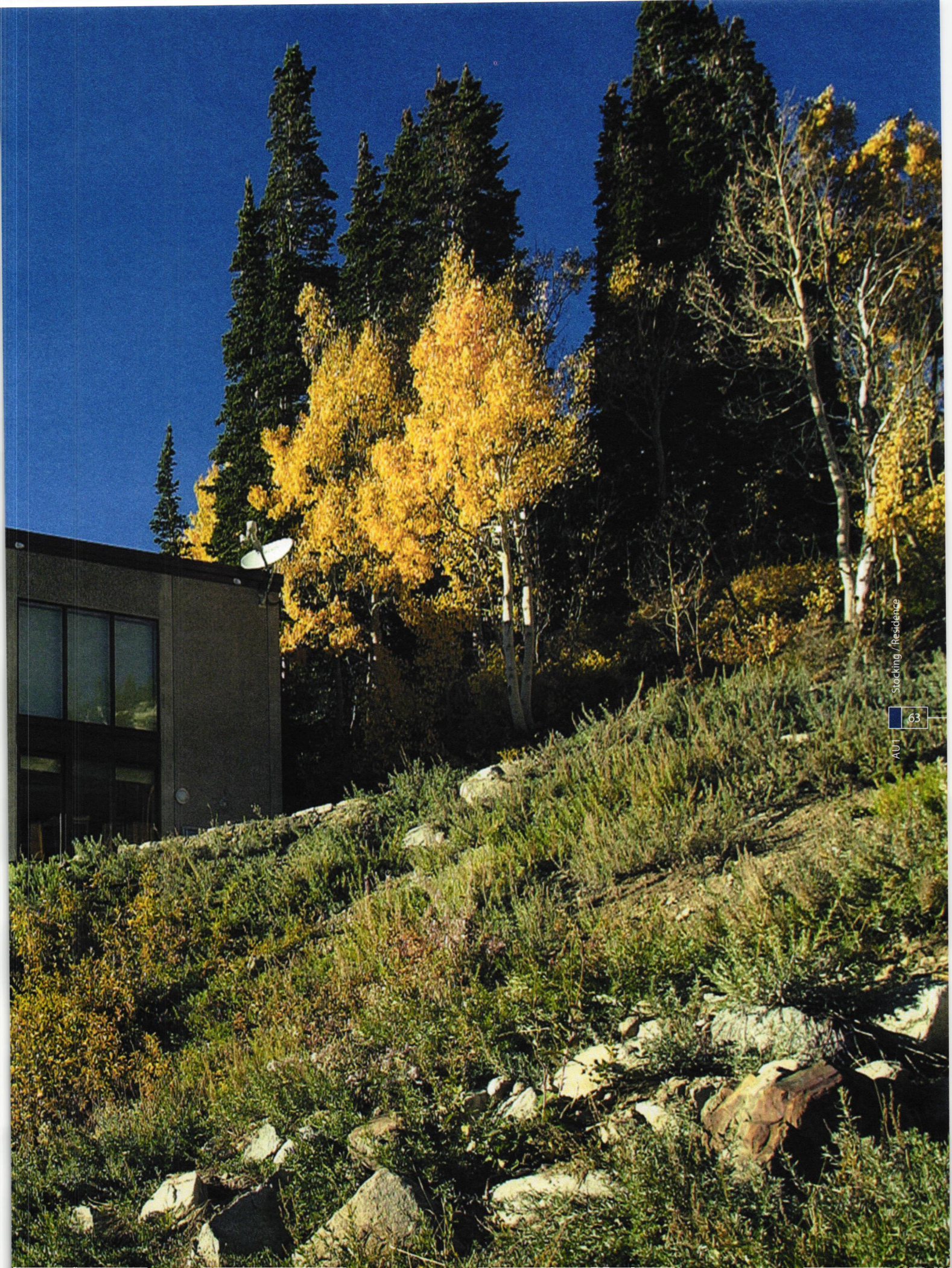
Stocking / Residence

62

AU 1







[ CLIFF NOTES ]

*Written by Kelli Meziani | Photography by Chris Ostlind*

**A**lta ski resort, located about nine miles up Little Cottonwood Canyon, is best known for great skiing in winter and wildflower-filled vistas in the off-season. In the architecture world, the canyon is unique for its strong tradition of contemporary architecture. Unlike other ski communities where the penchant is for log cabins or rustic lodges, the residential homes and resort buildings in the area follow the Modern style.

A couple with a strong passion for modern architecture and design and a love for the resort where they had vacationed for years, decided to make Alta their permanent residence. They purchased a home in the canyon as a remodel project for its incredible views and prime location.

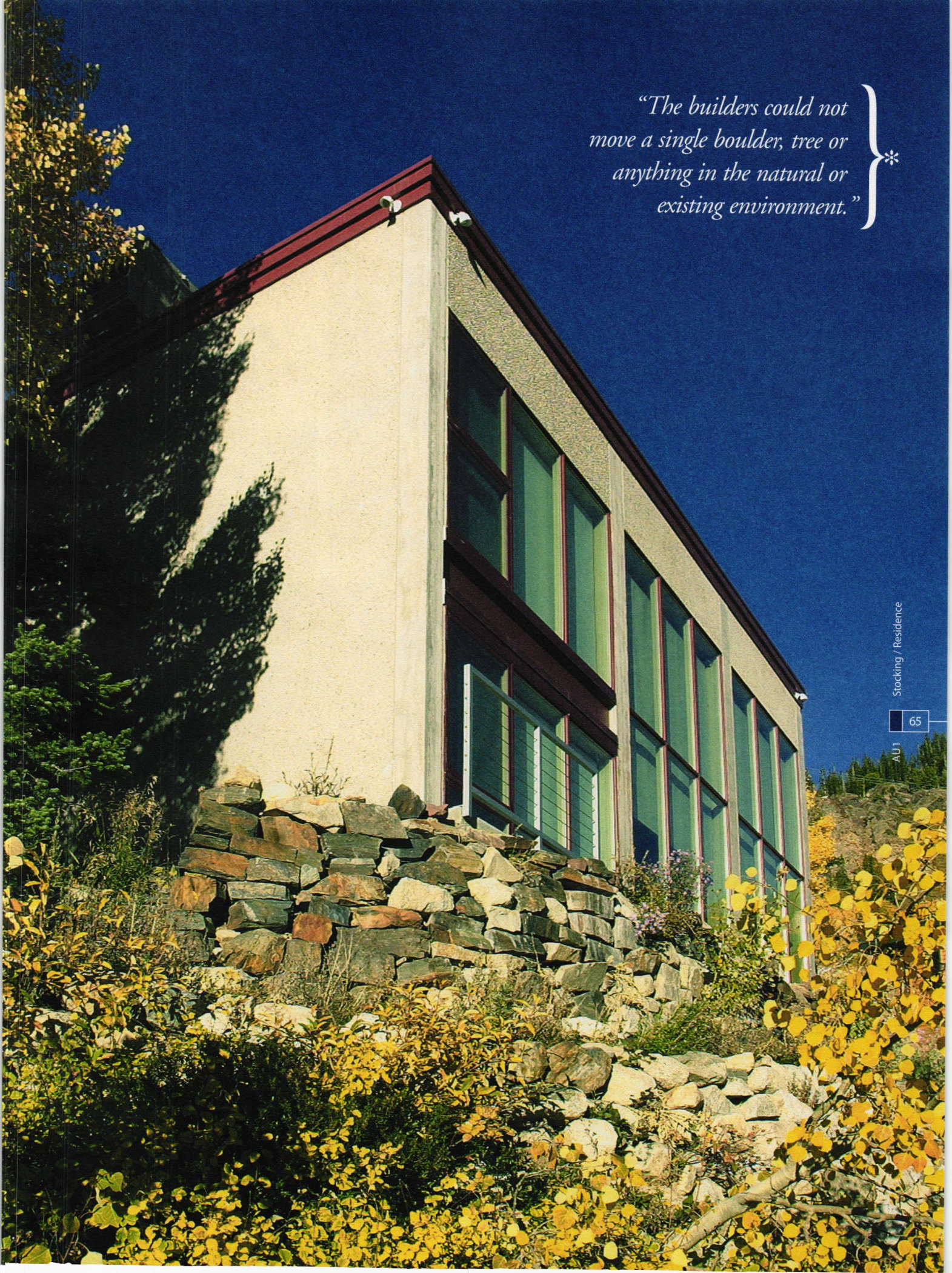
The owners referenced the AIA website in their mission to find an architect and selected Tracy Stocking and David Hunter for their keen eyes for contemporary mountain design and strong background in remodeling. Reconstruction started in spring 2002 when the “ugly concrete bunker” was completely gutted. Remaining was a concrete shell that the team expanded by four hundred square feet, redesigning the layout and creating additional and larger windows.

The architects had to navigate Alta’s stringent zoning laws, in place to protect and minimize impact to the surrounding natural environment. The builders could not move a single boulder, tree or anything in the natural or existing environment. To comply with the laws, Hunter and Stocking moved the addition to the northwest end of the home, where the old driveway was. The new space allowed for a master suite on the second floor and the first floor became an entryway with additional storage space and a gear room to store skis, bikes and other recreational gear.

□ **Right ▶**  
**The 3,050-square-foot home rises up like an outgrowth of the rocky cliffs below. The new square footage did not extend beyond the property’s original footprint.**

□ **Below ▼**  
**Before a redesign transformed it into an alpine aerie, this concrete domain was an uninspired eyesore.**



A photograph of a modern building with a stone wall and large windows, set against a blue sky and autumn foliage. The building features a light-colored stucco facade and a dark red roofline. The stone wall is constructed from irregular, natural stones. The windows are large and framed in dark wood. The surrounding landscape includes trees with yellow and orange autumn leaves and a clear blue sky.

*“The builders could not  
move a single boulder, tree or  
anything in the natural or  
existing environment.”*

□ This page  
The bookcases on either side of the rustic granite fireplace provide a unique built-in ladder for easy access.

□ Far Right ►  
The kitchen was rearranged to become an extension of the living and dining areas, providing an open, informal setting for the home's owners, who like to cook and entertain.



The architects selected a rust-colored metal siding to clad the exterior of the additions, pulling from the russet hues visible in the rock cliffs on the north side of the canyon. "Plus, it looks really nice with the fall colors," Stocking says. The concrete tones of the home's original shell are a cool contrast to the metal siding and harmonize well with the encircling granite cliffs.

The owners referenced the **AIA website** in their mission to find an architect.

Inside the 3,050-square-foot home, the defining feature is the main living area, which includes floor-to-ceiling windows standing eighteen feet high and thirty-six feet wide, an informal yet modern living room and dining area, and meticulously designed kitchen.

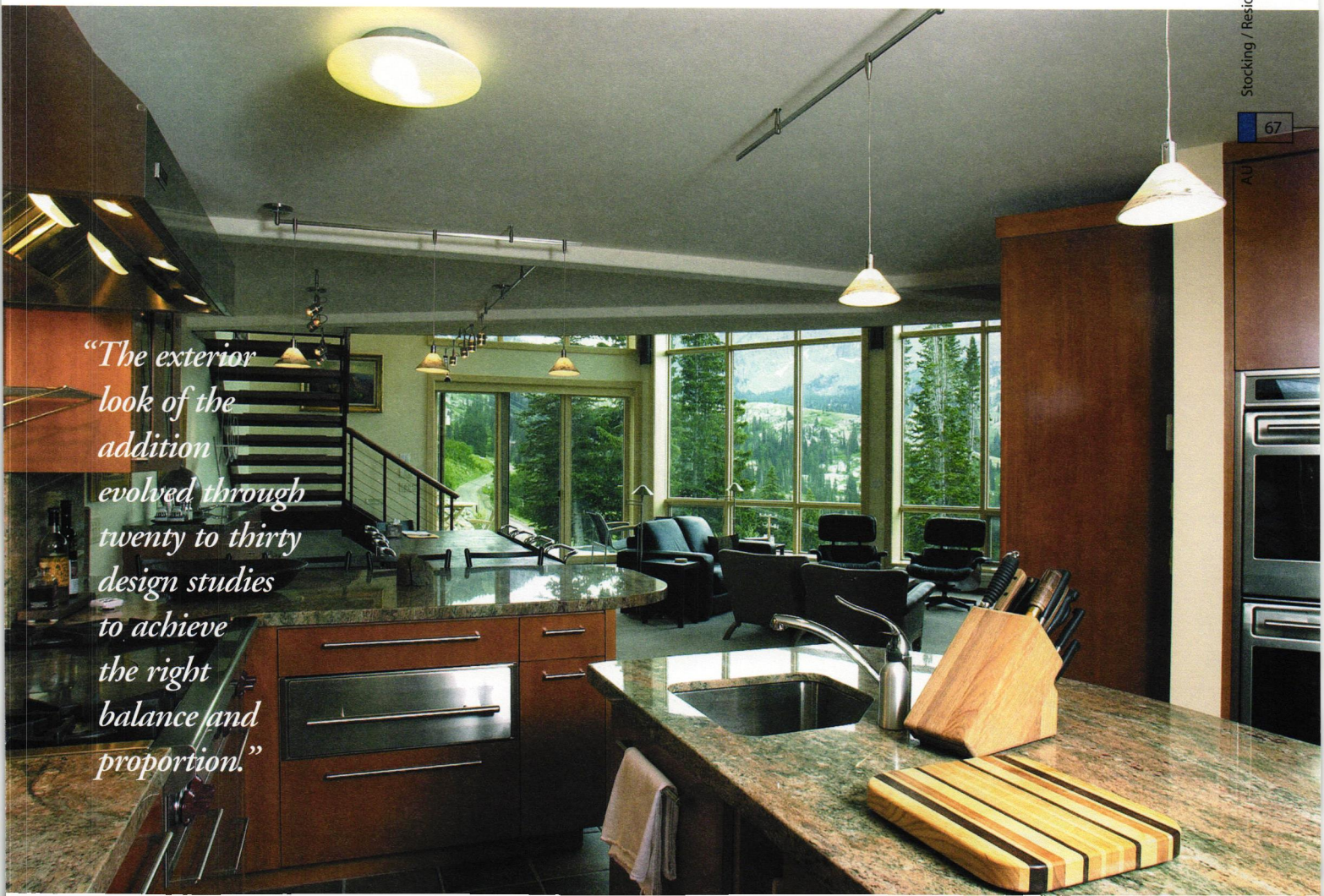
*"The main living area was the focal point. But in terms of the homeowners, everything was important. We did design schemes and studies on everything. Nothing was an afterthought,"* Stocking says. *"For example, the exterior look of the addition evolved through twenty to thirty*

*design studies to achieve the right balance and proportion. Each bathroom required five or six iterations and the kitchen layout and cabinet details required nine or ten iterations,"* he explains.

Prominent features in the living area are bookcases that adorn either side of the fireplace. Stocking collaborated with the cabinetmaking experts at Call Design to create and build a book shelving system with an integral ladder. Each shelf extends in succession to allow someone to climb up without using a ladder.

The rustic granite fireplace adds a nice balance to the living room's modern appeal. The native granite stone used in the fireplace was a welcome gift from a neighbor. *"The fireplace and the bookcase required the most study because it is truly the focus of the living room. We probably prepared over thirty sketches and renderings before it was complete,"* Stocking says.

<b>MAGAZINE</b>	ARCHITECTURE UTAH
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<b>FIRM</b>	TRACY STOCKING & ASSOCIATES
<b>PROJECT</b>	RESIDENTIAL REMODEL



*"The exterior look of the addition evolved through twenty to thirty design studies to achieve the right balance and proportion."*

The homeowners love to cook and entertain so the design and function of the kitchen was of the utmost importance. *“The home already had a large kitchen but the layout didn’t work. The stove was facing the wrong way — so the cook’s back would have been to everyone in the main living room,”* the homeowner says.

