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NOVEMBER 1997

## LISTENING IS PART OF THE ART IN ARCHITECTURE

—Steven Walsh, AIA

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**D**uring client forums we often hear lamentations about architects that missed out on commissions, additional services fees or successful resolution of conflicts because the client did not feel they were understood or that the designer had their own agenda with respect to solutions. Whether valid complaints or not, these are the perceptions in the client community. Hard feelings and a loss of respect for our profession are often the result. The unfortunate aspect of this situation is that it is avoidable.

Imagine being asked to design a building for clients who had absolutely no way of communicating their needs to you. Your only programmatic information is the site. Other than that, you would be left to design at will using your intuition to establish their needs. You would be expected to successfully design the building and somehow accommodate their unique requirements. How would you go about it? What assumptions would you make? How would you establish the budget and the schedule? Who would the end users be and how would their needs be accommodated?

Assuming you took on the assignment, can you imagine how poorly the building would satisfy your clients expectations? Could you predict their response upon moving in? Could you blame them for being frustrated? This scenario is admittedly extreme, yet the problems that sometimes plague our projects have their roots in how well we listen to our clients. Design talent or technical skill is rarely lacking; for that is what we are trained in.

Listening is a skill rarely taught in school or consciously practiced by most of us, yet it is an essential tool which is critical to a successful design solution. Why then are we so bad at it?

It turns out we are not alone. In fact, from what I read, most everyone needs to learn to listen and practice daily to get good at it. Once mastered, we will find that our projects function better from our clients perspective, and exceed even our own expectations. We will have heard and learned more from our consultants, users and others who

influence our work. The reward will be from satisfying projects and good relationships that we build along the way.

Jim Franklin, past resident Fellow of the AIA, Steven Covey, author of *The Seven Habits of Highly Successful People* and Richard Carlson, author of *Don't Sweat the Small Stuff* all write about the idea of "Active Listening," where the subject seeks first to understand and only then to be understood. What a novel concept. What a simple idea. When I think of Colorado architects that seem to enjoy a measure of success, I think of George Hoover and Cab Childress, two great listeners who demonstrate a peaceful gait, a methodical and relaxed pace toward the design of their buildings and their approach to life.

So the very next time you interact with a client, an employee, your boss, or anyone else in your life, breathe deep,



listen carefully, pause a moment and respond only after you have heard what they said. Reflect by repeating or paraphrasing them if you are not crystal clear about what was said. It isn't easy, it takes practice and patience. Good listening is an art that requires undoing years of bad habits. It is yet another way we can learn to step back and enjoy the spirit of being an architect.

### ARCHITECTURE IN DETAIL: A CRITICAL CONNECTION WITH THE PAST

—Keith E. Hayes, AIA and Gallery Co-Chair

on local industries for employment. All of these ideas are being challenged, and it makes my head spin. Now ranchers and environmentalists share the same views, metropolitan areas pipe water over hundreds of miles and entire valleys form interdependent economies. What will be next?

When gaming was approved in three mountain towns in 1990, it was offered as a means of preservation. I doubt anyone could have foreseen the subsequent development that has taken place since then. These towns are more like I imagine they were a century ago, except that the ringing of slot machines has replaced the din of ore mills. Historic buildings have indeed been restored, added to and preserved. But lately, I have witnessed the excavation of entire hillsides for the construction of new parking garages and casinos; the miners would be jealous at the scale of these projects. And the result is that several historic buildings are at risk.

### Upcoming Photography Exhibition and Call for Entries

**T**he West is a place of contrast, and never more so than today. At one time, ranchers valued wide open spaces free from predators, cities could only use water from nearby watersheds and small towns depended



Lace House  
Ed D. White Jr., AIA, Collection

[ See piazza! on page 2 ]



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## COLORADO ARCHITECT EDITORIAL CALENDAR DECEMBER '97 THROUGH MAY '98

December Living Treasures  
 January Awards  
 February Computers in Architecture  
 March Green Architecture  
 April Houses Architects Live in  
 May Partnering on Projects

Letters, articles and comments are always welcome. Submit your information by mail, fax or e-mail: AIA Colorado, 1526 15th Street, Denver, CO 80202, 303.446.0066 (fax), aiadenco@aol.com (e-mail).  
 Web site: www.aiacolorado.org

# CLIENT KNOWS BEST...

—Isabelle Matteson, PA

## PERFORMANCE SURVEYS HELP YOU HELP THEM

Since this issue is dedicated to client relations, we thought it befitting to start the series on Marketing Tools with the performance survey. An essential base from which to develop marketing and communication plans, the performance or client survey is usually undertaken to evaluate a firm's reputation. Good or bad, the comments that will be received can offer valuable information for a firm's growth. While the majority of professionals understands the value of knowing what their clients think of them; few know how to find out and what to do with that knowledge.

The process consists of interviewing clients from a questionnaire created according to the survey's goals and drawing constructive marketing conclusions. These goals can be part of an overall management strategy, to gauge public opinion upon a major change in the firm for example, or part of a crisis management program, to understand a slump in work or high staff turnover. But the most frequent goal is the survey as a public relations tool - to simply touch base with clients and ensure they are still satisfied or reinforce the firm's image in terms of services and service. Setting accurate goals is essential to create a targeted questionnaire and making the project deliver.

For maximum honesty from your clients, the interview should be performed by someone who was not involved in the project. The interview

### [piazza!, from page 1]

The Lace House (picture shown) may have to be moved to make way for casino parking. To save a community, we have to move the very buildings we tried to save in the first place. Does this make sense?

We challenge you to submit images for display in January that illustrate these contrasts. Help AIA use the gallery to show the public the many juxtapositions of new and old, prominent and sublime. The exhibit will be on display at the AIA Colorado Gallery in January, and at the Art Students League of Denver in February.

Submitted photographs must be ready to hang, behind glass with all necessary hardware: multiple entries are welcome. The show will be juried by notable area photographers and architects to ensure a quality exhibit. Complete guidelines for submission will be faxed or mailed upon request by calling the AIA Colorado office at 303.446.2266.

can be done over the phone or the questionnaire can be mailed. The mailed-in survey is appropriate for a list of twenty or more clients and requires consistent follow-up from the marketing person to encourage clients' responses. The phone survey gives faster results; it is more effective and personable as well. We like to keep the interview from 15 to 25 minutes for minimal client interruption and warn them about the project ahead of time in writing. In either case, the motivation for your client's participation will be an easy process and their understanding of your purpose with this project. From the questionnaires, a simple analysis can glean the firm's strengths and weaknesses, perceived image and needs.

With the survey's findings, the marketing person should be able to create marketing tools that address clients' needs and understanding, that allow the firm to shift perceptions if necessary, or short-fuse potentially lasting problems. An added benefit to the performance survey is that you can extract quotes from the interviews. Included in your marketing presentations, these statements can add interest and credibility as valuable endorsement.

