AIA Colorado announced the winners of the 1998 AIA Colorado Design Awards competition at The Aspen Lodge in Estes Park, Colorado on October 24. Fourteen projects were announced by AIA Colorado. In this issue, we'll present the winners for Built Architecture, January's issue will focus on the honor awards for Interiors, Unbuilt Architecture, and Urban Planning.

AIA Colorado strives to increase public awareness of the services provided by architects through its annual Design Awards, as well as emphasizing the architect's role in shaping the built environment through design excellence. The entries submitted were any work of architecture completed since January 1, 1993, regardless of its location—as long as it was directed and substantially executed by design professionals and/or a firm practicing in Colorado. The distinguished panel of jurors was selected from Minnesota's most eminent architects.

Honor Awards for Built Architecture

The Clark County Government Center in Las Vegas

The Clark County Government Center consists of a six-story county administration building and three one-story buildings for the county commission-ers' chambers, a multipurpose community facility, and a central plant. The existing content of the natural desert environment of Clark County's landscape was viewed as a source of inspiration for the design of the government center. The architectural building forms and courtyard were derived from natural phenomenon found within Clark County's fragile desert ecosystem. The result is an indigenous solution that personifies the essence of the region by emphasizing the sculptural qualities of the physical environment.

The Birmingham Bloomfield Art Association Complex in Bloomfield, MI

David Owen Tryba Architects of Denver and Architecture of Denver

Visiting the Getty

Finally, an art museum whose form does not trap all its artifacts and visitors within four walls! Architecturally, the desperate collection of structures, balconies, stairways, and courtyards has on first encounter, a disconnect that might be read as diversity. In short, it is a center that invites the public to share its research, art collections, and knowledge.

In the final architectural selection process (short list: Fumihiko Maki, Richard Meier, James Stirling), Stirling might have made the center more "of the hill." It was idle speculation as I walked through this extraordinary space high above Los Angeles designed by Richard Meier. Looking down on the metropolis has few parallels, such as dedicated to open space as the Getty Center. And none of them offers instant relief from a city whose noise, confusion and admonitions are as leg­endary as Los Angeles.
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RAISING THE BAR?

A raising the Bar? A sports metaphor for a design conference? The 1998 AIA Colorado Design Conference in Estes Park this year challenged us to "Raise the Bar" in no small measure. Michael Brendle, FAIA, conference co-chair, challenged us to examine our work and demand excellence of ourselves when we design. Fred Hynek, AIA, conference co-chair, challenged us to stay on schedule and enjoy ourselves. We did!

What does it take to raise the bar? The Design Conference offered a smorgasbord of speaker who gave us insights into the way they approach the creative process and the successes they've achieved.

Christo and Jeanne Claude are pure artists and approach art for art's sake. They view art as irrational. Their portfolio was presented in a whirwind 45-minute slide show. Then they graciously answered very critical and personal questions. They talked of a 25-year effort to wrap the German Reichstag building in Berlin. They credit their single-minded vision of their art, perseverance, patience, and belief in themselves to accomplish their monumental and controversial art.

Similarly, David Carson, graphic and print artist, showed us his work that pushes the limits with outrageousness and humor. Yet he admits that the biggest decisions he has to make each day is "serif or sans-serif." His clients range from Mercedes Benz, MGM, Amtrak, and Microsoft, even though his work is far from the status quo.

From the world of practical product design, Ian Miles of frogdesign shared his firm's search for innovation and beauty as he showcased the work of this worldwide design firm. Frank Miller of Marshall Erdman and Associates shared his design perspective from the point of view of a multifaceted corporation that designs furniture, health care facilities, and communities. He talked about the importance of core values and systems thinking in a company transitioning after the death of its founder. He discussed the dilemma his firm faces without Marshall Erdman's strong vision and drive to take the company to the next phase of development.

We were delighted with presentations from performing artists. Donna Dewey let us hold her Oscar and made us weep with her Academy Award-winning documentary on the volunteer medical team that performs operations on children with cleft palates in Third World countries. The David Taylor Dance Theater performed to Tibetan horns; then David Taylor talked about creativity coming from the spirit within. Murray Ross, founder of Theaterworks at the University of Colorado in Colorado Springs, gave a witty presentation of how greatness is achieved in the creative process and how "extra daily" effort, along with a message from God, is needed.

Closer to home were opportunities to examine design in our own communities. Susan Barnes Gelt talked about the need for "benevolent dictators" to lead the way toward raising the bar in Denver. Alan Brown, AIA, challenged us in a charette to raise the bar to design a Gateway to the Rocky Mountain National Park.

Concluding the conference, Susan Szenassy, editor in chief of the design magazine, Metropolis, challenged us to take the conference's information, lessons, and metaphors back to the office. And at the Gala Awards Banquet, our own peers challenged us to raise the bar by the examples of their award-winning work and their own excellence in design and service to the community.

On a personal note, our office had a retreat following the conference. We were so moved by the conference's content that we discussed how we should not be satisfied with goodness when greatness is within our reach.

What was so wonderful about this design conference more than others I have attended was the audience participation. Thank you for raising the bar of the 1998 AIA Colorado Design Conference. It was a wonderful and spirit-renewing experience.

