Design Firm Experience

3.5 Documentation of up to five projects by the Design Firm completed within the past ten years (maximum of five pages per project).

3.5.1 A one-page typewritten narrative description of each project. The description should include:

- Design objectives, approach, results, project significance, and key features;
- How the project is similar in scope, program, and/or complexity to the new Capitol;
- How the client’s operational, budgetary, and quality objectives were accomplished;
- Unique aspects of the project, such as energy conservation, sustainability, or other examples of environmental and workplace excellence;
- Contribution to urban fabric; and
- Public sector design excellence.

3.5.2 Up to three 8 x 10-inch illustrations of each project.

3.5.3 A list of awards, publications, notices, peer recognition, or any other documentation of design excellence.
The City and County of Denver was facing a critical dilemma with the development of the new international airport. Designed by another architect, the original terminal design was well over budget, considerably behind schedule, and lacked any distinctive features that would make the building a recognizable international landmark. With time running out, the Fentress Bradburn design team was given a mere three weeks to take over and rescue this troubled, high profile project.

Given the extraordinary budget and timing pressures, the Fentress Bradburn design team created a bold, imaginative solution that, remarkably, addressed all of these concerns at once. The tensile-membrane fabric roof eliminated 300 tons of steel and 200,000 linear feet of concrete shear wall from the original plans, and wrested back control of both the budget and the timeline. It was constructed in less than one year, has a warranty 12 years longer than most conventional roofs, and has a lower operational and maintenance cost.

Aside from salvaging the budget, time line, and operational goals of the project, the design also addressed the aesthetic requirements for the facility. The dramatic 34-peak configuration reflects the imagery of the nearby Rocky Mountains and creates a striking building profile, offering the unique iconic image the client desired. It also pays homage to the Native American dwellings historically found on the plains of this region.

Underneath the dramatic roof is a facility that creates the world-class passenger experience that the client demanded. Instead of the typical bland, utilitarian passenger terminal, the architects created a dramatic civic space, divided into three large rooms, filled with trees, benches and several tiers of retail shops, cafés and kiosks. Natural daylight floods into the space from abundant clerestories and curtainwalls, and through the translucent roof.

The Passenger Terminal Complex sits on the frontier of airport architecture because of Fentress Bradburn’s determination to hear the individual needs of the airport’s public, private and owner interest groups. This project involved the careful coordination of 27 subconsultants, 6 owner consultants, 5 contractors, 6 public artists and 12 government agencies. By ensuring that senior personnel regularly attended weekly planning meetings, this massive project was kept on schedule and the final design was responsive to the interest groups charged with its successful creation.

The airport was ranked #1 among U.S. airports in the prestigious JD Power and Associates 2003 Passenger Satisfaction Survey.
Through continual interaction with these stakeholders, Fentress Bradburn defined an overall set of objectives to be the creation of: a functionally and aesthetically innovative design; a building responsive to the needs of all user groups; an economic generator for the State of Colorado; an example of civic architecture and pride; and a building to establish Denver as a major gateway to regional, national and global markets. This design fulfills those goals and delivers an international landmark that endears itself in the experience of the travelers using it, and represents a source of civic pride for the community it represents.

Awards:
Design for Transportation Honor Award, U.S. Department of Transportation, 1995
Grand Award, Gold Nugget Awards, Pacific Coast Builders Conference, 1995
Honor Award, AIA Colorado, 1994
Honor Award, American Institute of Architects, Western Mountain Region, 1994
Honor Award, American Institute of Architects, Denver Region, 1994
Excellence Award, Consulting Engineering Council of Colorado, 1993
Excellence Award, New York Association of Consulting Engineers, 1993