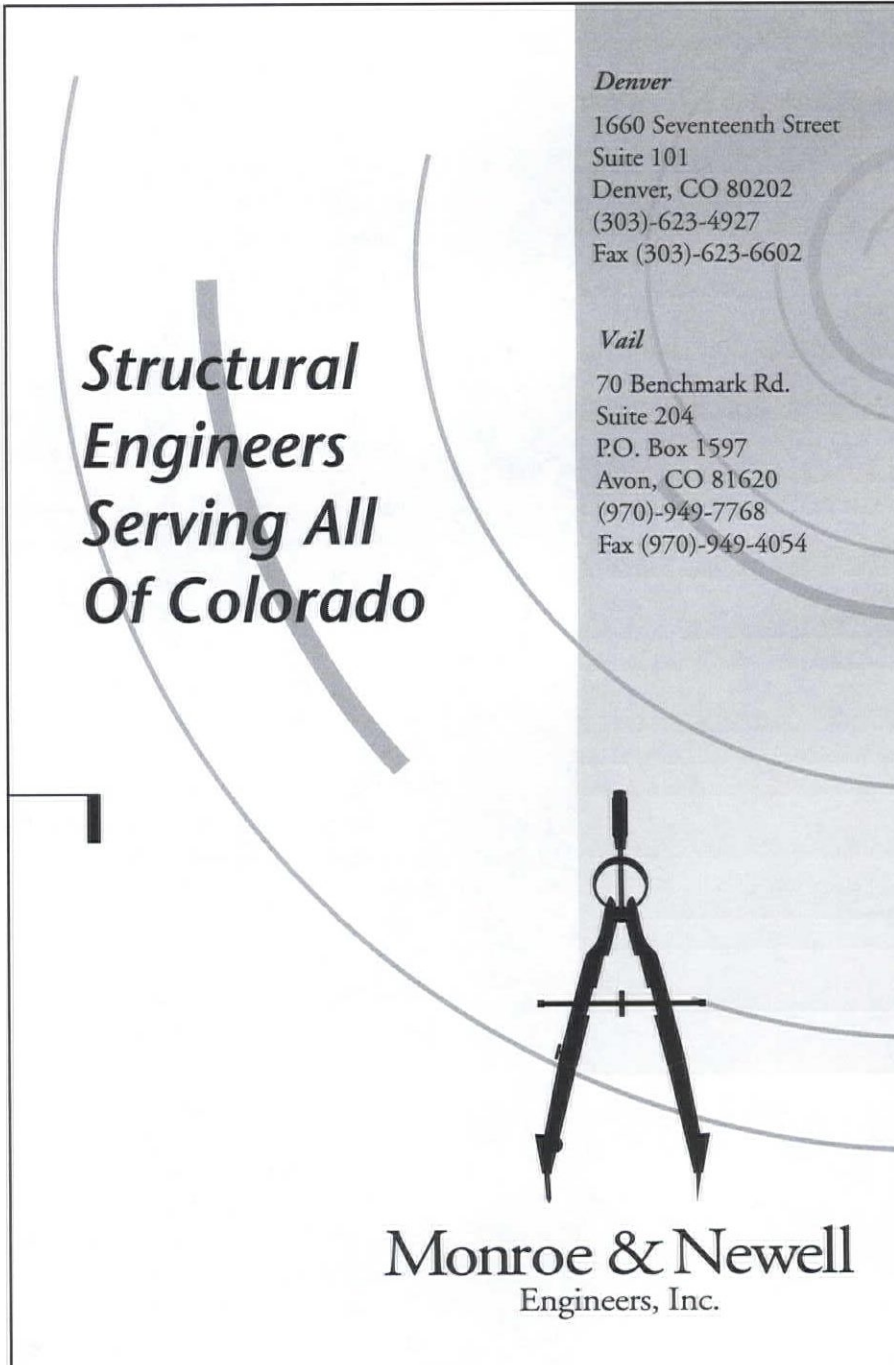
Perhaps the most important result of a performance survey is how it affects client relations. Show your clients that service does not stop once the project is finished, that you value their opinion, that you care and want them to remain with you for the long-term.

Isabelle Matteson heads a Denver-based consulting agency that specializes in marketing, media and public relations for architecture firms nationwide. For information, please call (303) 592-1275.

## ATTENTION!

Please note that starting November 1, 1997 the price of the AIA Contract Documents will increase. The member discount also will increase.

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# ARCHITECTURAL STUDY PROGRAM: LE CORBUSIER & INDIA

**SUNDAY, JANUARY 4  
THROUGH FRIDAY,  
JANUARY 15, 1998**

India has a vast and diverse cultural and architectural history, which spans thousands of years. Today, India can boast of having internationally recognized architects including B.V. Doshi and Charles Correa. Given the richness of its architectural traditions and the vitality of its present, India provides a unique and exciting architectural learning experience. Arguably, no other nation is as culturally diverse and vibrant, especially with regards to its extensive architectural traditions.



India's architectural legacy will be presented within the rich context of Indian history and culture. Lectures, tours, and excursions will provide a broad introduction to this culture—from the vernacular to urbanism, fortresses and palaces to the indigenous, to modernism and the contem-

porary scene. Works by famous western architects such as Edwin Lutyens, the Pietiläs, and Louis Kahn are also included. There will be a particular emphasis on the work of Le Corbusier of which there are numerous examples in India. As the itinerary attests, many of the most significant accomplishments in the history of global architecture are represented. This is an exclusive opportunity to study first-hand the majesty of a great tradition of architecture, little appreciated in the West.

Participants will be limited to a maximum of 12, which offers an exclusive, intimate learning experience. This "seminar format" ensures quality one-on-one contact with noted Indian architects and scholars. It also facilitates access to usually inaccessible sites. India has much to offer as a cultural change of pace. It is not the easiest or the most comfortable of places to visit for a westerner, but it is probably one of the most interesting for a traveler to experience. The program is an exciting opportunity for architects, scholars, students, and others to refresh, energize, and expand their architectural and cultural horizons.

The weather at the beginning of January is the best for traveling, with warm days and comfortable evenings. For general information on climate, clothing, culture, and food, the "Lonely

Planet" guide to India is recommended. Another valuable and interesting information resource can be found on the internet at <http://www.anchalsoft.com/>

This is an AIA Colorado sponsored program satisfying up to two years' worth of Continuing Education System requirements. AIA non-members also are welcome to participate.



The Program Director is Taisto H. Mäkelä, an Associate Professor of architectural history, theory, and design at the College of Architecture and Planning, University of Colorado. He has an established record of scholarship and expertise in Modern and Finnish architecture and has previously traveled in India studying architecture. Taisto presently is completing a book on Aalto's villas and researching a

monograph on Le Corbusier's Villas Shodhan and Sarabhai in Ahmedabad, which is on the itinerary. The program may qualify as a tax-deductible item for architects and design professionals.

For more information, itinerary, and registration forms, please contact Taisto H. Mäkelä at (303) 556-2565 or (303) 321-1056 or e-mail: [tmakela@carbon.cudenver.edu](mailto:tmakela@carbon.cudenver.edu).

The Program Assistant is Sanjeev Malhotra, a practicing architect in Denver, is a native of northern India. He studied architecture in Bombay where his thesis topic was Tibetan Buddhist Monasteries. Sanjeev did his graduate studies at the University of Colorado and Kansas State University. He has traveled extensively in India to where he returns frequently.

