

Architect Colorado

A publication of The American Institute of Architects Colorado Component

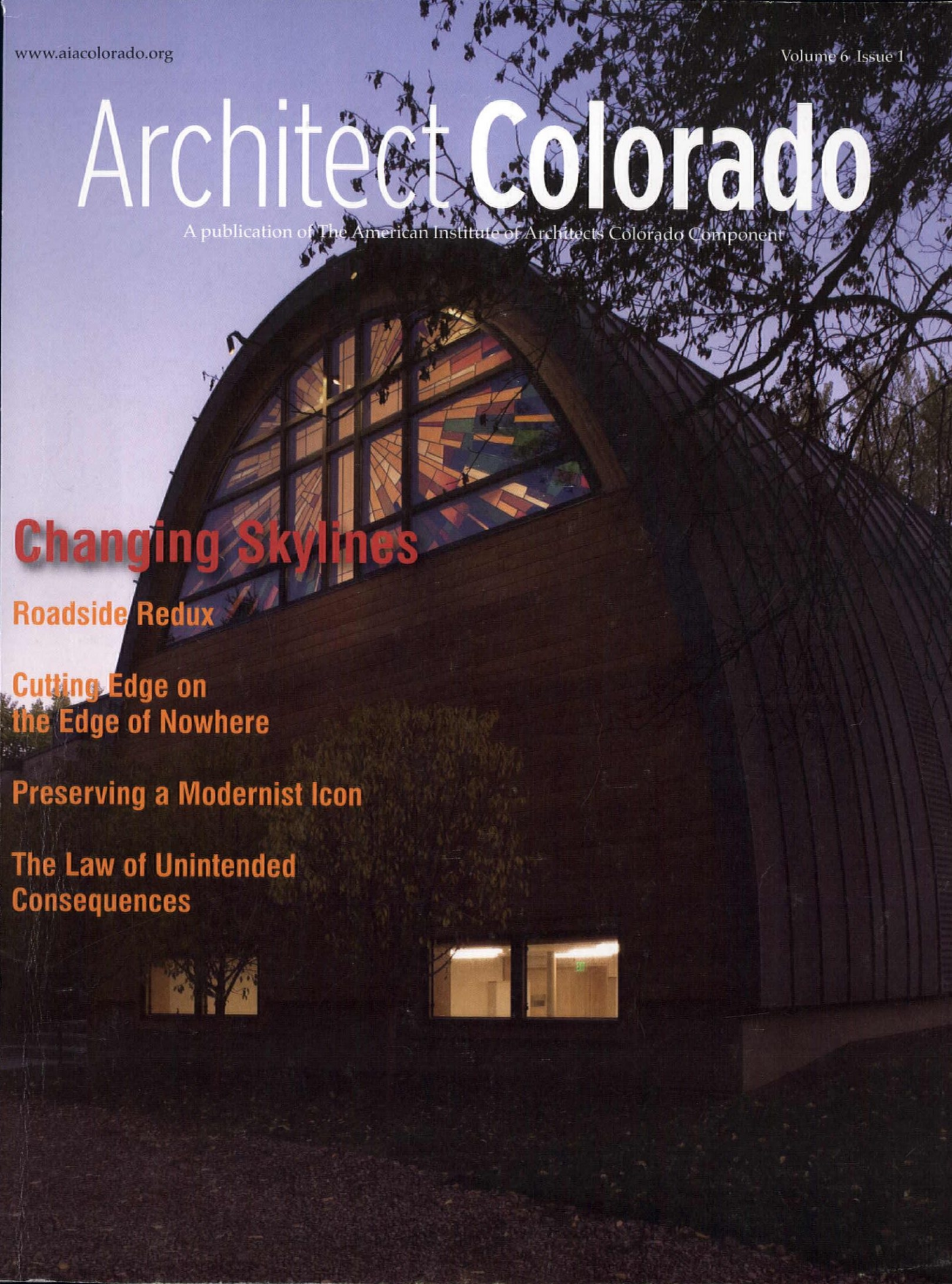
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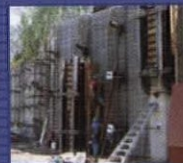
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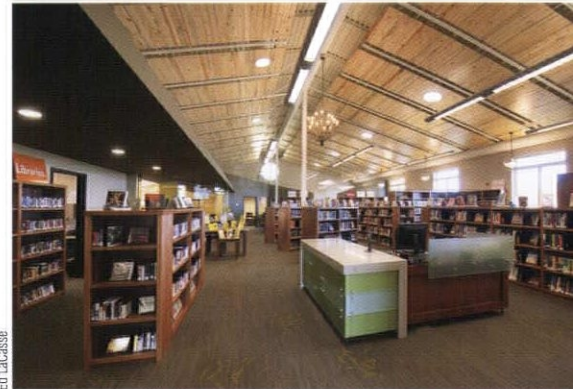
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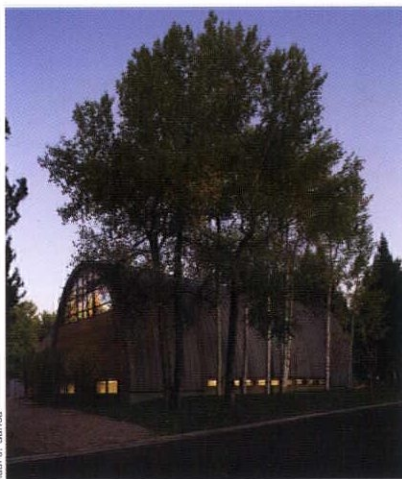
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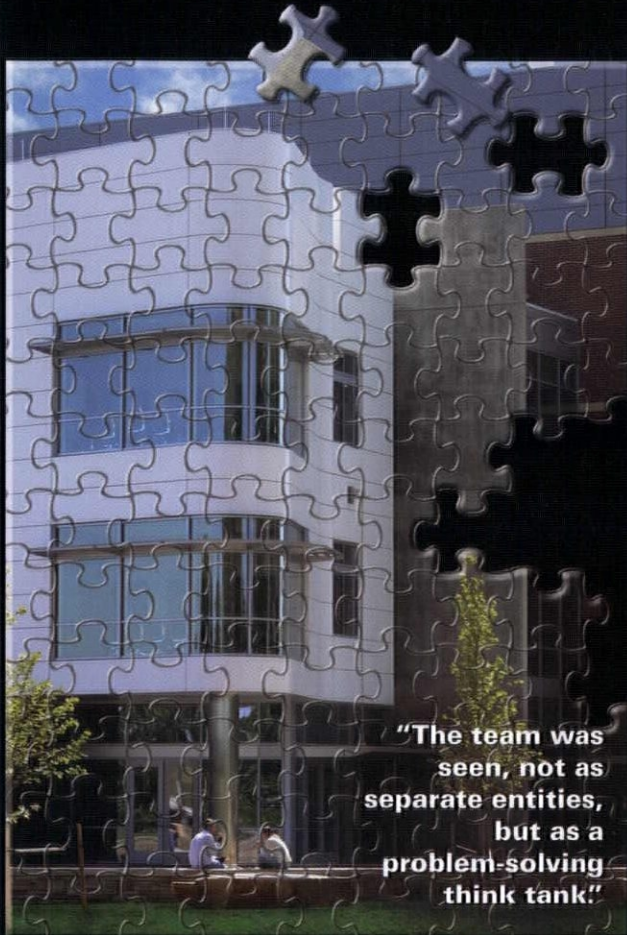
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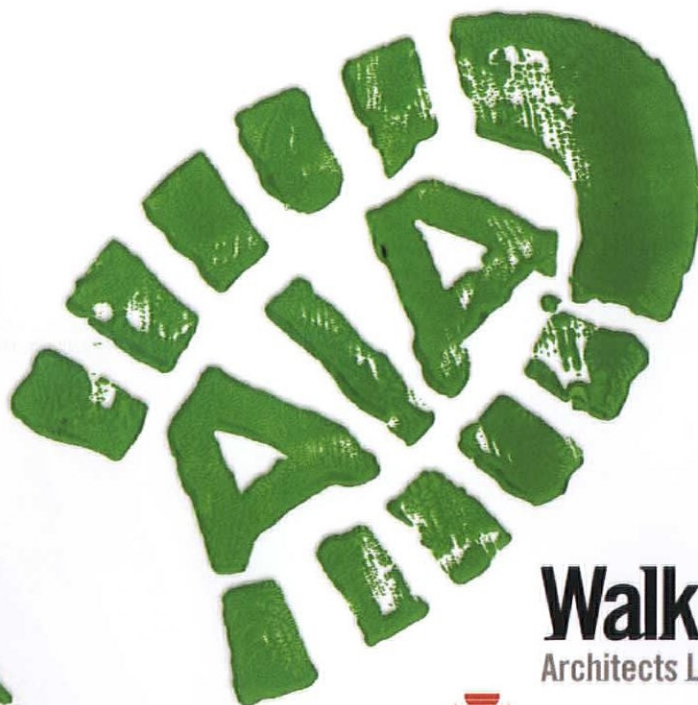


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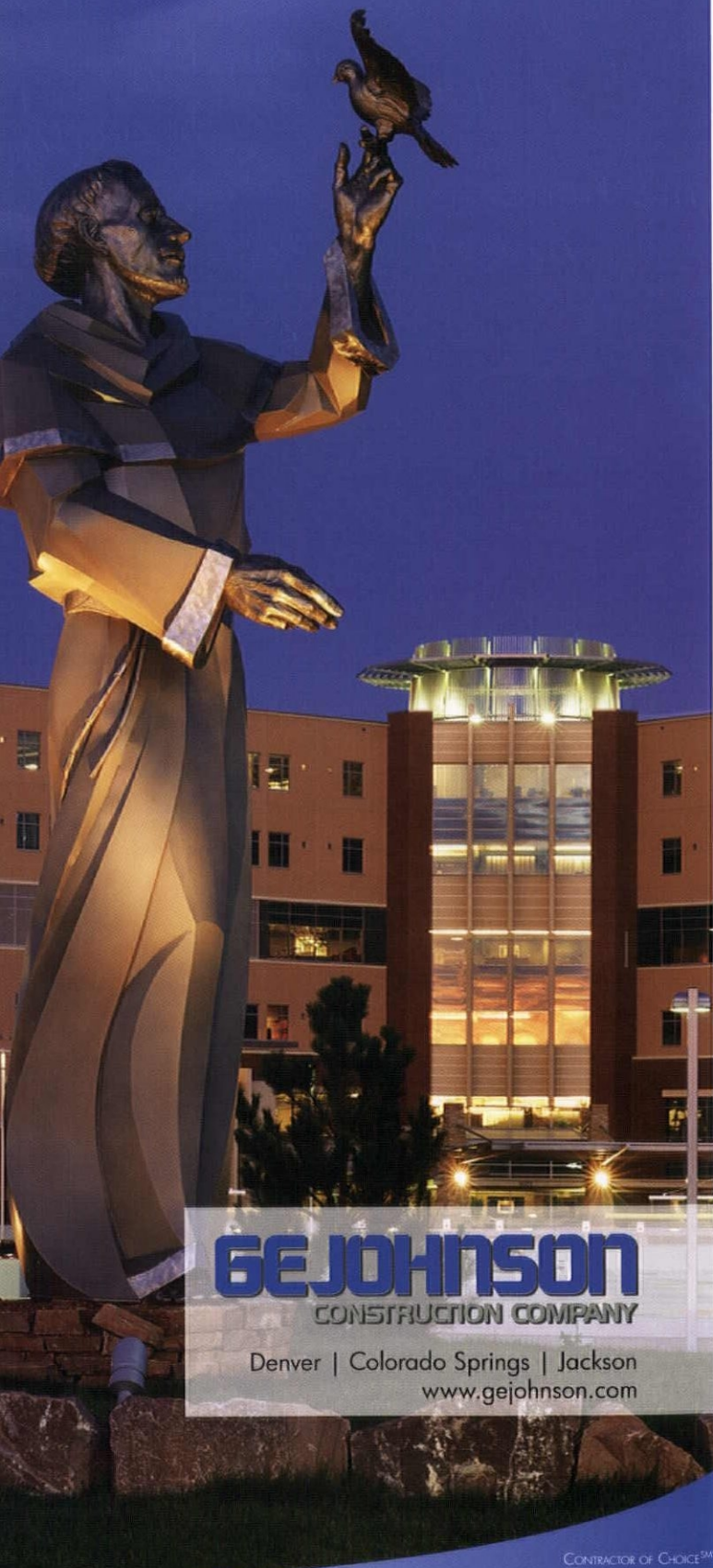