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Monroe & Newell Engineers, Inc.
The Kaiser Skyline Medical Office Building in Denver
Davis Partnership PC, Architects of Denver

The Kaiser Skyline Building is a five-story medical office building on top of two levels of underground parking. It provides approximately 85,000 square feet of space to the downtown Denver Kaiser Permanente campus. The building and its placement bolster the feel of space to the downtown Denver Kaiser Permanente campus. The building's materials reference the existing campus and elaborate on it with greater expanses of glass and metal, and provide human scaled way finding elements at the entry and walkway canopies.

The Silver Mill Village at Keystone
Cottle Graybeal Yaw Architects, Ltd. of Aspen

Silver Mill is a combination commercial/condominium project located within River Run Village at the base of Keystone ski area. Silver Mill seeks its inspiration from the vernacular of the Western Mountain region. Mining towns, industrial buildings, and a "Main Street" provide a rich vocabulary that is reinterpreted and applied to new programmatic demands. The building's pieces are woven together in diverse scales, proportions, and materials, creating a varied townscape, as with communities that have evolved over time.

The Powell Residence in Telluride
Cottle Graybeal Yaw Architects, Ltd. of Aspen

The Powell Residence is a four-story, human-scaled house that rises out of, a Colorado sandstone cliff on a heavily wooded site above the town of Telluride, CO. Indeed, the foundation of the 4,800 square foot, four-story house is crafted from the 650 tons of rock blasted from the site. The home is constructed to be energy efficient and environmentally friendly, with features including recycled barnwood siding, recycled plastic exterior decking, blow-in cellulose insulation, recycled fir, oak and fir timber interior materials, and non-toxic paints. The house is built as a series of steps that flow vertically down the site, much like the seven waterfalls that are visible from the home's position of windows and decks.

The Campus Housing Village at the University of Colorado at Colorado Springs
Anderson Mason Dale, PC, of Denver; and CSNA Architects of Colorado Springs

The new Campus Housing Village at the University of Colorado at Colorado Springs transforms the former commuter campus into a vibrant residential community.

Letters Policy
The Colorado Architect welcomes all letters. Letters must be signed with name, street address and daytime phone number. The opinions expressed do not necessarily represent the opinions of the AIA Colorado Board of Directors or its membership.
CONTINUING EDUCATION OPPORTUNITIES

The seminar will be held at the Riviera Hotel, located in the heart of the world-famous "Las Vegas Strip."

The cost is $275 for the full four-day seminar, or $75 for each one day seminar. To obtain a brochure detailing EduCode International and a registration form, please call Ellen Quiroz or Greg Franklin at 702.455.7410.

CODE Educational Program
The Southern Nevada Chapter of ICBO will host its second annual code education program, entitled EduCode International, from February 9-12, 1999. A wide range of topics are being offered over the four-day event that have been designed to meet the educational and training requirements of inspection, construction and design professionals. The seminar tracks being offered include: 1997 Code Updates, Administration, Architectural Plan Review, Fire Protection Engineering, Fire Service, Building Construction, Combination Residential Inspection, Structural Special Inspection and Structural Engineering. Instruction is provided for each of the classes by nationally accredited CEU's. Many of the classes are presented by ICBO of IFCI instructors and nationally recognized professionals, acknowledged in their fields of expertise. Many of the classes are presented by ICBO of IFCI instructors and nationally recognized professionals, acknowledged in their fields of expertise. From the entrance hall past the information center and under a skylit rotunda, we easily walked onto the main outside courtyard. Elegant pivot hardware swung the large doors. There are no impediments to walking. The travertine dips into shallow pools of water with simple pipe fountains. The attention to architectural detail is masterful. All clad panels and travertine blocks are carefully laid out (a Meier trademark) to coincide with intervening columns, walls, and stairways. If a corner column does not match the joint, a diagonal off each corner completes the pattern—and there are no slip-ups in the pattern. The travertine wall blocks are set with metal angles tied to the core concrete or steel structure behind; there is a space between the blocks. The widened joints make a place for light dance in and around throughout the day. For architects, the exhibit on the planning and construction process is particularly instructive. You can review giant construction photo murals on the walls, large basswood models that detail both inside and outside elevations, full-scale models, material samples, videos, graphs, computer-generated drawings, photos of the workmen and the selection process. Eighty-four architects were involved. What a fabulous opportunity! Few viewers other than architects would understand the full measure of the undertaking.

The Getty galleries are small, high rooms—some with skylights for natural light and louvers for controlling direct sunlight. When Frank Lloyd Wright brought natural light into the Guggenheim many years ago, curators everywhere emitted howls of protest—what a joy to see art in natural light!

The period rooms in the galleries designed by Thierry Despont have been a target of controversy. Despite this decorator element, they offer color, an inoffensive change of pace. Easy exits from the galleries to outside balconies and courtyards are available. Security is handled discretely until you place a finger on a mosaic or a French infrared bureau top to get "the feel of it." I understand there are warehouses full of so many art works, that museums have pleaded with the Getty to curtail their purchasing efforts.

At the side is the research and conservation center, an academic facility purported to be one of the finest in the world, with only parts of it open to the public. The Getty art collection stops with the impressionist period (1900). The modern art periods are left to the Guggenheim and the many museums of contemporary art around the world.