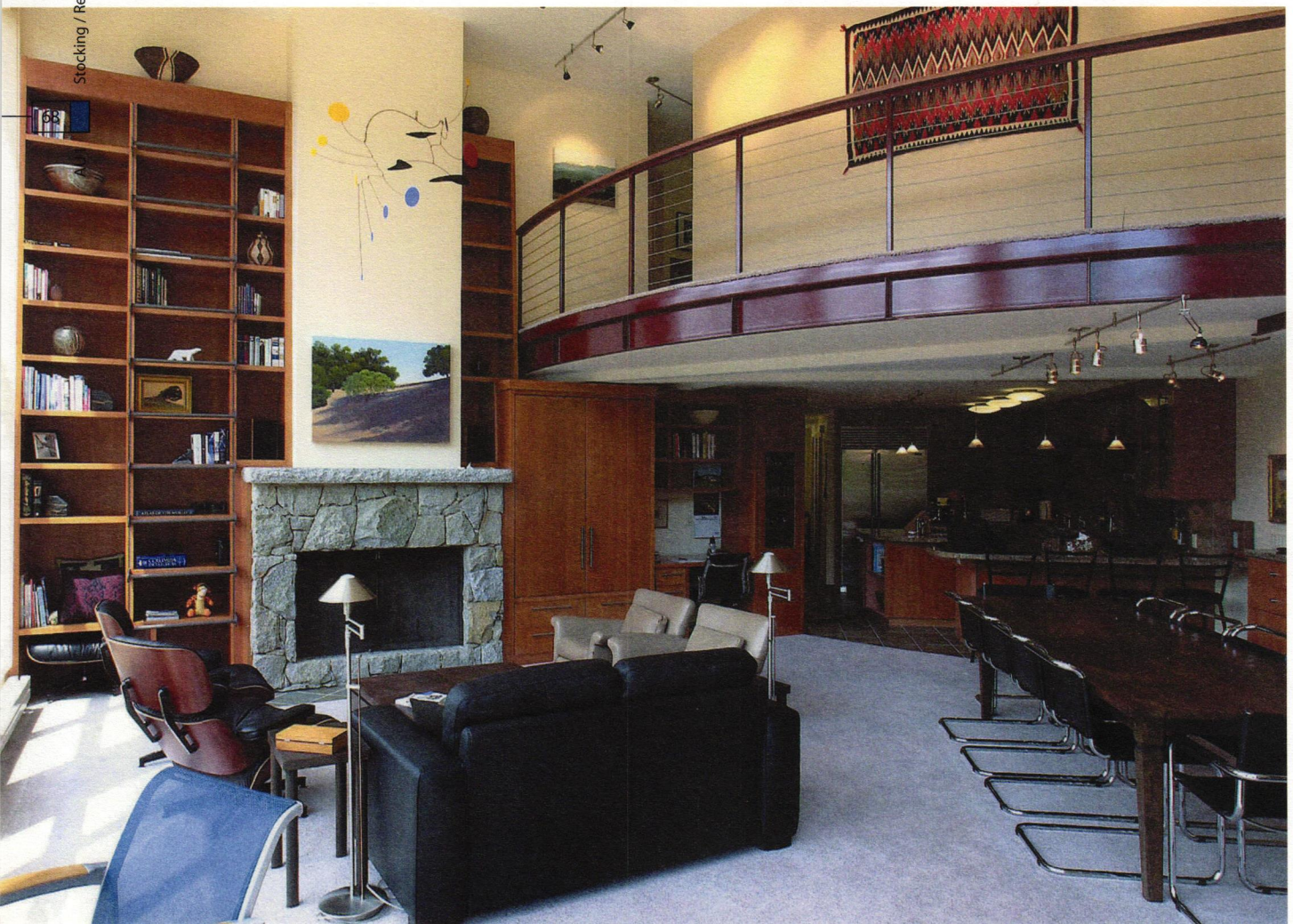
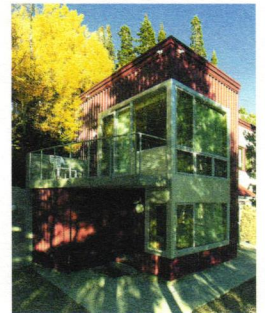
To solve the problem, an island was placed in the middle of the kitchen, leaving room for an extra sink and added cooking space. The refrigerator was positioned where the original stove was and a peninsula was built to provide a bar eating area that seats four. The homeowners carefully considered the configuration and layout of the custom maple cabinetry to ensure ultimate functionality. Flexible ribbon track lights hang in the ceiling above the peninsula. Aside from cosmetic work, the team equipped the new kitchen with a natural gas line, sewer, ventilation system and upgraded appliances.

In concrete homes, acoustics are complicated. To absorb buoyant sound and offset the tile floors in the kitchen, dining room and three bathrooms, the owners installed carpet in the four bedrooms and the living room. *“And we hung Native American rugs on the walls,”* the owner says.

To enlarge the space in the living area, Stocking converted a poorly designed loft space on the second level into a sleek balcony that overlooks the living space below. The curved edge of the balcony makes the space highly dynamic and breaks away from the strong influence of straight lines that rule the rest of the house. Parabolic lines are also incorporated on the landing and outside balcony. The balcony’s railings use steel aircraft cable to follow its curve.

*“We wanted the guardrail to be as light as possible so as not to detract from the views. Also the cable combined with the steel reinforces the refined modern design aesthetic we were after,”* Stocking says.

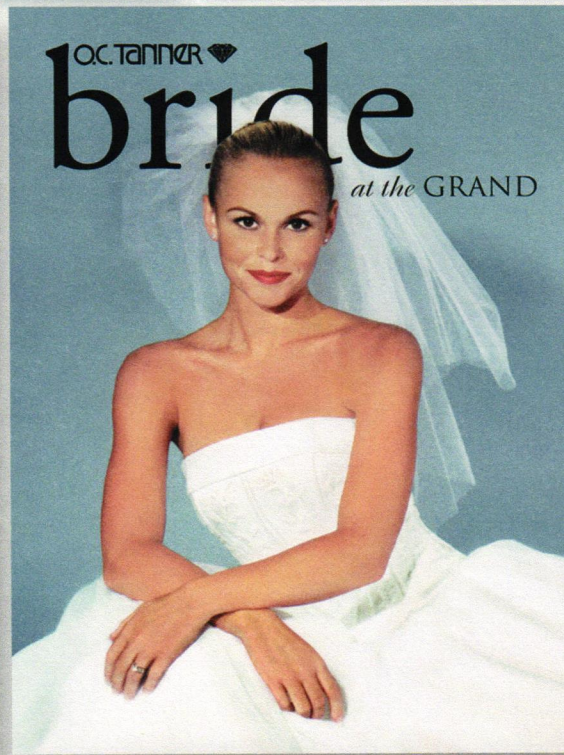
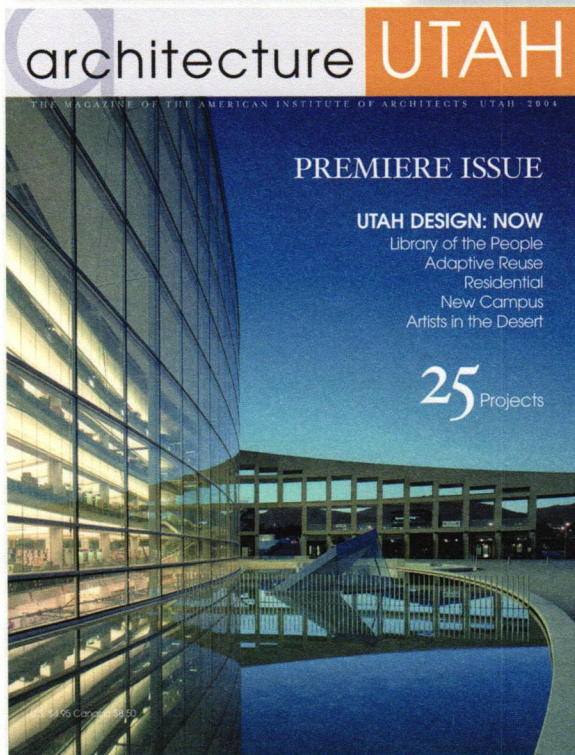
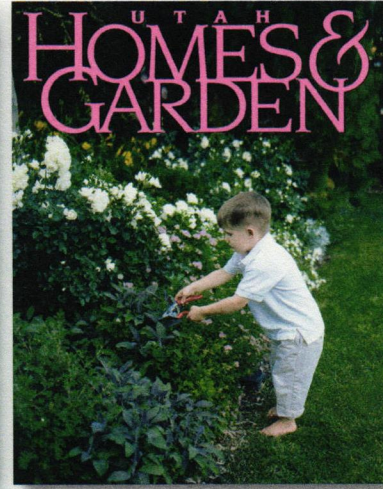
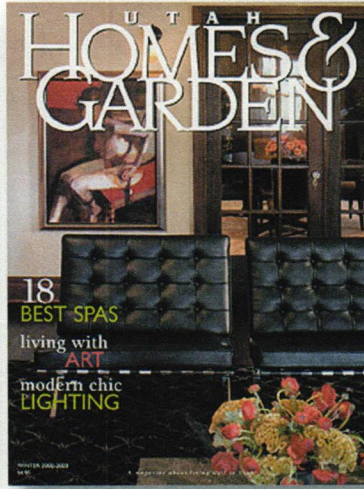
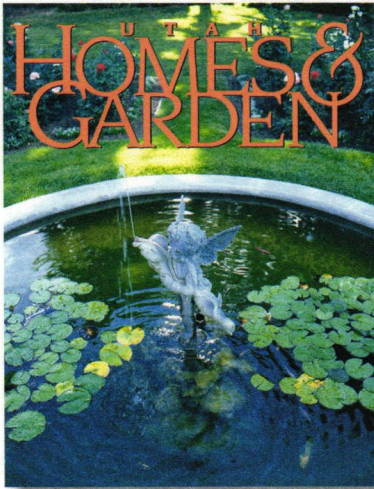
The balcony evolved into a viewing platform or observation deck that looks out the windows and beyond to stunning panoramas of Alta, Albion Basin and Little Cottonwood Canyon. *“The balcony is a great place to take in the view. It is almost like you are on a ship looking out the windows, and there is Albion Basin,”* Stocking says. ☐



*“...It is almost like  
you are on a  
ship looking out  
the windows,  
and there is  
Albion Basin.”*

□ This page + Left ◀▶

To give the living room height and spaciousness, the architects converted an unusable loft space into a second-story balcony. Steel cables string through the balcony spindles, adding to the modern aesthetic yet not detracting from the views.



PUBLISHING AT ITS FINEST



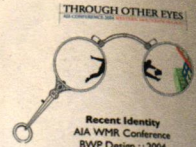
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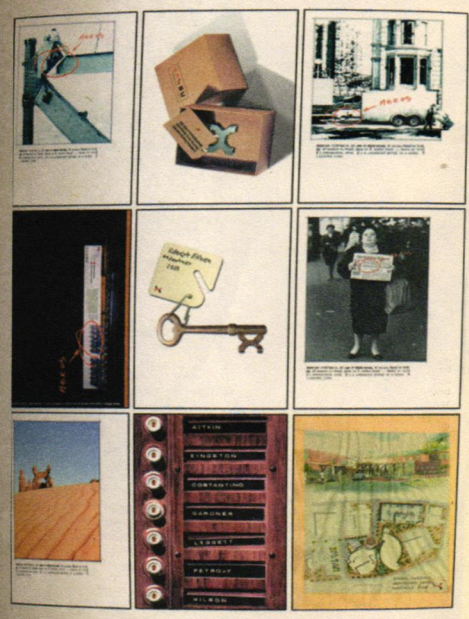
Establishing and maintaining a presence in the marketplace is paramount to the long-term success of a firm. Every message a client or potential client receives will communicate in some fashion, the nature, attitude, style and potential of the firm who delivered it. We all encounter the critical mass of design and marketing daily, yet we often ignore that "creative force" when it comes to presenting our firm effectively and creatively to the public. How a firm handles the details is so telling, is it not?

BWP Design created this campaign (page 325) for Architectural Nexus to communicate a variety of different messages surrounding the growth of this newly formed, award-winning firm. Creative, unique, graphically compelling, each piece is brilliant in communicating the brand, message and soul of the client.

In 2004, BWP has expanded its expertise into designing this flagship issue of architectureUTAH as well as the conference logo shown above for the AIA Conference later this year.

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# Truly Modern

[ FFKR ARCHITECTS □ BOGUE SUPPLY BUILDING ]

FFKR / Bogue

72

AUT



# Bogue



[ **BOGUE SUPPLY BUILDING ADAPTIVE REUSE** ]

*Written by Brad Fullmer | Photography by Paul Richer*

The transformation of the historic Bogue Supply Building in Salt Lake City into FFKR Architects' new headquarters required careful planning and a design approach that would embrace the building's open space and tastefully utilize the natural elements of brick, steel and wood.

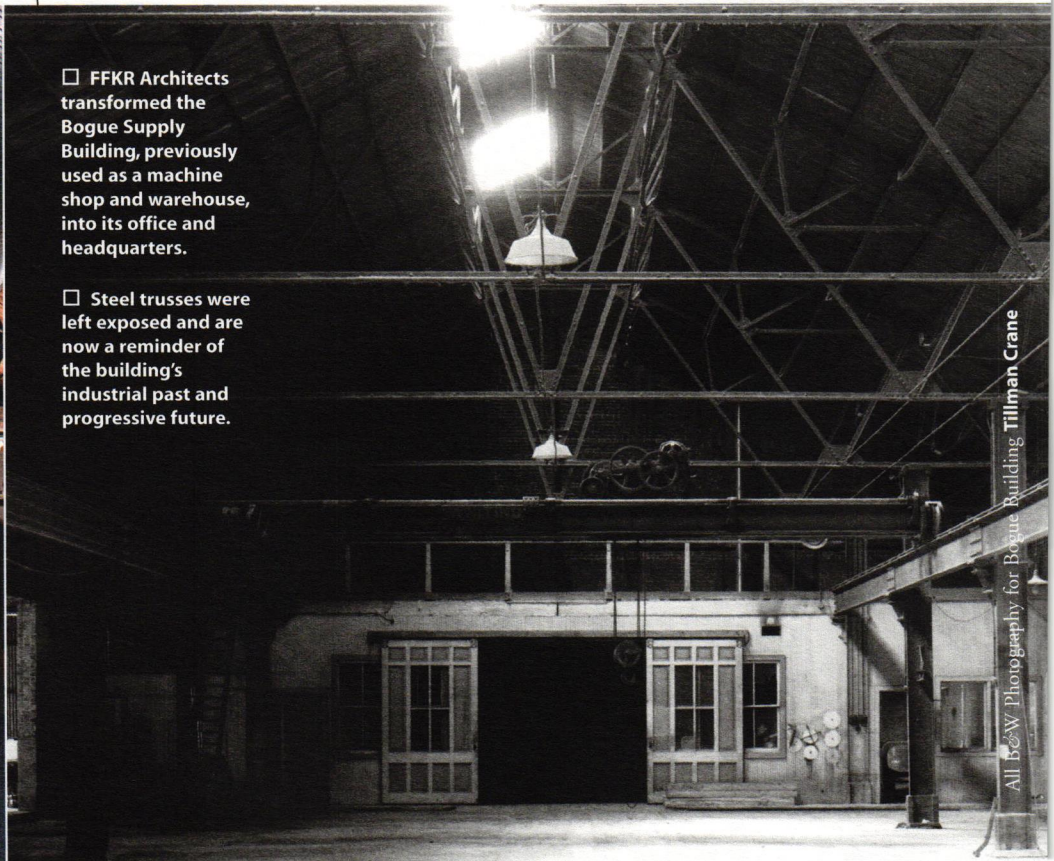
Since the completion of the project in June 2002, FFKR Architects has garnered acclaim for its adaptive reuse of the 24,400 square-foot structure, earning various awards the past two years from the Utah Heritage Foundation, the National Register of Historic Places, the Utah State Historical Society, and the American Institute of Architects (AIA), Utah Society.

Originally built in 1904 for the Salt Lake Engineering Works, the Bogue Building was used primarily as a machine shop and warehouse, which was fully operational until the early 1980s. FFKR purchased the building, which sits south of the 400 South overpass near I-15, in December 2001 and set about creating an office space that would be both functional and attractive, while preserving the historic spirit of the structure.

The building's simple, spacious volume and the exposed structural materials are the characteristics that attracted the owners. The design philosophy was to preserve as much of the building's original character as possible, without covering up or hiding the elements. *"The main thing was preserving the open space,"* says Jim Lewis, FFKR principal and primary design architect for the project, adding that the building functions well. *"The space itself is just so great and it's worked out well for us; in all the open spaces our people can work together."*

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<b>FIRM</b>	FFKR
<b>ISSUE</b>	ADAPTIVE REUSE
<b>PROJECT</b>	BOGUE SUPPLY BUILDING

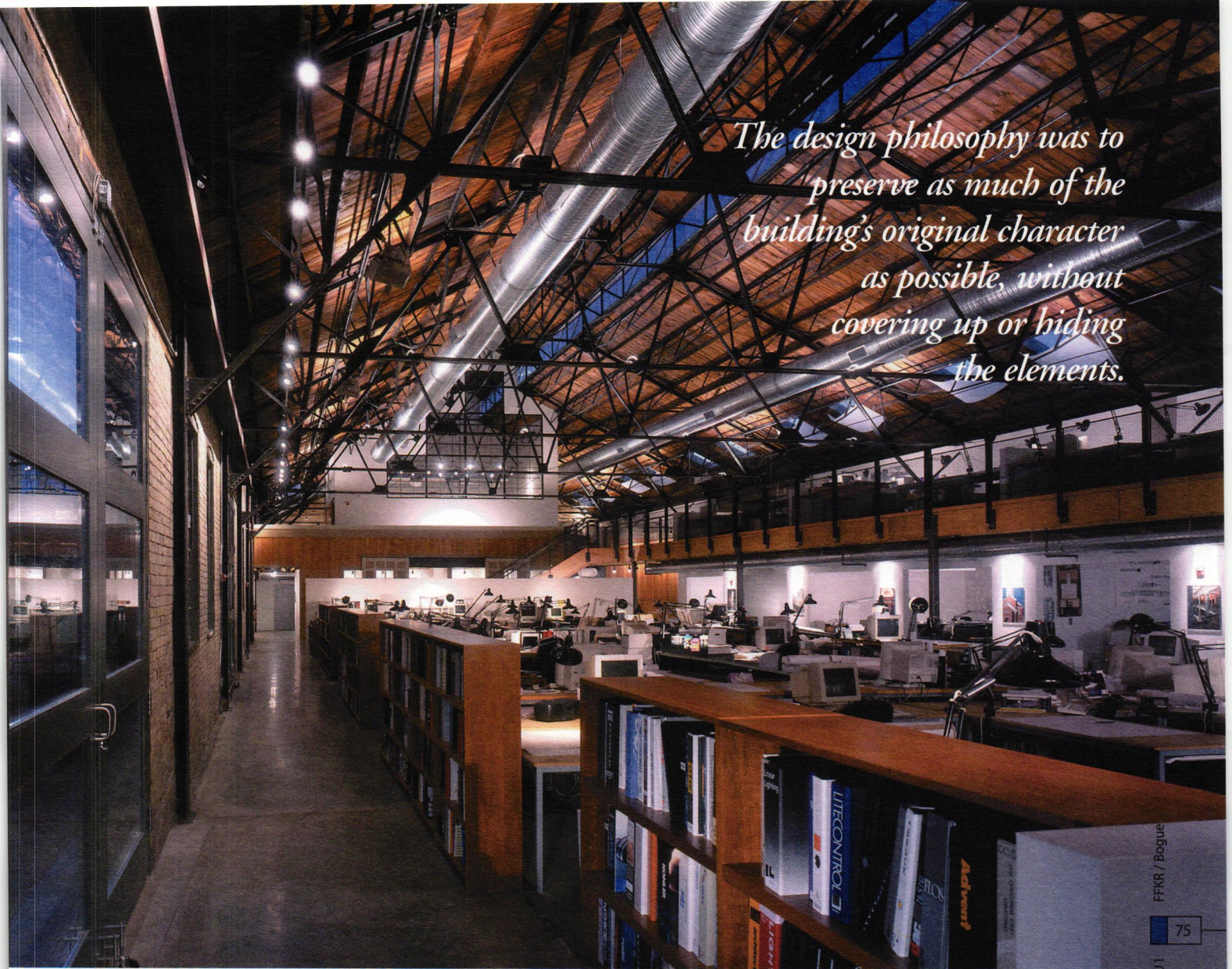
FFKR / Bogue



□ FFKR Architects transformed the Bogue Supply Building, previously used as a machine shop and warehouse, into its office and headquarters.