#### 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.



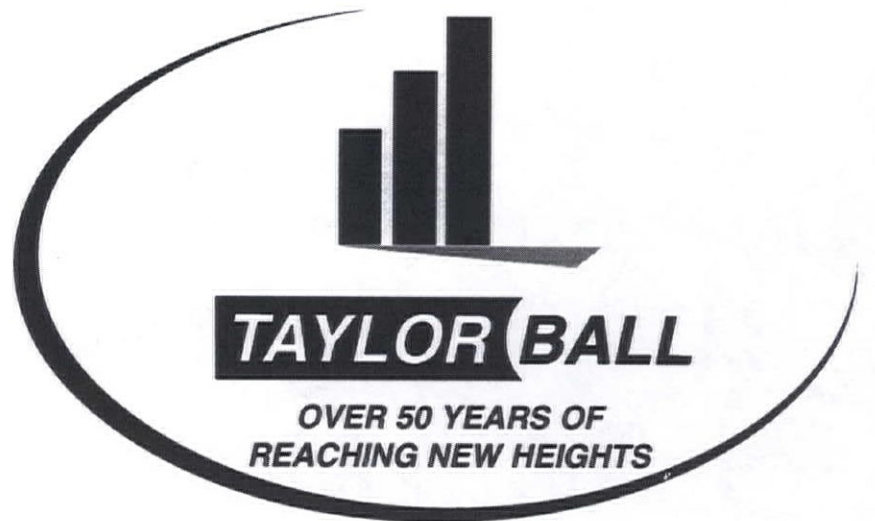
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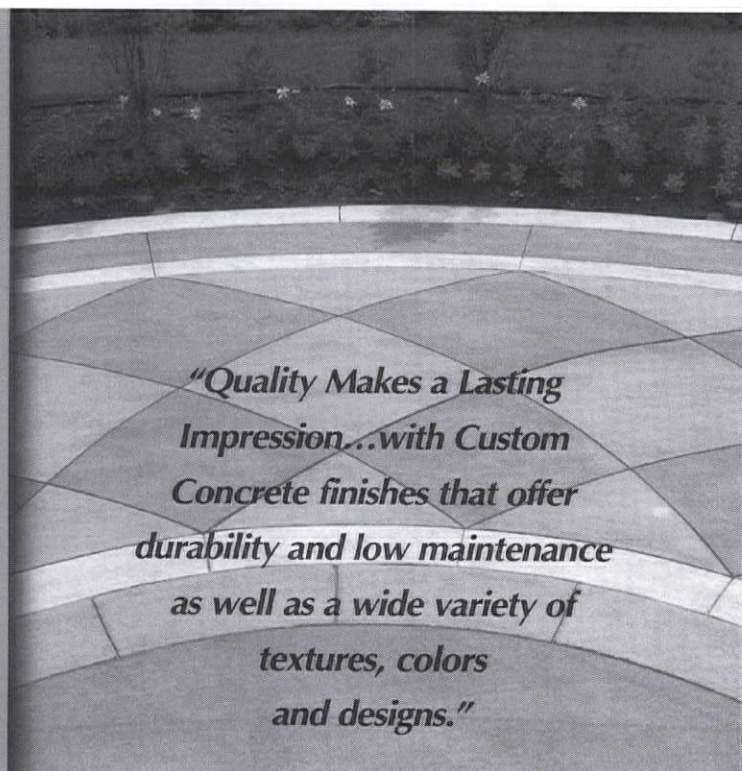
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# CONTINUING EDUCATION OPPORTUNITIES

## THE LATEST INFORMATION ABOUT YOUR CONTINUING EDUCATION

### Time Frame

1997 is the final year of the AIA transition start-up. Members have until December 31, 1997 to earn 36 LUs. Thereafter, members are required to earn 36 LUs each calendar year.

### What if I don't earn enough LUs, or I earn more than required?

Members who do not earn 36 LUs in one year's cycle may make it up the following year in addition to that year's requirement. If after the second year the total number of required LUs and HSWs has not been met, membership standing will be reviewed. If a member earns more than 36 LUs in a year, the additional LUs may be applied to the following year's requirements (up to 36 additional LUs).

### Are Associate and Emeritus Members required to earn LUs?

Associate and Emeritus Members are exempt from the requirement, but are encouraged to participate for their own benefit and for the benefit of the profession. Anyone with an active AIA

membership number will receive a transcript if LUs are reported. IDP interns may now utilize the AIA record-keeping services.

### How does Health, Safety, and Welfare (HSW) tie into CES?

As approved by the AIA Board in December 1995, AIA requires that eight contact hours of the basic LU requirement be earned in the area of Health, Safety, and Welfare, which is addressed by the Architecture Registration Examination (ARE). Health, Safety, and Welfare in architecture is hereafter defined as anything that relates to the structure or soundness of a building site. This requirement is based upon the ability of states to grant professional licensure as a means of protecting the life, safety, and welfare of the public.

### Is there any internet help with CES?

Members can now access their transcripts via the Internet at [www.aiaonline.com](http://www.aiaonline.com). Other new services include: CES Programs search by date, location, or title; CES Forms, the self report form, and a current list of CES Registered Providers. If your record doesn't appear online within 14 days of the event, contact the provider first to learn when the record will be submitted to Oklahoma for posting.

### Where can I get help?

Assistance may be obtained from both the national AIA and your local AIA chapter. The national AIA has established a hotline to provide a source of information and will respond with requested materials and forms. A recorded message instructs callers to leave a message with their requests. The hotline number is (202)879-3089. You can call directly by dialing (202)626-7436, or email [lowthert@aia-mail.aia.org](mailto:lowthert@aia-mail.aia.org), or fax (202)626-7399.

### Transcript Information

You should have already received your last Fall transcript. Beginning in 1998, transcripts will be mailed every March to all AIA members with CES. Individual transcript records are now posted daily on AIA Online via the world wide web, found under "Continuing Education," and are available to each member by using his or her member number. (Name and addresses are not listed for privacy reasons.) An additional hard copy of the transcript can be faxed or mailed from Oklahoma to a member for a \$10 fee per copy. Transcripts must be requested in writing and must include the member's signature.

## AIA CONTINUING EDUCATION DEADLINE INSPIRES TRAVELING ARCHITECT

Several new options for earning the mandatory Learning Units have appeared as the deadline nears. One creative approach is provided by a small company in Portland, Oregon, started in 1996 by Pamela Webb, AIA. Webb, a life-long traveler, observes that "Beginning in architecture school, architects always learn from the built environment; whenever we travel, we study, analyze and photograph buildings, cities historic sites." Therefore, Webb wrote and published a series of "site study" courses, which guide architects through a rigorous analysis of any building, city, historic site, or interior design they choose. The courses are not site specific. The course book is structured so that it serves as a study outline, a travel journal with pages for sketching, a "take-home" exam, and a permanent record of the study, complete with pockets for storing photographs. Webb encourages architects to "tell the IRS that the AIA made you do it!" She says that while everyone's tax status is different, the existence of a permanent, detailed site study record

[ See TravelEd on page 15 ]

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# Lines & Columns

November 1997

## COLORADO SOUTH TO JOIN FORUM PARTNERSHIP

—Duane Boyle, AIA

### AIA Colorado South Chapter 1997 Board of Directors

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The AIA Colorado South Board of Directors has voted to participate in a series of urban design events in 1998. The idea was proposed by the Partnership for Community Design (PCD), a regional non-profit whose mission is the enhancement of physical assets of Pikes Peak region through partnerships. PCD was established, along with the Clean Air Campaign, by a citizen's forum on city issues that was held ten years ago. The idea was to promote partnerships between the private and public sector aimed at the design and construction of capital projects, as well as providing a means to disseminate information to the public.