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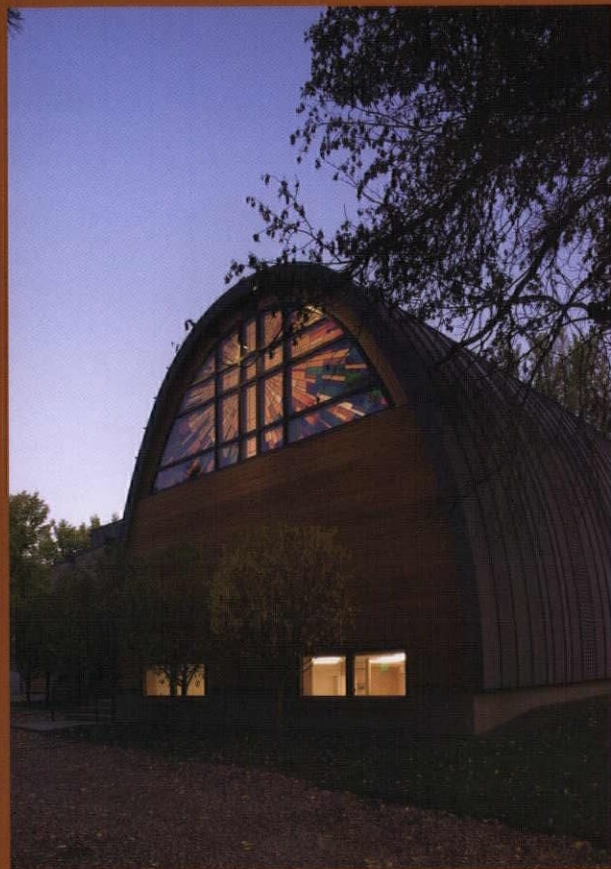
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The primary mission of *Architect Colorado* is to inform AIA Colorado members about architectural news, trends and developments occurring throughout the state and about our members' work in our region and beyond. The publication also serves as an outreach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



AIA Colorado

A Component of The American Institute of Architects



In October at AIA Colorado's annual business meeting in Keystone, I announced that our theme for 2010 would be "*Recognize*." This word is an important verb in the language of an architect. In our daily activities, we recognize countless people, places and things. We *recognize* a person we know when we see them and we *recognize* a person for a job well done. We *recognize* places: cities, skylines and buildings, and we recognize things: the innumerable parts and pieces that make up our built environment. Throughout this year, we will use *recognize* in many different ways; we will *recognize* people, places and things.

This issue of *Architect Colorado* recognizes Changing Skylines.

When one thinks of a changing skyline, he or she may first envision Hong Kong Harbor, Dubai or Denver. But a skyline, as defined, is the boundary between earth and sky ... the outline of something against the sky.

The featured projects in this issue all impact a Colorado skyline: a library on the plains of Bennett, an ice cream parlor in an urban neighborhood and a church in an architecturally diverse community. Each of these projects has changed a skyline and also changed a community, providing a place that fulfills an educational, social or spiritual need.

As one looks at an addition to a familiar skyline, the physical attributes of height, width, density, shape and profile permanently change the skyline and define our first impressions. But over time we *recognize* special features of a new building that might not have been initially apparent. The elements that create architecture — pattern, texture, rhythm, color and reflection — start to influence and perhaps change our impression. We start to *recognize* details or experience a special moment when sunlight hits a building. All of these things contribute to a changing skyline, which to an architect's eye is always "changing."

Recently I was on the roof of a downtown Denver high-rise. Punctuating my view to the west was a new high-rise, which until this time I had only experienced from the ground. This new rooftop vantage point completely changed the skyline I thought I knew. It struck me that even as we are passionate about the built environment, we can become too comfortable with and used to the way we view our physical surroundings. Until we are forced to look at something differently, we almost stop seeing it altogether and fall easily into a place of complacency. A new building in a familiar skyline is one of those moments when we are forced to see things differently. We evaluate, absorb, criticize and experience a wide range of emotions. We look, and talk, and try to define whether good architecture has been achieved. Our passion for architecture is renewed.

In 2010, I hope you will deliberately take a fresh look at the many skylines that surround you. *Recognize* the special places, details and moments amidst the built environment that evoke your passion for architecture.

Sincerely,

A handwritten signature in dark ink that reads "Mary Morissette".

Mary Morissette, AIA
AIA Colorado 2010 President



For many emerging professionals in Colorado, 2009 was a tremendously challenging year, the likes of which few, if any, of us have ever been through. Despite the challenges we all faced, as members and as a profession, we have managed to forge our way cautiously yet optimistically into 2010 with the hope of new opportunities and an eye toward a stronger profession. As the 2010 AIA Colorado associate director, I am looking forward to continuing the work begun last year to strengthen and develop our programs for the emerging professionals in Colorado. Along with Associate Director-Elect David Needleman, Assoc. AIA, the four local chapter associate directors, Brandon Anderson, the Intern Development Program (IDP) state coordinator for Colorado, and the board and AIA

Colorado staff, 2010 is shaping up to be a great year.

In November 2009, the AIA Colorado board spent two days laying the groundwork for the 2010 - 2012 Strategic Plan. As the associate directors (both current and elect) began to discuss the goals for 2010 and beyond, we realized two things: first, while there were many valuable committees established to serve emerging professionals in Colorado, those committees had become somewhat unwieldy. Second, we quickly recognized there was a whole sector of emerging professionals that we were not reaching and who were generally underserved: the young architects (those licensed 10 years or less) of Colorado.

To remedy that situation, we are working to realign the AIA Colorado committees and establishing the Emerging Professionals Coalition. This coalition will enable us to better serve and support students, interns, and young architects and to simplify the programs and committees in the state. As part of this, we're also revamping the mentoring program. Brandon is spearheading this effort and we welcome his enthusiasm in revitalizing this program in an effort to simplify the process of matching interns and young architects with architects and fellows. This pairing will provide guidance to emerging professionals as they move through the different stages of their careers. We also look to build on the success of the Emerging Professionals Forum last fall, and to expand this forum to two sessions in 2010, one of which will focus on the needs and interests of young architects in Colorado. Finally, we will be exploring IDP and Architect Registration Examination (ARE) concurrency in Colorado. Nationally, 35 states, including four of the six states in the Western Mountain Region, allow interns to take the ARE while they are completing their IDP. We are interested in hearing what all the members of AIA Colorado — students to fellows — have to say about IDP and ARE concurrency. Your feedback is invaluable and will help guide us in this process.

We are also working to continue to improve communication this year. In addition to the quarterly emerging professionals electronic newsletters and AIA Colorado updates, we are using Facebook and Twitter, and will continue to look for more efficient and better ways to stay in touch with emerging professionals. We also want to hear more from you! We are your voice and without your feedback, we can't properly represent you. I welcome any thoughts, insights, or suggestions you might have and look forward to working with you all this year.

For contact information for me and the four local chapter associate directors, please visit www.aiacolorado.org, and click on the chapter links.

Sincerely,

A handwritten signature in black ink, appearing to read 'Angela Tirri Van Do'.

Angela Tirri Van Do, AIA

AIA Colorado 2010 Associate Director

Katheryn Zeeb, AIA, was elected president-elect of the Rocky Mountain Chapter of the Council of Educational Facility Planners International (CEFPI). The term runs from October 2009 to October 2010, at which time Zeeb will become CEFPI president from October 2010 to October 2011.

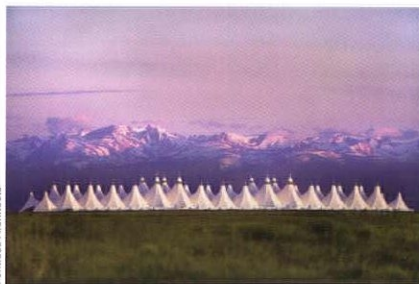
Bill Turner, Assoc. AIA, was selected to be a juror for the AIA 2010 National Honor Awards jury for Architecture Awards and the 25-Year Award. The honor awards will be presented at the 2010 AIA National Convention and Design Exposition, in Miami, which will take place June 10 – 12. Turner was also elected chair of the 2010 AIA National Associates Committee and will leave his position on the AIA Western Mountain Region board of directors to take his new position. After fulfilling his position on the AIA National Associates Committee, Turner will become a member of the AIA National Board, in 2011, followed by the AIA National Executive Board in 2012.

Stuart Coppedge, AIA, of RTA Architects, in Colorado Springs, Colo., was elected AIA Western Mountain Region secretary, in October 2009. Coppedge started his two-year term January 2010.



Fentress Architects

Curtis Fentress, FAIA, is being honored by AIA National with the highest award for public architecture, the Thomas Jefferson Award. Fentress, a well-known airport designer, is best known for designing these most complex of public spaces. Fentress will be the first airport architect to receive this prestigious honor at the 2010 AIA National Convention in Miami. The award recognizes Fentress for a portfolio of accomplishments that evidences great depth while making a significant contribution to the quality of public architecture.



Fentress Architects

In the 18 years since the Thomas Jefferson Award was first bestowed, only seven individuals have been recognized in the 'private-sector architect' category. Thomas Jefferson, principal author of the Declaration of Independence, was an architect, thought leader and inventor. The Thomas Jefferson Award is a testa-

ment to Fentress' vision, design philosophy and excellence in the field of public architecture.

Sydney Hamilton, Assoc. AIA, of RNL in Denver, was elected AIA Western Mountain Region regional associate director. She will represent the Assoc. AIA membership throughout Arizona, Colorado, New Mexico, Nevada, Utah and Wyoming. Hamilton's term runs from January 2010 to January 2011.

Stephen Loos, FAIA, continues as Institute National secretary for AIA National. Loos was elected at the 2008 AIA National Convention and will serve as AIA National Secretary through December 2010.

Chris Green, AIA, president of Ago Studios, Inc., in Avon, has been appointed chair of the 2010 AIA Codes and Standards Committee which will be responsible to review and make recommendations for codes and standards policy for the AIA in addition to following and advocating for the AIA for the public review process for the International Green Construction Code (IGCC). Green was the vice-chair of the development committee for the IGCC. Green has also been re-appointed for a second term of involvement as the Licensing Committee representative to the AIA Board Advocacy Committee.

Sonia Riggs, CAE, AIA Colorado Executive Director was appointed to be the AIA Western Mountain Region (WMR) Council of Architectural Component Executives representative at the AIA WMR Business Meeting in October. The position is a two-year term.

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Looking Ahead



Colorado Architecture Month April 2010

AIA Colorado and Colorado's local AIA chapters annually host a series of events for the public to experience architecture. In 2009, the celebration of architecture was expanded from one week to a full month of lectures, children's events and other exciting opportunities. Please visit www.coloradoarchitecturemonth.org for a full list of 2010 Colorado Architecture Month events, including: Young Architects Awards Gala, Doors Open Denver, Box City, Delicious Designs and more.

Connect with AIA Colorado on the Web

Follow AIA Colorado on Twitter at twitter.com/AIAColorado, or become a fan of AIA Colorado on Facebook at www.facebook.com/AIAColorado. To view pictures of AIA Colorado events, as well as local chapter events, visit www.flickr.com/photos/aiacolorado.

Find Continuing Education Opportunities

Visit the AIA Colorado Web site Event Calendar at www.aiacolorado.org to find a complete list of continuing education opportunities. The opportunities are listed by month and then by chapter.