□ Steel trusses were left exposed and are now a reminder of the building's industrial past and progressive future.

All B&W Photography for Bogue Building Tillman Crane



*The design philosophy was to preserve as much of the building's original character as possible, without covering up or hiding the elements.*

*"It is what it is," adds Ken Louder, FFKR principal and CEO, describing the building's basic layout. "A building like this can be renovated around two philosophies. You can cover it up and hide it, or use what is there. Just be consistent with what you do. A building like this, you don't have to apologize for what it is."*

Under that premise, the design is a runaway success. Wherever possible the existing elements — wood, brick, steel, windows, doors — were cleaned, refurbished and reused. Lightweight black steel trusses that originally housed a large bridge crane under a monitored pitched roof highlight the main brick structure. The crane was taken out and placed at the entrance of the building as a plaza feature, which opened up the interior even more. A new mezzanine, which was inserted under the roof trusses and wraps around three sides of the building interior, provided a structural diaphragm and much-needed additional workspace.

Continuous panels of polycarbonate, replaced the vertical faces of the building, offering soft, natural lighting throughout. New doors and windows, chosen to match the originals were also installed. Light fixtures mounted to the skeletal roof structure provide additional functional lighting and highlight the original wood roof deck.



Historic buildings often force creative design solutions. In this case, innovation occurred on the drafting floor on the main level where a “low-profile access floor” was placed, with power, telephone and data lines coiled safely underneath. This design function was necessary because the original floor was slanted zero to six inches from one end to the other — purposely — so that the machine shop could easily be hosed down at the end of the workday. “We took what could have been a difficult thing and made it a plus,” said Lewis of the flooring system. “A building like this, you work around it where you have to.” Central wiring was also installed under the mezzanine as were new electrical, security, fire protection and mechanical systems.

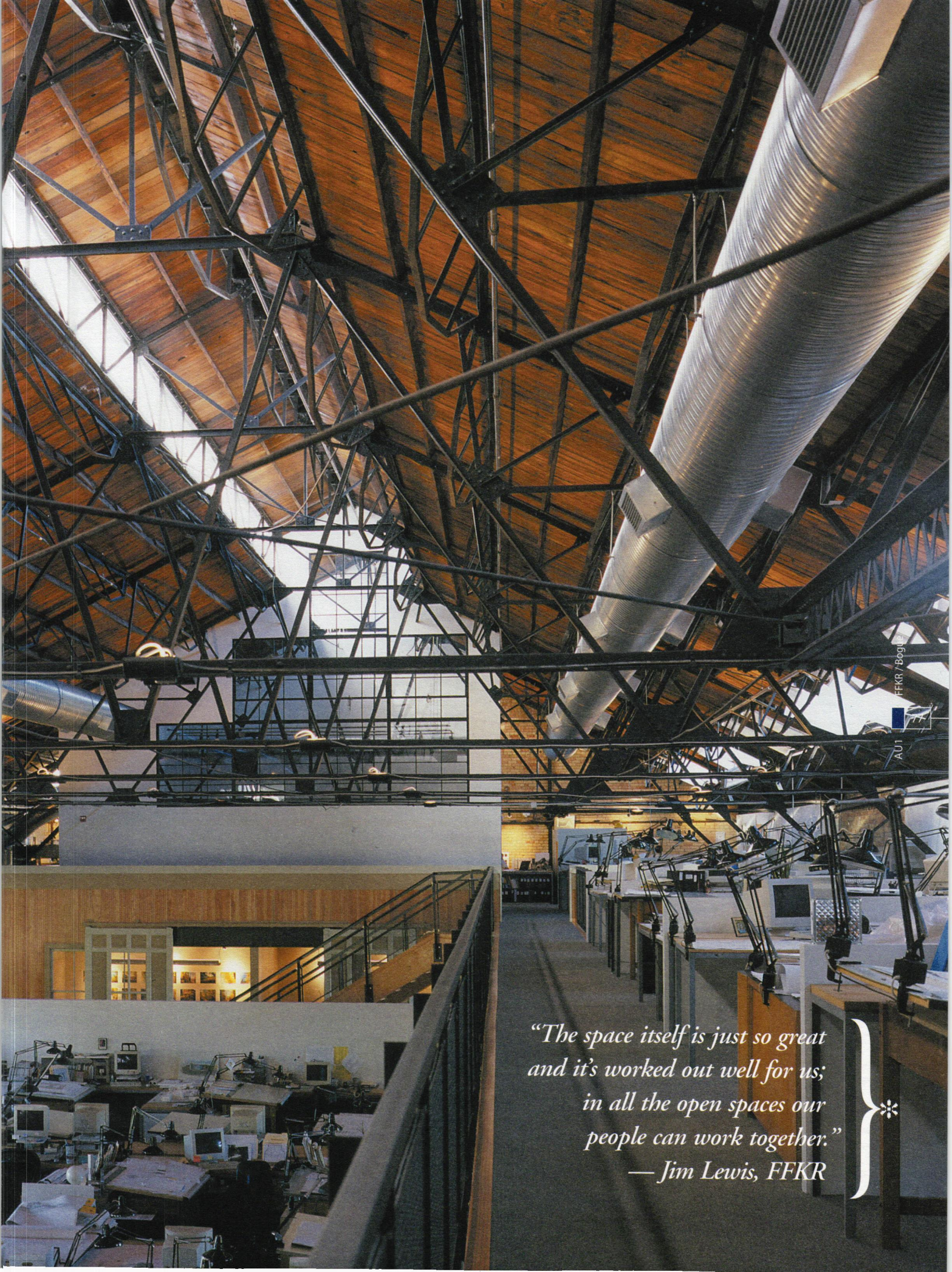
Entelen Design-Build, a firm in which FFKR also has a stake, built the project, which was completed in just over six months. The project had a \$1.5 million budget which it exceeded by \$80,000— quite conservative by today’s standards.

“When we first walked in here, some of [the partners] were thinking, ‘It’s dirty, it’s grimy...we must be crazy to consider this.’ On paper it’s not a great neighborhood, but we were up for a new adventure,” said Lewis. “It’s been a great success for us so far.”

*The building’s simple, spacious volume and the exposed structural materials are the characteristics that attracted the owners.*



□ These pictures not only exemplify the ingenuity involved in designing around an existing structure, but also the integration of old and new to create a truly modern Bogue. The graceful entrance to the building through the courtyard completely redefines the word warehouse.



FFKR / Bogli

AU1

*“The space itself is just so great  
and it’s worked out well for us;  
in all the open spaces our  
people can work together.”*  
— Jim Lewis, FFKR



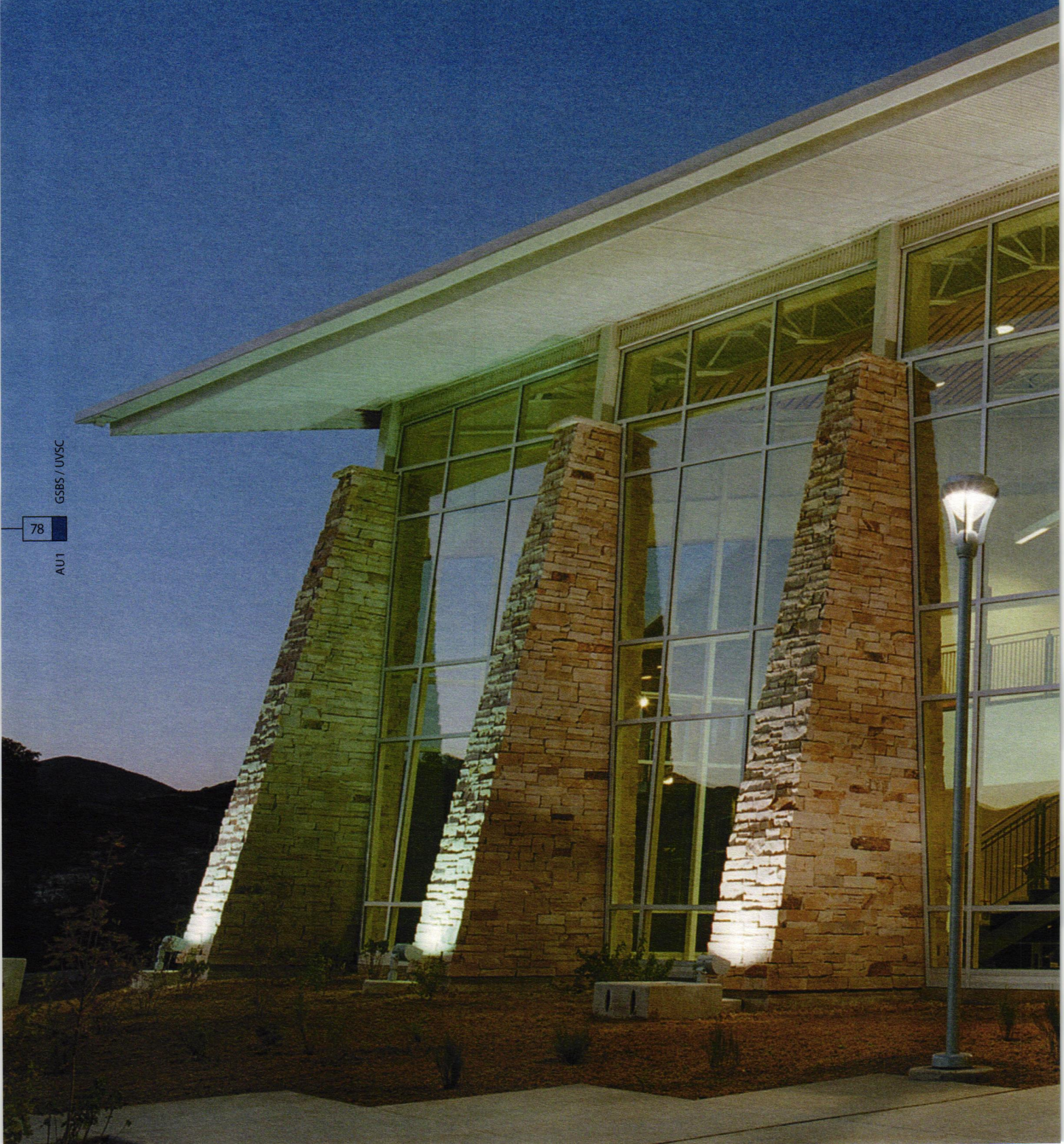
# First Nature

[ GSBS ARCHITECTS □ UVSC WASATCH CAMPUS ]

GSBS / UVSC

78

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## [ UVSC WASATCH CAMPUS ]

*Written by Mary Whitesides | Photography by Paul Richer*

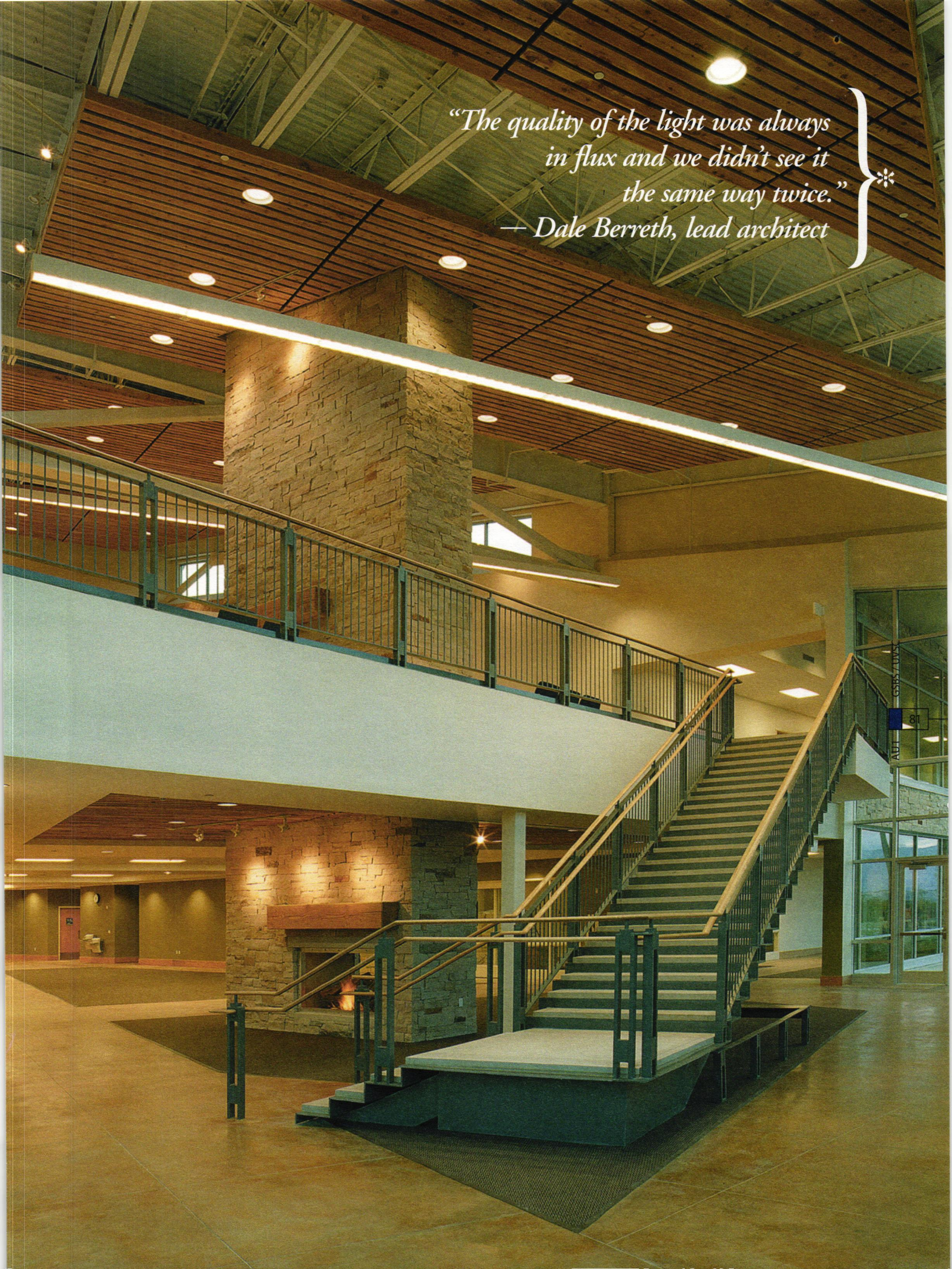
The evening breeze raised a slight chill in the air as the setting sun cast shadows across the Heber Valley floor and reflected against the back of Mt. Timpanogos. All day the ambient light on the Rocky Mountains changed with the movement of the sun and clouds. In the eastern foothills near Midway along the banks of a mountain stream, a group of campers prepared an evening meal. But this wasn't an average gathering of nature-lovers just there for a cookout. This group was carefully calculating the light, environmental sensitivities and natural footprint on the future site of the new campus of Utah Valley State College (UVSC). These campers were architects, landscape architects, contractors and an engineer. From the firm Gillies Stransky Brems Smith, architects Dale Berreth, David Brems, Valerie Nagasawa and Lisa Whoolery, and landscape architects Bruce Jorgensen and Jereck Boss (also on the team but not present were Jonathan Bradshaw, Allison Mitchell, Jim Nielson and Tony Yamada), observed the contours of the green valley and discussed how nature should influence the project, the Wasatch Campus First Building. Contractors Clegg Mabey and Gregg Riker and mechanical engineer Steve Connor also camped with the team to get a full understanding of the building pad. Berreth, the lead architect, says they came to a unanimous opinion, that "this site is too strong for the master plan." So, he says, "We took a huge gamble and threw it all out."

The team arrived at this point after making the short list of three firms in a design-build competition held by the State of Utah's Division of Facilities Construction and Management. The client presented a master plan plucked right from an Eastern college campus with buildings flanking a quadrangle. The GSBS team took this inwardly-focused plan and turned it outward toward nature. "This was part of our submittal," says Berreth. "We used the same program, but re-master planned it." This approach to the site was the clincher, says architect Nagasawa. "We only met the client once, yet they were sold on our initial concept to fit the building into the landscape."

Taking clues from the Wasatch Range, GSBS went to the drawing board and came up with a uniquely sculptural form for the premiere building. The new master plan organized the educational and community facilities in a linear fashion along a common grade running parallel a waterway and unifying the core of the campus. All circulation within the building — hallways — was designed to face west and provide continuous views of the countryside.

□ **Right**  
**The interior terrain — vast expanses of flooring, plateau-like balconies and a pinnacle-like fireplace — complements the landscapes of the surrounding valley.**

GSBS  
 UVSC



*"The quality of the light was always  
in flux and we didn't see it  
the same way twice."  
— Dale Berreth, lead architect*

□ Below

Rust-stained concrete flooring and a massive stone fireplace reflects the area's natural resources. A sandstone "area rug" defines the seating area.