The former Getty Museum, a Roman Villa, will show a Roman and Greek sculpture in the future. I would like to see a few pieces in the courtyards of the new Getty. A Roman figure would introduce a more intimate focus in what one now sees as a large campus arrangement. The view corridors are spectacular as they extend to the distant Pacific Ocean. Downtown L.A. can be seen over the cactus garden with its soaring saguaro. Then there is a view almost straight down to the 10-lane freeway below! On certain nights, the L.A. Symphony plays in the courtyard. Throughout the complex, there are large blocks of travertine to sit on; the balconies hold cappuccino wagons and chairs. Elevators are available, yet with few directional signs. The absence of signs was quieting.

Robert Irwin's garden sculpture lies between the research center and the gallery pavilion off the lower level. Ignoring Meier's curvaceous forms and geometric patterns, Irwin introduced low jagged walls of one-inch-thick coral along a walking path through a diverse forest where a stream flows over giant slate boulders. The path jags sharply across the stream to reach a waterfall spilling into a spinal garden. Thousands of plant species form an unforgettable palette of color. Gasping visitors are obviously affected by the intensity of the experience. For those of us coming form a semi-arid land where we fight for every blossom, it was overwhelming.

The concentric circles of water and plants reminded me of China's Forbidden City with its trenches for flowing water. The walkway's solid bronze railings are best seen as lines from high above on the top floor of the nearest pavilion. Constant care is guaranteed to keep the garden from becoming a jungle. After the inaugural opening last year, plants affected by Irwin's disregard for regional adaptability were replaced with species chosen by horticulturalists who knew what would live. It was a feast for the eyes. The garden sculpture changes with every season.

On the downside, it was annoying to find the small bookstore lacked publications on the building itself. It all seemed to shout Getty's disdain for anything that produces revenue. Because we wanted to buy mementos and books, we stood in long lines.

[See GETTY on page 15]
CONTEMPORARY RELIGIOUS ARCHITECTURE—CURRENT CHALLENGE

—Charles M. Bollar, Jr., AIA
Bollar & Associates Architects, PC.

A teenager growing up in Louisiana on a cotton farm, I learned the hard way that shooting ducks in a fog was not very productive. The window of opportunity is very small, the approach is a surprise, and the target is moving. This is how I sometimes feel working with church groups and religious non-profit organizations during the Program Phase of our projects.

Many churches are in a transition. This creates a moving target when establishing current need, growth patterns, and congregational fluctuations. Some denominations are struggling to keep their congregations together while other less traditional, independent churches are growing beyond their expectations and the capacity of their buildings. Growth or lack of it is not the only issue facing churches.

Social issues, different biblical interpretations, shrinking budgets, and approach to potential members are major concerns of most churches today. All of these affect the program and therefore the final design that we, as architects, wrap around a congregation. Clients differ on the issues; therefore, design must differ to meet their needs.

One issue that directly affects design is the church’s approach to new members. The “traditional” church establishes itself and says, “come to me.” It looks like a church and it is prepared to present a visitor its “rules” and conditions of membership. The “seeker-friendly” or “contemporary” church

says, “Come in. You are Welcome. Make yourself comfortable.” It does not look like a church and is not traditional in any way. It tries to accommodate—not intimidate—and does not have a formal membership.

Determining where a church (church) may fit on this changing continuum church group refers to this space usually has design implications. Calling the main meeting room a “sanctuary” would indicate a more traditional church, while using the name “auditorium” would indicate a more contemporary congregation.

He (Lindstrom) goes on to say: “Today, the very complications that God was able to avoid are the challenges that make the building process exciting, rewarding, and sometimes frustrating.”

Further, “Architects, owners, building committees, neighbors, code officials, politicians and architectural critics are all part of the sometimes combative process of creating our built environment. On both sides of the Atlantic, we win a few and lose a few. In either case, we live with, and in, the results.”

When a firm is retained to design a religious facility, the project should be viewed as an opportunity to lead towards better church architecture. The

See CREATIVE on page 6
The target gets fogged when a pastor wants to be contemporary and traditional at the same time. It becomes the architect's responsibility to quantify the subjective aspects of design as well as the objective ones. The shrinking budget translates into multipurpose spaces and less single-purpose, tailor-made space. This usually means less detailed and more generic spaces that are flexible and not definitive in their use, aligning more with contemporary, rather than traditional, thinking.

Over the 20 years that our firm has been in existence in Colorado Springs, the great majority of our projects have been designed for churches or non-profit religious organizations. I have found that often a client will react to something he or a donor doesn't like in his current building and it becomes an overreaction in the new project. After receiving criticism from a donor about his lobby being too ostentatious, the client may specify a small lobby in his current space they occupy. This process will challenge the client as well as the design team. Old traditional answers don't work any more. New answers to new questions must be addressed during the programming phase. This process establishes the design criteria that will result in defining the target so we as architects can be sure of our aim.

Years ago, my thesis was titled, "Forms Created by Spaces for Worship." My theory was that if a religious group had a particular doctrinal belief, that belief system would establish a direction in the design of a facility for their church. My project was to design three chapels for different faiths on a prominent college campus. Defining the target was a challenge then, when belief systems lack of culture. As an architect, I feel the responsibility to bring out the best in my clients. I am also challenged to help them sharpen their aim. It has been said that if you aim at nothing, you are sure to hit it. One of the big challenges in religious architecture facing an architect today is defining the target. Only after the target has been identified can the proper design be achieved.