Recognize:

to show appreciation of achievement, service and merit.



Carolyn Hunter, AIA

Carolyn Hunter, AIA, LEED AP Context Architecture, Inc., Durango, Colo.

Carolyn Hunter, AIA, is a member of the AIA Colorado West chapter and has been a significant contributor to AIA Colorado since 1998. After graduating from Kent State's School of Architecture (Kent, Ohio), Hunter worked in New York City and Singapore. She moved to Durango, Colo., with Americorps in 1998. In 2001 she founded Context Architecture, Inc. In addition to being licensed in four states, Hunter is LEED and NCARB certified. She believes that "AIA Colorado provides an essential connection to regional architects and their design work."

Her significant contributions to AIA Colorado include: AIA Colorado West Secretary (January 2003 – present), AIA Colorado West Area Director (November 1998 – December 2002) and primary author of the Qualifications Based Selection Colorado Procurement of Professional Services for Small Projects. Hunter's other volunteer activities include: the formation of LEED 2.2 and LEED-CMP study groups, advisory group participant for the City of Durango's "Residential Infill Standards," "Hwy 160 Design Guidelines" and is an ad-hoc architect representative on the Durango Design Review Board.

For her past and ongoing contributions to AIA Colorado West, please recognize Hunter for her exemplary service to AIA Colorado.



Photos by Chris Green, AIA, Joel Mills and Bob Yakas, AIA

Two Steps Forward

A multidisciplinary architectural team from across the country provides a fresh look at how to create a stronger future for the Eagle River Valley.

By Kelly Roberson

Above: A view of the Eagle River Valley; its scenery is a year-round draw for tourists and the reason many people relocate to the area, but continuing economic and environmental pressures continue to take their toll.

The Eagle River winds through some of the prettiest vistas — mountains, forests, waterways, meadows — in all of western Colorado.

These places sometimes cause people to act in irrational ways: to book vacations, build second homes, pull up roots and move halfway across a country. And because of everything it has to offer, the valley also attracts a nearly unlimited population of hunters and skiers, retirees and college graduates, international visitors and extreme sports enthusiasts.

Unfortunately, the beauty of the valley has not shielded it from the same social, economic and environmental pressures felt by other com-

munities navigating the way through the rocky budgetary and municipal forces of the past several years. For the people who live year-round in the valley, the challenge has always been how to balance the economic-based need to attract visitors with the desire to protect and enhance the place in which they live. Because the Eagle River Valley's livelihood and future depend on its ability to attract others, those pressures and the competition between 57 metropolitan districts, often with overlapping goals, are often more pronounced and difficult to overcome. "This is a unique region," says Chris Green, AIA, owner of AGO Studios Inc. in Avon, Colo. "The resort community requires some big thinking to bring everybody together."

It was with this in mind that a group of consultants from across the nation arrived in the valley last September. Invited by Coloradans and paid for by AIA National, the group was intent on helping residents identify common problems and shared principles and find a common ground in their search for a solid future.

Questions to Ask

The year 2009 marked the 150th anniversary of AIA National. The event may have gone unnoticed by many in the country, but for AIA National and its Center for Communities by Design, it was a chance to make funding available to reinforce to the public just how valuable architects are to the communities in which they live, particularly when it comes to environmental issues. "We have skill sets that most consultants look to in big picture issues, such as sustainability," says Green. "It's important that we as architects have a voice in the dialogue of sustainability in whatever area we're in."

AIA Colorado West applied for the Sustainable Design Assessment Team (SDAT) grant, assembling reams of documentation — reports, studies, land-use documents — under a lofty sounding title: "Moving



Top: During the SDAT visit, the team made a public presentation to the area communities, highlighting challenges faced by residents and communities.

Above: The SDAT team gathered for nearly three days of work in the Eagle River Valley, breaking into focused groups and gathering for a final presentation work session.

Below: A topical photo of the SDAT study area.



Toward a Model Sustainable Resort Community.” The chapter hoped that through study and critique by experienced outsiders, the resort communities in the valley could see the place and its issues more clearly and find solid footing to issues both immediate and long term. “We asked many questions in the application: ‘What do we do to maintain our environment, create economic sustainability, obtain a sustainable vision for the valley, and integrate that and the work done to date into guidelines and goals?’” says Green, SDAT committee chair.

It was because of the thoroughness of the application that AIA National chose the chapter for study. “The place is important to Colorado, and it was a very thorough and convincing application that was worthy of attention,” says Bob Yakas, AIA, with PMC in Portland, Ore. “It brought up issues that SDAT really focuses on.”



Above: At the Community Input Forum, members of the public were invited to provide the SDAT team with additional ideas.



Right: During the Community Forum, community leaders divided into smaller break out sessions with SDAT members.

Below: From left to right: SDAT Steering Committee Chris Green, AIA; Matt Scherr, Executive Director Eagle Valley Alliance for Sustainability; Ed Smith, AIA; and Kristen Bertuglia, Town of Vail Sustainability Coordinator. The SDAT meeting gathered a wide range of interested community members for long-term discussions about the future of the valley.



What the SDAT coalesced into one report was something that, in its various parts and pieces, people living and working in the valley may have known for a long time. “In a mountain-resort-oriented community, where we are all more or less collectively dependant on summer and winter recreation, what is one person’s problem is everybody’s problem,” says Ron Wolfe, mayor of Avon.

One Weekend, Plenty of Questions

Team leader Yakas paid a two-day visit to the valley in June 2009 to talk to stakeholders both public and private, asking them what they saw as the biggest problems and what they hoped for in an outcome. “One of biggest issues is governance, or the lack of it, and the lack of coordination,” says Yakas. “They have all of these different resort communities and there is very little cooperation and a great deal of overlap and inefficiencies in governance. We looked at all three legs of sustainability: environment, equity or people and economy or prosperity.”

Yakas’ visit set the stage for the full committee, with experts from New York, Tennessee, California, Arizona, Oregon and Washington, D.C., to visit in September. The team had already reviewed the grant application and the results of Yakas’ June visit, and was broken into several groups, each with its own focus: sustainability and energy, water and hydrology, land use,

transportation, economic development, government, and regional urban design. The two days on site focused on tours, discussions with stakeholders in an open forum, presentations and meetings with interest groups.

While there were certain commonalities among all participants, each came away with his or her own conclusions. For his part, Yakas was struck by both the stunning beauty of the place and the pendulous governance system. But he also made note of an inequity that is a part of daily life for residents in resort-focused communities. "What's really striking is that the ultra-rich are able to live up in the mountains, and everyone else has to live down in the valley and commute," says Yakas. "That leads to problems of pollution, of vehicle miles traveled, of people not being able to afford housing. These are Disneyland-like resort developments, but the adjacent towns and cities of the valley are typical low-density, sprawling, auto-dominated, suburban developments. There needs to be more attention there paid in regards to design."

From his perspective as both a resident and city leader, Wolfe was reminded how the cross-jurisdictional approach affects the bottom line. "Some of our good and some of our bad planning is driven by each government's need of and pursuit of tax dollars," Wolfe says. "It's an understandable competition but it doesn't result in good land planning or a sustainable community."

Having spearheaded the project, Green was aware of virtually every element the SDAT team would discuss, but there was one issue that ended up surprising him and several other participants. "A lot of people who have

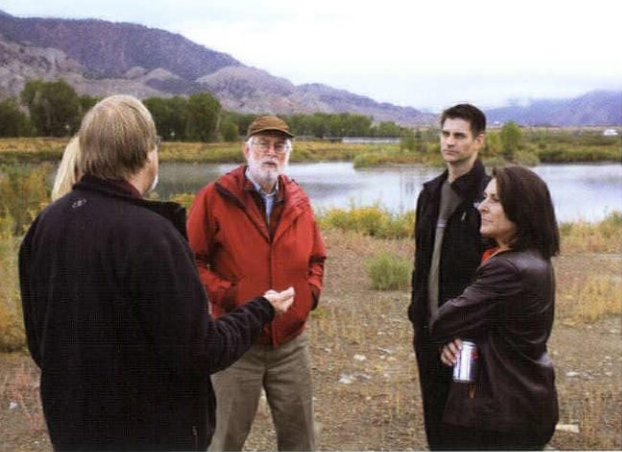
Below: During the Community Input Forum, SDAT members listened to input; the end report coalesced many different factors into a long-term plan for the region.



second homes here have been business executives all over the country and the world and then they retire here. If we drill down, that basically means you create a retirement home but the valley has not had a retirement component to its economy," says Green. "That brings up questions of what kind of infrastructure you have in place to support that."

What's Left to Do

The committee did its work, eventually generating a presentation with a series of recommendations. The valley was presented with a report, outlining ambitious goals and an agenda to help it achieve a future that is both sustainable and economically viable. What is next? Communities can integrate those ideas into plans, programs, policies or projects, or they can ignore them altogether. But the intention of the committee visit and its report was to light a fire under the seats of all the decision makers. Hopefully, that will happen. "Sustainability drives all the questions of how much growth is good, how much land should be used, how to preserve open space and views, how to maintain water quality, be energy efficient and responsible," says Wolfe. "We're all trying to maintain balance and we all know we have challenges and we have to work together. The SDAT report held up a mirror we couldn't refuse to look at. We have to protect what we love and value and the reasons why we all decided to live here."



Above: Before gathering in meetings, the SDAT Steering Committee got a chance to see the valley in person.

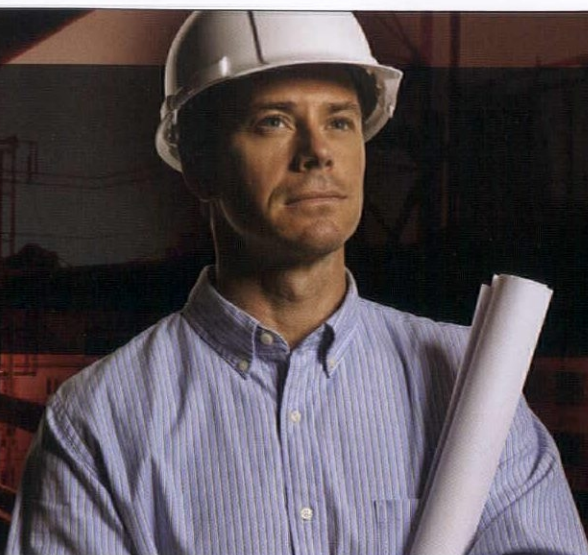
Right: SDAT Team Leaders met with community leaders to gain personal insight and perspective on issues.



