

MODERN LUXURY

ASPEN

MAGAZINE

MIDSUMMER 2016

ALTER EGO

ADVENTURER TED
DAVENPORT BALANCES
FAMILY LIFE WITH
WINGSUIT FLYING

INSIDE STORY

ARCHITECT HARRY
TEAGUE ON HIS
LATEST PROJECT



THE CULTURE & OUTDOORS ISSUE

CREATIVITY & ADVENTURE FROM THE MOUNTAINS

MODERNLUXURY.COM

CLICK

WHEN

8:53AM
6.14.16

WHERE

Harry Teague Pavilion

PHOTOGRAPHER

Burnham Arndt

The final touches of the new \$70 million Bucksbaum Campus are finally in place. The result is both a feat of master planning and an architectural triumph, blending the needs of two of Aspen's most important institutions—Aspen Music Festival and School and Aspen Country Day School—within a beautiful and, to some, sacred landscape.

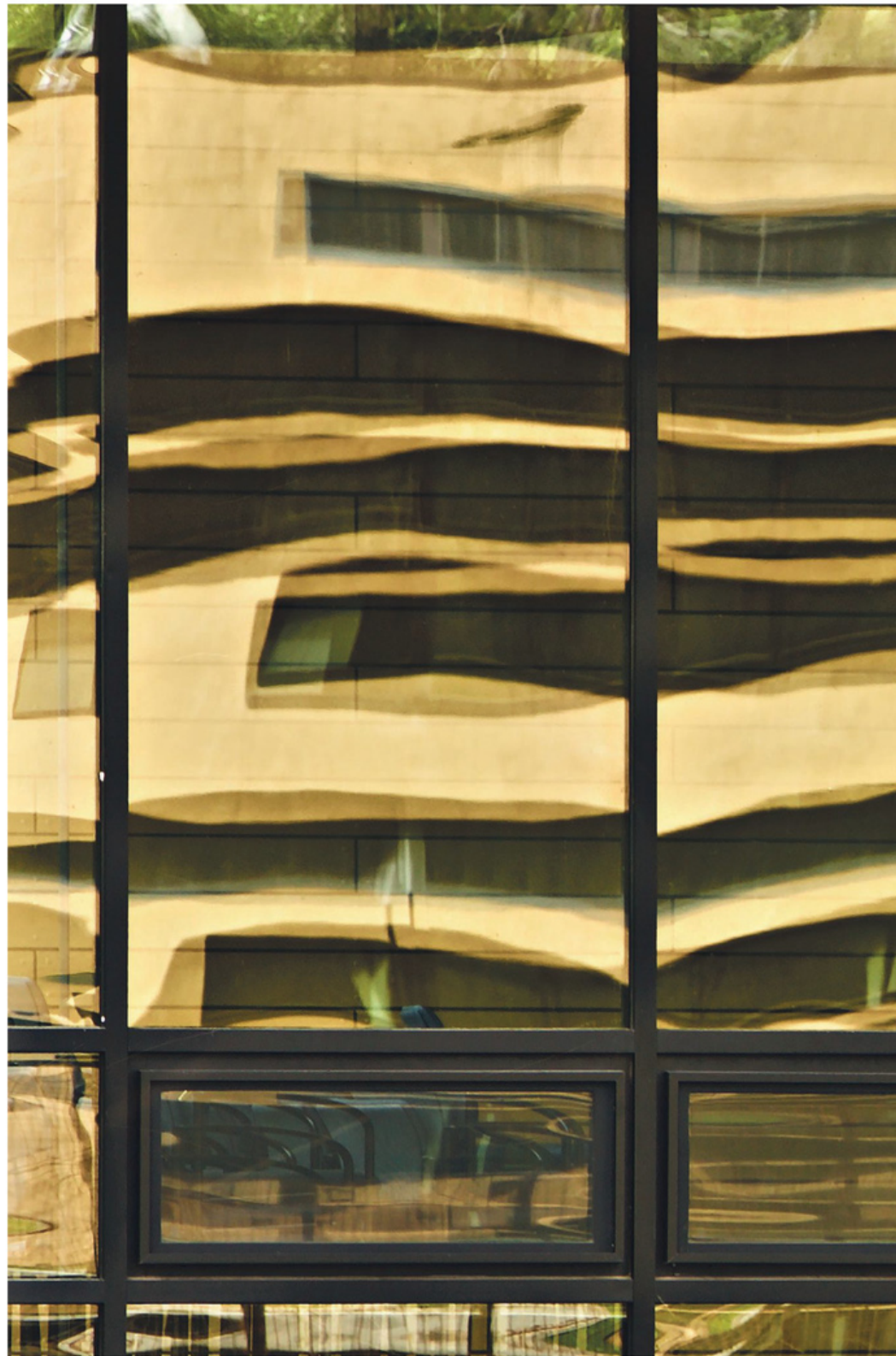
Early one morning, photographer Burnham Arndt walked the grounds looking for inspiration. He found it with Hurst Hall and Aspen Country Day Middle School reflected in the windows of Harry Teague Pavilion.