What are religious facilities in 1998? Many things. They are a gathering place, a community center. They are a place of refuge, of edification. They are an expression of faith, a symbol. So, how does an architect meet the challenge to design for all these various uses? Our greatest responsibility for new church design is to believe in the One for whom we ultimately do our work, GOD!

Are our churches today a product of faith or an attempt to sell faith? The answer to this question has a lot to do with the ultimate sensitivity of the design. How does one's personal faith as an architect translate into the design?

The Fellowship Bible Church in Colorado Springs is a "seeker-friendly" and non-denominational church.

First, true belief in the Creator must exist. Following belief, there must be given to us by Him. After that, we must perfect the tremendous gift of listening to those who will use the facility. Otherwise, we design amiss.

To sum it all up, we must meet the religious facility challenge by becoming true servants. Creativity and contradiction in 1998. Yes! The contradiction is this: we ascend in our excellence of design as we lower ourselves down to serve. This is where one discovers true fulfillment.

The Larson Group is currently working today to apply this methodology to all current projects.

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Religious Architecture of Our American Heritage: A Student's Experience

—John Worgan, SA

When you were a child, did you ever play “Here’s the Church, Here’s the Steeple”? You may remember folding your hands with your thumbs curved inside to create the church, forming doors with your thumbs and a steeple with your index fingers. The excitement was the discovery you made as you “Open the Doors to See All the People” modeled by opening your hands and wiggling your fingers. This simple game typified my early impressions of religious architecture: a white church building with stained glass windows, vaulted ceiling, steeple, tower, ornamented doors, pews, altar, and pulpit.

Most people have experienced sacred spaces in their lifetimes in various ways. My experience has been intimate and steadfast. I was born the son of an American minister and missionary at Mexico City, Mexico. Whether living in the suburbs of Mexico City or in the rural parsonages of the United States, the church became a place to be explored daily, unlike parishioners, who visited weekly to engage the sacredness of the space for worship. What made these spaces even more sacred to me was that they were my home. I grew up crawling under the pews picking up pencils left behind by parishioners, and speaking up to the bells to catch bats with my brother.

The most beautiful space I remember was created by laying on my back between the pews and examining the arches formed by the heavy timber trusses that supported the roof. Now as an adult, I would never dare to behave in such an unorthodox way. But secretly I still yearn to lie down on the floor of a beautiful church and experience that feeling of excitement as my eyes play with the details of the space above. My reverence for and preconceptions of religious architecture resulted from growing up in the church. For me sacred spaces were a HOUSE of Worship.

To begin my journey as a student of architecture, this past summer I explored the sacred spaces of the American Southwest. This trip was made possible by the James M. Hunter Scholarship awarded to me by the 1998 AIA Colorado Educational Fund. As a recipient of this scholarship, I wanted to better understand the range of forms of architecture, regions of the United States, and periods of time that played a significant role in our American heritage. What I discovered during my travels inspired my desire to study and learn—even more importantly, to experience architecture and place making.

With time constraints as they were, and my interest in religious art and architecture increasing, I looked to historical context to further limit my

Memorial Scholarship Celebrates Life of Rodney S. Davis

As a tribute to a friend and colleague, Davis Partnership PC, architects have established a traveling scholarship fund in memory of Rodney S. Davis. Mr. Davis was the founding partner of Davis Partnership and an integral member of Denver's architectural community.

Rod was well known in the community and in the profession as an architect who spoke his mind with considerable clarity and sometimes with considerable volume. He was proud of his reputation for integrity, colorful expressions, and most of all for his eagerness to express his pleasure or displeasure on the subject of architecture. His clients will remember his personal role in their project, and his caring for their scholarly studies. After reading different summaries of American heritage and religious history, it seemed that the first significant changes in American religious architecture occurred when the Europeans began to occupy the Southwest and the East/Northeast regions that form today's United States. Before this time, the landscape was punctuated only by the sacred spaces of numerous Indian tribes. So in May, I set out to explore both the Southwest and New England/Eastern States. By the end of the summer, I visited some of the Spanish missions and pueblos in California, Arizona, and New Mexico.


As limited as my exposure was, I was still exhilarated by each site I visited. In addition to the beauty of the Campanarios (bell walls) Espadas (facades) and arched corridors, one detail that really intrigued me was the recirculation of the serpentine grooves in the hand-carved wood doors. While admiring doors, I observed that the doorways leading to the cemeteries were usually adorned by a skull and cross bones.
I learned in subsequent research that this icon of death may have originated in medieval religious art. The skull and crossbones were illustrated by medieval artists at the foot of the Crucifixion to illustrate the apocryphal account that Adam's grave was at Golgotha. The story was told that when the hole for Christ's cross was dug, they uncovered the skull and bones of Adam. Eventually this icon marked the entrance to the cemetery. I would never have thought it originated from religious art.

During my travels, I admired the art and architecture—and was intrigued by the stories of feuds between missions over sacred art. Yet it was more than

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Tanks' Chapel in Desert Center, California.