Selected Publications:
Architecture in the Public Interest, Edizioni Press Inc., 2001
Millennium, The Images Publishing Group, 2001
Fentress Bradburn Architects’ Gateway to the West, The Images Publishing Group, 2000
Airport Builders, John Wiley and Sons, 1999
“Super Fly Guys, Great Airport Design” Wallpaper, June 1999
“DIA sets the pace for U.S. Airports” Denver Post, April 1998
“Green Beauties” Airport World, April-May 1998
“Denver’s New Airport Flying High” San Francisco Chronicle, March 1997
“Poetry in Motion”, The Architectural Review, February 1995
“Peak Performance” Architecture, August 1994
“Rethinking Urban Architecture”, Architecture August 1994
“Fentress Bradburn’s Winning Ways Aid Growth” Ascent, spring 1994
“A Canopied Air Terminal” l’Arca July-August 1993
“Modern Basilica” Fabrics and Architecture, May-June 1993
“Snow Capped Symbol” Architectural Record, June 1993

Peer Recognition:
“We have searched for two years for a solution which is both efficient and dramatic. The Blue Ribbon panel is unanimous in its enthusiasm and support of this design. This is going to truly be an international airport. We’ve been searching for a design that would be international in scope and image, that would be unique, like the Sydney Opera House. This is it.”
Federico Pena, Former Mayor of Denver

“Compared with most airports, this building feels good for the body. A walk along the main [terminal] beneath the trees that rise from the warm granite pavement is almost as pleasant as a mountain hike. ...The effect is similar to the plaza at Rockefeller Center, though looking up you see not skyscrapers but clouds of natural light filtered through billowing cloth.”
Herbert Muschamp, Architecture Critic, New York Times

“DIA is proving to be one of the best investments the people of Colorado and the U.S. have made. It is operationally and financially a big success. All those with a stake in its operation consider it a huge success.”
Norm Witteveen, Deputy Manager of Aviation, Planning and Development
DENVER INTERNATIONAL AIRPORT
Denver, Colorado
The National Museum of Wildlife Art was seeking a structure that made a bold statement on the landscape, yet would be essentially invisible and environmentally appropriate. It was expected to both blend in with the scenic beauty of this mountain setting and command immediate respect from those standing in front of it.

As Curt Fentress first put lines on paper for the development of the museum, he felt that the building should grow from the hillside and become a part of the butte, not sit upon the butte. Thus, the concept of the museum as a natural rock outcropping evolved.

The result is a museum facility constructed of native stone, which blends thoughtfully into the terrain, and captures the beauty of its Grand Tetons site in Jackson, Wyoming. The building overlooks the Jackson National Elk Refuge, haven for 8,000 elk, and is located on a 70-acre butte. The museum houses the nation’s premier fine art collection depicting North American wildlife with items that date back as far as colonial America. The building is set into the hillside, enabling greater control of temperature and humidity in the museum galleries and storage spaces.

An outdoor terrace provides a venue for community gatherings, dining, and educational programming, and views of the beautiful site and Elk Refuge. A rare opportunity exists here to view wildlife in its natural habitat, as well as wildlife portrayed in art. The sensitive harmony continues with the museum’s arrival experience. The carefully planned road approaching the museum allows the roofline to slowly emerge from the butte, mimicking the experience of wildlife in their habitat.

The development of this pristine wilderness site met deep opposition by the public due in part to the site’s troubled history. A KOA campground occupied the site before the museum purchased it, leaving the natural topography scarred and severely damaged. The final design was the result of a carefully guided development review process involving many public hearings, and meetings with the Planning Commission and County Commissioner meetings. At each step of the review process, the design team incorporated the concerns of the community with responsive revisions to the design.

The final design expressed sensitivity to all of these important environmental issues. The butte was restored to its original topography: aspen, grasses, sagebrush, and other native vegetation were planted to reinstate the ecological balance.
It was clear from the beginning that no conventional architectural form would be compatible with this natural context, so the team opted instead for a design that forged a symbiotic relationship between the building and the butte. The creation of this warm and humanistic building embodies the spirit of its site and truly invites the outdoors in.

Peer Recognition:
“The architect suggested that this is not so much a building but rather a place where the rocks have erupted to form a place for the exhibit of this artwork. As a conceptual diagram, this project emerged as a unanimous favorite of the jury.”

