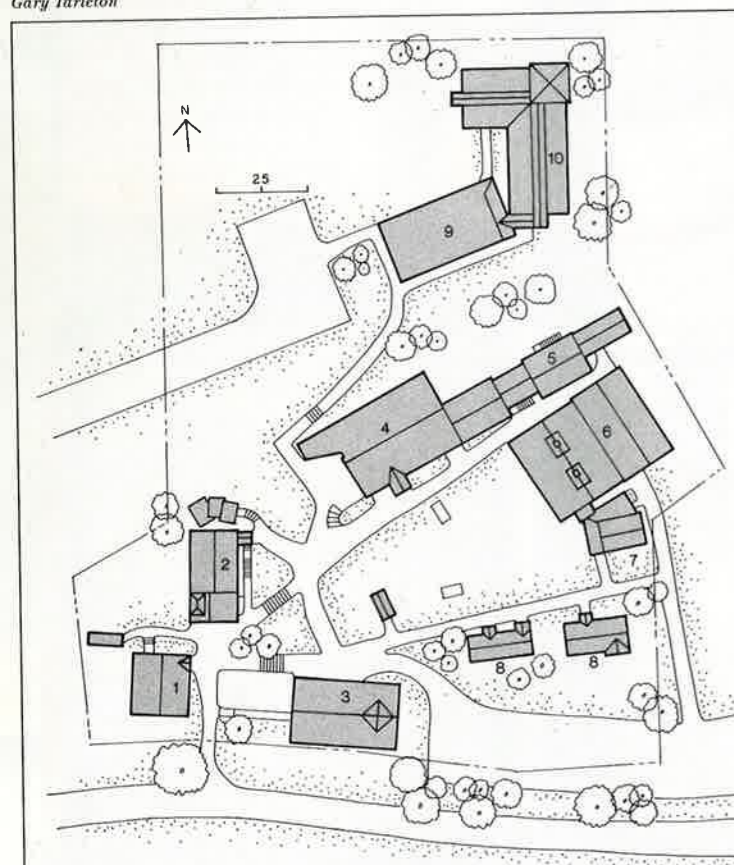


The ranch artistically reconsidered



Gary Tarleton



- | | |
|-------------------------------|----------------------------|
| 1. Ranch house | 6. Wyeth/Lyon kilns |
| 2. Dows Barn | 7. Gates Barn |
| 3. Fischer Photography Center | 8. Residence |
| 4. Maloof Barn (woodworking) | 9. Dining hall |
| 5. Ceramics studios | 10. Wyly House (dormitory) |

Architects are not always given ideal raw material, but what Harry Teague encountered on the site of the Anderson Ranch Arts Center would likely have given anyone pause. An adjunct of the nearby Snowmass ski resort, the center in 1980 consisted of an assortment of sagging log houses and barns, some of which had been moved to the site as development swallowed up local ranches. Though the buildings were neither weatherproof nor properly equipped to meet the needs of the printmakers, ceramicists, woodworkers, and photographers the center intended to serve, the artists were emotionally attached to the structures' romantically gloomy character. (The 11 photographers who documented this story were part of a workshop taught by Timothy Hursley.)

From his initial involvement in 1980, Teague has rejected a "Historic Anderson Ranch" embalming of the barn buildings as inappropriate to the needs of the artists; rather, his mission has been to reshape the "wonderful decrepitude" of the center's existing structures into a vital, if not necessarily tidy, whole, all the while keeping to construction methods that could deliver finished projects for budgets that ranged from \$18 to \$40 a square foot. In Dows Barn (1981), Teague framed new stud-wall supports within a former horse barn, reroofed it in galvanized sheet, installed level floors for a print shop and gallery, and erected flat walls suitable for hanging artwork. A studio-mezzanine hung in the center of the barn's "nave" diffuses the sharp Rocky Mountain light streaming into exhibit spaces below. (New floor levels were similarly installed in Gates Barn, section page 76). Outside, Teague added an administrative-office tower and a new porch that functioned as the nexus of the center's social activity during its early days. Overhead doors in the ground-floor print shop expose artists to the surrounding mountains as well as to off-the-cuff comments from passersby, allowing the kind of spontaneous collaboration that the center has consciously nurtured.