Since its inception, PCD has successfully completed one entrance to the city and is well on the way to funding a second. It has sparked the rehabilitation of the Tejon Street Wetlands, completed major downtown Colorado Springs streetscape improvements, and has served as the parent organization for the Green Springs planting program that has involved hundreds of volunteers each summer in substantial landscaping efforts.

It has now been ten years since the last organized citywide citizen's forum on issues. Today, of course, the issues are different. Colorado Springs has changed. Growth and technology have changed the attitude and demographics. There is now active debate on growth and quality development. Once nationally advertised as a resort town with little to no traffic, Colorado Springs now faces the same problems as any emerging metropolitan area. The time is right for a second citizen forum.

As proposed by Mark Nelson, AIA, a theme will be 'What ever happened to Palmer's dream?' (General Palmer founded Colorado Springs based on sound planning principles that earned the city the nickname 'Little London'). The idea is to look back and learn, to look forward and accomplish. Likely contextual topics include:

- ◆ Open Space
- ◆ Historic Preservation
- ◆ Alternative modes of transportation

- ◆ New urbanism
- ◆ Traditional neighborhood development
- ◆ Neo-traditional town planning
- ◆ Sustainability

Colorado College recently sponsored a series of lectures by prominent modernists. They are interested in the quality of the projects they build as well as the future of the urban environment in Colorado Springs, and have generously offered their facilities for the forum in 1998. Other non-profit groups are seriously considering sponsorship and participation in the forum.

From PCD's perspective, there has to be participation from the professional organizations that are related to urban design, primarily AIA, American Society of Landscape Architects, and the American Planning Association. All have agreed to participate. Several events will happen throughout the year

with the final event being the citizen's forum which is capped by an evening awards banquet. PCD has historically had very successful awards programs attracting an average of 150 people, from bankers, to developers, to owners, and interested public. Media attention has been consistent and positive. At the 1998 awards dinner, PCD will give out their awards as normal. Next year, however, will mark the first time that AIA, ASLA, and APA will jointly give their own urban design awards. Not only does their participation lend additional credibility to the entire citizen's forum, but it provides needed exposure to the public for the professional organizations. There is no better way to promote AIA than to get out in front of the public and do something good!

Any AIA member interested in participating should contact me at 719.333.2289.

### NEW MEMBERS

Stephen Baker, Assoc. AIA  
Bill Brown AIA Professional Corp.

Marvin Maples, AIA  
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David Ryden, Assoc. AIA  
LKA Partners

Carol Sundstrom, Assoc. AIA

## REBIRTH OF A QUEEN

—Morey Bean, AIA

My most vivid memories of renovation projects tend to be those related to the first visits to a building when my brain is being filled with those first images wrought from trying to remember every detail for the day when I'm back at the office trying to recollect if that stupid waste line was below or into a

floor joist. Those images are also tempered by the wonder of how a previous craftsman may have approached the design and construction of the building. Questions of who the original client was and their needs. Guesses about the thought process that they used when market and material conditions were very different. And finally, why in the hell they brought that header all the way over here...

Such was the case with the building at 720 North Nevada in Colorado Springs, a wonderful Victorian home that was being used by Colorado College coeds as apartments. (Talk about images. The site visits while it was still occupied provided a real interesting view of student life in the 1990's).

Chick and Jan McCormick love antique and people; the two came together beautifully with their interest in putting together a premier B & B in



Room at the Inn

[ See QUEEN on page 6 ]



[QUEEN, from page 5]

North Downtown Colorado Springs. It was a classic job where the Owner was sensitive to the needs of the architectural character of the building as well as his own needs for providing a warm hospitable Inn with comfortable rooms and great breakfasts.

We made sure that we tempered the addition that was necessary to provide exiting and an outdoor hot tub patio with compatible yet contemporary lines and forms. We also made sure during the reconstruction that details were not lost and that "found" objects like the murals that were uncovered in the entry were carefully preserved.

LEWIS ASSOCIATES ARCHITECTS

Lewis Associates Architects, a full service architectural firm, was formed in January 1988 as a reorganization of Beardsley Associates Architects. Perry Lewis is principal of the firm which offers a staff of licensed professionals, draftsmen, and clerical personnel particular for each project.



Since 1977, the firm has established itself in both the private and public sectors with continuing service and quality performance. It has received numerous community and South Chapter design awards, but are most proud of its repeat clientele as evidenced by its project list. Its work is founded as a commitment to regionalism, site, light and the direct approach to structure and volume.

Current projections see the firm continuing to establish itself statewide in the retail center market, offering consulting, planning and full design services while continuing its presence in renovation and adaptive reuse projects.



The biggest help was probably having our office two blocks from the job site. The questions from Mahler-Gambucci, the general contractor came fast and furious, probably because they knew too that we were only a hop, skip and jump away. The biggest asset for the whole job, however was the dedication to the restoration by my partner, Mark Tremmel. His care and attention to detail were by far the reasons that we were successful in gaining the recognition that the project has given us, including its honor and merit award for Excellence in Historic Preservation from the AIA Colorado South Chapter.

Lewis Associates also enjoys a collaborative work relationship with RTA Inc. providing planning, site and design expertise for church, educational, medical and municipal projects.

Some current and recent projects of Lewis Associates Architects include:

- ◆ Broadway Marketplace - Denver, CO
- ◆ Colorado Education Association Headquarters (CEA) - Denver, CO
- ◆ Custom Residence - Cherry Hills Village, CO
- ◆ Englewood Civic Center - Englewood, CO
- ◆ Dillon Ridge Marketplace - Dillon, CO
- ◆ Hibbard's Department Store, Adaptive Reuse - Colorado Springs, CO
- ◆ Highlands Ranch Marketplace - Highlands Ranch, CO
- ◆ Northwestern Mutual Life - Colorado Springs, CO
- ◆ Tanoa Retail Center - Evergreen, CO
- \* Fire Station 17 - Colorado Springs, CO
- \* Colorado Springs School, Classroom and Auditorium - Colorado Springs, CO
- \* St. Francis Assisi Catholic Church - Renovations & Additions - Colorado Springs, CO
- \* RTA Inc. projects

ARAPAHOE COMMUNITY COLLEGE ENTERS NEW ARCHITECTURAL PROGRAM AGREEMENT WITH UCD

In a move that affirms architectural education diversity in Colorado, Arapahoe Community College and the University of Colorado at Denver (UCD) have entered into a unique articulation agreement. This exciting and unusual agreement specifies how students may begin their study of architecture in the Architectural Technology Program at Arapahoe Community College (ACC). Qualified students who graduate with the Associate of Applied Science Degree may then continue their education at the School of the Arts and ultimately at the College of Architecture and Planning at UCD.