Design Competition Jury Comments

“This is a great example of looking at the natural assets of an area and using them in a way that doesn’t degrade their value. That is one of the keys to sustainable development. What’s remarkable is the fact that the museum’s presence can go a long way toward educating the public. It is a man made structure that is worthy of its spectacular setting.”

Dennis Glick, Planning Expert, Greater Yellowstone Coalition

“I used to refer to our museum, the National Museum of Wildlife Art, as the most significant architectural work in Wyoming, but it appears that with two Fentress Bradburn buildings in the state, I can no longer make that claim. We certainly want to encourage visitors to experience both the Buffalo Bill Historical Center and the National Museum of Wildlife Art. Visiting these two outstanding museums, at the East and South gates of Yellowstone, is central to understanding and appreciating the wildlife, landscape, history, culture, and outdoor experience of the region.”

Francine Carraro, Ph.D., Director of the National Museum of Wildlife Art
The Capitol Area East End Redevelopment - Block 225 is the first of five buildings developed by the California Department of General Services Real Estate Division. At 336,000 square feet and six stories high, it is the most ambitious green-building initiative and the largest office building project ever undertaken by the State.

“The East End [project] was a catalyst for an economic revival of that end of the city…” - Richard Teramoto, Project Executive, GSA Capitol Outlay Program Manager

Sustainable Enhancements

The building exists on an urban infill site (previously a parking lot) surrounded on three sides by small commercial and medium-density residential buildings. To the north is State Capitol Park. The Capitol Area East End Complex design extends the visual boundaries east of Capitol Park and provides an eastern gateway and a neighborhood amenity that is highly accessible and responsive to the surrounding context. The project was designed and oriented on the east end of downtown with pedestrian arcades along the street so that transit, pedestrian and bicycle access is maximized.

The building’s elliptical elements identify main entries and convey a sense of civic importance. A small pocket park provides a buffer between the building and the adjacent historic apartment building, and is shared by the public during the day and apartment building residents in the evening. From the challenges of urban design to the intricacies of building details and materials, the design and architecture reinforce civic and social qualities of surrounding neighborhoods.
**Considered a legacy building by the State**, all materials and systems were chosen for long-term performance and life-cycle cost. The building’s public spaces were designed for timeless elegance. Interior finishes were selected for durability, recycled content, low VOC emissions, and future recyclable potential. Stainless steel, stone, and glass provide low-maintenance, enduring materials. The lobby’s stone floor incorporates salvaged marble from the old Courts and Library buildings.

The team developed 145 strategies for sustainable enhancements, eventually incorporating 110 of these. This resulted in a building that outperforms energy codes by 43%, reduces water consumption by 36%, conserves and recycles resources, and reduces air, light and noise pollution. The project exceeds client expectations and recently received the USGBC LEED™ 2.0 Gold award, the largest building to receive this honor at the time of opening. The building’s sustainable features have set a new standard for all future California construction.

With on-site childcare and the latest systems and equipment designed to provide occupant comfort, individuals are now working in the shadows of the State’s Capitol building. **The project has impacted more than its occupants; it has rejuvenated the area.** “Eureka”- the state’s motto meaning, “I have found it” in Greek - is an accurate description of California’s discovery of successful and sustainable development. No other project proves this better than the Capitol Area East End Complex - Block 225.

**Awards:**
LEED™ Gold 2.0, United States Green Building Council, 2003  
Merit Award, Institutional Category, Building Team Project of the Year, Building Design and Construction, 2003  
Award of Merit, Sustainable Nonresidential Category, Gold Nugget Awards, Pacific Coast Builder’s Conference, 2003  
Award of Merit, Office Building 60,000 s.f. and Over Category, Gold Nugget Awards, Pacific Coast Builder’s Conference, 2003  
Governor’s Environmental and Economic Leadership Awards, Sustainable Facilities Category, State of California EPA, 2003  
California Constructor Innovation Award, Associated General Contractors (AGC), 2003  
John K. Lopez “Keeping the Promise” Award, Disabled Veteran Business Enterprise, State of California, 2003  
Best of California Award, California Construction Link, 2002

**Publications:**
“California’s Greenest Government Center,” Eco-Structure, Fall 2003  
“Winners Chosen,” California Constructor, April 2003

**Peer Recognition:**
“This is one of the most significant projects in the United States. As the largest civic building project in California history, its importance cannot be understated. Its location in the center of the capitol guarantees the East End Complex unmatched visibility and, therefore, the project demands of its architects planning and design expertise of the highest order. The team has done a magnificent job of meeting this challenge.”