The landscape established a path that led to an outdoor chapel erected in honor of the tankers. Having been a tank commander in the military, I noticed the tanks were arranged in the landscape in a typical combat formation as if they were thundering into battle. As you explore this formation, you realize that the tanks are protecting the chapel. This unusual site gave me a new understanding of sacred space. I realized that at that moment, this place became sacred only to me.

My previous military life rendered this place sacred for me and conversely a delay for my wife who never spent a day in the military. She reminded me of that distinction by the urgency she expressed to leave this "junkyard of tanks" and continue on to what she considered a true sacred space, San Xavier Del Bac, in Tucson, Arizona. I realize I wielded the discussion of this place sacred for me and conversely to explore.

Returning to the historical context of my exploration, I began to examine how I had prepared for this trip. I researched the religious and architectural history of the Southwest. And yet I discovered I only naïvely prepared to analyze specific components of the sacred spaces I visited. I had never considered how architecture is experienced.
The basic philosophy of the church is to continue the idea of reflecting the sun, the sun is to be used as it represents purity and tranquility. Spa geometry is used, the building appears rather simple with color and lighting adding to the understanding of its spaces. The fractured pieces of various ellipses is symbolic of and celebrates the diversity of the congregates. The color white was to be used as it represented purity and tranquility. Spaces are rotated in plan and twisted visually upward in elevation. The building appears to be a series of friends dancing in a circle with arms flung upward in celebration. The light plays magical shadows on the smooth white surfaces.

The basic philosophy of the church is expressed in the original church facility. The concrete structure of 1971 had a futuristic design style for that period of time. The concept called for the new structure to update that design and move it forward for the next 25 years. The congregation wished the new structure to continue the idea of reflecting their religious philosophy. These concepts were translated into design intents which used light in softer ways.

Non-aggressive geometric, smooth flowing forms were preferred as curved surfaces more accurately reflected the congregations feelings. The basic geometric form of the original structure was an ellipse and the ellipse is the basic shape in the new building even though more complex in the fractured nature of its use. By using the geometry in this way, walls which initially appear to be parallel are actually closing in on each other. Even though complex geometry is used, the building appears.

To fulfill the needs of the rapidly growing church, the congregation wished to expand in phases. A Celebration/Performing Center that also included a teen center, seminar rooms, and a kitchen was the initial phase. An enclosed Meditation Garden will be connected to the Celebration Center. Future phases will include an Office Building, sanctuary, and connecting enclosed atriums. The atriums can be used for weddings and receptions as well as for social interaction on Sunday mornings. A bookstore and lobby expansion of the atriums which used light in softer ways.

Rod and his firm were responsible for the planning and design of many notable projects in Denver and the Rocky Mountain West. Those projects include schools, shopping centers, office buildings, banks, churches, university buildings, and many other building types. Rod was best known for his planning and design of hospitals, clinics, and medical office buildings. A former colleague of Rod’s said of their relationship, “I wanted to work with Rod because of his vast knowledge of the ins and outs of how to work with doctors and build hospitals.” His projects along the Front Range include Porter Memorial Hospital, Lutheran Hospital, Littleton Hospital, North Colorado Medical Center, Avista Hospital, Poudre Valley Hospital, and hospital projects from Dallas to Boise.

The Rodney S. Davis Traveling Scholarship is designed to provide the opportunity for international travel and study of architecture to upper-level architectural students and recent architectural graduates. Rodney Davis and Davis Partnership believe that the experience of studying great works of architecture, hands on, is essential to the education of young architects.

The scholarship fund began in 1997, following Rod’s death. The endowment fund was transferred to the Education Fund of the Colorado Society of Architects. The endowment for the scholarship now exceeds $27,000.

The scholarship will be awarded in alternate years, beginning in 1999, by the Education Fund of the Colorado Society of Architects. Requests for applications will be received by Davis Partnership P.C. Architect, 1775 Sherman St., Denver, CO 80203. The Education Fund Committee will make the scholarship recipient selection.

Donations for the scholarship will be received by the Education Fund, Colorado Society of Architects; 3330 2nd Ave.; Denver, CO 80206.
THE 1998 COBRA AWARDS COMPETITION

The third annual COBRA (Colorado’s Best In Residential Architecture) awards, sponsored by the Denver Chapter of The American Institute of Architects in conjunction with Colorado Homes & Lifestyles magazine, is open to architects throughout Colorado. This awards program is designed to elevate public awareness of the state’s finest residential designers. The scope of projects has widened this year to three project types to encourage a broader range of submissions. Please see eligible project types below.

Eligible Project Types:
1. Any new or remodeled residential structure — single or multi-family.
2. Any project that involved adaptive reuse of a building that was formerly used for another purpose.
3. Residential projects that focus on sustainable design and energy conservation.

Previous Awards or Publications
Projects previously awarded by AIA or that have been featured in Colorado Homes & Lifestyles are ineligible.

Location and Age of Project
Any project constructed within the last five years within the state of Colorado is eligible.

Architect
The project must have been executed by, or under the direct supervision of, a licensed architect or by an architectural firm whose principals are so qualified (AIA affiliation is not required).

Jury
David Barrett, Barrett Steele Architects
Arlo Braun, Arlo Braun & Associates
Eavyn McGraw, Editor, Colorado Homes & Lifestyles
Patricia O'Leary, Dean, University of Colorado College of Architecture and Planning

Entry Deadline
January 6, 1999.