□ Opposite

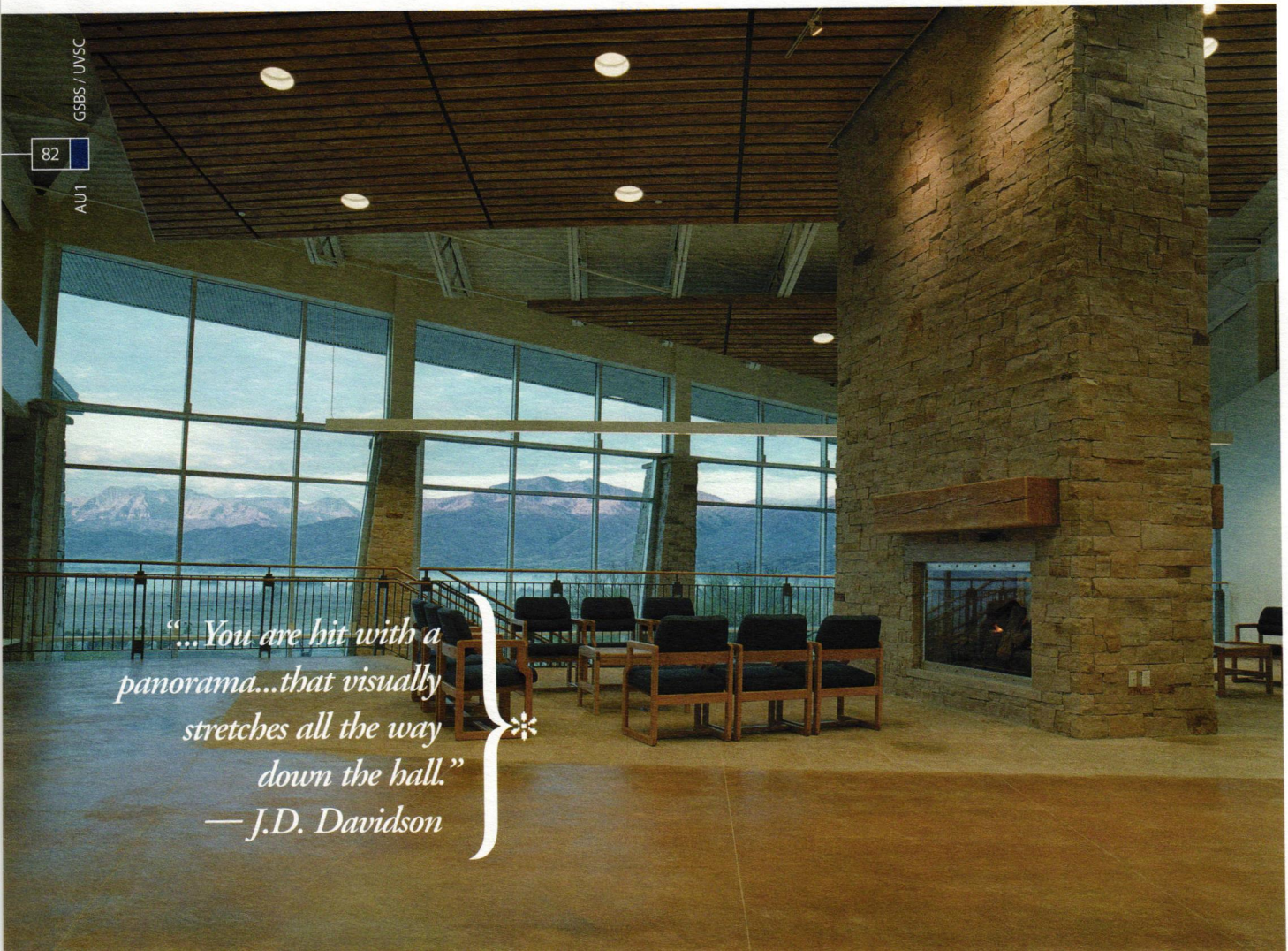
A showcase of windows melds the outdoors and indoors into one learning environment that is both calming and invigorating. GSBS Architects got a sense of the site by camping overnight in the Heber Valley foothills.

GSBS

Constructed of natural stone, glass and steel the newly completed 73,000-square-foot facility eloquently translates modern architecture into a mountain setting. Resembling the neighboring pinnacles, dry stacked stone pillars lift the roofline in mountainous angles and a buff-colored, standing seam metal roof alludes to the snow capped peaks. GSBS took advantage of the captivating views by using massive floor-to-ceiling glass panels spanning the west-facing perimeter of the building. Once inside the common area, the visitor is pulled toward the precipitous environment through the windows as if it showing on the screen of an Imax® theatre.

*"The process proved effective because GSBS captured the essence of the site, which helps set an attitude that this is a good place to be,"* says J.D. Davidson, dean of UVSC Wasatch Campus. *"When you walk in, you are hit with a panorama of mountains that visually stretches all the way down the hall."* The architects sought to capture the landscape for the enjoyment of the occupants by providing the opportunity to interact with nature through an expanse of architectural glazing unobstructed by parking lots or future buildings. *"This establishes a calm feeling, encouraging students to succeed,"* says Davidson.

The First Building (sometimes called the "Everything Building") on this brand new Wasatch Campus houses administration offices,




*"...You are hit with a panorama...that visually stretches all the way down the hall."*  
— J.D. Davidson

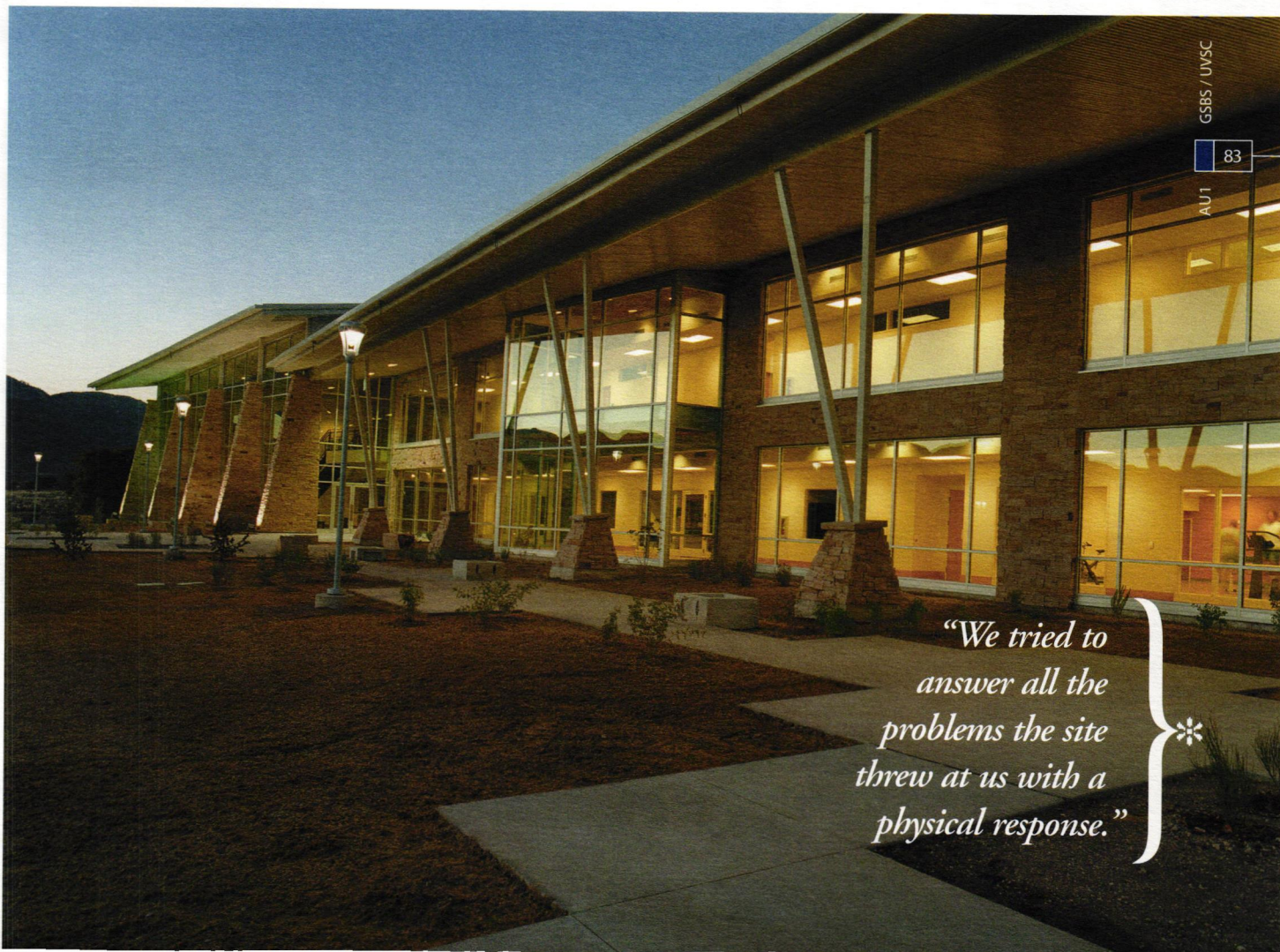
classrooms, library, food services and commons. Students feel at home in the common area where the warmth of earthy colors pulls them in to congregate around the fireplace. The interior elements, at once both rustic and state-of-the-art, complements the local Brown's Canyon sandstone chosen for the exterior facing. Rust-stained concrete floors are interrupted by a sandstone "area rug" that defines seating clustered around the stone fireplace. A baby grand piano rests on another sandstone pad in the nearby hallway allowing for either an evening of intimate music or a major concert.

The relaxed atmosphere in this institution encourages eager minds to open up and cultivate new ideas, which goes hand in hand with the creative expression of the building. As the fastest-growing campus in Utah and the eighth fastest in the country, UVSC's Wasatch Campus is filling an open admissions niche and is already prepared for coming expansions. *"It is a showcase campus that will unfold in five phases,"* says Donna Creighton, Academic Advisor at UVSC. *"Next will be the performing arts center."* The Wasatch County area has been in need of a more spacious campus to accommodate overflow from the populous UVSC facility located in Heber City. And, former UVSC President Kerry D. Romesburg wanted to create a more visible presence in the community. Both of these goals were accomplished in the first phase of construction.

Berreth explains, *"We tried to answer all the problems the site threw at us with a physical response."* For example, they took the ten percent grade of the site and designed the buildings to have cross-sloped, bi-level access, and they designed a tiered parking lot. One of the main features of the site, the existing canal, provided an inexpensive water feature. *"Future buildings will be organized bordering the canal allowing pedestrian movement along the water."*

Even in its infancy, this campus, with its stunning mountain setting and pristine environment, rates high marks from students and faculty alike. The UVSC Wasatch Campus is exemplary as a facility where the architecture has been articulated unlike any other educational edifice in the Intermountain West. From campsite to campus, mountain and architecture share the Heber Valley in sympathetic collusion. 

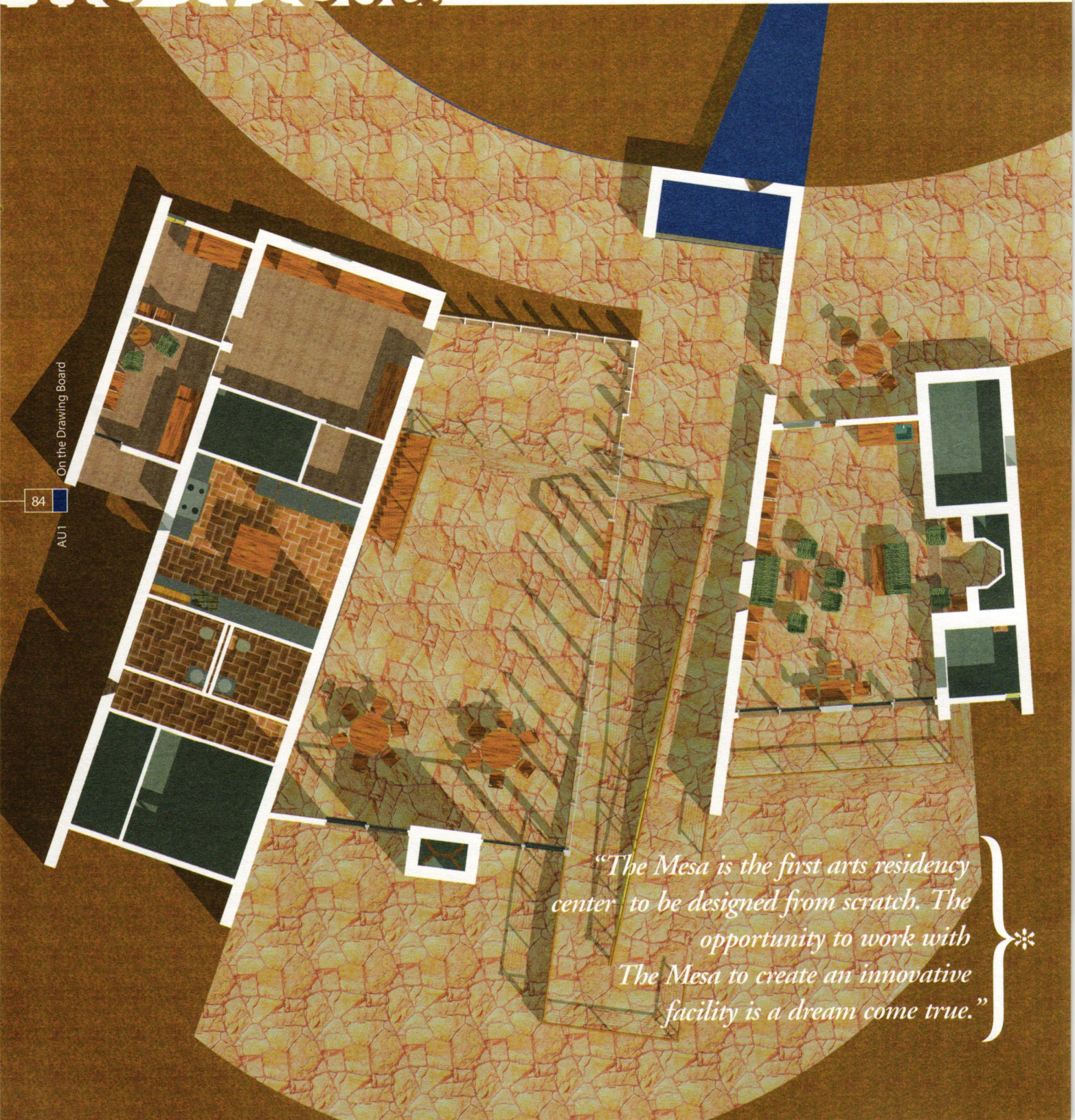
<b>MAGAZINE</b>	ARCHITECTURE UTAH
<b>SECTION</b>	FEATURE
<b>FIRM</b>	GSBS ARCHITECTS
<b>ISSUE</b>	LANDSCAPE INTEGRATION
<b>PROJECT</b>	UVSC / WASATCH BUILDING



*"We tried to answer all the problems the site threw at us with a physical response."*

*Sometimes,  
the best way to nurture  
creativity is to not get in its way.*

# The Mesa



On the Drawing Board

84

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*“The Mesa is the first arts residency center to be designed from scratch. The opportunity to work with The Mesa to create an innovative facility is a dream come true.”*



□ Left

This plan shows the commons building, which will house dining, a lounge and office facilities for the residents and the staff. In the center an open-air ramp is oriented toward a distant geological formation. The thick white lines represent rammed earth walls.

This philosophy of respectful simplicity underlies the design of The Mesa, an arts and humanities residency center in Springdale, Utah. Embraced by the towering sandstone walls of Zion Canyon, The Mesa will be the first arts and humanities residency center in the Intermountain West. Upon its completion in 2006, the center will offer artists and scholars from a wide range of disciplines the chance to work in a creative community that draws inspiration from a stunning natural setting.

While there are a number of arts residency programs around the country, they all occupy pre-existing buildings. *“The Mesa is the first arts residency center to be designed from scratch,”* explains architect David Scheer of Scheer & Scheer, Inc. *“The opportunity to work with The Mesa to create an innovative facility is a dream come true.”*

The Mesa’s board of trustees selected the team of Scheer & Scheer, Inc. and Sumner Swaner of The Center for Green Space Design to tackle the challenge of creating a place for twelve artists to live and work on a small site in a fragile environment. Respect for the site’s natural resources, unique topography and dramatic views informed every aspect of the design team’s work.

Swaner began by drawing an organic line on the site separating areas disturbed by casual use from those retaining their rich desert ecology. All development for the residency center is restricted to

slightly less than three acres that have lost much of their diverse plant life. After construction, the developed area of the site will be re-vegetated with a palette of indigenous plants. Any desert habitat impacted during construction that lies outside the “Sumner Line,” as the project team dubbed it, will be restored.

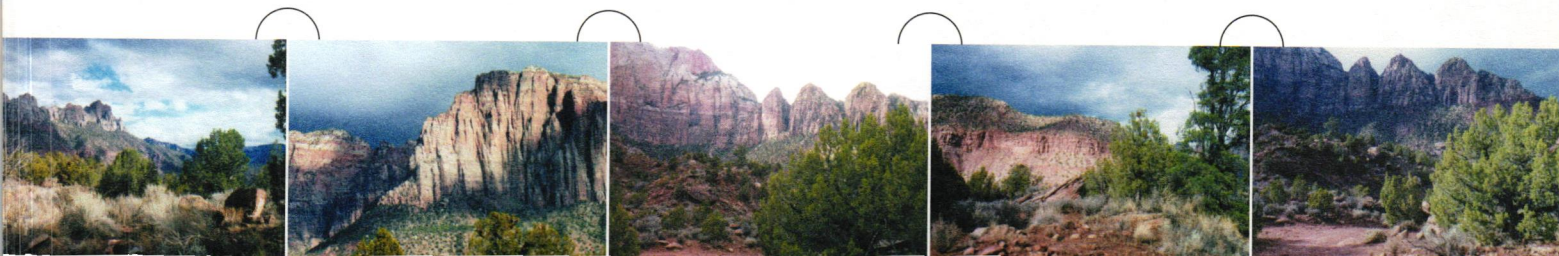
The buildings, designed by firm principals David and Brenda Scheer, grow out of the site in both a philosophical and literal sense. Modest size and spare lines defer to the rugged, towering beauty of the landscape. The Scheers carefully sited each structure utilizing variations in topography as well as natural groupings of boulders and trees to enhance the center’s atmosphere of quiet seclusion. *“Needing to accommodate twelve people on such a small site, we couldn’t use distance to create a sense of privacy,”* says David Scheer.