Pitto, Editor, California Construction Link, December 2000

“The California Department of Education certainly received a wonderful building thanks to your company and the high level of commitment you personally brought to the project.”

Dianne Thiel, Federal Facilities Coordinator, United States Environmental Protection Agency, Region 8

“On behalf of the State of California, I am proud to recognize your recent contribution in support of the Governor's sustainable building goals. With your [Fentress Bradburn’s] help, we have attained the prestigious Leadership in Energy and Environment Design (LEED™) Gold Rating from the U.S Green Building Council (USGBC) for the Education Headquarters Building, Block 225 of the Capitol Area East End Complex. This accomplishment marks a true partnership between private and public sector organizations.”

Aileen Adams, Secretary, State and Consumer Services Agency
In 1990, Fentress Bradburn Architects completed Phase I of the Colorado Convention Center. The center was so well utilized that the City of Denver sponsored and voters approved a ballot initiative to expand the facility from 1,000,000 square feet to 2,400,000 square feet. In 2001, the Fentress Bradburn team was once again selected as the Design Architect and began designing the facility’s Phase II expansion.

With the expansion, the City and County of Denver wanted a convention center that would become an economic powerhouse for the city, helping attract and rebook conventions. Fentress Bradburn answered with a design that is unlike any convention center in the country. The design truly captures the essence of Denver and showcases the city through the center’s glass curtainwalls. The ribbon-like panels along the outside of the center help mask the building’s mass, so that it is not seen by the citizens of Colorado as an imposing structure in the center of their capital city.

Rising 155 feet from the street, the peaked roofline of the newly expanded Colorado Convention Center has transformed the vertical nature of Denver’s skyline. Fentress Bradburn designed this roof element to simply, yet vividly contrast with the city. This sophisticated architectural statement creates a striking identity for both the building and the city. The Colorado Convention Center Expansion has already established itself as a distinctive Colorado landmark.

The center provides many new linkages to the surrounding neighborhoods. The design team redeveloped a pedestrian bridge that crosses over one of downtown’s busiest streets, connecting convention center patrons with the Denver Center Theater Complex. Fentress Bradburn worked with the Regional Transportation District to incorporate light rail service into the facility. The new Arts stop has become a central point of the city, providing both convention attendees and Colorado citizens with a meeting place and shelter from inclement weather.
Awards:
Although the Center will not formally open until December of 2004, it has already won an award:
Gold Award, Outstanding Public Project, Colorado Construction Magazine, 2004

Selected Publications:
“Convention Center Expansion Will Transform Denver’s Front Door”, Colorado Construction, June 2004
“Massive Makeover-Convention center expansion will put Denver on the map.” Rocky Mountain News, March 2004
“Denver’s Doubling”, Denver Metro Convention and Visitors Bureau, May 2004
“Centerpiece-Sparkling convention area the city’s new crow jewel”, Rocky Mountain News, September 2004
Fentress Bradburn Architects Museums + Theaters, Edizioni Press 2003

Peer Recognition:
“Fentress Bradburn has shown great creativity and resolve in complex City issues regarding Urban Design, Building Functionality and dealing with all of our City and County of Denver Regulatory Agencies, including complex street issues with our Traffic Engineering Department.”

David Bufalo, Director of Design and Construction Management, City and County of Denver

“As a result of the collaborative project between Fentress Bradburn, the design team, the City and County of Denver and the design advisory committee that the city assembled, we feel we have achieved a very successful project. A project that has tremendous pride and ownership form the community, and a project that will become another real icon for downtown Denver.”