"The early morning light fully illuminated the new buildings, while the windows of the Harry Teague Pavilion remained in deep shade," Arndt says. "Suddenly, a new perspective arose; playful lines and mesmerizing curves materialized. A David Hockney visual composition was there as a musical score."

He got this shot using his Canon 5D Mark III, set at $\frac{1}{4}$ seconds at f18, using a 200 mm lens. "The clean geometry of the new Bucksbaum Campus buildings became transformed into a repetitive cubist pattern of compositional possibilities," Arndt says.

"Yes, just a simple reflection. But a reflection of the nature of human creativity and inspiration."

—Hilary Stunda





RAZZLE-DAZZLE IN THE MOUNTAINS

THE BUCKSBAUM CAMPUS COMES TO LIFE WITH A STRONG CONNECTION TO THE UNIQUE LANDSCAPE.

BY HARRY TEAGUE

As an architect, I am often asked the question: How do we actually create a building, or in this case, a campus of buildings?

An extremely brief answer would be that we begin by gathering all kinds of information about the needs and qualities of the client; the nature of the site; and the limitations of budget, schedule and regulations. At the same time, we allow ourselves to freely indulge in intuitive responses to this information as it is accumulated. In the end, the resulting design is a synthesis of the practical and the intuitive.

For the Bucksbaum Campus (aspenmusicfestival.com), our clients were two important Aspen institutions with two boards and hundreds of individual users.

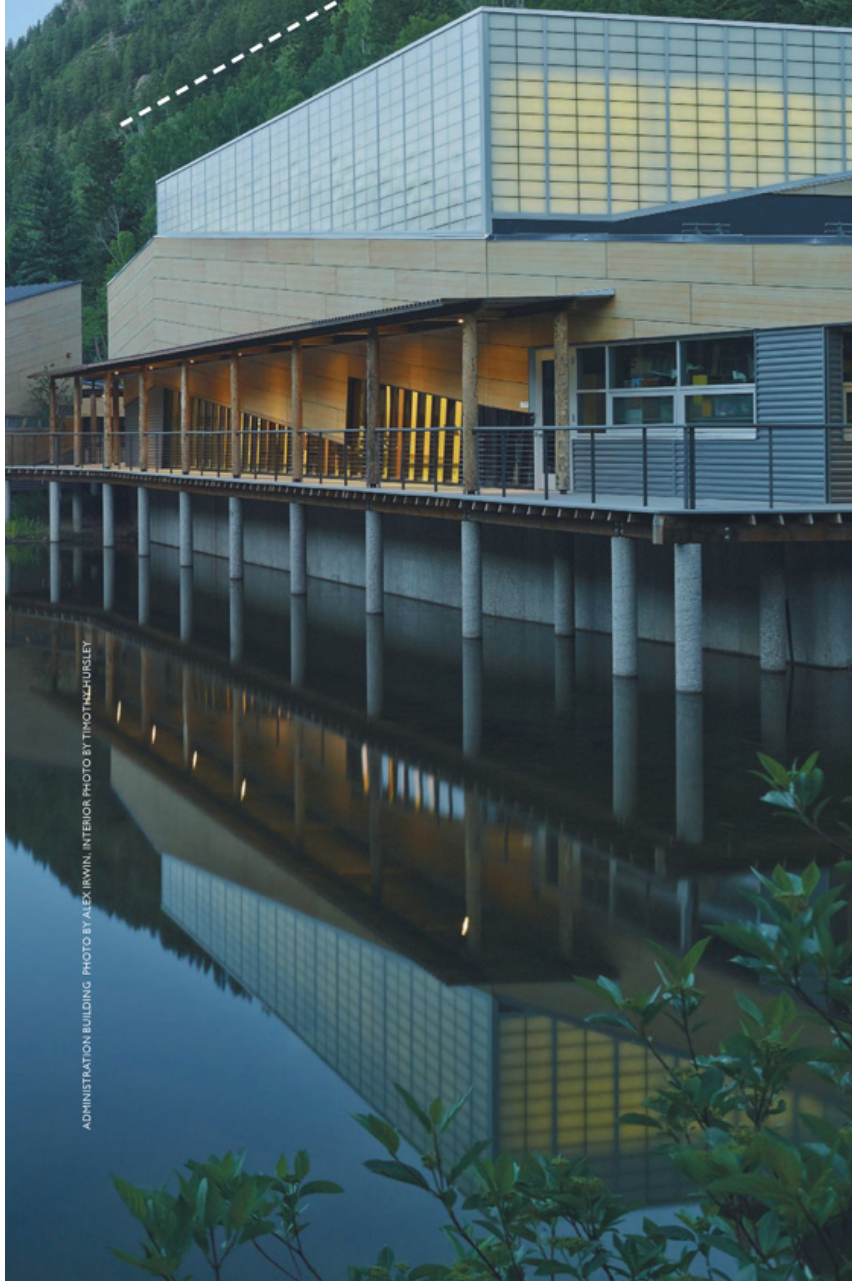
The site is so beautiful it would be a national park if it were not private, and let's not forget rock falls, landslides, avalanches, floods and wildfires. And, of course, the budget, the nonprofit nature of the project, the schedule, nine months for construction and stringent regulations all added up to an almost impossible task.