Judging
January 9, 1999.

Awards Reception
January 12, 1999

Awards Ceremony
January 14, 1999

Awards Gala in the Spring semester.

Entry Fee
Each entry is $50 for AIA members; $100 for non-AIA members. Rejected and/or incomplete submissions will not be refunded.

Awards Presentation
January 6, 1999 will be rejected.

Program
Program not received by 5 PM on January 6, 1999 will be rejected.

Criteria
The selection criteria will include, but not be limited to, the demonstration of excellence in residential designs including:
A) Responsiveness to the client’s program
B) Response to the site and environment
C) Use of space and spatial relationships
D) Creativity
E) Balance of the design solution
F) Consistency of design and program
G) Quality of the photographs

CU Student Design Competition
The Student Government for CU's College of Architecture and Planning will sponsor an All-School Design Competition and Awards Gala in the Spring semester.

The competition’s goal is to promote interaction between students and professionals in the community, while producing exciting new design concepts that could be incorporated into the new facility's program. Mark your calendars for the Awards Gala on February 1, 1999! For more information, call Mr. Chris Giddens at 303.433.4476.

For more information about the COBRA design competition, please call Christina Simonich at the AIA office at 800.628.3198, and request a copy of the COBRA awards brochure.

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CREATING A STRONGER SENSE OF PLACE

Throughout our history, the most profound and inspiring works of architecture have been religious ones. Imagine yesterday’s Greek and Roman temples, Islamic mosques, or European cathedrals. These magnificent structures cause awe and inspiration to this day, and no doubt those living then were also awestruck. A major contributing factor to the spiritual nature of these structures is the contrast they provided their users from the environment of every day. However, as we survey our post-modern landscape, we’re hard pressed to find architecture with such spiritual significance or contrast. Instead, we increasingly find places that are indistinguishable from the surrounding environment. While it is no longer true that the role of the playwright and the architect is the same as we survey our post-modern landscape, we’re hard pressed to find architecture with such spiritual significance and contrast. Instead, we increasingly find places that are indistinguishable from the surrounding environment. While it is no longer true that the sacred and secular cannot actually create, or introduce, the sacred through architecture, but provide a stage where the spiritual and the sacred can most effectively unfold. The solution actually lies within the ability to create thoughtful and enduring spaces that allow the desired individual experience to take place. This is accomplished by working closely with the client to define what the set of desired individual experiences should be — awe, inspiration, and reflection. It serves to provide greater insight for the designer by objectively stating the foundational experience. This then allows the architect to make informed decisions regarding form, space, and light. The architect then fashions the architecture around the intended experience. In essence, the client plays the role of the playwright and the architect plays the set designer. Given this relationship, the architecture acts as a backdrop for the more important and meaningful individual experience. It’s not to say that current religious architecture should be about producing superficial effects of fabricating a “religious experience.” This would only amplify the current lack of place. It merely means that the architecture is not the end; it serves as a means of creating the overall experience. An effective solution that fosters this supporting role comes from the lesson we learned from our historical models: a sense of separation or contrast. Religious architecture should provide a retreat that fosters both self-reflection and inspiration. The architecture alone should not inspire. Rather, the fusion of inspirational architecture and spiritual activity that creates the “sacred place” should. Through our exploration, we have attempted to design architecture that offers a contrast from the typical, everyday buildings that often surround them.

With this in mind, note that it isn’t necessary to recreate the Pantheon or Chartres to produce sacred or meaningful architecture. Doing that would risk irony and be unfitting with our time and context; both would also destroy place. It’s our desire to create a distinguishable contrast between the secular experience and the sacred, which leads to more meaningful and enduring architecture. As architects, we are particularly challenged with creating contrasts between the secular and sacred, and a sense of place because of the unique nature of many of our projects. Most of the services we provide clients is within the realm of retreat and conference center architecture and places of worship. We have found that the historical model of creating a distinction or separation from the architecture that is experienced every day is still appropriate for this architectural context.

There are an essentially infinite number of ways to create greater contrast between our secular and sacred environments. Architects are responsible for discovering new and better ways of making this distinction. We try to facilitate the contrast between the secular and sacred for our clients by contributing architecture that is rich in character and sense of place, thereby meeting people’s expectation of escaping their daily lives to a place apart. Whatever the method, the fundamental goal is to create spaces with a stronger sense of place.
A Quaker Meeting House is unique among religious buildings. Unlike many other religions, there is no hierarchy among the Friends, also known as Quakers. The group meets in a circle of silence without a leader and each Friend speaks when moved to do so. Friends believe that the spiritual and the social are "as related as intimately as the two sides of a door." Both community and respect for the individual are fundamental to the Quaker philosophy. The very word "Meeting," which defines both the group and the building, demonstrates the importance of this belief.

Quaker Meeting Houses reflect this communal spirit. Buildings have no iconography and no overt religious symbolism, such as a steeple. Meeting Houses often resemble town halls more than churches, with a preference for simplicity. It becomes an architect's primary goal to give physical form to these beliefs and join utility and spirituality, so fundamental to the Quaker philosophy. It is with this basis that we undertook a major renovation and addition for the Boulder Meeting of the Religious Society of Friends.