Already, the communities are working to create a mechanism for everyone to meet and discuss how best to attack some of the report's more pressing concerns. For his part, Green was glad that architects were at the forefront of big picture issues; it is a place that members of the profession can and should occupy more often. "When people think about architects getting involved, they think they're going to get something really cool designed, but this had to do more with infrastructure, and the end result will be how that trickles down into the built environment," says Green. "It's a little daunting, but we're not going to let this report gather dust on a shelf. We've got leaders involved; University of Colorado Denver-Graduate planning classes are involved. We're beginning to frame the dialogue of sustainability in the valley and to get people talking about what its value is, what it looks like and what it means for the future." ■

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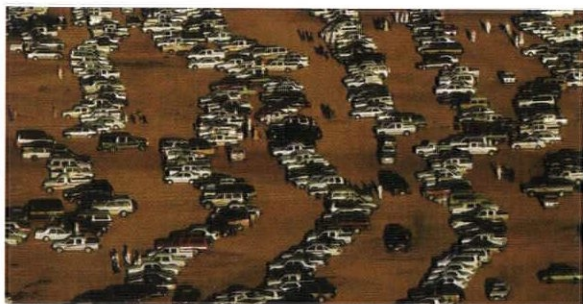


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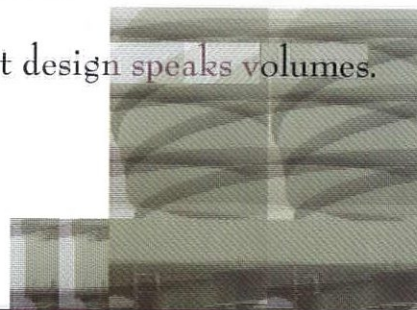
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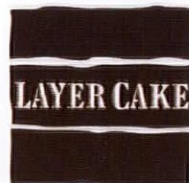


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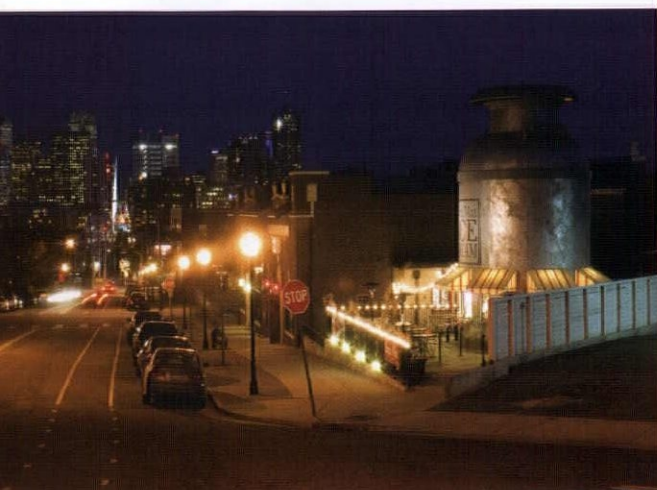
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Roadside Redux

Retro Ice Cream Shop Serves Up Joy and Delight to Community

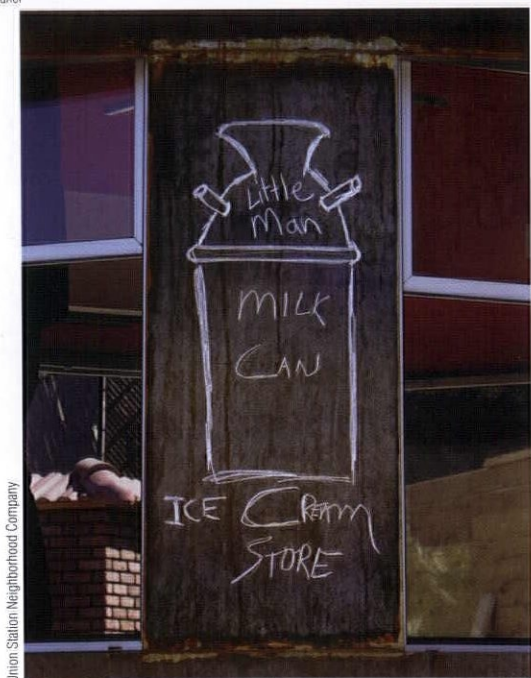
By Sarah Goldblatt, AIA



Thomas Fankhanel

For years, Denver-based developer Paul Tamburello had a recurring dream that didn't fit into any of the archetypal dream themes of falling, flying or being chased. No, his dream was far more fantastic and fun! It involved a perfectly proportioned, bigger-than-life, vintage dairy can from which he could dispense his favorite flavors of home-made ice cream. Family stories of his mother's Depression-era childhood working and living in an ice-cream store in Chicago and his affinity for roadside architecture fueled his imagination. Plus he just loved ice cream. As a young adult Tamburello and his friends often tinkered with the classic ice cream flavors and invented new ones like strawberry with crushed Oreos®.

However, the question lingered: when to shift his dream into reality? In 2007, as he completed the first phase of the adaptive reuse of the Olinger Mortuary property on 16th Street between Boulder and West 30th Avenue in Denver, he contemplated how to use a small triangular site where the angled downtown streets and the Highland grid collide, leaving an odd-shaped parcel of land. He looked at the burgeoning neighborhood, the adjacent pedestrian corridor and park and instinctively



Union Station Neighborhood Company

Above: The oversize cream can designed by Ted Schultz, AIA, LEED AP, peers over the top of the former Olinger Mortuary building at the downtown skyline and pedestrian bridges that complete the link to the Highland neighborhood.

Opposite page: Crowds gather at dusk on a summer evening in the plaza that surrounds the lofty Little Man Ice Cream can. The striped awnings and large window openings that wrap the building create an intimate scale at the pedestrian level.

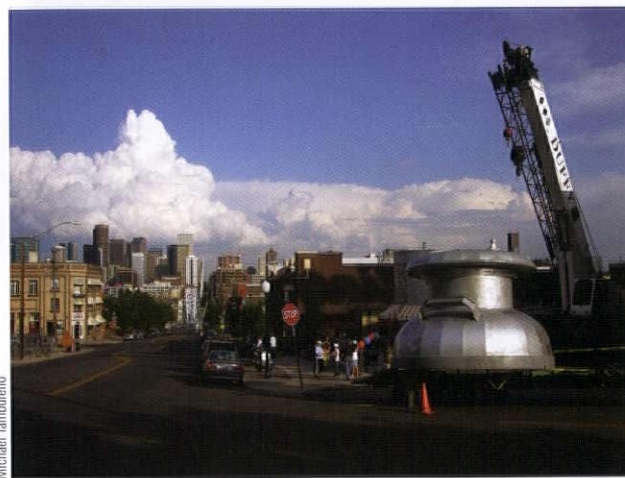
Right: The practical issue of fitting rectangular ice cream freezers and equipment in a 14-ft. diameter space was among the challenges that Schultz faced in the design process.



Union Station Neighborhood Company



Little Man
ICE
CREAM



Top: 4- by-8-foot metal sheets were welded, then temporarily strapped to the steel substrate to avoid oil-canning. Contractor Tom Hewitson of Miramar Construction developed a gauge or template to maintain the desired circumference as the steel was erected.

Center: The giant cream can top awaits a test fit on the body of the building. The cap was executed with exacting precision to match the proportion and details of a vintage cream can.

Bottom: The cap — with its “weathered” patina — waits on a flatbed trailer to assume its own landmark status in the Highland neighborhood. Historically, cable cars rattled past this site at the turn-of-the-century and were later replaced by streetcars.

knew this was the place to realize his dream of opening an ice cream shop.

The question shifted from when to how?

Architect Ted Schultz, AIA, LEED AP, regional office manager with CTA Architects Engineers in Denver, had collaborated with Tamburello on a number of successful projects in the Highland neighborhood that involved innovative juxtapositions of old and new. But when Tamburello presented his vision for an ice cream shop within an oversized cream can, Schultz admits that he was nervous at first and wondered, “Is this going to be appropriate in the city? It is too kitschy?”

Schultz consulted his copy of Denise Scott Brown and Robert Venturi’s seminal book *Learning from Las Vegas* and determined that “we were making a duck ... there was no question what side of the line we were on.” The term “duck” was coined by Venturi and Scott Brown to describe buildings that are often literal, albeit distorted, representations to communicate what they are selling. In other words, the building becomes the sign. This genre of architecture peaked between the World Wars when automobile ownership and highways were expanding at a rapid rate and attracting motorists was paramount.

Schultz looked at the series of pedestrian bridges linking 16th Street from downtown Denver to the proposed site and was intrigued by the potential reinterpretation of roadside retail. He began to see the project as “an opportunity to make people really happy, excited and to provide some unexpected joy and delight.” His enthusiasm was only slightly tempered by the practical considerations: How tall should it be? What diameter? How do you get rectangular ice cream freezers efficiently in a round room? And ultimately, how do you build it cost effectively? The project evolved into an exercise in research.

While Schultz and project manager Jeff Belsick meticulously transposed the proportions and details of a vintage cream can that they had serendipitously found on a client’s front porch into a two-dimensional, habitable space on paper, Tom Hewitson, general manager of Miramar Construction, was charged with bringing it to life. The team agreed that the design and execution had to be precise. Hewitson explains, “It had to look authentic and proportionally correct or the whole image would have fallen apart.” They discovered, after contacting silo manufacturers in the Midwest and a firm out of Seattle that builds amusement park rides, that a 14-foot-diameter, 28-foot-tall cream can is not an off-the-shelf item. Schultz’s hope that the structure could be “shipped out here in pieces like a big pipe” turned out to be unrealistic.

With pre-fabrication out of the question, they turned to local steel fabricators to do the skeleton and sheathing. Most wouldn’t touch the project, but Western Steel and Boiler Co accepted the challenge. They worked closely with Hewitson to maintain the prescribed building curvature by developing a gauge to guide the steel frame construction. Six 18-foot-tall columns comprise the vertical structure and 2-inch flat stock on metal studs provide the substrate for the 4-by-8-foot, 16-gauge steel sheets that were tightly strapped and carefully welded to the circular structure to avoid any oil-canning.



As the building started to take shape, passerbys couldn't resist asking what was being built. Hewitson liked to tease rapt onlookers and often responded that the structure was "a grain silo, or water storage tank." When the window openings were cut in, he would say it was "a shark tank." Once the cap was placed atop the cylinder at the grand opening, the form was unmistakable.

It was the 14-foot-wide, 10-foot-high cap, replete with handles, rivets and banding, that represented the project's true labor of love. Not only did the cap contain challenging compound curves, Tamburello wanted the option to switch out the cream can top in the winter to transform the building into a soup can with a ladle. Ultimately the top was constructed to be convertible and contains an "eyelet" that allows a crane to lift off the 6,000-pound cap. Without a place to store the summer cap, the ladle idea has yet to come to fruition.

What has occurred is the successful insertion of an urban oasis filled with the delight of discovery and a new entry in the neighborhood's collective memory.

Above: The 6,000-pound cap was hoisted atop the cream can as part of the Little Man Ice Cream Grand Opening celebration. The architect designed the cap to be removable to allow the cream can to be transformed into a soup can with a ladle in the winter.

Below: A tangle of precisely curved steel tubes, pipe and bar stock comprise the cap structure.



Michael Tamburello

LITTLE MAN ICE CREAM SHOP

Architect Ted Schultz, AIA, LEED AP,

CTA Architects Engineers, Denver

Location Highland Neighborhood, Denver

Construction Cost Approximately \$200,000

Scope 182-square-foot ice cream store

Purpose Walk-up ice cream parlor in lower Highland neighborhood designed to resemble a vintage cream can

Completion Date July 4, 2008

Owner Paul Tamburello

Contractor Tom Hewitson, Miramar Construction, Denver

Electrical Engineer Brian Kazin, P.E.,

Kazin & Associates, Lone Tree, Colo.

Structural Engineer Cody Bohall, P.E., Studio 8.18 Engineering, Denver

Interior Design Owner

Landscape Design CTA Architects Engineers, Denver

Awards and Recognition Mayors 2008 Design Award

Other Notable Projects

-Root Down Restaurant, Denver

-Mayors 2009 Design Award

-Comedy Works South, Greenwood Village, Colo.