The primary building material for the residency center is the site itself. Sandy, red soil will be combined with clay and compacted to create smooth, rammed-earth walls. The wavy striations and organic patterns of pebbles resulting from the compaction process will mirror the surrounding canyon.

□ This site plan (above) of The Mesa, shows a birdseye view of the twelve residences, the commons and the studio building, which will be used by visual and performing artists of all stripes — dancers, painters, video artists, etc. The Mesa is a non-profit corporation that hopes to raise about \$8 million to construct and maintain the facility on land it already owns.



Drawings by Scheer & Scheer



The thermal inertia of the thick earthen walls will make the buildings highly energy-efficient. Rammed earth also has the advantage of requiring virtually no maintenance. The choice of rammed earth thus permits the non-profit Mesa to devote more of its resources to mission rather than facilities over the long-term. Though rammed earth is an ancient building technique, The Mesa will be the first major project in Utah to utilize this material.

Vertical steel panels and large sheets of glass add some modern phrases to the Scheer's vocabulary of building materials. The steel panels will be allowed to develop a patina of rust to complement the rammed-earth walls. The large windows make views of the spectacular landscape the focus of the structure's simple interiors. Moreover, many of the glass panels can be pushed aside on sliding rollers to extend the living spaces into the outdoors.

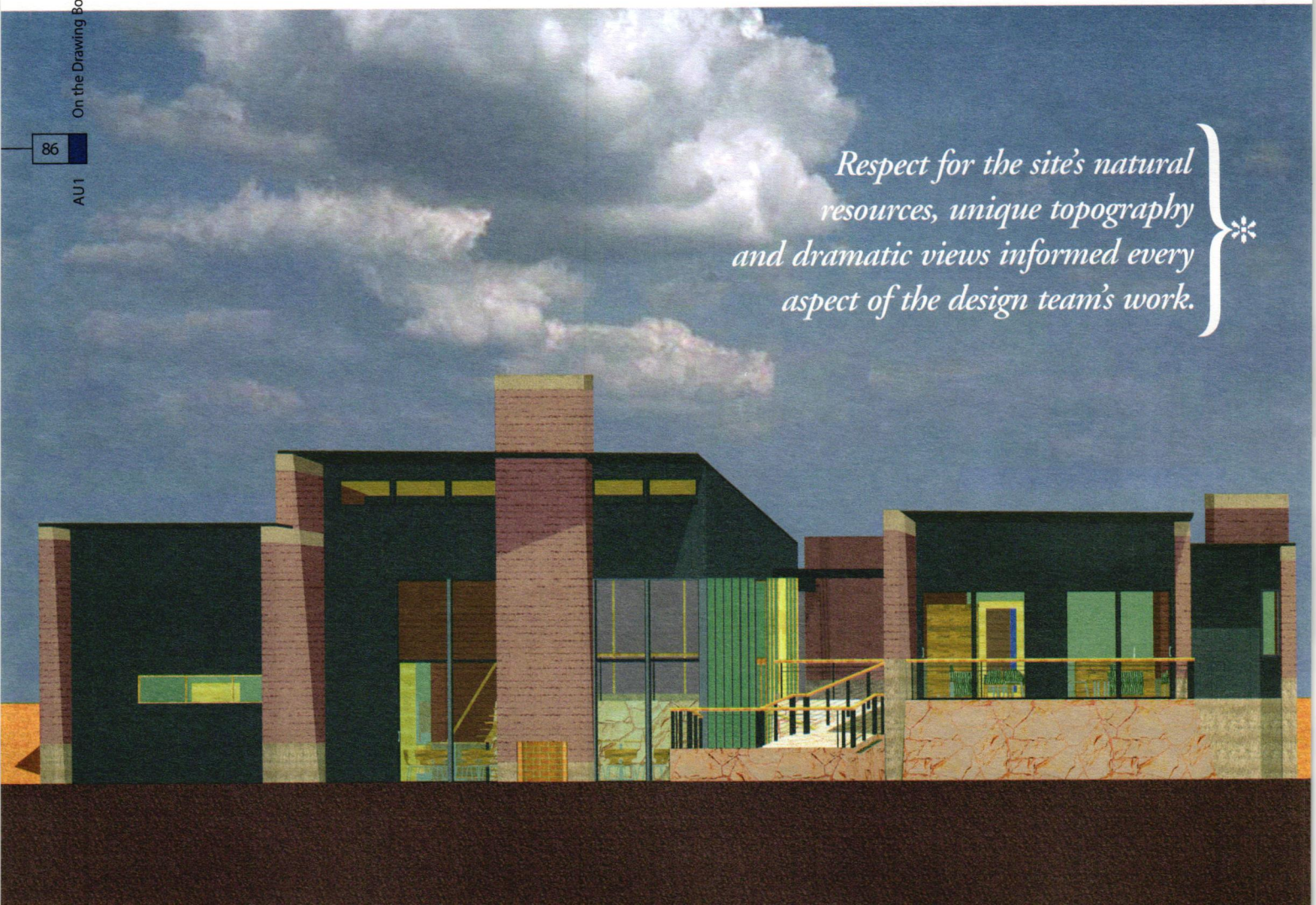
□ This elevation of the commons building shows the side exposed to views of the red cliffs that encircle Springdale. Materials for the buildings include native stone and rusted steel. ▼

The Scheers' design also carefully balances the need for both solitude and lively exchange in the creative process. *"The center crafts a range of social interactions,"* notes David Scheer. A scholar requiring quiet contemplation can meditate on the patio of her live/work unit. Artists collaborating on an interdisciplinary project can work in one of five studios. Outdoor benches, gathering spots along the walkways, and the residents' lounge serve as a catalyst for casual conversations. The large dining room in the lodge will be the focus of fellowship and thoughtful discourse as the residents dine together each evening.

When it is completed, there will be much to inspire and little to distract The Mesa's artists and scholars. The center's buildings do not seek attention themselves, but rather facilitate communion with their spectacular surroundings and among creative souls. ◊

<b>MAGAZINE</b>	ARCHITECTURE UTAH
<b>SECTION</b>	ON THE DRAWING BOARD
<b>FIRM</b>	SCHEER & SCHEER, INC.
<b>ISSUE</b>	FACILITATE COMMUNION
<b>PROJECT</b>	THE MESA ARTISTS RESIDENCY

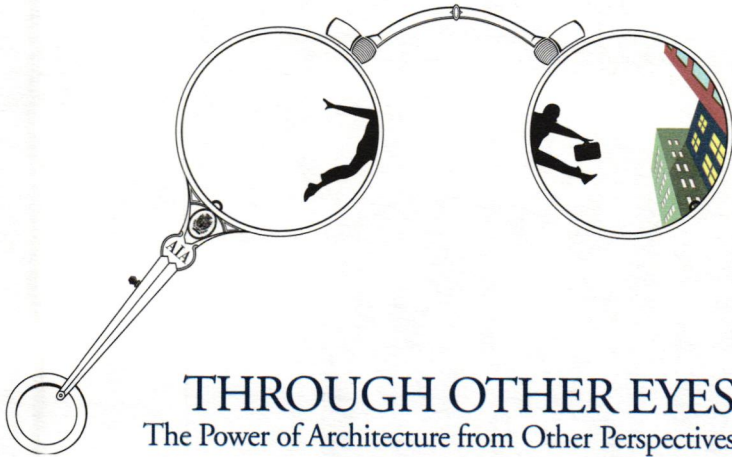
*Respect for the site's natural resources, unique topography and dramatic views informed every aspect of the design team's work.*





## THROUGH OTHER EYES

AIA CONFERENCE 2004 WESTERN MOUNTAIN REGION



## THROUGH OTHER EYES

The Power of Architecture from Other Perspectives

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The Rural Studio, Bruce Lindsey, co-founder with Samuel Mockbee, 2004 AIA Gold Medal recipient

### [ LANDSCAPE ARCHITECTURE ]

Susan Goltsman, FASLA, Moore Iacofano Goltsman  
Environmental Artist Michael Singer

### [ COMMUNITIES BY DESIGN ]

Charles Davis, FAIA, Esherick Homsey Dodge & Davis, San Francisco  
Robert Grow, Chair Emeritus, Envision Utah  
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### [ MOBILE WORKSHOP OF "DAYBREAK" DEVELOPMENT ]

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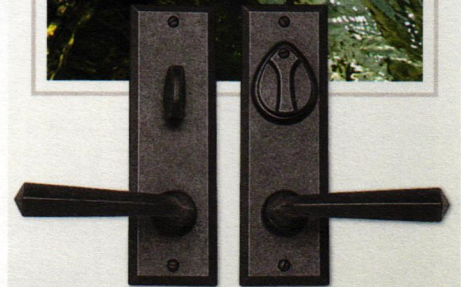
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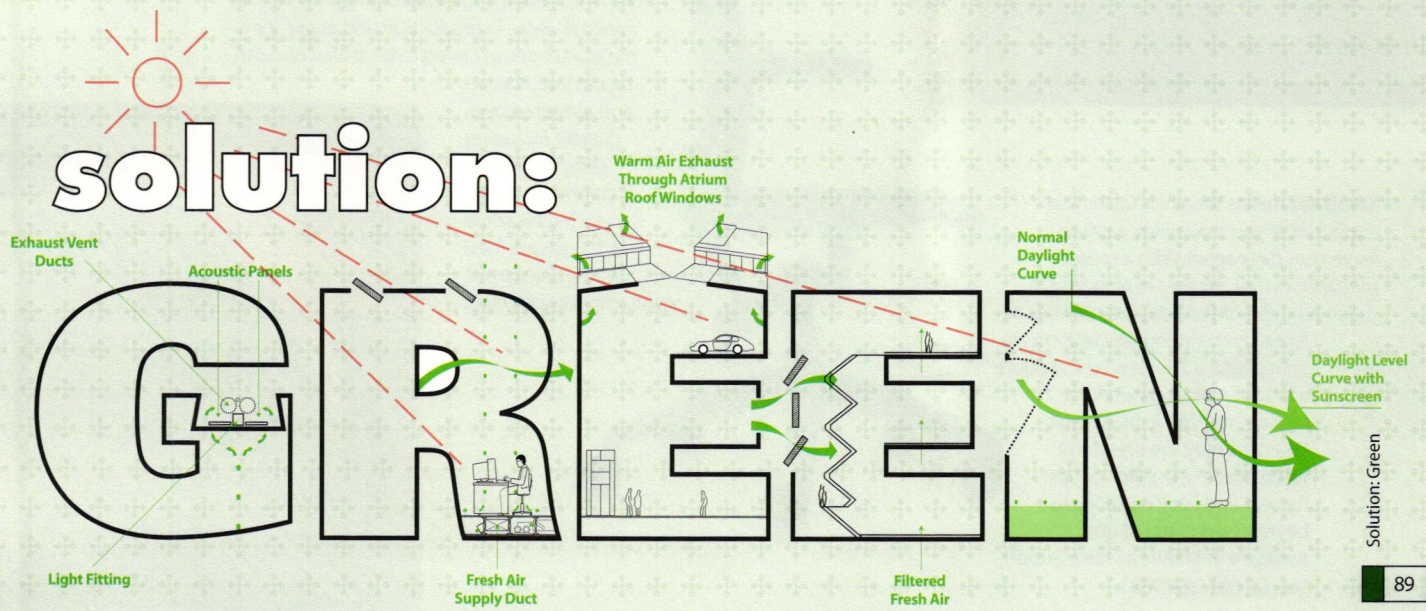


GALLERY

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Photograph by Jeroen Musch



**Bike Racks** Although a freestanding 2,500 bicycle parking structure like this one in Amsterdam (designed by VMX Architects) may not be necessary in downtown Salt Lake City, a few more street racks would encourage cycling. With a small price to pay for installation, bicycle racks are an easy way to promote a no-pollution mode of transportation. Go one step further by installing an office shower — the cost for the shower and bike rack is equivalent to the monthly fee of three to four parking stalls.

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**Parqcolor Fiber Floor** This high-density wood fiber paneling is for those who want a "wood-looking" floor without the delicate nature of traditional wood. Available in twenty-eight wood-grain designs, this addition to the green collection contains a dense fiberboard core giving it the look of wood with the durability of the finest industrial-strength laminate. Designed by Paola Navone from Abet Laminati (\$5.35 per square foot). ☐ 800/228.2238 ☐ [www.abetlaminati.com](http://www.abetlaminati.com).



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## [ LEED™ SPOTLIGHT: KEARNS SPEED SKATING OVAL ]

→ The Utah Olympic Speed Skating Oval in Kearns is the result of innovative design and construction, resulting in one of the first thirteen worldwide LEED™ Certified buildings in the United States through a pilot program introduced by the U.S.G.B.C. Just before Salt Lake City won the bid to host the 2002 Winter Games, the International Organizing Committee added environment as the “third pillar” of the Olympic movement, along with sport and culture, and embraced the facility’s design.

### Green Design Features:

- Eye-catching exterior cable structure:
  1. Reduced entire volume of the building by twenty-two percent, resulting in less indoor space to climate control through mechanical and electrical systems.
  2. Required thirty-five percent less steel than a conventional trussed roof system. Steel used in the structural system was recycled.
- The light-colored roof and paving materials maximized energy efficiency by greatly reducing heat gain inside and around the building.

- **Designed by Gillies Stransky Brems Smith.**
- **Built by Layton Construction.**



## SOLUTION: **GREEN**

### [ Buildings Go High Performance ]

*Written by Søren D. Simonsen*

The social and environmental need for better building practices — protecting biodiversity, reducing waste, conserving water, maximizing energy efficiency, promoting healthy indoor environments — is readily apparent. The United States is the most wasteful society on the planet, writes environmentalist and entrepreneur Paul Hawken in his recent book, *Natural Capitalism*. “*There is the waste we can see: traffic jams, irreparable VCR’s, Styrofoam® coffee cups, landfills; the waste we can’t see: Superfund sites, greenhouse gases, radioactive waste, vagrant chemicals; and the social waste we don’t want to think about: homelessness, crime, drug addiction, our forgotten infirm and elderly.*”

Implications to the building market, as the largest worldwide composite industry, are also apparent. The modern age of industry and free-market capitalism began in a climate of relatively small global population and seemingly limitless resources. Two hundred years later, a very different world is characterized by enormous global population growth coupled with increased demands on rapidly shrinking resources. To put it in perspective, the amount of resource depletion over the past two hundred years greatly exceeds the resource use for the entire preceding history of human habitation, spanning thousands of years.

Hawken proposes a fundamental shift in how we view economic progress — a new business model that dramatically increases the productivity of resource use. It suggests a shift to biologically inspired production with no waste or toxicity, away from the making and selling of products to product-provided services. Consider this model as it applies to transformations in the music industry. The Apple iPod™, about the size of a cassette tape, contains the music of an entire CD collection and utilizes a fraction of the material resources. Transformations like this throughout other industries will become the most significant factor in redefining business practices in the 21st century. Says Edgar Woolard, former chair of DuPont, “*Companies that adopt these principles will do very well, while those that do not won’t be a problem, since ultimately they won’t be around.*”

### [ Anticipating the Shift ]

When gold medalist Derek Parra dug the edge of his skate into the ice, he knew he was racing on the fastest track on earth. What he probably didn’t know is that the amazing feats witnessed on the ice at the Olympic Speed Skating Oval in Kearns during the 2002 Winter Olympics occurred in Utah’s first certified “high performance” building. While competitors shattered world speed skating records and the unique design of the Oval turned heads, the enduring legacy of the facility will be its certification by the U.S. Green Building Council (USGBC) — a forerunner to the fast-growing sustainable building movement in Utah.

Buildings fundamentally impact both the quality of our lives and the health and sustainability of our environment. The U.S. Environmental Protection Agency estimates that the basic operation of buildings in the United States uses one third of our total energy, two-thirds of our electricity, one-eighth of our potable water and contributes one-third of the greenhouse gas emissions that lead to poor air quality, acid rain and global climate change. Building construction and demolition generate 136 million tons of waste annually.

Among other virtues, high performance buildings produce less waste and toxicity — from construction to maintenance — than conventional building practices over the past seventy years. In the previous century we saw the rise of everything from high performance automobiles to skis to Internet search engines — why not high performance buildings? Couldn't we build new and refurbish old buildings in ways that are smart, sustainable, and energy and water efficient while being cost-effective in the long term? The answer is changing the global market.

Quickly becoming the most commonly used method for defining and designating high performance buildings is the **Leadership in Energy & Environmental Design (LEED™)** Green Building Rating Systems™, developed by the U.S. Green Building Council. The council is a member-based nonprofit organization founded ten years ago to integrate building industry sectors, lead market transformation, and educate owners and practitioners about the social, economic and environmental benefits of more sustainable building practices. The fast-growing membership includes private corporations, institutions, government agencies, professional associations and nonprofits, ranging from designers and engineers to product manufacturers and building managers. Council membership has grown from three hundred in late 1999 to four thousand today, with 150 new members joining each month. In Utah, high performance projects being reviewed by the council include two new libraries, one in Syracuse and one in Santa Clara, a new Ballet West rehearsal facility in Sugar House and a visitor center in the new Daybreak community in South Jordan, among others. And “high performance” doesn't necessarily mean high tech; two of the ten projects for which architects and developers in Utah are currently pursuing certification are renovations of historic warehouses — the Scowcroft Office Building in Ogden and the Intermodal Transit Hub in Salt Lake City.