The Worship for Meeting space had a number of problems, including very low ceilings, poor ventilation and acoustics, and it was too small. Another major problem was the preschool addition and the original building were disconnected, due to a power line running across the property. The central architectural concept for the project was to weave together all the existing elements with a new circulation space called the Mingle space. Raising the power line joined the two buildings for the first time. This circulation spine has high clerestory windows to allow light in, as well as provide for natural ventilation. The Mingle space wanders through the building, providing access to all rooms with gathering spaces along it. The space ends with a glass wall and door facing a beautiful old cottonwood in the play area at the rear of the property.

One of the most dramatic changes was relocating the entrance from the front (south) to the side (west) of the building. This change moved the Meeting for Worship space to the end of an entry procession, which encourages a natural process of arriving and quieting while moving to the Worship for Meeting space.

The relocated entry also created a significant change to the site plan. The entry drive was directly in front of the building, creating a confusion of cars and access. A new drive and parking area on the west side now allows the front of the building to be landscaped in native grasses.

The Meeting for Worship and Fellowship spaces were enlarged to accommodate group sizes. The Meeting space was enlarged along the north wall, preserving the unique south wall. The ceiling was raised to 12 feet for more gracious proportion and sense of space, and to accommodate a new HVAC system and acoustical treatment in the soffit. The Fellowship room will have a new kitchen, improved access to the outside, and a more usable configuration.

The existing building was designed in 1960 by Charles Haertling, a renowned Boulder modernist. In the early ‘70s, the Quakers added a preschool now known as New Horizons. Many of the finishes were original and needed repair.

Another important goal was to make the library a significant space in the building. The library was undersized, cold, and unable to handle the Quakers’ growing need for books. The library is now located at a critical node along the circulation space. The space has a high ceiling to accommodate tall stacks of books; high windows were added to provide north light. The library roof creates a dynamic juxtaposition of building forms that visually asserts the important place learning and education have in the Quaker philosophy.

The project had an extensive City Approval Process. This included annexation, site review, a potential Historical Landmarks designation, and floodplain permits. Comprehensive measures were taken to comply with City regulations and bringing the building up to current codes. The Landmarks Board decided not to landmark the building because the proposed architecture was both sensitive to and compatible with the original Haertling design.

To accommodate the extensive changes to the building and the cost constraints of the Meeting, a unique construction process was adopted. Instead of hiring a general contractor, the Quakers have retained Hy Brown, professor of Construction Management at the CU School of Engineering to act in the role of Construction Manager and Owner’s Representative. Brown is an expert in Design-Build processes and is using this method to guide the construction process. Many of the management tasks such as scheduling, budgeting and accounting are handled by teams of CU students. The architects are working in a collaborative process with the construction team to keep costs down and maintain quality control. Construction is now underway with a tentative opening of April.

Working with numerous points of view, a quirky but interesting existing building, an often difficult City Approval Process and an unusual construction process have been a challenging but rewarding process. We feel the new building will meet the Quakers’ needs and embody their philosophy of simplicity, spirituality, community, and individual respect. From a collection of old disconnected pieces, a new integrated building has been created that can be a community center and icon for the future.

The Worship for Meeting and the library are significant spaces with a beautiful old cottonwood in the play area at the rear of the property. The space ends with a glass wall and door facing the west side now allows the front of the building to be landscaped in native grasses.

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The St. Benedict's Monastery is located on a 3,200-acre ranch in an isolated valley west of Aspen. Sixteen monks operate the ranch and live a simple monastic life. In addition to the ranch work and traditional religious observances, they practice centering prayer, a form of meditation. Workshops and classes are offered on this form of prayer. By the early 1990s, the demands on their facilities had become so great they hired CFA Architects and Planners, PC, to design a meditation center that was appropriate to the setting.

The buildings for the Center are designed to look like a collection of farm or ranch structures. The main building is divided into three structures that house the Meditation Hall, Dining Facility with a commercial kitchen, and Offices. A group of hermitages are provided for workshop attendees. The buildings rise from stone bases and are constructed with recycled timbers and logs from standing dead trees.

The forms of the structures are based on proportions derived from the Golden Section. The plan and elevation drawings have an overlay of interlocking Golden Rectangles.

The Center is a group of buildings that celebrates the inspiration that can be found in common spaces. The relationship between the structures themselves and between the Center and the larger world, is harmonious, appropriate, and inspirational. They bring the sense of spirit into form.

There is a tradition of designing sacred buildings around certain proportions. The forms of the structures are based on proportions derived from the Golden Section. The plan and elevation drawings have an overlay of interlocking Golden Rectangles.

The Center is the connection point between the community at large and the silence and conscious spirituality of the monastic community. The Center offers the larger community a place to experience the sacred in everyday life. For the monks, it is an opportunity to be of service to the world, while not being completely of it. The Center is the edge between the two worlds.

The buildings for the Center are designed to look like a collection of
T he rutted road bounced the pickup back and forth. Back and forth from one hole to across a pile of rocks through a mud hole and up a continual series of steep pitches. Circling back on itself on a relentless journey up through the trees.

A well-worn companion shares the cab. A time to share a few jokes, get up on the soap box and yap about how to save the country and, as always, there is a foolish person driving a low-slung car up the road that elicits some well-earned snickers. Another in a long series of adventures back to the source.