-Olinger Complex, Denver - redevelopment of former mortuary into restaurants, retail and office

-Mayors 2007 Design Award

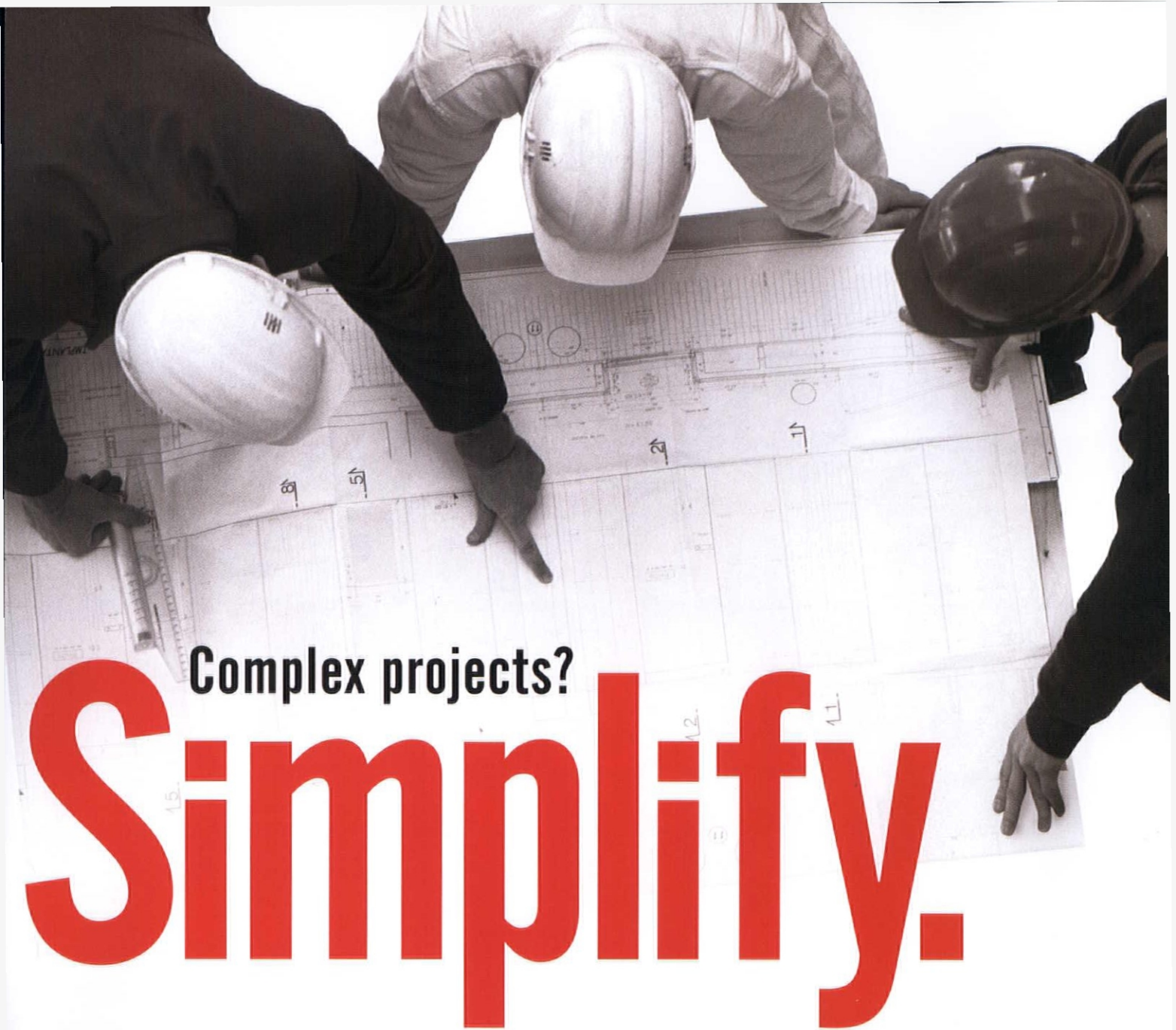
-Historic Denver 2007 Community Preservation Award

Belsick describes the building “as a social piece as opposed to a simple destination.” Schultz and his team carefully sited the building to be slightly offset from the 16th Street axis to establish an outdoor plaza bounded by the former Olinger buildings — and punctuated by the cream can. The orientation engages pedestrians on the sidewalk, allows for movable seating and accommodates long lines of patrons in the summer. And while the sheer scale of the building dominates the initial experience, the smaller details are revealed over time. These include the Streamline Moderne red vinyl stools that wrap around the structure, the ribbing on the stainless steel counters, and the colorful striped awnings. The hand-made nature of the building extends to the finish that has been carefully painted to recall a weathered cream can with a slightly worn label.

Although surprisingly hidden from view from most vantage points, the top of the cream can becomes visible just over the crest of Tejon Street and provides a visual connection to the downtown skyline. Myriad other subtle references link the cream can to the neighborhood’s history, one marked by consistent change. For all its whimsy, the Little Man Ice Cream Can may possess that elusive, enduring quality of being able to create humorous relief from our hectic daily lives and respite from the once sublime act of travel. It achieves the intent of roadside architecture, perhaps only in reverse. ■

Below: The neon Olinger sign glances over at its new neighbor whose presence enlivens a once-empty corner lot in the lower Highland neighborhood.





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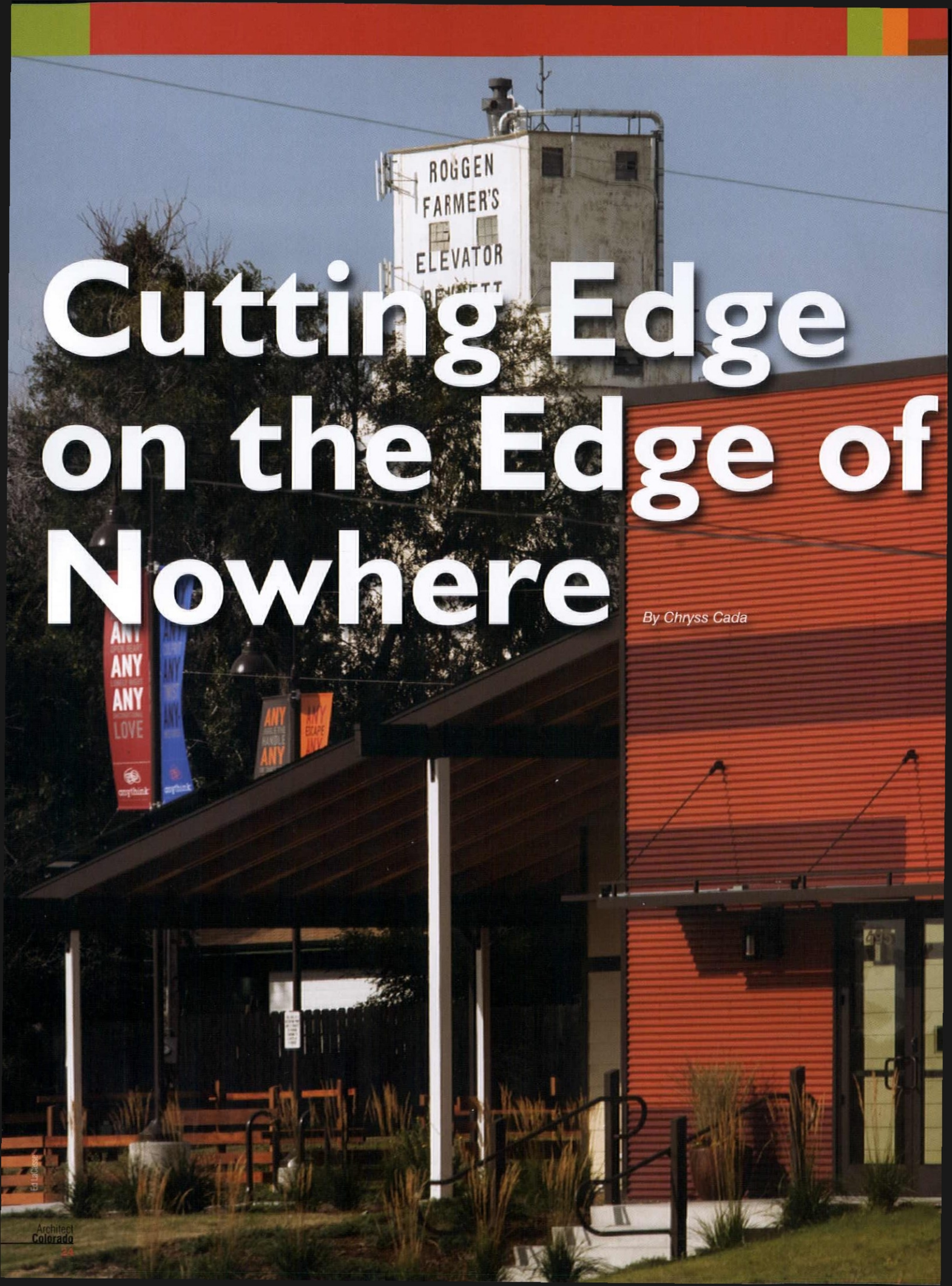
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Cutting Edge on the Edge of Nowhere

By Chryss Cada

The remote, windswept plains of eastern Colorado may not seem the likely birthplace of a new concept in libraries, but the new Anythink Library in Bennett is just that.

“When you walk into a library anything should be possible within the limits of your imagination,” said Pam Sandlian Smith, director of Anythink Libraries for the Rangeview Library District.

Faced with the need to remodel three existing libraries and build four new buildings, the district decided to look at the ways people access information and build a library that aids that access.

“We open doors for curious minds” is the mission statement for the district, which serves the majority of Adams County, excluding Westminster. Originally the Adams County Public Library, the district became independent from Adams County in January 2004 and began operating as a special taxing district. At the time of its creation, the district inherited a library system sorely in need of attention. The community of 315,000 people was being served by six small libraries with a cumulative area of 42,000 square feet.

Opposite page: Previous to the building of the new library, silos were the most notable features of the Bennett Skyline.

Below: Interior spaces of the library are defined by shelving.





Earth Power

New Concept in Libraries

"Those of us growing up in the '50s and '60s think of going into a Carnegie building and checking out a book, maybe going to story time," Smith said. "Today's family accesses information in many different ways."

Not just stagnant rooms housing shelves and shelves of books, Anythink libraries are designed to be community gathering places, complete with seating for book groups, computer areas, television viewing areas and rooms to play Nintendo Wii® — yes, Wii. "Today's library has to have a variety of types of places: places to interact with media, quiet spaces, noisy spaces and places to learn," Smith said. "With Anythink libraries we worked to create unexpected places that support people's learning."

To complement this new approach to library usage, the interior spaces of the buildings needed to be as flexible as possible, explained Humphries. "The library space is broken down through the use of furniture rather than walls," he said. "We are able to create rooms within rooms with shelving."

The district is the first in North America to replace the 133-year-old Dewey Decimal Classification with its own "WordThink" system which organizes books by categories similar to the arrangement of a bookstore. "We'll put together all the books on say, cooking, in one subdivided area," Smith said. "We would not only have all the cookbooks there, but



Humphries Poir Architects

Above: Seating throughout the library allows visitors of all ages to relax with a good book.

Below: The porch of the Bennett Library welcomes visitors to sit and stay awhile.



Ed LaCasse

BENNETT ANYTHINK LIBRARY

Architect Humphries Poli Architects PC

Location Bennett, Colo.

Construction Cost \$1.7 million

Scope 7,000 square-foot library

Purpose A welcoming library that supports usage of new technology

Completion April 2009

Owner Rangeview Library District

Contractor Fransen Pittman General Contractors, Englewood, Colo.

Notable Projects by the Architect

-Westminster City Center Market Place, Westminster, Colo.

-Preservation of Dora Moore K-8 School, Denver, Colo.

-Westminster Public Safety Center, Westminster, Colo.

-Grand Cherokee Lofts, Denver, Colo.

-Granby Library, Granby, Colo.

also maybe a DVD about how to bake cupcakes playing."

In addition to serving as an information resource, the role of the library as a gathering place was also important in Bennett. "We wanted the building to have a sense of welcome that feels comfortable the minute you enter the library," Smith said. "In a small community the library serves as the town hall, the gathering and meeting place, it becomes the center of the community. We wanted the architecture to send the message: 'Y'all come.'"

That message of welcome is as obvious as the rocking chair-lined porch that runs along the building's south side. It's a message that's gotten through. "The library has given the community an asset where they can safely and comfortably congregate, study, research, read, whatever," said Mary Hodge, the state senator representing the district that is home to Bennett. "It has been busy from day one and is something the community is very positive about. Its role is almost that of a community center."

Fitting in

Although the district was designing several libraries simultaneously, each building is distinct to its community.

"We have a very engaged community process that begins with going in and showing images from libraries from around the world," Humphries said. "We want to show them the current trends so that they know the opportunities that might work for their community."

Humphries Poli Architects calls this process "Mindbreaking," according to Humphries. "We want people to think beyond where they are today to come up with relevant, interesting ideas. Most people think breaking ground is the most important step, but we believe it's breaking open people's minds and seeing what comes out."