To better prepare students who choose

this challenging educational path, the Architectural Technology Program at ACC is working to refine and expand its course offerings. To help in this effort, the school is seeking AIA member architects who are interested in part-time teaching.

Creative and accomplished individuals are needed as adjunct faculty to work with the school administration and current faculty in developing new courses as well as teaching existing courses.

Architectural education at Arapahoe Community College is embarking in a new direction and many opportunities are available to influence this new direction.

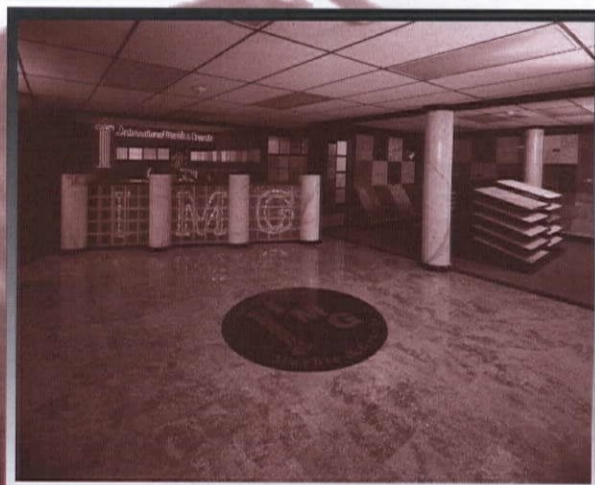
For more information, contact Doug Mugge, Architectural Technology Chair, Arapahoe Community College, 303.797.5863 or William Miller, Associate AIA, Instructor, Architectural Technology, 303.797.5864.

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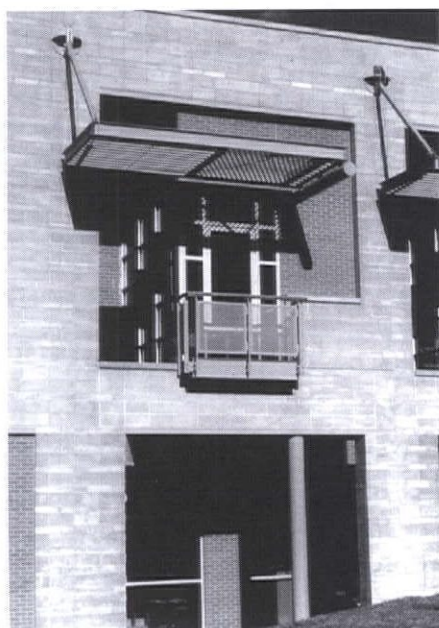
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## 1997 AIA DENVER ANNUAL AWARDS COMPETITION

### WINNERS FOR THE CATEGORY OF HONOR AWARDS



**Project Name: Aerospace and Mechanical Engineering Building**  
**Architect: AR7 HooverDesmond Architecture**

#### Program:

The context: The site is located along the northern edge of the University of Arizona campus, in an area where the campus is gradually expanding northwards, replacing the retail and residential uses. Along the southern edge the site is defined by a busy thoroughfare, Speedway Boulevard, and along the western edge by a local pedestrian/vehicular street, Mountain Avenue. The scale of the context varies from two and three story structures along the southern edge to one and two level residences along the northern edge. The architecture is a mix between university campus architecture (combination of the campus brick and paneled large scale veneer) along the south edge and residential along the north edge.

The site (384' x 758') is to be master planned to accommodate five university departments constituting the Integrated Engineering Complex of the University of Arizona at Tucson, (approximately 500,000 sf), to be built over an extended period. The site organization is to include an outdoor gathering space.

**The building:** It is the first phase of the Complex, the Department of Aerospace and Mechanical Engineering with 140,000 gross square feet area to include teaching and research labs, offices, and classrooms. Architecture is to help recruit students and business partners; it is to increase the visibility of the department in both the campus and the community.

#### Solution:

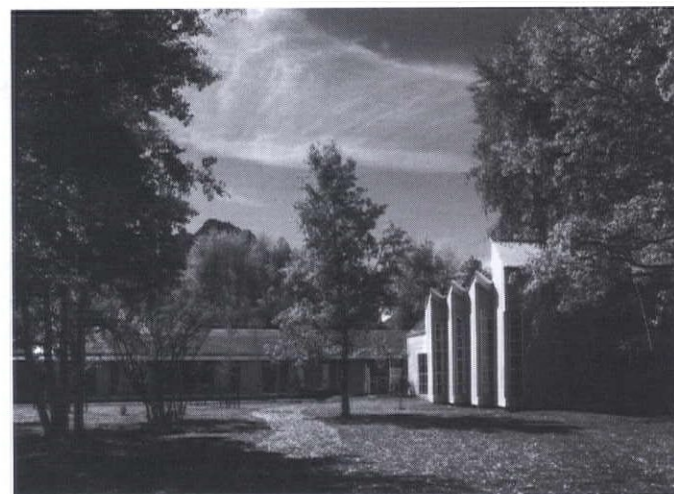
**The master plan:** The complex has been conceived as an extruded building cross-section in the long direction of the site. The building section configuration was determined by the five different spatial uses: teaching and research labs, faculty offices, classrooms, and an outdoor gathering space. The longitudinal extrusion of the section provides for inter-departmental flexibility, continuity of the horizontal circulation and contiguity of interior spaces between sequential phases. The courtyard is the social link between the north and south buildings that are also connected with bridges at higher levels.

Along the street fronts, the complex maintains the scale of the existing and anticipated buildings across the respective streets. The building massing is higher within the central spine of the site, to accommodate the necessary program and to provide the views of the Catalina mountains to the north from the inside of the building. The central courtyard dips at its center as it connects with the speedway underpass and the campus to the south.

**The Building:** North building is intended for the departmental use, (high bay labs, research labs, teaching labs, and faculty offices at the top of the spine). South building is shared among different campus departments and provides lecture halls and computer classrooms. The courtyard is differentiated with a series of circular "rooms" for connected activities. These rooms are connected with an ally of palm trees mixed with

lower shade trees along the north edge. Architecture draws from both the historical campus buildings and the contemporary modernism. The architecture of the old campus is extended and built upon in its clustering of two buildings to form focal outdoor space, in its horizontal massing and transitional elements between high and low, in its materials of red brick and buff concrete/concrete masonry; and in its integration of inside and outside, of building and landscape.

The building reflects the spirit of engineering education in the late 20th Century in its openness and flexibility; in its design that supports both individual reflection and group interaction; in its use of modern methods, materials, and details of construction; in its architectural vocabulary based upon modernism; and in its flexibility for future development.



**Project Name: Aspen Center for Physics**  
**Architect: Harry Teague Architects**

**Project Description:** The project submitted here within is an institution whose primary mission is to enhance, foster, facilitate, and nurture the communication of high level theoretical physicists, who are working in different fields, at different institutions, who would not otherwise be likely to connect. The campus, which has existed for 30-odd years, is located on a quiet site of considerable natural beauty and sufficient isolation to allow a casual but effective natural interaction among the 90 participants who attend at any given time.