The road mellows out a bit, then breaks out of the timber into a clearing. There to greet us is the Tigiwon Community House. Built in the 1930s by the CCC as a staging area for pilgrims. This well-cared-for log building enjoys a spectacular view of the Gore Range. A well-worn companion shares the cab. A time to share a few jokes, get up on the soap box and yap about how to save the country and, as always, there is a foolish person driving a low-slung car up the road that elicits some well-earned snickers. Another in a long series of adventures back to the source.

The road ends in a nowhere place.—

The road ends in a nowhere place—how fitting—and the trail to the top is attained quicker than expected. Then, as if you are in a Greek temple, you have to walk along a low ridge for a short distance. The ridge drops away and leaves you staring directly across the abyss at the 1,200-foot-high cross of snow in the Mount of the Holy Cross. You put your arm around the shoulders of your 70-year-old father and sense what a glorious chapter this has been in the story of life.

The larger form of the complex breaks down into smaller arched forms seemingly springing from and returning to the horizon as a collection of soft forms in shadowy white tones.

There is a mountain in the distant West That, sun-defying, in its deep ravines Displays a cross of snow upon its side.

My preconceptions blinded me. When I set out, I held the bold image of a Spanish mission church made of adobe as the first religious architecture in the Southwest. This preconception was shattered when I realized that a sacred space was more than the altar and pews inside a building with ornamental doors and a steeple or bell tower above. It was the image of the sky, framed by the ladder entrance of an Indian Kiva, that erased my previous stereotype. I saw this image for the first time in a David Wakely photograph in the book, "A Sense of Mission: Historic Churches of The Southwest," by Thomas A. Drain. I bought this book on my trip.

To be sure, I had read about the Kiva during my initial research before my trip. But this one picture changed the way I perceived a sacred space. Not only did it not have any elements found in the "Church and Steeple" in my hands, but there were no ornamented doors hung vertically that could be modeled by my thumbs. Instead it appeared that you entered through a horizontal window in the roof of the Kiva. This sharp contrast in the way one might use or experience a sacred space startled me.

Known little more about this space or its religious and cultural context, I became aware of how unprepared I was to truly compare religious architecture of the Southwest. It was not until I was paging through this book that I realized I had neglected the importance of the Sacred Spaces of the Native American Indians.

At the end of my trip, I had accumulated over four thousand miles on my odometer and visited more than 20 communities.

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**HERITAGE, from page 8**

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The Milral School in Seoul, Korea
Karl Yee, AIA, Architect of Denver

The Milral School owes its existence to a local church, which opted to use its resources to build a much-needed educational facility rather than a traditional, little-used church building. Although the church occupies part of the space on Sunday for services, the building is primarily dedicated to the education of autistic children, and houses the Milral Foundation, whose mission is to address the needs and rights of the disabled in Korea and to educate them, their parents, teachers, and the general public.

To maximize the open space on the site, the building was placed against a wooded hill to the north, the contour of which is mimicked by the interior ramp that connects the four stories. Composed of a variety of colors, textures, and materials combined with the natural light of the atrium, the school was designed to reflect the optimism of the vision behind it and the energy of the activity within.

The Science Addition, St. John's University in Collegeville, MN
CSNA Architects of Colorado Springs, in association with Rafferty Rafferty Tollefson Architects of Denver

CSNA Architects’ Science Center project is an addition to and renovation of, a Breuer building, continuing in contemporary parlance the conversation of Bauhaus Modernism, while respecting the tenets of monastic simplicity.

The Mouton Residence in Ft. Collins
The Architects Studio of Ft. Collins

The Mouton house digs into the land on the uphill side to present a low understated profile to the street. The downhill side opens to an impressive view over out the lake to the mountains beyond. Ground face concrete block, sandstone, natural wood, and concrete are combined to create a casual living environment that blends the exterior and interior spaces.

The polished concrete floors and concrete block walls provide an honest elegance to the structure, while absorbing the sun’s rays for warmth in the winter. This house is meant to age gracefully and to merge into its site as the planters grow and soften the planar structures.

Getty at a Glance
Size
300,000 sq. ft. enclosed space plus 300,000 sq. ft. courtyards, balconies, gardens, pools, picnic area (approximately 24 acres)

Cost
$1 billion

Location
700-acre site in Brentwood, Los Angeles

Complex
12 buildings on three levels; courtyard level, lower level, and upper level with connecting bridges

- galleries: 20 for paintings, 16 for decorative arts, 5 for sculpture, 2 for drawings
- a 450-seat auditorium, restaurant, cafe, book store, children’s educational center, administration, white umbrellas in court for special foods
- large conservation research center
- large garden sculpture—reportedly cost over $8 million

Admission
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INTER-COMMUNITY DESIGN FORUM A SUCCESS

On October 22, AIA Colorado South Chapter joined with the Partnership for Community Design in hosting the second Community Design Forum. The forum, hosted by Colorado College, focused on comprehensive planning, urban design, intermodal transportation, sustainable design, public facilities and amenities, and project implementation.

AIA Colorado South Chapter mediated a discussion on the need for design review in Colorado Springs. More information on outcome will be reported in Lines and Columns in the next couple months.