What makes a LEED™ certification so coveted is the dedication it takes to achieve. In each program, the certification process requires accumulating credits that address planning, design, construction and operational practices in six categories: Sustainable Sites, Water Efficiency, Energy and Atmosphere, Material and Resources, Indoor Environmental Quality, and Innovation and Design Process. A building or project is recognized by the USGBC as Certified, Silver, Gold, or Platinum, depending on the accumulation of credits in each of these categories. *(See sidebar for details.)*

Like anything that challenges the norm, the real success of LEED™ ultimately hinges on the broad acceptance and use of its practices. Aside from the environmental benefits, the economic impact of sustainable building is remarkable. Reduced energy and water costs alone provide a relatively short payback for installing more efficient systems, which in turn reduce operating and maintenance costs. More efficient siting and planning of facilities decreases community development costs such as investments in roads and infrastructure, releasing funds for other programs such as education and health care. This leads to other, almost immeasurable benefits of LEED™ certified building: social and health. Case studies by the U.S. Green Building Council and the Rocky Mountain Institute show that healthy indoor environments significantly increase employee productivity and student achievement, improve retail sales and tenant retention, and reduce absenteeism and owner liability risks.

The implicit economic benefits of certification are underscored by the fact that over one-quarter of all certified buildings nationwide are privately owned while another one-quarter are government facilities — groups not traditionally noted for flamboyant spending.

## [ HOW TO: EARN CREDITS — LEED CATEGORIES OF CERTIFICATION ]

### **Sustainable Sites**

Erosion control, minimal site disturbance, urban redevelopment, habitat conservation and restoration, alternative transportation, storm water management

### **Water Efficiency**

Water-efficient landscaping, reduced indoor water usage, innovative wastewater conveyance and treatment

### **Energy & Atmosphere**

Ozone protection, energy conservation, light pollution reduction, use of renewable energy, building commissioning & system monitoring to ensure system performance

### **Material and Resources**

Existing building reuse, construction and operational waste recycling, and sustainable materials use (*rapidly renewable wood products, recycled and salvaged materials, locally manufactured products*)

### **Indoor Environmental Quality**

Testing and monitoring of indoor air quality, elimination of volatile organic compounds (VOC's) in paints, adhesive and sealants, visual access to natural daylight and views, and controllability of climate systems

### **Innovation and Design Process**

Recognition of LEED™ accreditation of design professionals, as well as other innovative systems or processes.

- **For more information about high performance building in Utah, contact the AIA Utah Committee on the Environment at 801/532.1727.**

**[ LEED™ SPOTLIGHT:  
SYRACUSE PUBLIC LIBRARY ]**

→ When the Davis County Library was approached about LEED™ Certification for their new branch library in Syracuse, Utah, they were most interested in the long-term economic and social benefits of going green. Open since October 2003, the building's application for LEED™ Certification is currently in review by the U.S.G.B.C. Like many public agencies that own and operate their own buildings, the County finds that even relatively small improvements in building performance can result in large projected cost savings over the life of the building, and make the building more attractive and healthy for occupants. And the costs for construction were in the average range for Utah libraries, and below the construction budget.

**Green Design Features:**

- Efficient plumbing fixtures reduce the use of potable water indoors.
- Water-efficient landscaping reduces outdoor water consumption.
- Energy-efficient lighting fixtures, mechanical systems and a well-insulated building envelope result in substantial energy cost savings.
- Abundant natural daylight, outdoor views result in psychological stimulation and energy savings.


- Designed by Cooper Roberts Simonsen Architecture**
- Built by Ascent Construction.**

The council website ([www.usgbc.org](http://www.usgbc.org)) highlights dozens of buildings that have been certified since the inception of the LEED™ program in 1998. The database of completed projects provides details about building location, costs, achievement of credits, and contact information. There are hundreds more buildings in various stages of planning, design and construction that have been registered, a required prerequisite to certification.

**[ A Local Market Transformation ]**

LEED™ certification and the broader sustainable building practices that it espouses are supporting a market transformation in Utah. The Salt Lake City metropolitan area, in particular, is making big strides. Envision Utah has developed extensive educational tools for community development in the Greater Wasatch Area that are consistent with LEED™ guidelines. These planning and design tools cover topics related to open space preservation, energy and water conservation, urban in-fill and revitalization, alternative transportation and mixed-use development to maximize infrastructure efficiency.

Aside from the **environmental benefits**, the economic impact of sustainable building is remarkable.

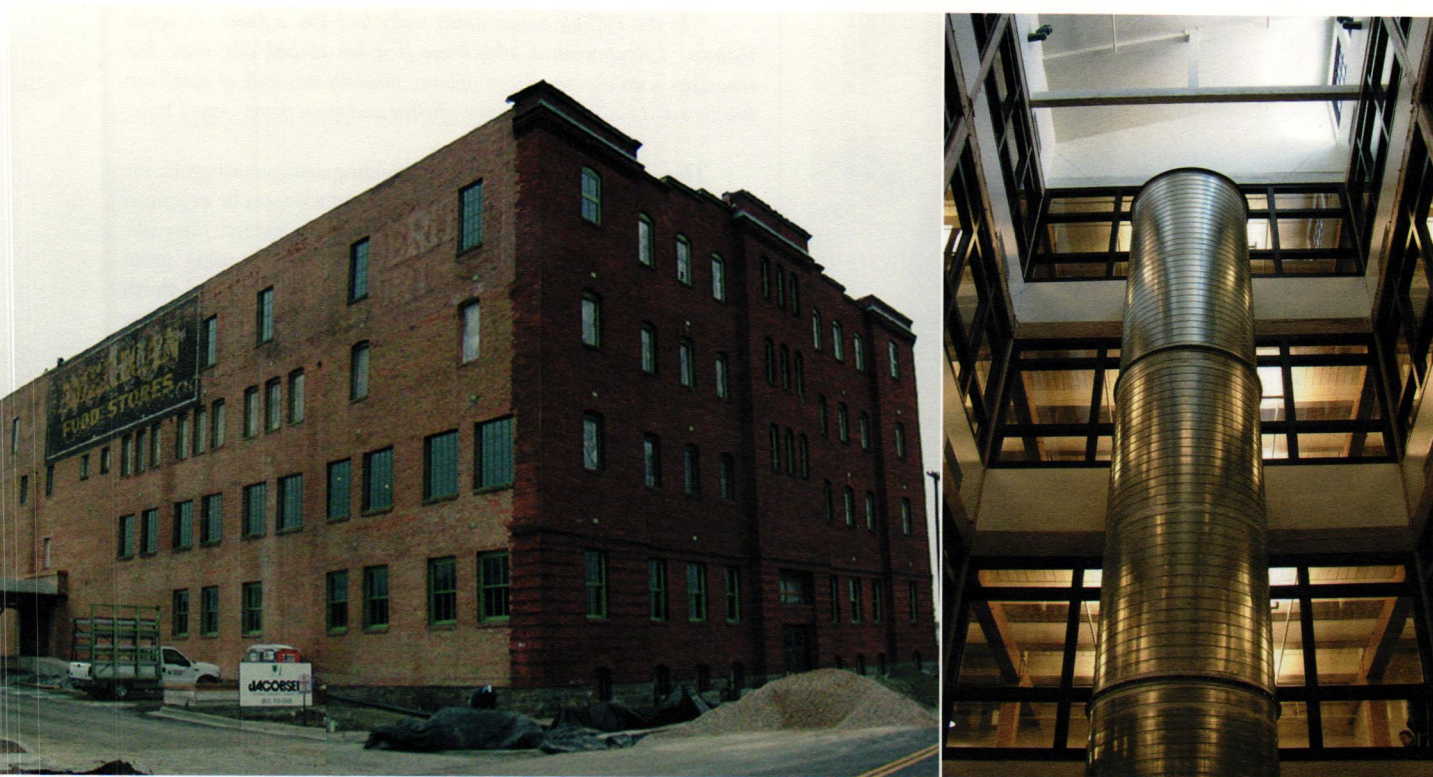
Salt Lake City has initiated progressive environmental policies including increased air quality standards, water conservation programs, purchase of renewable energy and investment in public transit and curbside recycling, and many other Utah communities are following suit. Environmentally strident metropolises such as Portland, Seattle and Austin have already legislated LEED™ into municipal building programs, and Salt Lake City will soon consider similar legislation for changing its policies to require LEED™ certification for city-owned buildings and other projects where funding in the form of loans, grants and bond financing is provided. Additional sustainable design and construction practices will apply to construction projects other than buildings, such as public works, roads and parks. The proposed ordinance is the result of nearly two years of research, documentation and editing by over forty local industry experts in the areas of design, engineering, construction management, product development and environmental stewardship. 

- Søren Simonsen, AIA, AICP, LEED™ AP, is the Principal of Urban and Environmental Design at Cooper Roberts Simonsen Architecture in Salt Lake.**



<b>MAGAZINE</b>	ARCHITECTURE UTAH
<b>SECTION</b>	SOLUTION: GREEN
<b>CONTENT</b>	USGBC / LEED™ CERTIFICATION
<b>ISSUE</b>	"HIGH PERFORMANCE"





## [ LEED™ SPOTLIGHT: GSA OFFICE BUILDING SCOWCROFT WAREHOUSE RENOVATION ]

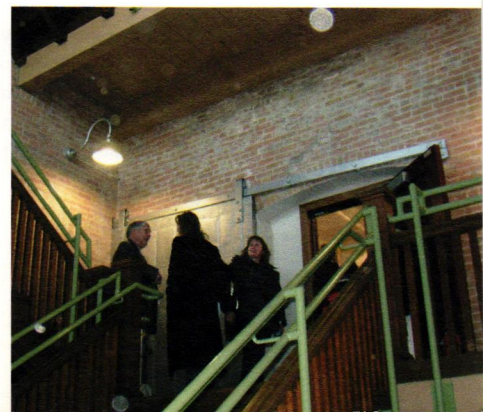
The General Services Administration (GSA) of the Federal Government—with over 500 million square feet of office space in the United States and abroad—is the largest building owner and operator in the country, and has been a driving force behind the development and evolution of the LEED™ Certification program of the U.S.G.B.C. The GSA has certified a number of buildings since the inception of the LEED™ program, and currently has dozens more in various stages of design and construction that are pursuing LEED™ Certification.

A new office building in Ogden, the result of a comprehensive renovation of the historic Scowcroft Warehouse in downtown, opened in January 2003, and will be one of the first buildings in the U.S. to receive both a LEED™ Certification and Historic Tax Credit designation. The building is owned and managed by Cottonwood Partners, a Utah corporation, with the GSA as its primary tenant. Both the LEED™ Certification and Historic Tax Credit designation were challenging given the rigorous functional program and security requirements for federal office buildings.

### Green Design Features:

- Innovative reuse of an existing building.
- Seismic upgrade accomplished with steel reinforcing in the walls, installed without disturbing the interior or exterior surfaces, preserving eighty percent of the building shell and nearly ninety percent of the interior.
- Location across the street from the Ogden Intermodal Transit Hub provides immediate bus (and future commuter rail) access to 2,500 employees.
- Highly economical evaporative cooling system feeds a raised floor air distribution system and provides a high level of comfort and control to users.
- Elimination of adhesives, sealants and carpet systems containing volatile organic compound (VOC) chemicals substantially improves the indoor air quality.

- Designed by Cooper Roberts Simonsen Architecture.
- Built by Jacobsen Construction.





## [ Angela Dean Natural Woman ]

Written by Alexandra Woodruff | Portrait by Fred Hayes

In 1987, while visiting her mother's home in southern Italy, Salt Lake City architect Angela Dean discovered her passion for green building. She learned that her great-grandfather built the home by hand, using local materials and designed the structure to enhance the community and adapt to the weather. This experience inspired her to study how other cultures used their immediate resources to create living spaces. "For me it's become the best way to create a project, with local materials and resources, to design a building that responds to its climate," explains Dean, author of *Green by Design: Creating a Home for Sustainable Living*. "It wasn't until the industrial age of air conditioning and cheap energy that we put these concepts aside."

When Dean begins a project, she considers the air we breathe and the surfaces we touch and how these elements impact human safety, health and longevity. She hunts for locally quarried stone and native timber, erecting structures that blend with the land they occupy and sustain the needs of their inhabitants—today and in years to come. As far as Dean is concerned, this drive to build environmentally sustainable structures is not a radical new movement rooted in whole-earth mumbojumbo, but a rational return to an era of simpler design.

Green design has come a long way since the energy crisis of the 1970s, when people first built homes with passive solar heating. Those houses were long and boxy, with one wall made of glass and a shed-style roof. In the new wave of green buildings, style is only one layer of design and it doesn't have to be sacrificed.


"[In the 1970s], homes didn't really look like a home, so people thought, 'I don't want a solar home if it has to look like that.' But nowadays with creative design options, virtually any style of home can function as a passive solar, energy-efficient and green home," says Dean.

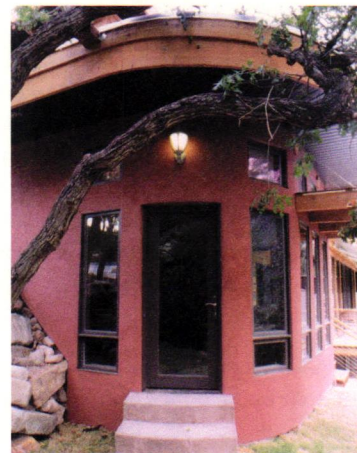
There's not a single checklist for building sustainable homes; the design approach changes with each project, which must be examined holistically to find a balance between efficiency, natural materials, local resources and durability. A key component is using green products, which Dean says are becoming easier to find and worth searching for. "I think there's a record of 80,000 chemicals that comprise the building materials that we put in our homes. Few have been tested as to their effects on us, so we're essentially the guinea pigs," explains Dean. "Exposure to materials and chemicals have a long-term effect and it may take years to realize the damage that's been done."

Consumers looking for nontoxic products can start at The Green Building Center, which opened its doors last year in Sugarhouse. Next, Dean recommends requesting a Materials Safety Data Sheet for any building product you buy. The sheet lists the ingredients and how to dispose of them. Companies aren't required to reveal patented formulas, but consumers can judge for themselves how safe a product is simply by reading its disposal instructions: If it can be cleaned up with soap and water or thrown in the recycle bin, it's safe to assume that it's a low-impact product. On the other hand, one may want to think twice about a product that requires sensitive masking, gloves and hazardous waste disposal.

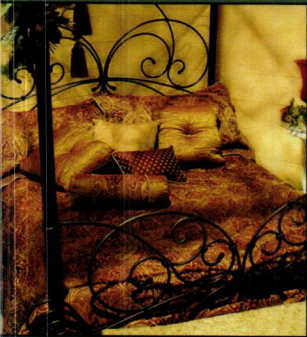
**"It wasn't until the industrial age of air conditioning and cheap energy that we put these concepts aside."**

From selecting the right products to designing a space, paying attention to details is key to building a sustainable home. Researching how best to create an environment that will benefit family, community and planet will save you money and heartache in the long run. "I know people who have built their dream house before they became educated on sustainability. Then they hated their dream house and had to start all over again," Dean says.

More and more, Dean says she encounters people who realize that low-impact and sustainable construction simply acknowledges that humans are inhabitants of, and not separate from, the earth's ecosystem. If the truth were told, green building means more to Dean than an altruistic movement aimed at saving the environment. "Sustainable design is really just a matter of selfish human interest," she says. "It's better for us to live within our homes, within our communities and on the planet if it's a healthy place to live." 



# Gardens Inside & Out



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gazebos

tables

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[ DESIGNING FOR DINING ]



Table Talk

98

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## TABLE TALK

Written by Virginia Rainey

We go to restaurants for so much more than nourishment. We go for the warmth, energy and camaraderie. We dine out to facilitate romance, friendship and business. Sometimes it's just for convenience or to step out of our routine. But what compels us to return to a particular dining spot time and again? From an architect's perspective, we are attracted by a certain alchemy: the way a place looks from the street, the weight of the front door, our first impressions of the space, the quality of the light and shadow, sound levels, space between tables and the integrity of the materials all around us — the fabrics, colors, textures, heft of the silverware and thickness of the glasses on the table. Though most diners don't usually analyze all those elements, they know, on a subconscious level, that when they're executed with skill and subtlety, they can transform the dining experience.

So how does good restaurant design happen? Kin Ng and Louis Ulrich, AIA, two of Salt Lake City's top architects, have definitive answers. Both are masters of understanding and integrating the qualities of successful, appealing restaurants, as each has more than twenty-five successful designs to his credit. Ng is currently a principal partner at MJSA Architecture.

Ulrich, with a large architecture firm for twenty years, has been on his own for about three years, working with a small team under the name Phoenix Architectural Group. Consider the architects' collective works and you almost have a textbook of the evolution of restaurant design around the greater Salt Lake area from the time Gastronomy Inc. entered the market with its historic renovations, to the present.

Among many other properties, Ng is the design talent behind Log Haven Restaurant, Park City's Szechwan Chinese Kitchen, the Loco Lizard restaurants in the Cottonwoods and Park City, and the sanctuary-like spaces of the Oasis Café and Golden Braid Bookstore. He also created the sushi bar addition at Kyoto, and Squatter's Brewery Potting Shed and Garden (*Incidentally, Ulrich did the original build out of Squatter's, a job Ng respected and honored when he worked on the additions*). In 1994, Ng faced a building with an elevator shaft in the middle of it and transformed it into the inviting and wildly popular Red Rock Brewing Company where that elevator shaft is now a central brick that works with the restaurant's warm red-stained wood and original red brick intact on the walls.