[ See Awards on page 8 ]

Watch for more design awards in this column next month.



[Awards, from page 7]

The current buildings provide offices, a library, informal indoor meeting spaces for small groups, and some modest spaces for supporting staff. While the buildings are an essential component of the ambiance of the center, at least as much of the important interaction happens in the natural outdoor spaces formed by the buildings and trees. It is with this in mind that the new building is sited to create more usable outdoor space and to improve the quality of the existing central campus.

An existing office building was removed from the cottonwood grove area, leaving an open space that allows the center of the campus to open towards the adjacent historic race track site and the magnificent sunset views in that direction.

The new facility extends west to shelter the central campus from the street and residences to the south, while creating new outdoor meeting places in that direction. It contains 28 offices, a ninety seat lecture hall, a central administration area, and large amounts of underground storage.

Three distinct programmatic elements—administration, offices, and lecture room—divide the mass of the new building into three distinct parts. A gap between the administration block and the physicists offices creates a much needed “entrance” to the center as a whole. Secondary entrances align with paths to the campus library and are emphasized by changes in the roof plane.

The long row of offices is staggered to form small gathering spaces continually down the naturally lit hall. It is interrupted by two larger meeting rooms that flow comfortable outdoors. Each office is assigned to a pair of physicists who will presumably share more than physical space. The blackboard is their prime medium of communication. Windows in every office are slightly different, inspired by vertical bands of the red shift spectrograph.

The lecture hall can be operated separately from the office building and used by public groups. Its proportions are shallow yet wide, so that the lecturer is never far from the audience. A 24-foot long blackboard is lit by indirect daylight from above. Tall slit windows offer glimpses outside without causing glare. Wood shutters fold out of a

pocket in the wall to darken the room. The pattern of cherry slats and black acoustic fabric is modulated to optimize acoustic for an unamplified speech. The trusses spanning the 40 foot wide space are fabricated of steel and glu-lam beams.

The predominant exterior material is a cementitious panel used in its natural gray color or stained—black for the administration building and yellow for the lecture hall. Vertical wood siding marks the ends and transverse crossings of the long office wing. A wire mesh stands proud of the wood to support silver lace vines.

The new building is intended to be a low key, unobtrusive addition to an already extremely successful campus. It provides practical improvements and gives fuller use of its rich and beautiful setting.



**Project Name: Granny's Castle**  
**Architect: Cabell Childress Architects**

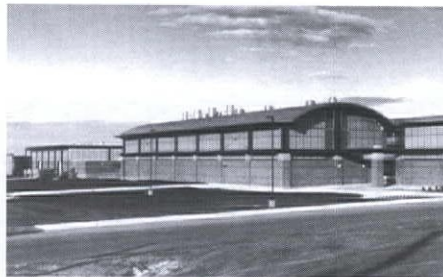
The building surveys a quiet, majestic landscape. It was built as a place to escape the intrusions of modern life. Durable materials such as thirty foot cut Hansen Stone walls, Honduras Mahogany timber trusses, poured concrete beams and walls, standing seam copper roof and teak floors give the structure a lasting presence. Honduras Mahogany trusses frame the interior space and the large expanse of the north and south glass.

The building aligns with its namesake mountain to the north and the valley to the south. The interior further reflects the history and natural richness of the site with copper relief story panels telling the local Ute myths on the main floor and a cherry cornice craved with the local fauna and life-size tracks on the lower floor. Custom designed furniture completes the design.

**Comments**

- ◆ Electric light is not visible from the site.
- ◆ The owner required that if the structure burned, the walls would continue to stand.
- ◆ The fireplace provides the majority of the heat.
- ◆ The marble panels are signed by each of the craftsmen.
- ◆ The beds' head and foot boards fold to protect the mattresses from mice.
- ◆ The finial and hearth share common Indian petroglyphs.

**WINNERS FOR THE CATEGORY OF MERIT AWARDS**



**Project Name: Fitzsimmons Central Energy Plant & Facility Engineering Compound**  
**Architect: RNL Design**

The Fitzsimmons Army Medical Center in Aurora, Colorado had been designated to be replaced with a major new hospital facility to be located on the

Fitzsimmons Army Medical Post north of the existing hospital.

To support the energy and maintenance requirements of the new hospital, a new central plant facility was required. The Central Energy Plant is a 78,500 s.f. building with a construction cost of \$19.5 million. It contains four dual fuel-fired steam boilers with peripheral equipment and administrative office space for the post engineering staff. The adjacent Facility Engineering Compound is a 50,000 square foot multiple building complex. It incorporates administration, maintenance, warehouse and vehicle storage uses and cost \$6 million.

The design solution is a straightforward engineering systems-driven multibuilding complex. Its expressions of dissimilar functional components are brought together through the use of an integrated architectural vocabulary that draws on the context of the old Army Post's existing buildings.

The site plan accommodates crucial service access to two service courtyards located between the warehouse and maintenance buildings and the two wings of the Central Energy Plant.

The industrial and warehouse occupancy of the majority of the complex allowed for the expressive use of exposed structural steel in the architectural design. This structural steel and

[ See Awards on page 8 ]

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# THE 1997 COBRA AWARDS COMPETITION

**C**olorado's Best in Residential Architecture (COBRA) Award is sponsored jointly by AIA Denver and *Colorado Homes & Lifestyles* magazine. This annual award program aims to bring the finest residential design work in the state to the public's eye. Residential projects of any type from multi-family lofts in Lo-Do, to mountain top retreats are eligible. The prize, beyond the recognition of your peers and a handsome certificate, is being featured in *Colorado Homes & Lifestyles*.

With a readership of over 120,000, *Colorado Homes & Lifestyles* is the most widely read design publication in the region. Photographs and editorial on the Award Winner and Merit Award Winners will be published in a 1998 issue of the magazine (we have received a magazine for four pages of coverage). Other projects may be selected by the editors for publication in a later issue.

### Project Types

All new or remodeled, single family or multi-family residences, custom projects and projects built on speculation are eligible for consideration subject to the restrictions which follow.

### Previous Awards or Publications

No projects that previously received an AIA Award or which were previously featured in *Colorado Homes & Lifestyles* are eligible.

### Location and age of Project

Any projects constructed within the last five years and within the State of Colorado are 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 a requirement).

Please submit the following materials in a 1/2" - 1" binder with a back pocket. The binder must be no larger than 8 1/2" x 11" in size. The applicant's name should appear on the entry form only.

- 1. Call for Entry and Waiver Form.** All information must be provided as requested, however the Owner's name may be withheld if so noted.
- 2. Entry Fee.** Make your check payable to AIA Denver for \$75.00. Rejected and/or incomplete submissions will not receive a refund.
- 3. Photographs and Slides.** Please note that professional quality photographs suitable for reproduction by *Colorado Homes & Lifestyles* are required. Applicant should select photos which best convey the design concept—including a minimum of three exterior and three interior shots. Entries are required

to have a minimum of six slides for judging and awards night presentation.