INFINITE SPACE The large rehearsal halls, Edlis-Neeson and Scanlan, surround a glass pavilion that appears to float over the pond. They provide space for theater and art for the Aspen Country Day School.

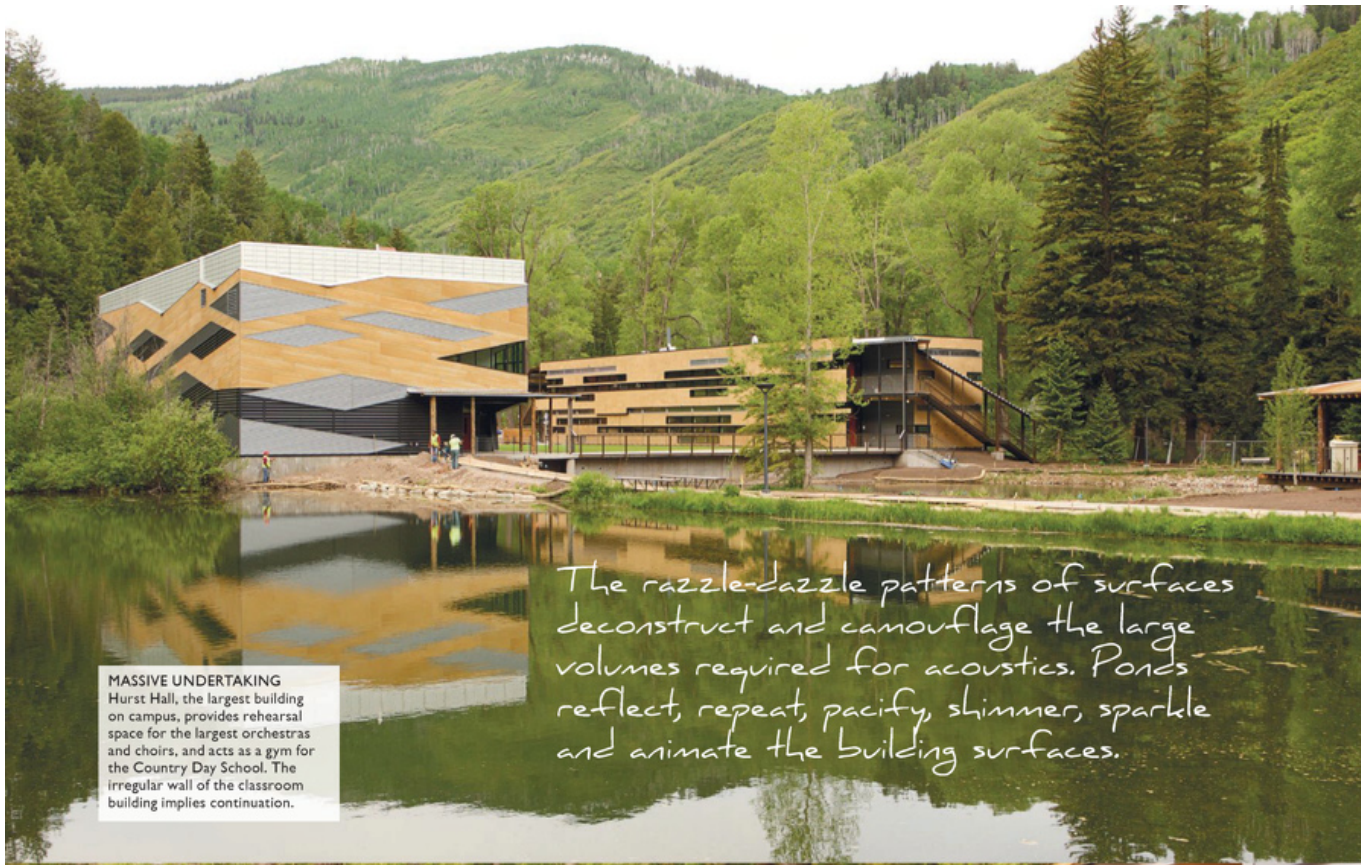
PHOTO BY TIMOTHY HURSELEY

The new buildings try not to compete with or imitate the magnificent surrounding landscape. Instead they connect with it by revealing and celebrating the surfaces, shapes and colors of the geologic process of erosion and transformation.

The stratified materials of the new buildings refer to the sky, Earth and water.