For Dows Barn and subsequent projects, board-sheathed stud-wall construction sets apart new work like the 1984 lean-to addition that supports what was once a collapsing barn (left) from the old buildings. By positioning several new structures among existing ones, Teague has created an irregularly shaped quadrangle that screens out unsightly resort-related additions to the surroundings. The Fischer Photography Center (1986), punctuated by one of Teague's ubiquitous porches, presents a facade to this green. A steel-framed metal-roofed kiln structure, completed in 1988 (opposite top), adds an incombustible industrial note to what Teague calls the "funky medieval" character of the old ranch buildings and permits year-round use of ceramics facilities. To the north, a new quadrangle will extend west from a recently finished dining hall and dormitory wing (top of site plan).

Teague's nine-year tenure has had its improvised moments. For instance, when one-by-three-foot wooden bridge supports were donated, they were adapted to brace the Maloof Barn (page 76). Overall, however, the diverse projects rely on an underlying architectonic consistency (the bark-sheathed porch columns, brightly painted punched windows), and a commonality of scale (unfolded elevation, page 76). The work's deliberate unassertiveness has allowed a poetic kind of artistic messiness—endemic to throwing pots or assembling chairs—to come to the fore. A more formalistic rendering, it seems, would simply have amplified the limitations of this extremely modest undertaking. Instead, Teague has seen—in Robert Venturi's words—"what is and what ought to be."

James S. Russell

With the judicious use of new construction, Harry Teague has shaped an art center out of buildings dating from the homesteading days of Colorado's spectacular Snowmass Valley.



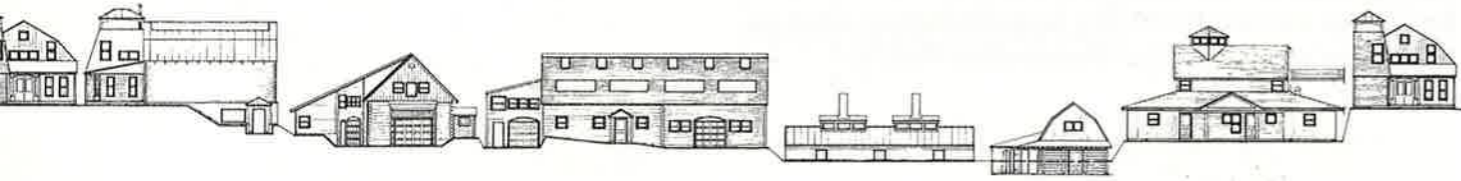
Jay Hyma



Harold Hoiland



Henry S. McKee



ry S. McKee



nn Shields-Marley



ry S. McKee

Harry Teague's own palette of bark-sheathed columns and siding sets new construction discreetly apart from the fissured, silvery patina of the old (opposite). A new porch and tower shore up the once-listing Dows Barn (top), while new mezzanine framing installed under the roof of the Gates Barn (section below) braces weakened log walls and filters harsh light from skylights overhead, a strategy employed in the Maloof Barn as well (bottom left), where donated bridge timbers support a painting studio over the wood shop.

Anderson Ranch Arts Center
Aspen, Colorado

Architect:

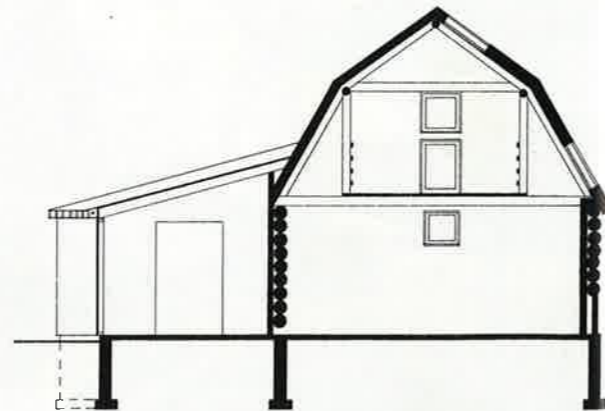
Harry Teague, Architect—Ted Guy, associated architect (Wyly dormitory); Denis Cyrus, Glenn Rappaport, Jake Vickery, project architects; Bob Tatham, assistant

Structural engineers:

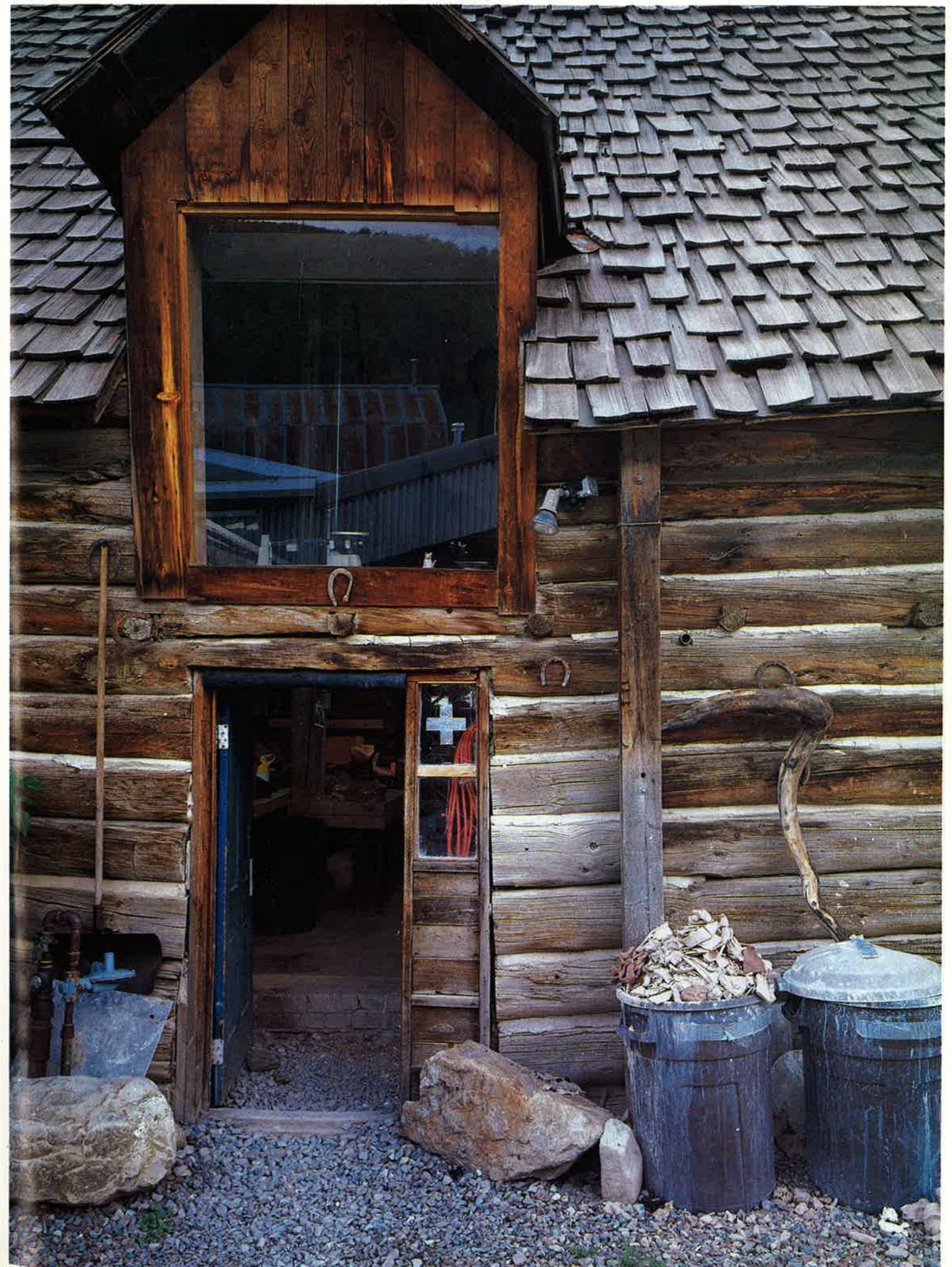
Collins Engineering, Preston Buildings (Wyeth/Lyon kilns)

Contractors:

S.L.O.W. Construction (Dows Barn, Gates Barn); Advanced Mountain Structures (Maloof Barn, Fischer Photography Center); Doug Casebeer (Wyeth/Lyon kilns)



GATES BARN



Deanna Dikeman