Tyler Gibbs, Design Director, City and County of Denver

“It’s striking in its first appearance. The use of glass throughout building is going to create an open airy feel. A lot of buildings have a hard time showing that. How many convention centers have the mountain views-the backdrop of the Rockies- and the city skyline? It definitely has a “wow” factor to it.”

Roy Benear, Convention Sales Director, Denver Metro Convention and Visitors Bureau
State of Washington Natural Resources Building

Enhances Capitol Campus Fabric

Location: Olympia, Washington
Size: 325,000 s.f.
Cost: $55,400,000
Annual Visitors: 175,000

This complex architectural creation is skillfully designed to blend in with the capitol campus master plan through a harmonious combination of technology, aesthetics, space and function. Home to three environmentally-related departments for the State of Washington, this building was a pioneering effort in the incorporation of sustainable design that respects the balance between nature, environment and the occupants.

The final design successfully weds two architecturally distinct sections of the campus while honoring the capitol and its symbolic dome. The building’s dramatic 675-foot curved façade is derived from the geometry of the entire civic center campus emanating from the State Capitol. The form of the building serves as a cornerstone for the east campus, while recalling the rhythms and textures of the traditional structures of the west campus. By incorporating pedestrian connections into the design, linkages between the two campuses are further strengthened.

Washington’s rich ecology served as inspiration for the building, from the dense forests, to the sweeping grasslands, to the cobbled shoreline. The green truss work, supported on long, slender columns, conjures up the idea of a temperate rain forest canopy. Inside, the rotunda’s hardwood columns also allude to a forest environment, and its terrazzo floor pattern depicts the winding Columbia River and the farmlands and forests of eastern Washington. Building materials were chosen not only to complement the pallet of the surrounding countryside, but also to invoke images of the departments in which they are used. Blue is used for fisheries, green for forestry and rose-pink for agriculture.
While the beauty of the natural surroundings served as inspiration for the aesthetic design of the building, a duty to protect the environment motivated the push for sustainable design innovations. All interior finishes, furnishings, adhesives, paints, sealants, glazes, coverings and tiles had to be certified to employ the highest standards “technologically achievable” for the reductions in the emissions of particles and chemical vapors. The building’s cantilever form provides a sunscreen designed to minimize solar impact. Enclosing walls were fitted with clerestories and sidelights allowing daylight to penetrate into even the deepest recesses of the building. Groundbreaking energy efficient and sustainable design techniques used in this design earned it the prestigious Architecture and Energy Building Excellence award.

The Natural Resources Building was designed with an overall philosophy that views man and the environment as one single system. The building’s sweeping forms and elegant rotunda conform with the architectural style of the capitol and surrounding buildings while enhancing the urban landscape through the use of natural shapes and textures typical of the Washington environment. It serves the operational needs of the agencies housed within it, while honoring their common mission of preserving the environment for this generation, and passing on that legacy to those that will follow.

**Awards:**
- Honor Award, American Institute of Architects, Colorado Chapter, 1996
- Architecture and Energy Award of Merit, American Institute of Architects, Portland Chapter, 1993
- Grand Award, Gold Nugget Awards, Pacific Coast Builders Conference, 1993
- Design-Build Excellence Award, Design-Build Institute of America, 1997
- First Place, Design Competition, 1989

**Selected Publications:**

**Peer Recognition:**
- “The facilities will provide the public and employees an enjoyable, energy efficient and healthy work environment using new air quality design requirements which will lead the way for future standards in our nation. Your hard work and dedication to a job well done will be evident for years to come.”
  K. Wendy Holden, Director, State of Washington Department of GSA

- “When I look at it, it makes me feel proud. It is an exceptional building.”
  Jack Brown, State of Washington, Project Manager

- “Fentress Bradburn’s design solution skilfully wedes two architecturally distinct sections of the Capitol Campus and honors the landmark Capitol Dome.”
  Facilities Design and Management, May 1993
NATURAL RESOURCES BUILDING
Olympia, Washington
The contents have been printed on recycled paper.