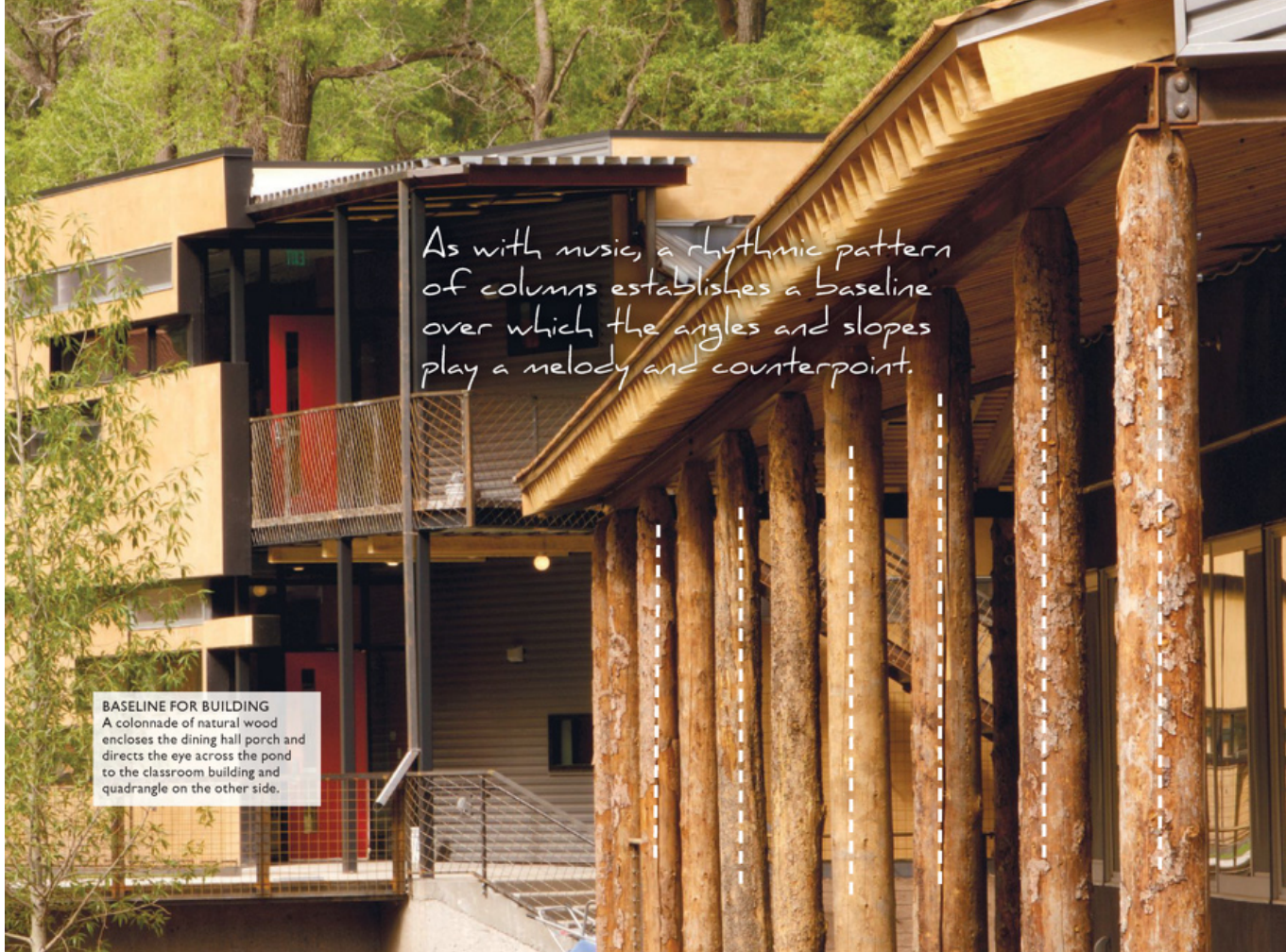


The surrounding topography is reflected in the structure and acoustic treatments of the interior as well.



MASSIVE UNDERTAKING
Hurst Hall, the largest building on campus, provides rehearsal space for the largest orchestras and choirs, and acts as a gym for the Country Day School. The irregular wall of the classroom building implies continuation.

The razzle-dazzle patterns of surfaces deconstruct and camouflage the large volumes required for acoustics. Ponds reflect, repeat, pacify, shimmer, sparkle and animate the building surfaces.



BASELINE FOR BUILDING
A colonnade of natural wood encloses the dining hall porch and directs the eye across the pond to the classroom building and quadrangle on the other side.

As with music, a rhythmic pattern of columns establishes a baseline over which the angles and slopes play a melody and counterpoint.



The cantilevered glass pavilion floats over the pond and is used as a music room by the Country Day School.

But this is where the vision comes in.

The architecture profession is much more collaborative than most realize. Architects should really always be plural. The design team at Harry Teague Architects (harryteaguearchitects.com) is not only made up of a group of talented, passionate architects, but also landscape architects and a passel of engineers: structural, mechanical, electrical and civil to name a few.

A clear vision emerges from the assimilation of these practical necessities synthesized with the collection of inspired responses. It is what gives the project a genetic code to unify the design team's efforts.

For us, the unifying vision for the campus was a combination of geologic allusions. We envisioned buildings that merge with the surrounding landscape by revealing and foreshadowing the ultimate transformations of its underlying geology.