Because the younger generation is a big user of libraries, architects went into the Bennett schools to ask kids what features they wanted to see in their library and what makes their community special. "What we heard again and again is that the kids like living in Bennett because they know everyone," Humphries said. "It's a friendly place that makes kids feel confident about where they are and who they are."

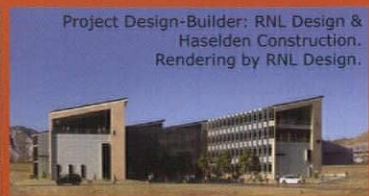
In addition to that sense of security, Humphries worked to integrate the natural beauty of the plains and the civic nature of the building into the design of the new library. "The challenge was to marry the two sides of the building, the civic and little house on the prairie, into one building," Humphries said. "There's the prairie ranch house side with the porch and then at the corner it turns into a very civic-looking Western store front building with a built-up parapet and different colored siding."

The design celebrates the notion of the hidden beauty of the plains. "During our research on this unique environment we found a quote in the book *West of Last Chance*, that really sums up our approach to designing this building," Humphries said. "'You have to know how to look at this country. You have to slow down. It isn't pretty, it's beautiful.'" ■

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



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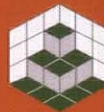
Project Design-Builder: RNL Design & Haselden Construction.
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Columns utilizing reclaimed pipe (in red). Revit model by KL&A. Project Structural Engineer & Steel Detailer: KL&A, Inc.

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Preserving a Modernist Icon

Studio B Architects Adapts Christ Episcopal Church's Distinctive Early-'60s Architecture to the Needs of its Current Congregation.

By Mary Lou Jay



The unique barrel-vaulted roof of Christ Episcopal Church (CEC) in Aspen, Colo., wasn't popular with the city's residents when it was constructed in 1962. Local newspapers called it "the modernist monstrosity." Area residents nicknamed it the "Quonset hut."

Almost a half-century later, however, the building that was designed by Chicago architect Francis Stanton has become an icon. "It's important to the community because it represents an important page from the full story of the town's history. One thing that makes Aspen unique, different from all other Victorian mining towns, is that it has a rich modernist history," says Gilbert Sanchez, AIA, principal at Studio B Architects of Aspen and a member of the Aspen Historic Preservation Task Force.

Since the church was not an officially designated historic landmark, however, the CEC congregation explored all possibilities when they decided they need more worship and programming space. They chose Studio B Architects to lead them through the process.

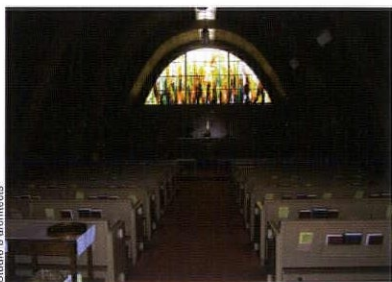
"Even within the congregation, some people liked the building and some hated it, but they definitely made a connection to it," says Studio B Architects associate Michael Piché, AIA. "We went through a lot of different options with them, from completely removing the structure to keeping it in various degrees. The feeling that they wanted to keep it was pretty overwhelming."

From dark to light

The original church was built from 3 by 6-foot wood decking covered with asphalt shingles. The nave was gloomy, with a dark wood ceiling that had poor acoustical properties and no insulation.

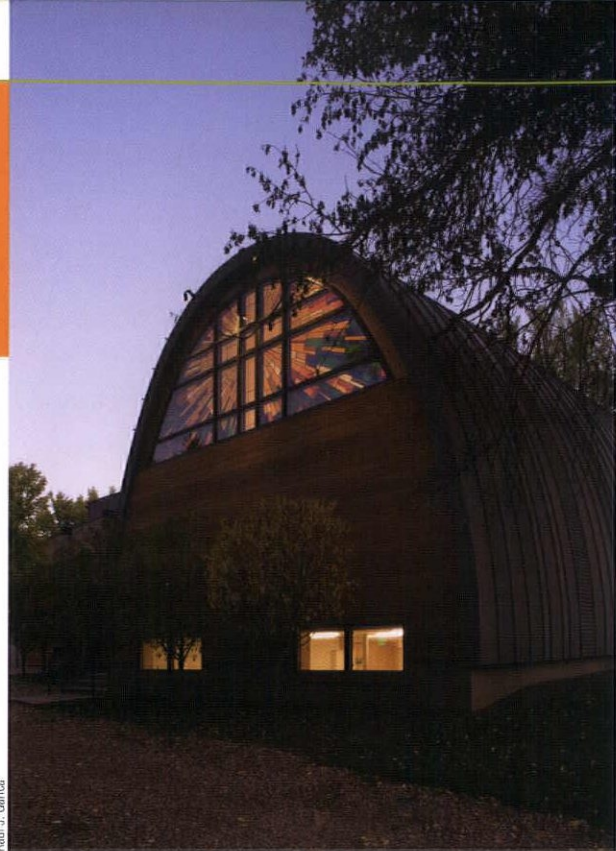


Studio B architects



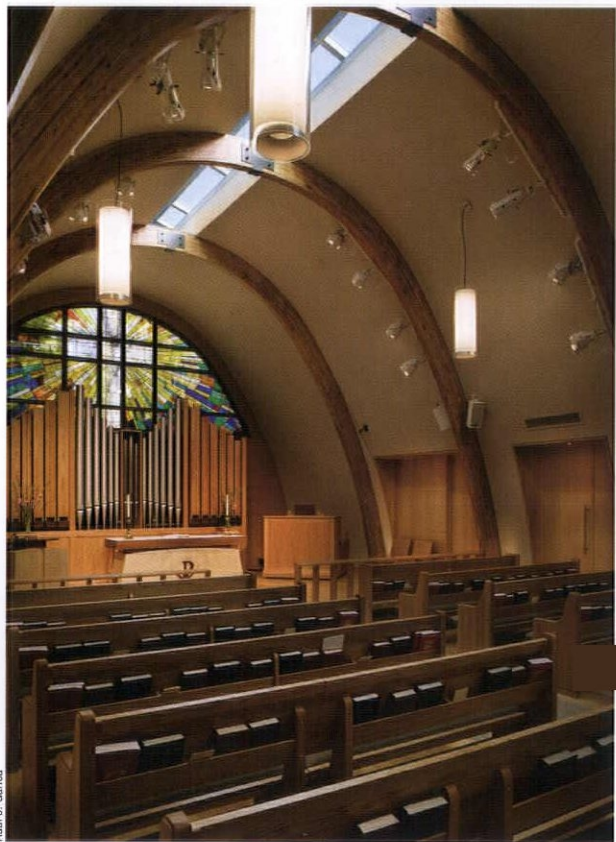
Studio B architects

"The worship space felt almost like a cave; there were no windows at all, no light except for the stained-glass window over the altar and a skylight that ran down the center and had grown milky over the years," says the church's pastor, Rev. Bruce McNab. "The other parts of the building were rudimentary: the office manager's office was upstairs, mine was in the basement, and the only gathering room we had was in the basement. If you wanted to use the restrooms, you had to walk through a meeting room. The kitchen was small, dark and crowded; and there were no dedicated education areas."



Raul J. Garica

Above: The new stained glass window behind the altar, seen in this rear view, provides additional light for the church while allowing the members of the congregation a look at the landscape beyond the church.



Raul J. Garica

Above and bottom right: Studio B Architect's design for Christ Episcopal Church transformed the original dark interior into a light airy space.

Opposite page and bottom left: Over the years, small structures and a hand-capped ramp were added to the original church building. These were removed during renovation, which included construction of a new wheelchair-accessible entrance and a glass connector that joins the 1960s building to the new addition.



Paul J. Garica



Paul J. Garica

Above: The renovation replaced the asphalt shingles that originally covered the barrel vault roof with zinc. The patterned band shown on the left side of the roof marks the point where the old building meets the new addition.

A large elm tree in the front of the church posed another challenge. "It is one of only three in the city, and the forestry department would not allow it to be cut down," says Joe Zanin, a church member and longtime local builder who served as the owner's representative on the project. To protect the tree, the department required any new building foundations be set back at least 15 feet from the tree's roots.

Studio B Architects' design for CEC enlarged and reconfigured the original structure, tore down some additions put up over the years and added a new attached building. "We extended the church an additional 12 feet, using zinc on the barrel vault. With the pattern of the zinc, we tried to play off the trees that line the road with a kind of random rhythm," explains Piché. To satisfy preservationists' requirements, a banded area in the zinc pattern designates the point at which the old section of the building joins the new.

The architects moved the church's original stained-glass window from the church's north wall behind the altar to its front entrance at the south, and reconfigured the original brass doors for the new entryway.

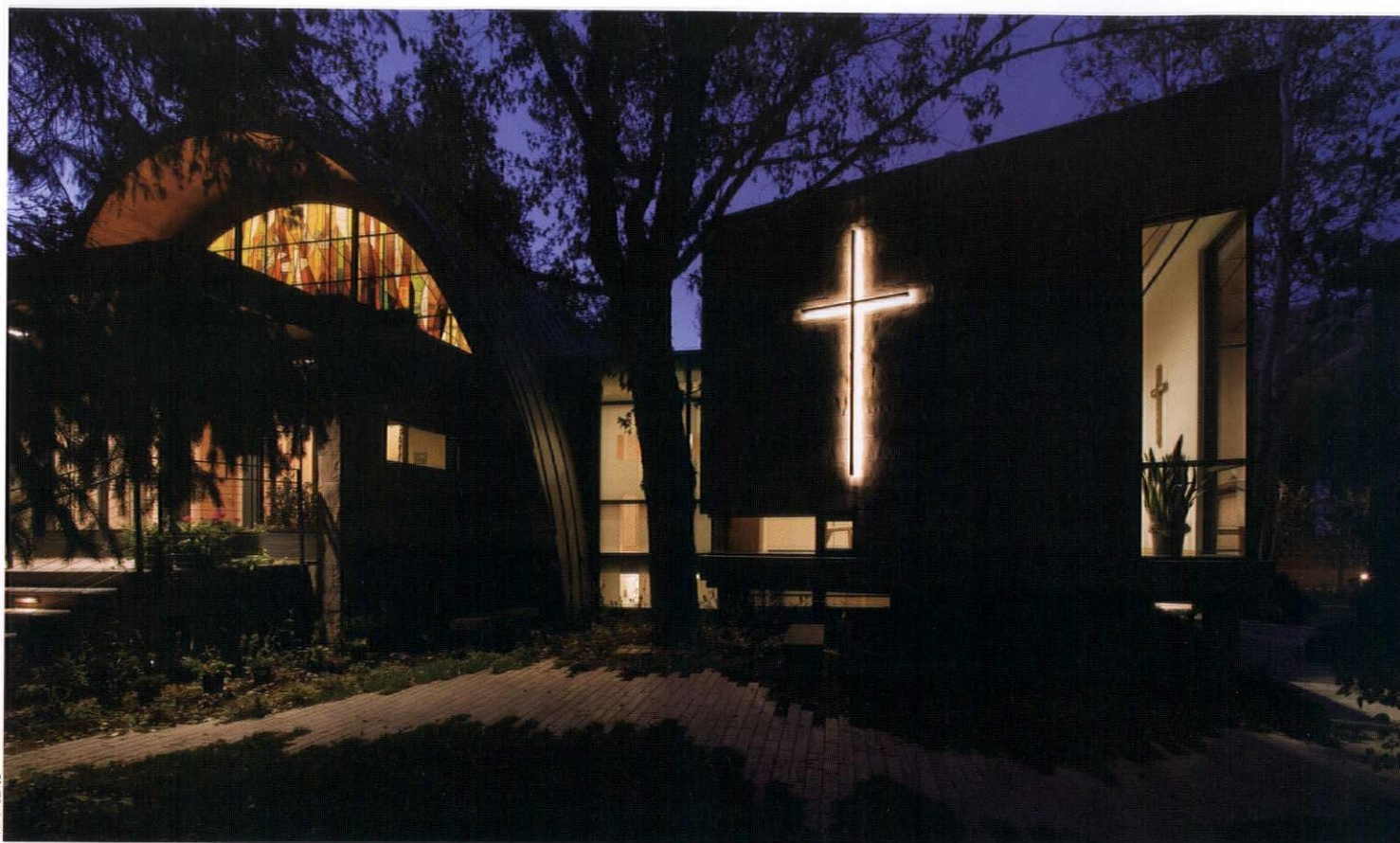
In the interior, they removed the choir loft to let in natural light. A replacement skylight, new lighting, a Venetian plaster ceiling and natural-colored wood ribs, floors and furnishings all contribute to the light, airy feel. The expanded sanctuary includes an organ and a choir area. A new, translucent, stained-glass window behind the altar provides a view of the trees outside.