- 4.** You may submit floor plans, sections, elevations and any other visual materials within the format requirements, which the applicant feels best represent their project.
- 5.** Please include a project description and narrative (not to exceed one page) which elaborates on the design goals and architectural or conceptual features of the project.
- 6.** Submissions for the COBRA Awards program not received by 5 p.m. December 2, 1997 at the Denver AIA offices (deadline) will be rejected.
- 7. Return of Materials.** Although care is exercised in the handling of all submittal materials, AIA Denver and the COBRA Awards Committee cannot be responsible for the safekeeping of, or damage to, any submitted materials. Entrants are cautioned regarding the submittal or use of irreplaceable materials. Entrants must

enclose a self-addressed, stamped envelope (with sufficient postage) for the return of submittal binders (see Binder Instructions).

- 8. Criteria.** The selection criteria will include, but not be limited to, the demonstration of excellence in residential design including: 1) the responsiveness to the client's program, 2) the response to the site and environment, 3) use of space and spatial relationships, 4) creativity, 5) the balance of the design solution, 6) consistency of design, and program, 7) the quality of the photography.

For more information on the COBRA design competition, please call Terri Taylor at the AIA office at 303.446.2266 and request a copy of the COBRA awards brochure.



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[Awards, from page 8]

tural design. This structural steel and other steel components were painted "Army red" in keeping with the prevalent use of the color on the Post. The steel frame is separately expressed where appropriate through its clear separation from the exterior closure wall or infill glazing panels of translucent fiberglass. At the warehouse and maintenance buildings, this approach allows for protected overhangs at dock and vehicular doors to protect them during winter weather. The combined Central Plant complex has an architectural foot in two worlds. It is both a contextual solution that is at home on a 90-year-old Post and an expression of a late 20th Century industrial power plant.



**Project Name: Vesta Dipping Grill**

**Architect: Roth Sheppard Architects**

Vesta, the Goddess of the Hearth, is the most beautiful of Roman divinities, bright and pure like the flame which is her symbol. Her name derives from a Sanskrit root, vas, which expresses the idea of "shining."

The Latins made Vesta a goddess who personified the earth and fire. Comforted by her seven Vestal virgins, she presided over meal preparations and was offered the first food and drink. The evocative terms of the myth conjure up images of warmth, companionship and security. A place for dreaming, friendship and seductive romance. At Vesta Dipping Grill, these themes are combined to create a dining experience. The interior architecture supports the experience in physical as well as symbolic gestures:

*Fire, Hearth, Grill*—Images of flame, fire and warmth are explored in the custom lighting fixtures, interior color and material palette, custom steel fabrications, and placement of the grill/hearth.

The grill/hearth is symbolic of Vesta and maintains a prominent position within the interior. It is visible from the entry, the bar and all tables within the dining room. As we move closer to the hearth, the seating changes from informal table to seductively enclosed booths. These seating options reinforce the potential of friendship and companionship progressing to seductive romance.

*Shining*—Materials, color and lighting are designed to create a visually rich environment. Copper and aluminum mesh are layered to function as valances over the custom wall mount light fixtures. Steel is specially treated to reflect, refract and absorb light. Custom bar lights reflect off a curved wood soffit.

And custom designed elongated, lycra pendant lights are mounted above the circular booths to create a focus of light appropriate to the seductive booth environment.

*Dreaming*—There is a sense of timelessness to the interior. It has been designed to enhance the experience versus communicate a particular style. The darkness of the interior, the subtleties of the materials and the influence of the music and lighting combine to create an environment rich in symbolism of the Vesta myth.

The spatial and material layering, the

softness of the forms and the multiple references to fire elude to an experience that goes beyond the physical and attempts to embody the subconscious.

*Friendship*—Shapes, surfaces, color, lighting, and layout have been designed to enhance the communal aspect of the experience. The curved form of the bar, the circular encased form of the oversized booths and the layered openness of the overall plan promote informal conversation and contact.

*Romance*—Careful attention to lighting, personal space, sensual form and surface treatment reinforce the notion of dining as a potentially romantic experience. The interior has been designed to symbolically communicate a journey from the informal initial contact (the bar), where one is aroused by the "sperm" lights, to the seductiveness of the circular booths and their relationship to the traditional center of communal activity, the hearth and the fire.

## BREAKFAST SEMINARS

### November 4

**Theme:**

"You Call That An Office? Rethinking the Office"

What are some of the new ways of organizing our offices to create project delivery teams that get the work done?

**Breakfast:**

Coffee and Juice Smoothies from Jamaica Juice Co.

**Facilitator:**

Bonnie Mueller, National Park Service

**Panelists:**

Brad Buchanan, AIA, Sholar Buchanan Yonushewski Assoc.  
Phil Gerou, FAIA, Gerou and Assoc.  
Rich von Lührte, FAIA, RNL Design  
Paige Rodriguez, The Stinnett Group

**Breakfast:**

Coffee and Bagel Bar from Moe's Bagels

**Facilitator:**

Jim Neenan, The Neenan Company

**Panelists:**

Mike Choutka, Hensel-Phelps  
Tom Cella, Spectrum Enterprises  
Matt Glover, Glover Masonry Associates, Inc.  
Steve Thweatt, University of Colorado/Boulder  
David White, Swinerton & Walberg

### November 18

**Theme:**

"An Act of God: Crisis Control at the Cathedral Immaculate Conception"

What to do when your project has just exploded...

**Breakfast:**

Gourmet Coffee Bar from Pablo's  
Coffee with Bagel and Muffins from Moe's Bagel and Paradise Bakery

**Presenter:**

David Owen Tryba, AIA, David Owen Tryba Architects

### November 11

**Theme:**

"Where's The Beef? Getting on the Same Page with Construction Documents"

A Contractor's Roundtable to discuss what is being done right and wrong in construction documents.

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# AIA

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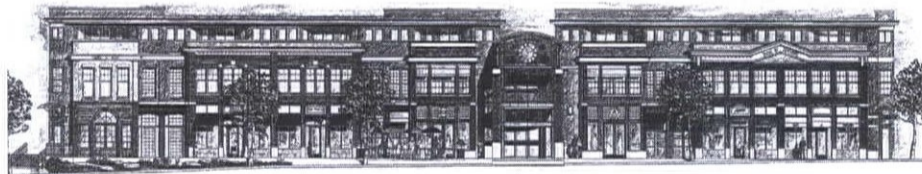
**H**artronft Associates p.c. is entering its fifth year of serving a diverse client base. From retail/office & multi-family residential developments to school district and university projects, this firm with a staff of seven typically has approximately \$10-15 million worth of design projects on the boards or under construction at any given time. "We have maintained a very steady work flow and staff size since we opened our doors. Currently, we are in a controlled expansion mode to handle a loyal and growing list of clients."

North Chapter for two years, and serves on the board of Historic Boulder, the Louisville Building Code Board of Appeals, and the University of Colorado Historic Resources Advisory Commission.

Bryan King has been nominated as AIA CNC treasurer elect for 1998. Both Dean Albright and Clay Colvig have been very active in the AIAS while at UCD and continue to expand their areas of service as they pursue their architectural careers.