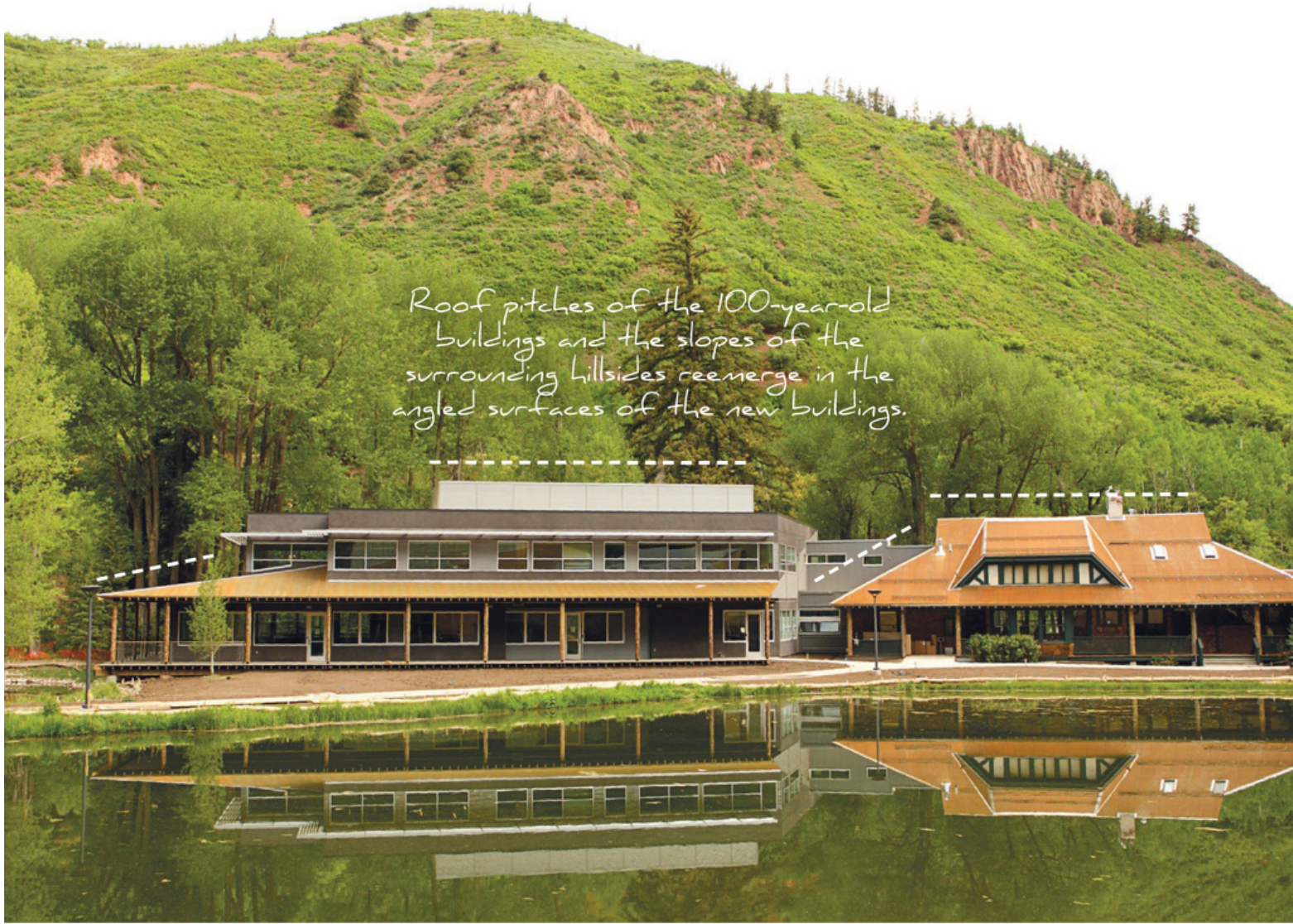
This would give the buildings a timeless connection to the site.

At the beginning, we stood at the site marveling at a magnificent but sensitive landscape we were about to invade. There were the lovely ponds and some charming but extremely dilapidated buildings. Two 100-year-old structures from the mining era were settling in so comfortably that they had developed eaves so curved that they looked intentional. Two others, Wrightian buildings by my friend and mentor Fritz Benedict, were sliding gently into the ponds.

Here was the campus that two important Aspen institutions must share. The Aspen Music School will use the buildings in the summer. K-8 Aspen Country Day School children will use them all winter long.

Design challenges did abound, but then this is what architects thrive upon. Although it was a site with grand scale, there wasn't much room for buildings; each institution had specific needs.

PHOTO BY ALEX IRWIN



RENOVATION
The 100-year-old administration building has been fully restored, renovated and remodeled, and is ready to serve for another 100 years. Adjacent to it, the new dining hall and administration building carries on the tradition of sloped roofs, porches and overhangs.

The Music Festival's five symphony orchestras need very large spaces in which to practice. There is no substitute for volume when creating a good acoustic environment for a large orchestra.

The buildings had to be big in volume, but not in appearance. They had to be dignified for sophisticated music students and faculty who come from worldwide urban areas, yet friendly for the K-8 Country Day students. They should be inspiring for serious classical musicians as well as for rambunctious school children. They must be energetic. Serene and exciting. Unobtrusive yet inspiring.

Given the immense scale and spectacular natural beauty of the surrounding landscape, it seemed unwise to compete. To successfully engage and take a comfortable place in this extraordinary context, buildings must interpret, expose and participate in the landscape, not imitate it.

Ultimately, as permanent and interconnected with the landscape as these buildings now appear, they too will eventually be worn away like the surrounding mountains. By revealing and even celebrating with their surfaces, shapes and colors the long-lasting process of erosion and transformation, they will, in short, be acknowledging their own impermanence.

By participating in the passage of time much like a musical performance, the buildings become an experiential as well as a material event that contribute to our greater understanding of our own vulnerability and temporality. ■

PHOTO BY BURHAM ARNT