A glass connector joins the addition to the original church. This building is angled slightly off the property line and cantilevered over its foundation to avoid the tree roots. "For the daily church functions we consolidated all the office spaces to one location on the lower garden level, and added a new music room, restrooms and some classrooms. On the upper level, where the church

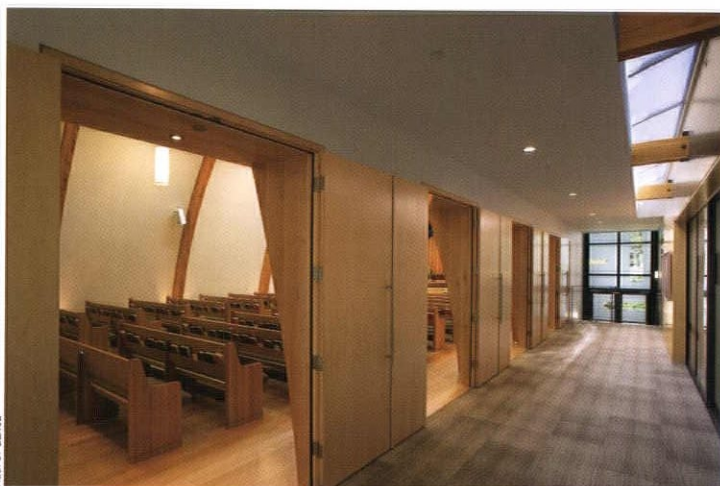
wanted to keep all the functions that would happen on a service day, there's a chapel, a hospitality space, a kitchen and a restroom" says Piché.

Split-face limestone on the front of the original building and on the addition's exterior ties the two structures together.

The architects and the church building committees found ways to incorporate several elements of the old building into the new. "We moved the



Paul J. Garica



Paul J. Garica



Paul J. Garica

lighting fixtures in the old church, which were no longer functional for the new building, into an area just outside the front door. So when you walk in, you see the old stained-glass window that brings back memories, and then you see several pendant fixtures hanging there,” says Robert Blaich, who chaired the church’s finishes committee. The embroidered communion rail and the bronze gates of the old chapel were also reused.

“A number of people have commented that they feel the history is still there,” Blaich adds.

So does the city. Throughout the design process, the church and its architects voluntarily worked with the city’s planning department and the historic preservation task force to achieve a mutually acceptable design.

Top: The new glass entryway gives passers-by views of the church’s interior.

Above: New doors cut into the east wall of the church (on left) encourage the flow of parishioners after services from the church to the new multipurpose room (on right) for coffee and fellowship.

CHRIST EPISCOPAL CHURCH

Architect Studio B Architects, Aspen, Colo.

Gilbert Sanchez, AIA - Principal in Charge of Project

Scott Lindenau, AIA - Design Principal

Michael Piché, AIA - Project Architect

Location Aspen, Colo.

Construction Cost \$3.9 million

Scope Renovation of exterior and interior of 1962 barrel vault church, plus construction of an addition

Purpose Provide enhanced, accessible and additional spaces for church's worship and programming needs

Completion Summer 2009

Owner Christ Episcopal Church

Contractor William H. Baker Construction, Aspen, Colo.

Structural Engineer James Jackson Romeo, PE, Structural Design Consultant LLC, Glenwood Springs, Colo.

Mechanical Engineer Beaudin Ganze Consulting Engineers, Avon, Colo.

Landscape Designer Elements, Aspen, Colo. and Edward D. Stone, Jr., EDSA, Los Angeles

Audio Visual D.L. Adams Associates, Denver

Civil Engineer Colorado Civil Consultants, Boulder, Colo.

Other notable projects by firm

-Aspen Middle School, with Hutton Architecture Studio, Aspen, Colo.

-North 40 Fire Station, with Fisher & Associates, Aspen, Colo.

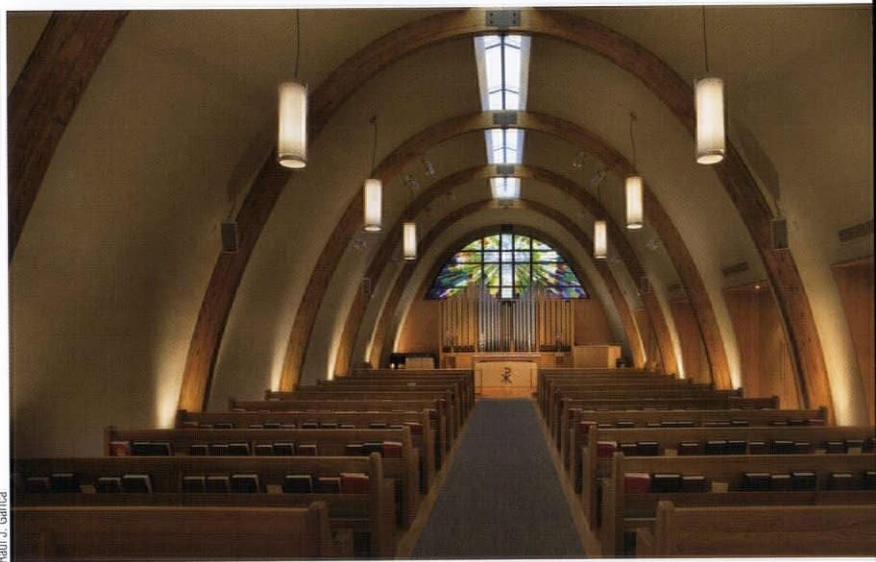
-Aspen Fire Station Headquarters & Museum (in progress), Aspen, Colo.

-Scholl 2 Residence, Aspen, Colo.

-Nove Residences, Aspen, Colo.

"With the architects' creativity, we were able to preserve the roofline and the essential nature of the building so it doesn't look any different. We could add the wing and do it in a fashion that would be complementary. We did not dramatically depart from what was there before, but we accomplished our purpose of enhancing the usable space," says James DeFrancia, chairman of the CEC building committee.

"Because the church was so willing to work with the city and the preservation officers, we were willing to compromise as well," adds Sanchez. "Although the building did not go through the historic designation process, it went through all the same kind of design reviews and requirements that a designated building would have been subjected to. That helped make it a good project."

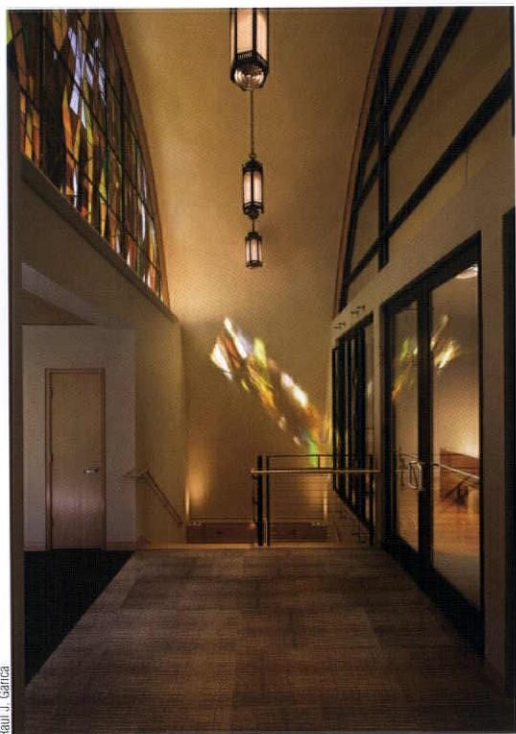


A change for the good

When CEC reopened after 14 months of construction, the "response was almost uniformly wonderful and excited," says McNab. "The light, the openness and the airiness of the new building have brought the most positive responses. The people who were originally opposed to it have all been converted. One person commenting on the new worship space on the first Sunday said, 'It feels happy!'"

"It's not only the way it feels and looks — the friendliness of it, the warmth of it — but it's also the way it functions, because of all the good ideas the architects had, such as cutting through the walls of the main church building into the new building so that at the end of the service people can flow into the multi-purpose area. It's a beautiful flow," Blaich adds. "I've had many people come up to me and say, 'I never thought it could be as nice as this.'"

CEC and Studio B Architects succeeded in maintaining the mid-20th-century feel of the church while adapting it to the needs of a modern congregation. ■



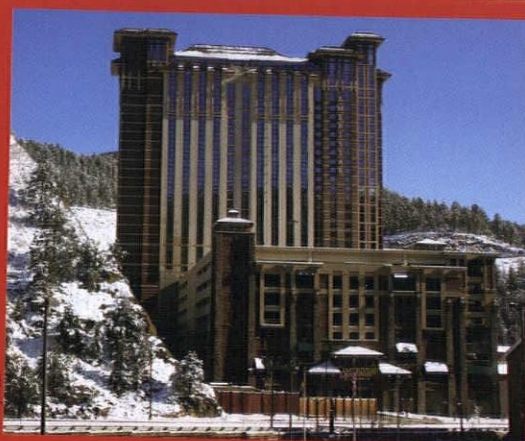
Above: At the request of church members, the architects found ways to reuse elements of the original church. The stained glass window, originally set in the rear of the church, was moved to the front to bring more light into the building. The pendant lights that originally hung in the nave now lend a feeling of familiarity to the entryway.

Right: A Venetian-plaster ceiling, lightened arches and new lighting all help to brighten the church's interior.

The Law of Unintended Consequences

By Stuart Coppedge, AIA, George Brelig, AIA, and Bruce Hendee, ASLA

An award-winning building serving a strong industry providing both construction and permanent jobs for hundreds of Coloradoans — what's not to like? At some point we also have to ask ourselves, "Why do we live in Colorado?" and be prepared to understand the answer in terms of the decisions we make and the projects we support. For many Coloradoans, we live here because we value the rich Colorado environment — open spaces, sunshine and the magnificent Colorado Rockies. Many would also argue that the recent construction of the 30-story Ameristar Hotel in Black Hawk, Colo., represents a major assault on these supposedly common values. The hotel presents a problem for Coloradoans who voted for limited stakes gambling in 1991, for Cripple Creek, Central City and Black Hawk, hoping the revenues generated would, among other things, help preserve the historic character and heritage of these Colorado communities.



Many historic structures, or at least their facades, have indeed been restored due to the revenue from gaming, and these towns, relatively speaking, are more alive compared to pre-gaming days. However, one of the critical aspects of the relationship between mountains and architecture has been the scale of the buildings. The mountains have always been respected and acknowledged. Architecture has generally remained subservient and contextual while still interfacing in a way which allows graceful expression and interaction. But the new Ameristar hotel shows little respect for the intrinsic beauty of Colorado's most valuable natural gift. To be sure, the facade of the building is amply adorned with gestures to Colorado, and one cannot disregard the creation of jobs and additional tax revenue generated (some of which, interestingly enough, goes to support the historic preservation entities). The scale of this building, however, makes one question the new values established by the town of Black Hawk and those elected to represent the interests of its citizens. This building would fit right in as an addition to downtown Denver but clearly it is a disservice to the historic values we have given to our

precious Colorado mountain communities. Towering many stories above all of its neighbors, this building turns its back on the rich history of Colorado mining and thrusts itself upon the landscape like a petulant child daring anyone to challenge its dominance. Fast forward fifteen years and certainly but sadly will come other gambling towers of the West. But, one could argue, so did the original mining structures, the mountains of tailings which dusted the air and fouled the water, and the clear cutting of local forests for structures and timbers to line mine shafts.