Ng's abilities to meet clients' needs with a modest budget are beautifully illustrated in his work at Szechwan Chinese Kitchen, a moderately priced Chinese restaurant with a menu and an ambiance that transcend its strip mall location. Through the use of affordable materials, camouflage, color and subtle



### Louis Ulrich's Essentials for Successful Restaurant Design

→ Louis Ulrich describes his style as casually elegant. *"I am a simple designer who uses detail to create depth and texture. Some of that comes from my love of the West. The West has a different spirit, where natural materials and light define so much of our character."* He says this style is expressed at restaurants like Metropolitan where natural woods, sandblasted metal and elements (*such as copper cathodes from Kennecott Copper*), plus glass and concrete frame the urban, sophisticated environment. *"I worked closely with Christophe Olson, the restaurant's visionary, with a great team at FFKR, plus all the craftspeople contractors, and together and we took an old auto repair shop and changed the perception of what it could be."* The restaurant has received countless accolades, including a James Beard Foundation best-designed restaurant award.

- A good design creates a balance of seeing, being seen and intimacy.
- Avoid "lonely boy" syndrome. No one should feel excluded or isolated, or like they're in an empty, dull space when the restaurant isn't full. Good design creates energy and exposes activity at all times. It's about socialization, all the time.
- Enrich a space, but don't "overstuff" it. Create a quiet elegance for formal or informal restaurants. Whatever the restaurant type, people must feel like they're entering something special.
- Make the best of affordable materials. For example, we satisfied both health codes and aesthetics at TRIO by using stained, cleanable plywood as the required "sterile" material above food prep areas. It looks good and it works.
- Create booth seating. People love to sit in them. When you seat, fill up the booths first so the restaurant fills up from the outer perimeter inward. Give your booths sight lines so people can see who's in the other booths and around the room.
- Work and brainstorm as a team — architect, restaurant owner, architectural staff, contractors, craftspeople all contribute to the outcome.

## Virginia's Top 5

— Great booths...cushy banquettes...make a big difference in whether or not a restaurant gets my vote. Booths give us that sort of enclosed and defensible space that creatures have craved since primitive times. Think of the cave. Or cubbyholes we hid in as kids — the bottom bunk, a window seat — all sanctuaries that offer lookouts onto the world.

### □ TRIO

**Design: Architect Louis Ulrich**

The space is clean, stylish and you feel good here, like there's an "event" going on every time you visit.

### □ Wahso

**Design: Bill White & Contractor Jaime Catley, Kent Construction**

Can you say romance? If you're not already enamored with your dining partner, you will be after an evening in one of these sexy booths with curtains. It's like being in a train car on the Orient Express, but in Park City, with exquisite detail and lighting.

### □ Log Haven

**Design: Architect Kin Ng**

The complete experience, from the flower-lined walkway to the waiting area around the fireplace, to the charm of window seats and views all around. The integrity of the wood, the solid chairs, the whole tabletop set up — it all works beautifully.

### □ Bambara

**Design: Architect David Leiberman**

**Interior: Robert Puccini**

I always feel like something special might happen when I walk into Bambara. The mix of elegance and whimsy is just right. The open kitchen, use of existing marble and brass from its former incarnation as a bank, the modern, elegant touches, all make me feel like I'm at a great party. Booth seating is best preferable at either end of the long space.

### □ Martine

**Design: Scott Hale**

**Interior: Michael Penrose**

Old and new combine in an historic space — this time, a brownstone with gorgeous wood, beveled glass doors and frilly trim around the ceiling lights. I like the intimacy of Martine — at the tiny bar, or around on the west side of the room where the booths for two are like little cocoons.

spatial adjustments, Ng helped the restaurant double in size and meet its need to cater to large families as well as the business crowd. The look had to be casual enough for comfort, reflect affordable pricing, and function for both sit-down and takeout business. The result is a jewel box of a restaurant, accented with modern colors such as mango, mustard and cranberry and a style that blends Asian elements with modern "light industrial."

Walk in and your eyes are drawn down an open corridor to a small back bar, cashier and host station. One side of the wide corridor is set with high tables and chairs, and further down, a dramatically lit seating alcove. Along the other side, the waist-high wall of medium density fiberboard is painted and topped with a rustic metal grid to separate the diners from people walking in.

Ulrich, with Gastronomy's John Williams, was the talent behind Baci. Throughout the restaurant's many spaces, there is a feeling of integrity and wherever you look, the details are perfect, such as the placement of the dramatic clock at the far end of the long, narrow space. He was the lead designer of Market Street Broiler (and its recently revamped upper level), which is housed in an historic fire station, and the ultra-chic, award-winning Metropolitan, and numerous other successful restaurants.

On his own, one recent crowning achievement is his design of TRIO Café. Working closely with the restaurant's owners, Ulrich changed every element of the awkward, out-of-date space, including the placement of the front door.



RED ROCK BREWERY

All Photography for Loco Lizard / Szechwan Chinese Kitchen / Red Rock - Scott Peterson

*Kin  
Ng's  
abilities  
to meet  
clients' needs  
with a modest  
budget are  
beautifully  
illustrated in his  
work at Szechwan  
Chinese Kitchen.*

Table Talk

101

## Kin Ng's Essentials of Successful Restaurant Design

— Kin Ng approaches restaurant design as an art, a science and a craft. In his words, *“Architecture has to be about possibilities. When it comes to renovations, you have to look at a structure and understand what it can become, not what its limits are.”* And as far as materials, *“We live in a ‘fool’s gold’ society where people try to make plastic disguised as wood. There is nothing wrong with plastic and, in fact, its strength is that it can be molded into just about anything, but what is the point of trying to make it into wood? Be true to a material’s purpose and respect it,”* he says.

- **Know your product, your target market and why they frequent your restaurant. Design for them, and do not “over design” the space.**
- **Lay out the seating so that every seat will capture the ambiance and energy of the restaurant. Create intimate dining spaces, allowing the patrons to capture the synergy of the moment. Larger tables (over six chairs) can be placed in less energetic areas as they will generate their own energy.**
- **Every restaurant must develop its own signature style and ambiance, harnessed from the site or created internally.**



TRIO

*“That was key,”* he notes. *“It allowed the dining room to be on its own, without a sense of interruption each time the door opened. It also works very well for management.”* If the restaurant is full, new arrivals linger near the pizza oven instead of hovering over diners. To signal the entrance, Ulrich crowned it with four steel-framed panels made of woven metal fabric. The weave, normally used to sort rocks, comes from the local mining industry and is one of Ulrich’s favorite materials. At night, backlights of red, yellow, blue and white shine through the metal, adding color to the otherwise neutral façade. *“It gives it an uplift, a sparkle,”* he says.

By orchestrating the right mix of sight lines and affordable materials exquisitely suited to their purpose (such as paint-ready beech wood), Ulrich created a feeling of lightness, movement, activity and warmth throughout TRIO. Every inch reflects his self-described “simplistic” but stylish touch.

In all cases, form follows function in Ulrich and Ng’s restaurant designs. We feel good in them, and that’s why we go to those restaurants time and again. 

Table Talk



*Ng approaches restaurant design as an art, a science and a craft. In his words, “Architecture has to be about possibilities.”*



**[page 26]** "Boheme Steel Amethyst" pen by Mont Blanc available at O.C. Tanner, SLC, 801/486.2430. "Navitimer.Montbrillant Datora" watch by Breitling available at O.C. Tanner, SLC, 801/486.2430. Treo 600 phone by PalmOne available at Best Buy, [www.bestbuy.com](http://www.bestbuy.com). "Crystal Palace" watch by Moshe Safdie, [www.projects.us.com](http://www.projects.us.com) or [www.aia.org](http://www.aia.org). Piedmont boot by Footprints, [www.footprintsarchitect.com](http://www.footprintsarchitect.com). Good Grips Liqueusal Travel Mug by OXO, [www.oxo.com](http://www.oxo.com).

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**[page 30]** "Il Primo" executive desk by Giancarlo de Astis, 310/839.2899, [www.deastisdesigns.com](http://www.deastisdesigns.com). BeoLab 3 loudspeaker by Bang & Olufsen, 847/590.4920, [www.bang.olufsen.com](http://www.bang.olufsen.com). Dinner napkins by Helmut Jahn available through the Renaissance Society at the University of Chicago, 773/702.8670, [www.renaissancesociety.com](http://www.renaissancesociety.com). "Hornsea" lamp by Mibo available at Nativo, Park City, 435/645.8088 or through Lustre, 212/255.7751, [www.lustre.inc.com](http://www.lustre.inc.com). Chalkboard Set Message Center by Frigo Design, 800/836.8746, [www.frigodesign.com](http://www.frigodesign.com) or through Sears. Urban range by Five Star, 800/553.7704, [www.fivestarrange.com](http://www.fivestarrange.com).

**[page 31]** Books available at Borders Books & Music; Ken Sanders Rare Books, SLC, 801/521.3819; or William Stout Books, [www.stoutbooks.com](http://www.stoutbooks.com).

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**[pages 44\_47]** Design Workshop, Park City, 435.655.0915, [www.designworkshop.com](http://www.designworkshop.com). Daybreak, [www.kennecottland.com/daybreak](http://www.kennecottland.com/daybreak).

**[pages 50\_61]** The City Library, SLC, 801/524.8200. Project Manager Ken Ament of Construction Control Corp., SLC, 801/578.1201. Contractor Troy Thompson of Big D Construction, 801/415.6085. Design Architect Moshe Safdie of Moshe Safdie and Associates, Chicago, 617/629.2100. Architectural Project Manager Isaac Franco of Moshe Safdie and Associates, Chicago, 617/629.2100. Architect Partner.in.Charge Steve Crane of VCBO Architects, SLC, 801/575.8800. Architect Nathan Leavitt with VCBO, SLC, 801/575.8800.

Landscape design by Civitas, Inc., Denver, 303/571.0053. Structural engineering by Ove Arup & Partners, Chicago, 617/864.2987 and by Reavely Engineers, SLC, 801/486.3883. Mechanical engineering by Colvin Engineering, SLC, 801/322.2400 and Ove Arup & Partners, New York City, 212/229.2669. Electrical engineering by BNA Consulting, SLC, 801/532.2196. Soil engineering by Agra Earth & Environment, SLC, 801/266.0720 and by Kleinfelder, SLC, 801/466.6769. Elevator consulting by Lerch, Bates & Associates, Inc., Littleton, Co., 303/795.7956. Acoustical engineering by Spectrum, SLC, 801/328.5151.

**[pages 62\_69]** Principal Architect Tracy Stocking and Design Architect David Hunter of Tracy Stocking & Associates, SLC, 801/463.7108. Structural engineering by Demita Engineering, SLC, 801/571.6332. General contractor, S.T. Avery Construction, SLC, 801/278.2151. Cabinets by Calls Design, SLC, 801/466.2671. Electrical contractor, I.D Electric, SLC, 801/268.1471. Radiant Heat by Thornton Plumbing & Heating, SLC, 801/565.7948. Steel Fabrication by GMAC Steel, SLC, 801/561.4296. Windows by Pella, SLC, 801/566.4131. Drywall by Kelly McKean, Drywall, SLC. Painting by Grow Painting, SLC, 801/282.9299. Plumbing by Jack Serdar Plumbing Inc., 7031Commerce Park Dr., Midvale, UT, 84047 (Kohler, [www.kohler.com](http://www.kohler.com); Toto, [www.totousa.com](http://www.totousa.com); Elka, [www.elkay.com](http://www.elkay.com)). Appliances by Mountainland Design, (Wolf, Thermador, Sub.Zero, Bosch) SLC, 801/466.0990. Window blinds by Window Wise, [www.windowwise.com](http://www.windowwise.com). Roofing and siding by PA Construction (metal siding: IMSA).

**[pages 72\_77]** Architecture and interior design by FFKR Architects, SLC, 801/521.6186. Construction organization by Entelen Design.Build, SLC, 801/521.6186. Structural engineering by D. George Hansen Inc., SLC, 801/519.2111. Mechanical engineering by Heath Engineering, SLC, 801/322.0487. Electrical engineering by Electrical Consulting Engineers Inc. (ECE), SLC, 801/521.8007. New glass entryway by Steel Encounters Inc., SLC, 801/478.8100. Roofing by Clark's Quality Roofing, Murray, 801/266.3575. Casework and main wooden stair by Fetzer's Inc. Architectural Woodwork, SLC, 801/484.6103. Window restoration and reinstallation by American Heritage Window Rebuilder Inc., SLC, 801/359.6639. Elevator by ThyssenKrupp Elevator West Valley, 801/908.7433. Masonry repair by Abstract Masonry Restoration Inc., Murray, 801/262.6344. Low.profile raised access flooring by Howells Systems Inc., SLC, 801/366.9003. Miscellaneous steel work by Masco Inc., Centerville, 801/295.4695. Electrical work and lighting by Wasatch Electric, SLC, 801/487.4511. Drywall and sheet rock by Daw Inc. Construction Specialists, Draper, 801/553.9111. Painting by Hendricksen Painting

Inc., SLC, 801/908.7607. Duct work and heating and cooling system by Western Sheet Metal, SLC, 801/973.7072.

**[pages 78\_83]** UVSC Utah Valley State College, Orem, 801/863.INFO, [www.uvsc.edu](http://www.uvsc.edu). Gillies Stransky Brems Smith, 801/521.8600. David Brems AIA, Principal Dale Berreth AIA, Senior Designer Tony Yamada, Designer Jonathan Bradshaw AIA, Project Manager Valerie Nagasawa AIA, Jim Nielsen, AIA, Project Architects Bruce Jorgensen ASLA, Jereck Boss ASLA, Landscape Architects Alison Mitchell IIDA, Interior Designer.

**[pages 84\_86]** Scheer & Scheer, Inc. Architecture and Urban design, SLC, 801/355.1303, [www.scheerandscheer.com](http://www.scheerandscheer.com).

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**[pages 92\_96]** U.S. Green Building Council, [www.usgbc.com](http://www.usgbc.com). Cooper Roberts Simonsen Architecture, 801/355.5915, [www.crsarchitects.com](http://www.crsarchitects.com). Gillies Stransky Brems Smith, 801/521.8600, [www.gsbs.pc.com](http://www.gsbs.pc.com). AMD Architecture, Angela Dean, 801/322.3053.

**[pages 98\_102]** Kin Ng, MJSA Architects, 801/ 364.5161, [www.mjsaa.com](http://www.mjsaa.com). M. Louis Ulrich, Jr., AIA, P.A.G., 801/350.2046.

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## [ Utopian Dreams of Saints and Greens ]

*Written by Collin Tomb*

Architecture since Modernism has lacked a unified sense of purpose. For the past several decades, good architecture has come in isolated bursts: Neo-Modernism, flourishes of engineering or outright art. Architects have been entertaining themselves with new theories, materials and technologies, but there has been little direction in their efforts. If necessity is the mother of invention, there is now an urgent, global calling that could acquaint and engage these disparate talents, and the peculiar state of Utah is uniquely poised to be one of its centers.

Sustainability — in building, planning and living — is no longer just a lifestyle issue for the contemplation of the world's leisure classes. As we begin to wake up to the length and peril of our daily commutes through winter's choking inversions, the issue of healthy building and growth is becoming pertinent to all of us — architects and citizens. To this point, we have suffered only minor inconveniences due to our wasteful habits, but over the next decades, if the hopeful masses in the developing world adopt this lifestyle, we all will be forced to face the consequences. The need for sustainable development is global, but the initiative must be taken by countries whose wealth allows them the luxury of such investments. It's our duty to redistribute that wealth to developing countries (whose labor helps produce it) by exporting technologies and ideas that can intercept and guide their progress before they repeat our mistakes.

The Salt Lake Valley is an ideal testing ground for sustainable building and planning for reasons geographic, demographic and cultural. It's geographically bounded by mountainous wilderness areas and is climatically suited to solar technology and moderate wind power generation. It's on the crossroads of two major interstate highways and is growing rapidly, both from immigration and native population increases. We are accustomed to a high quality of life, but have limited consumable resources. And the current administration of metropolitan Salt Lake City has an extraordinarily progressive stance on sustainable development, which has done much to position the city to set a precedent in that area. All of these factors combine to introduce a challenge: How can we preserve a high standard of affordable living under conditions of rapid growth, in relatively unfavorable economic times?

Ironically, one answer lies in the hallmark most often cited for making Utah a difficult place to build sustainably: our culture. Our unique history and present demographics could be the keys to becoming a new capital of green building. The utopian spirit present in 1847 is still strong among members of the Church of Jesus Christ of Latter-day Saints, as it is in the roots of the sustainability, or "Green" movement. Household self-sufficiency and community unity, twin principles that continue to form the basis of Mormon daily life, sound as if they might have come from a Green manifesto, and both groups are motivated by a fundamentally American need for independence within a strong social context. Energy and material efficiency, local resource generation (often out of necessity) and an architectural priority placed on the quality of the home environment,

are values hearkening back to the roots of both the Saints and the Greens. On the community level, the two groups share an understanding of the importance of public spaces which are central, easy to access, architecturally inspiring and which serve as a forum for education and dialogue.

The perceived conflict between sustainability and our conservative community evaporates if we simply distinguish between environmentalism and sustainability. Much of the discussion so far, in both the Mormon and non-Mormon Green groups, has revolved around the uncontested

beauty and spiritual value of our environment. As important as this is, it is a red herring. Environmentally conscious development is no longer just about groves of trees, or recreation and scouting — it's about maintaining our quality of life. If there is one value we all share completely, it's concern for the future our children will inhabit, but too often, the necessary action is postponed in favor of concerns that seem more immediate.