So where does that leave us? Other communities that have embraced gambling, like Cripple Creek, have honored their visual heritage by limiting building heights to six stories. Its city officials have protected the integrity of the community form by regulating materials and scale and upholding these guidelines while still allowing gambling. The result is a community that regained some vitality and elegance, while retaining some of its western charm. Black Hawk, on the other hand, has sadly acquiesced to a "bigger is better" mentality. Jobs, tax revenues, entertainment — they are all there. But at what cost? ■

OntheBoards

By Mary Lou Jay

Riverbend Angler Resort

Office 527

Michael Piché, AIA, principal

Location Fort Smith, Mont.

Owner Joda Wolfe - Riverbend Angler Resort

Scope Full architectural services

Cost Undisclosed

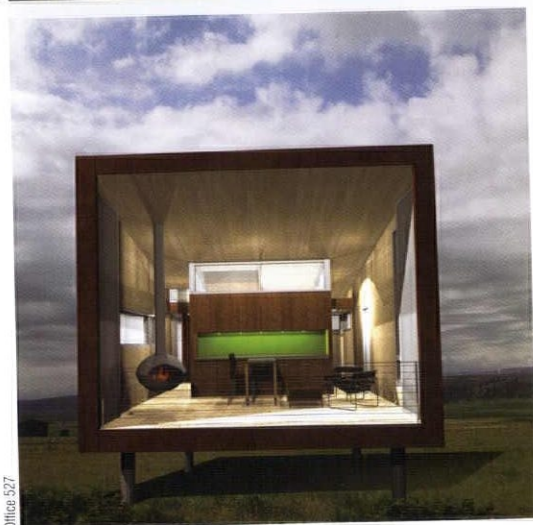
Project Start 2010

Project Completion 2011

The Riverbend Angler Resort overlooks the Big Horn River near the Town of Fort Smith, an area renowned for its fishing. The retreat currently has two existing buildings that can each sleep up to eight people. The new buildings are programmed for one to two people with living space and a kitchenette.

The units, which will be the first modern architecture in the barren landscape, are designed for flexibility. The glazing can be slid to each side, extending usable space to the outdoor areas. A hidden table pivots on casters from below the counter space, allowing the living area to double as a dining or work area. The Fire-Orb fireplace rotates around its structural flue to adapt to a variety of furniture configurations.

Simple building forms reflect the local culture and values. Shedding roofs allow for both easy water drainage and the efficient use of photovoltaic panels. The exterior materials are fire resistant, low maintenance and respond to local industrial materials. The interior materials are primarily Forest-Stewardship-Certified wood. Prefabricated, off-site construction will reduce costs, keep construction waste to a minimum and limit the need for access by the construction work force. Screw-pile foundations elevate the units above living grasslands and make them easy to install and remove.



Near/Far House

Willis Pember Architects Inc.
Willis Pember, AIA

Location Aspen, Colo.

Owner Undisclosed

Scope Renovation of an existing single family residence built in 1972

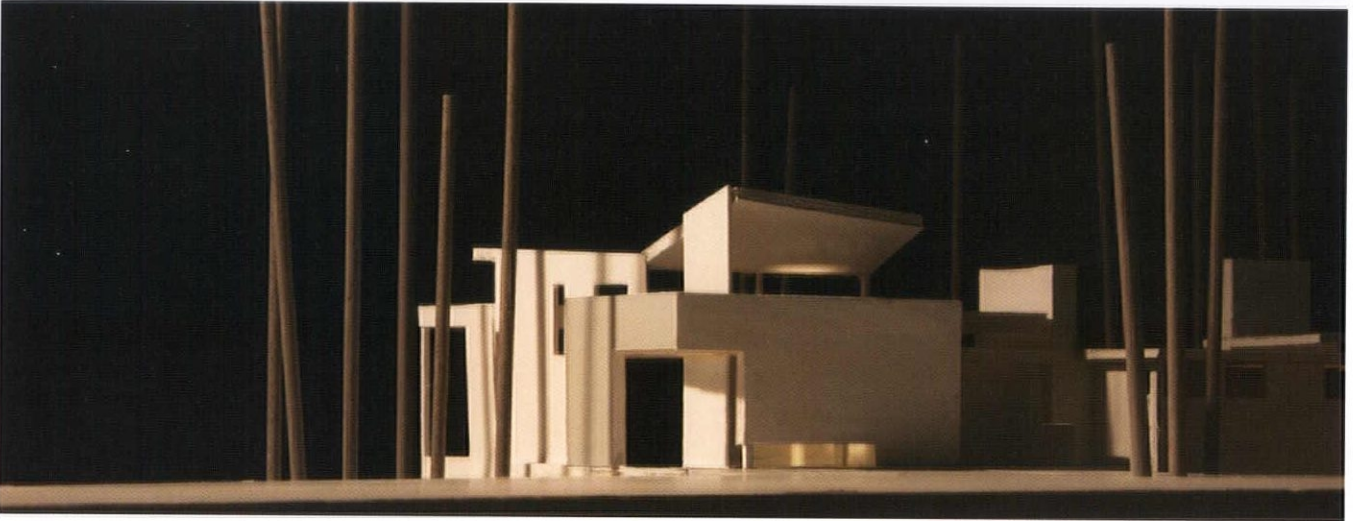
Cost \$1.5 million (estimated)

Project Start April 2010

Project Completion November 2011

This project involves the addition of a new one-half duplex and conversion of an existing single family residence to a second one-half duplex. Its site is a 1970s suburban cul-de-sac located between a steep butte to the north and a golf course to the south that includes panoramic view planes of major Rocky Mountain peaks. The existing landscape includes densely planted, mature spruce and aspen trees.

The Near/Far House extends the vocabulary of the existing post and beam hovering roof planes; new planes hover and are folded, bent and punctured. This serves as a way of opening up the enclosure to specific exterior opportunities, critical engagements, reciprocities and contingencies.



Willis Pember Architects Inc.



Willis Pember Architects Inc.

This architecture involves itself in the ability of a structure to acknowledge a specific matrix of landscape engagements, both near and far, in an effort to integrate a location. Less an object than a series of configurations, the project seeks a negotiated engagement with the site.



Willis Pember Architects Inc.

Gore Range Natural Science School (GRNSS)

Zehren and Associates
Brian Sipes, AIA, LEED AP, principal

Location Avon, Colo.

Owner Gore Range Natural Science School, a non-profit organization

Scope 15,500-square-foot natural science education campus

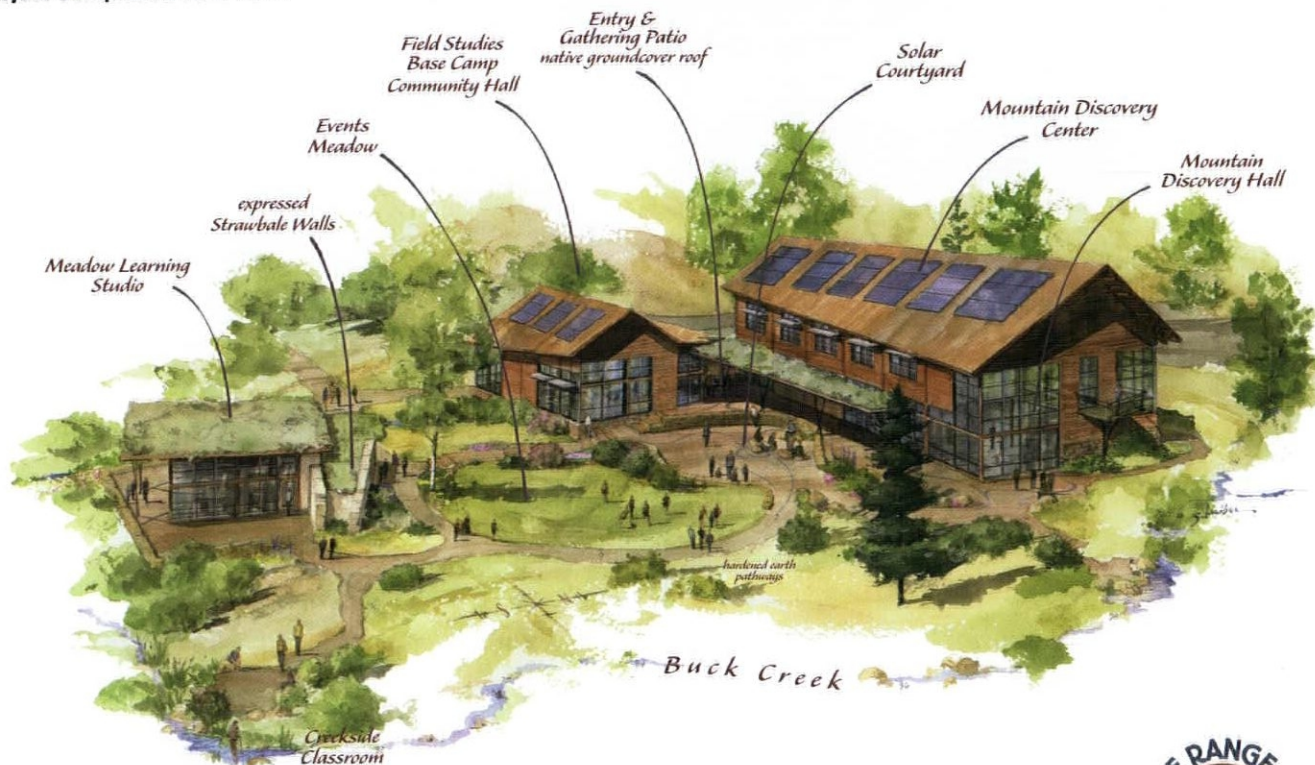
Cost \$8.4 million

Project Start May 2010

Project Completion June 2011

The new campus of the Gore Range Natural Science School will be located on an ecologically-rich and remarkable piece of land within walking distance of the heart of Avon. The site is more than 75 percent constrained by wetlands, setbacks and easements, challenging the design team to accommodate the program while respecting and celebrating the natural environment.

The resulting composition, formed by the three core campus buildings, creates outdoor rooms for programs and buffers the natural areas of the site from the required parking, service and access. A fourth building provides housing for educators. The building forms are simple and recall the agrarian heritage of the Eagle River Valley. Visitors to the campus arrive via a vegetated canopy that serves as a portal into the natural world.



Buck Creek Campus Core

Avon, Colorado



The design team is currently tracking for a Leadership in Energy and Environmental Design (LEED) Platinum submittal so sustainable design is central to every design decision. Sustainable features include vegetated roofs, straw-bale walls, high-performance building envelopes, a large building-mounted photo-voltaic and solar thermal array and locally-harvested, beetle-kill-siding envelopes. One primary goal is for the buildings themselves to be a teaching tool that will help foster a paradigm shift in the local construction community.



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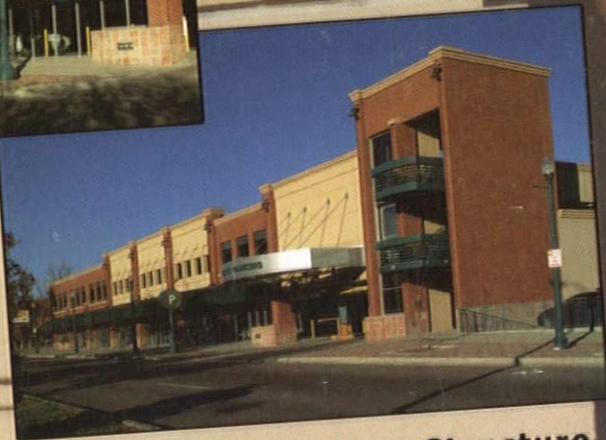


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