The economic drought we have experienced over the last five years is the reason most often given in decisions not to implement the still-nonstandard sustainable building measures. Once sustainable practices make up a significant portion of demand in the building market, they may be downright cheap, but we don't have time to wait. We must invest in smart, quality building now, while we are at this critical point in our growth curve. If in these tough times it feels more like a sacrifice than an investment, so be it — Utah's population growth didn't stop when the financial bubble burst, and it still shows no signs of leveling.



# IT IS ESSENTIAL THAT WE **SIMPLIFY** OUR LIFESTYLES — Collin Tomb

To overcome these obstacles, we need the support of the LDS Church. The Church has an enormous capacity, social and financial, to protect its people and instigate change. The reasons it has so far shied away from encouraging or endorsing sustainable development are twofold: A partisan mistrust of environmentally-related causes and a continued political dependence on consumptive industries which once were key to building Deseret.

Recently, however, there has been a groundswell of change from within the membership, a shift that could lead to support for Green growth. Even in the last few months, pioneers in LDS environmentalism have been joined by entire symposia of Saints voicing the need to preserve the dwindling treasures of Zion. They support their appeals with Church doctrine, which ranges in tone from beneficent to admonishing: "Yea, all things which come of the earth, in the season thereof, are made for the benefit and the use of man, both to please the eye and to gladden the heart." — The Doctrine and Covenants, 59:18. Or, "For it is expedient that I, the Lord, should make every man accountable, as a steward over earthly blessings, which I have made and prepared for my creatures." — The Doctrine and Covenants, 104:13.

Unfortunately, many of the strongest, most dedicated missionaries of the Mormon environmental movement admit a reluctance to press their convictions for fear of damaging the unity of their congregation. The prevailing atmosphere in the LDS community is still quite acidic towards what is habitually associated with other, more liberal causes, and sustainability is often construed as inappropriate for Saints to endorse. But even in the newest LDS landmark, the Conference Center, there is the unmistakable signature of value placed on natural beauty and green space; given its enormity, the building lies astonishingly close to the earth while fully accommodating a huge congregation. Historically, the center of the capital city is where many of the sustainable development efforts have taken place, in the shared heart of both the Church and the Gentile communities. If an effort is made to unite our two-hearted valley, it should continue to be nurtured there, so the area can become an attraction and an example for other communities to follow.

It is essential that we simplify our lifestyles. Our credit-fueled economy allows (and encourages) us to do just the opposite, to keep consuming and sprawling out, while our individual roles in the economic machine keep us so busy that we forget we're borrowing against our children's future. Utah's business-oriented power base is still operating by a mandate founded on expansion and resource harvest, and is reluctant to explore new ways of thinking. Being a stakeholder in new sustainable technologies will bring financial rewards as Utah becomes a base of the sustainable industry. A religious voice is utterly appropriate to the moral dimensions of the obligation to cut waste and support our growth sustainably. What but Utopian ideals, which spurred the pioneers to strike out into the desert, can now give us the will to change our habits and break new ground during hard times?

Utah's architects and planners have a central role in this mission. Both Saints and non-Saints lead our firms and agencies, and many have expressed great commitment to sustainable building but find that clients aren't willing to make the high up-front investment. This could change dramatically if the LDS Church speaks as the client who will, as one that will make sustainability a priority in church architecture, and in Utah businesses and homes. With the strength of our unusually unified majority, sustainable building and planning efforts in this valley will stand out as an example to the nation, while renewing the community we have built here and keeping our desert rose in bloom.

*Collin Tomb is an intern architect and Salt Lake City native.*



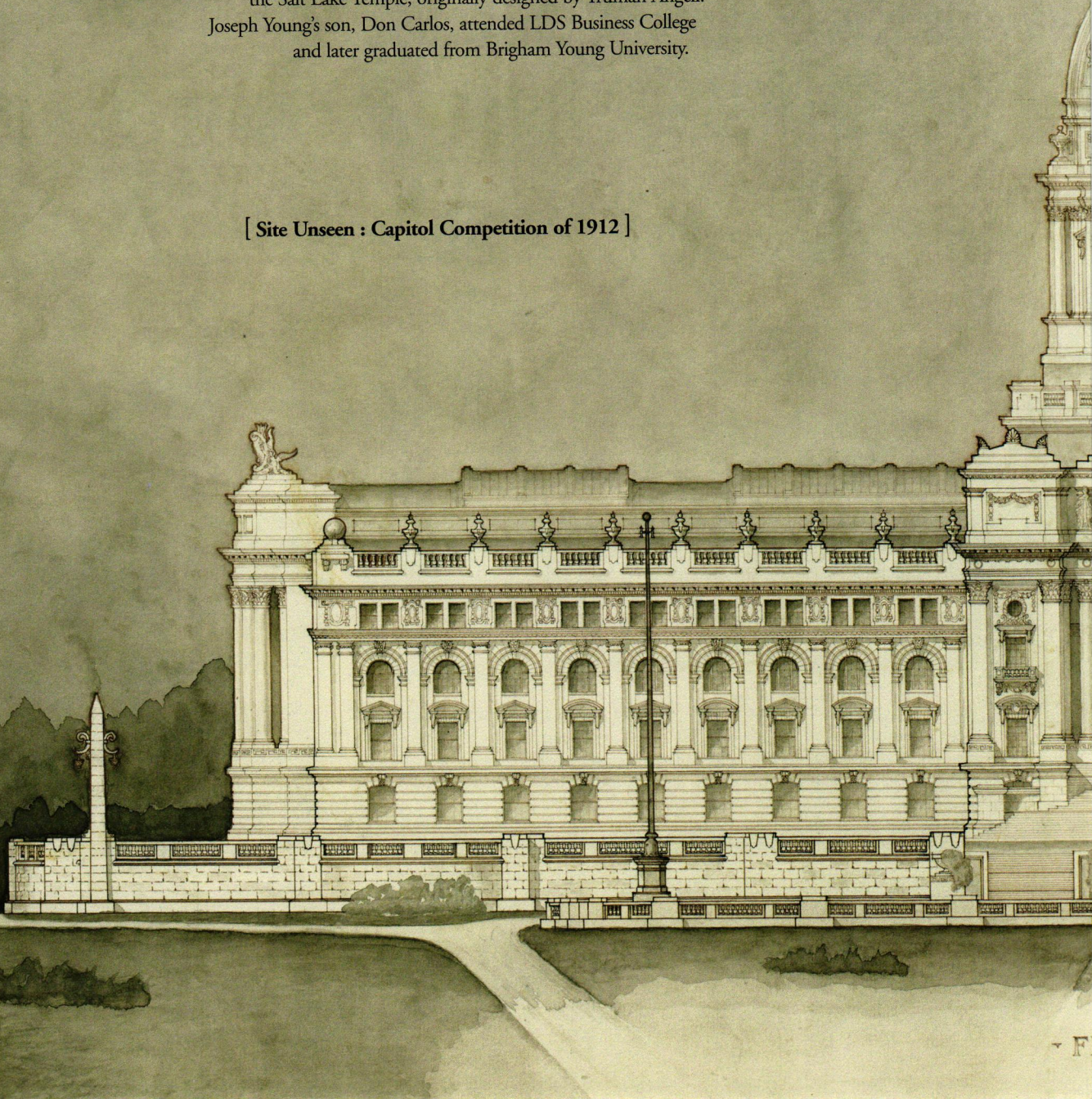
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This attractive and beautifully detailed rendering by Young & Son Architects is one of a series of drawings the firm produced for the Utah State Capitol Competition in 1912. Thirty-one architectural firms were invited to enter the competition; only ten accepted and submitted designs, three of which were from out of state. Young & Son did not win the commission, which instead went to Richard K.A. Kletting (*a rumor circulated that Kletting was late in entering his design, past the competition deadline. The diaries of Utah State Capitol Commissioner Anton H. Lund prove otherwise*).

Joseph Don Carlos Young, son of Brigham Young, received his education at Rensselaer Polytechnic Institute. He returned to Utah and designed numerous public buildings as well as many for the Church of Jesus Christ of Latter-day Saints, including managing the completion of the Salt Lake Temple, originally designed by Truman Angell. Joseph Young's son, Don Carlos, attended LDS Business College and later graduated from Brigham Young University.

[ Site Unseen : Capitol Competition of 1912 ]



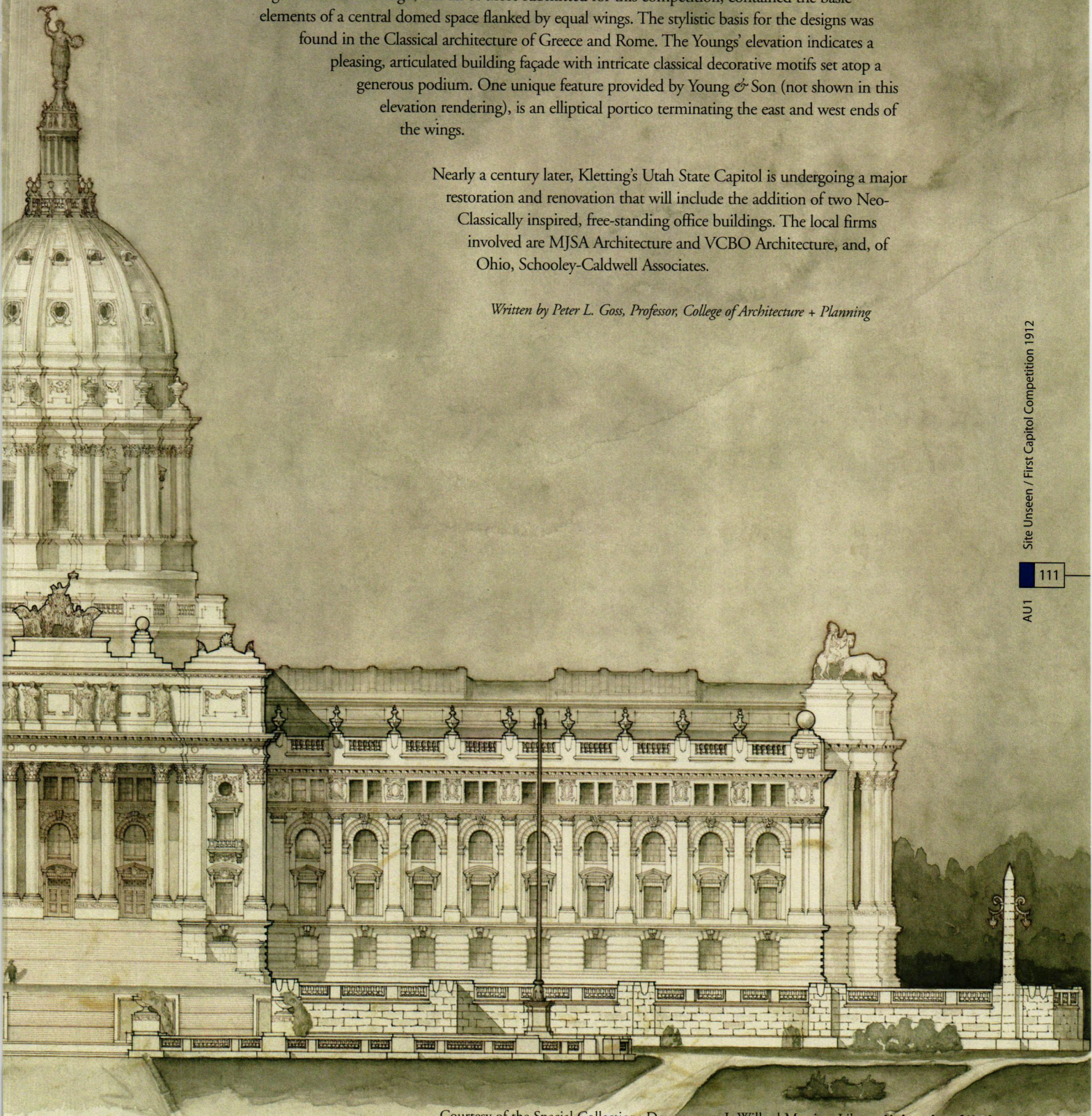


# ITOL COMPETITION

The Young & Son team's design, like all of those submitted for this competition, contained the basic elements of a central domed space flanked by equal wings. The stylistic basis for the designs was found in the Classical architecture of Greece and Rome. The Youngs' elevation indicates a pleasing, articulated building façade with intricate classical decorative motifs set atop a generous podium. One unique feature provided by Young & Son (not shown in this elevation rendering), is an elliptical portico terminating the east and west ends of the wings.

Nearly a century later, Kletting's Utah State Capitol is undergoing a major restoration and renovation that will include the addition of two Neo-Classically inspired, free-standing office buildings. The local firms involved are MJSA Architecture and VCBO Architecture, and, of Ohio, Schooley-Caldwell Associates.

*Written by Peter L. Goss, Professor, College of Architecture + Planning*



Courtesy of the Special Collections Department, J. Willard Marriott Library **University of Utah**

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1/8" = 1' - 0"

YOUNG & SON ARCHITECTS  
505 C ST. SALT LAKE CITY

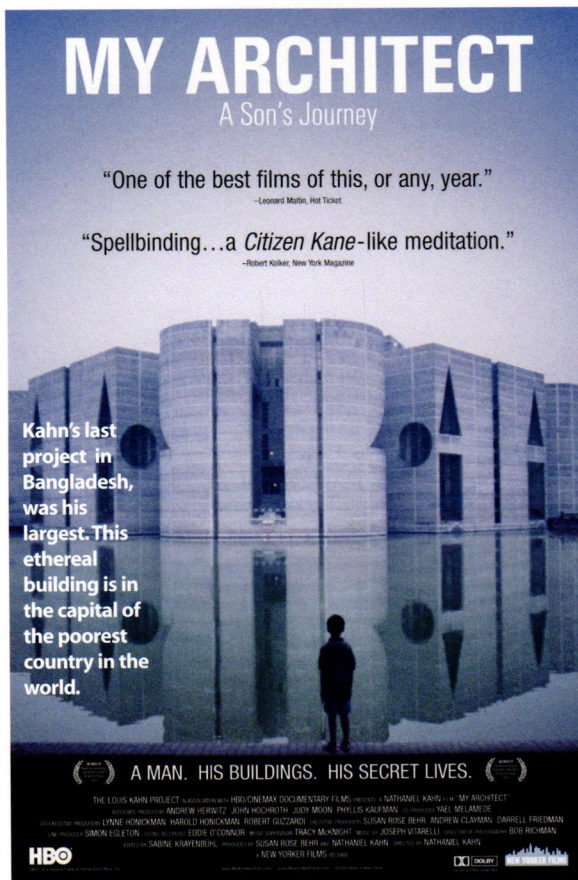
## [ The Path of Kahn ]

Written by Pamela Ostermiller

Movies involving a search — usually murder mysteries or crime dramas — often have the lead character transfixed before the large, flat screen of a microfilm reader, scouring page after blurry newspaper page for — aha! — a minute piece of information that suddenly makes everything clear. This is how the documentary *My Architect* begins, with Nathaniel Kahn scanning for the obituary of his father, famed architect Louis H. Kahn, but his day of research only begets uncertainty. Nathaniel must next seek out the man himself, the father he never really knew, and to entrée music that is sad and questioning, the film launches from an intriguing but slightly worrisome place like a small riverboat from a tranquil but foggy edge.

On February 19, this film screened at the posh Madstone Theatres in Trolley Square (they serve wine in the lounge and the movie seats are large and cushy), an event sponsored by this magazine as a way to introduce itself to the architects of the state. All of Utah's AIA members and many non-affiliated professionals were invited to the soiree and the numbers almost filled two theatres. There were colleagues who hadn't seen each other for years, some who knew Kahn or studied under him at the University of Pennsylvania, and others who obviously came just for the pre-film feast of roasted meats and passion fruit martinis at Rodizio Grill. Afterward, many hung around the concessions, talking about the film, dabbing at wet eyes — Nathaniel's search is poignant — and sharing memories of Kahn, a beloved person despite the flawed manner in which he handled his personal life. One man, an architect from Salt Lake City, hurried away as soon as the film was over, later explaining that it made him think and that he had to go home and think some more.

*My Architect* covers the emotional gamut as well as numerous themes, communicating architecture and the human condition through Kahn and his son's passion for understanding. An architect's existence — the long hours, the politics, seeking funding and appreciation, the art, the struggles, the hopes for a sympathetic client — is revealed through life's harsher realities, most importantly Kahn's accomplishments in spite of that fact that, in Saul Wurman's words, he



was “short, Jewish, ugly and had a bad voice.” The movie further explores the complexities of infidelity, insecurity and family relationships; what respect for nature can bring to the work; and the Zen-like acceptance of oneself — of what is and always will be.

At one point in the film, a recorded Kahn says, “*How happenstance our existences are, really, and how influenced by circumstance,*” and it made me think of *Sliding Doors* with Gwyneth Paltrow or the German film *Run Lola Run*, both of which imagine that a single event can act as a domino and change the course of a life. In Kahn's case, the domino was a high school architecture class, a rare and lucky offering not available in most schools. The instructor opened Kahn's eyes to his destiny, an endeavor that created modern masterpieces, including the Salk

Institute in La Jolla, California and the Parliament Building and Capitol Complex in Dhaka, Bangladesh. There, says architect Shamsul Wares, “*He has given us the institution of democracy, from which we can rise. He has given us this building, and we feel all the time for him. He has given love for us.*” The capital was Kahn's last and biggest project, completed in the poorest country in the world nine years after his death, but the doors opening and dominos falling because of it are indeterminable.

I walked into the screening of *My Architect* with a vestigial feel for architecture and came out a believer that it can change the world, that a building has the potential to engage and foster. What can one's imagination do with a favorable brush with circumstance? What will inspire you to work better, to live better, to think and run home and think some more?

The film will be available on DVD February 2005.  
Visit [www.newyorkerfilms.com](http://www.newyorkerfilms.com) for upcoming showings.

**“He has given us the institution of democracy, from which we can rise.”** — architect Shamsul Wares, Dhaka