Erik's connection to Lawrence Kansas, which began when he attended KU's School of Architecture and Urban Design, continues today with the work accomplished by the Lawrence office of Belot/Hartronft Associates, LLC. "Our market approach of diversity applies to our public/private sector mix of clients and projects as well as geographic diversity. The Denver and Kansas City areas while similar, are affected by different economic pressures. This allows us to tailor our response, staffing, etc. to each region."

Back in Louisville, HAPC is preparing to expand and move their offices downtown as part of an effort to revitalize the historic downtown district in light of the new commercial development occurring in town. Erik Hartronft and his development partner, Lou Della Cava, have purchased the old Steinbaugh Hardware building which closed its doors this spring, succumbing to new competition from the big-box retailers.



First & Main, Riverwalk Development - Edwards, CO

Current projects include a renovation of the former Delta Tau Delta fraternity house for the University of Colorado Division of Continuing Education; a \$3 million retail/office development that is a part of a new downtown for Edwards, Colorado; a one-half block renovation and new mixed-use project as part of the revitalization of downtown Lawrence Kansas; multi-family projects for housing authorities in Louisville, Englewood, and the Kickapoo tribe in Kansas; as well as many other public and private sector projects. "We're even doing a chain of yuppie biker bars."

Hartronft Associates' key personnel include the firm's principal J. Erik Hartronft, AIA, Bryan M. King, AIA, who has been with the firm since it opened in 1993 and became an associate in 1996, and William B. Hill, AIA, who has worked with Erik over the past 8 years. The firm encourages participation and involvement in community and professional organizations. Erik Hartronft is active in the Coal Creek Rotary club and the local Downtown Business Association, has been treasurer of the AIA Colorado

Formerly a principal with the firm Midyette/Seieroe/Hartronft in Boulder, Erik Hartronft has design and project architect history on many award winning projects such as the \$10 million Boulder Public Library, the renovations of the historic Macky Auditorium/Concert Hall and Hale Science buildings on the CU Boulder campus, and the \$18 million Hoch Auditorium/Budig Hall project. This new state of the art classroom/auditorium/library building was incorporated into the remains of Kansas University's historic auditorium which was almost completely destroyed by fire after a lightning strike in 1992.



Christopher Plaza Retail / Office Complex - Louisville, CO

The historic State Mercantile building was built in 1905 as the company store for the National Fuel Co. which operated coal mines in Louisville. The building, which is on the National Register of Historic Places will undergo a major renovation this fall to accommodate retail and class-A office space. By spring of 1998, HAPC will occupy the new third level, which is currently an unfinished attic.



State Mercantile Building / HAPC Offices - Louisville, CO (formerly Steinbaugh Hardware)

### NEW MEMBERS

- Tom Lyon, AIA  
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- John Salisbury, AIA  
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## NEW TRENDS IN CUSTOM HOME DESIGN

One of the most significant trends today is the Design/Build approach to designing and building your custom home. The primary reason this methodology has become so popular is its simplicity. The client or home owner has only one professional source of responsibility. One contract with one company to perform programming, planning, budgeting, design, construction documents, specifications, bidding, finance packaging, permitting, insurance guarantees, construction management, delivery and warranties, is very complete packaging. The Design/Build system is actually one of the oldest forms of delivery.

Throughout history, architects have been hired to design and direct the construction of the wonders of the world. The specialization and segmentation of architectural and construction management services was brought on by the industrial age. We are now coming full circle. Today more and more architects and builders along with planners, engineers, landscape architects and interior designers are teaming up to offer a resource team with a single leader responsible for organizing, orchestrating and delivering all facets of any given project. Other tangible advantages of this delivery system are lower component service costs, lower client stress, and higher quality design and construction based on actual costs plus a fixed percent fee. There are no hidden costs in an open book design/build process.

As with any service, there are varying levels of quality and capability. Before entering any relationship, do your homework. Interview more than one firm where you can clearly have them outline their specific services and fees. Get a copy of their proposed contract and review it. Ask if the design/build uses the American Institute of Architects Document A191, Standard Form of Agreement Between Owner and Design Builder - 1996 Edition. If they don't, you may want to. Always ask for references and go and see first hand the design/build's finished product. Look carefully at the quality level of both materials and detailed finish workmanship and ask about the construction costs. Ask yourself if you feel the design/build understands you and your expectations. Do you sense an ability to communicate well with each other? A great deal of the success of the project is dependent on the compatibility of personalities. The parties on both sides of the contract must be comfortable and have a mutual respect for the roles of one another.

Now that you have found your design/build, rely on him, but don't expect him to read your mind. Tell all, and ask questions. The design/build is a professional experienced in helping you develop your dream. As you go through the programming, planning

and budgeting phase you will come to understand that designing your home is a much more complex process than most people expect.

Floor plans and elevations are only a small piece of the puzzle. The intricacies of balancing function form, structure (i.e. constructability), materials and cost are very complex in detail. While programming and planning, the design/build is gathering information about you, your habits, likes, dislikes and your lifestyle.

Functionality and ease of use are the primary goals here. You and your design/build are trying to decide what goes into your home and how those components relate to one another. This analysis of how you use the type of spaces and features will determine how big they must be. Do you have a particular architectural style that you like, or just elements of a style that appeal to you? Your design/build will help you bring all of these components into focus and ultimately develop a design that is yours.

The site you select will greatly affect how you design your home; its orientation, solar access and control, wind patterns, views, privacy, topography, access, soil conditions, ground water, utilities and the myriad of zoning regulations (setbacks, easements, height restrictions, fire district regulations controlling roof materials, landscaping, sprinkler systems, etc.) are all considerations. Your particular site may have a development or neighborhood design review committee and a set of covenants that apply to your design. The design/build will work with you to understand and resolve these issues as you go through the design process.

Your budget is the biggest single controlling component of the design process. This is where you must be very clear about what you want and what you can afford. As you consider square footage and identify special features and materials, the design/build can be running an estimate of construction cost changes for large items, such as wood, concrete, brick, stucco, roofing, etc. Reconciling your dreams with your budget early in the design process will save everyone involved time and money.

Your design/build will help you through the selection process, advising you on product features and their relationship to your design. The design/build is on the front line and has current information on construction materials and methods. His or her knowledge and input is valuable.

Designing a custom home is one of the biggest adventures of your life. Plan well and have fun achieving your dreams—and your dream home.

—Mark S. Quéripel, AIA

Mark Quéripel, AIA is an architect and principal of Terra Verde Development, LLC, Boulder. For more information, call (303) 530-3232.

### CHAPTER NEWS

Mark December 10-11 on your calendar for a forum on regional growth and planning issues. The Lincoln Institute for Land Use Planning and the cities of Fort Collins, Loveland, and Greeley are sponsoring this forum. This free event will be at the Ft. Collins Marriott Hotel. Seating is limited and attendance will be on a first come/first served basis. This promises to be another interesting and provocative exploration of Front Range growth. Watch this column for more details.

### MEMBER NEWS

Abo Copeland Architecture, Inc. is consolidating its Boulder and Denver offices into one new location in Denver. As of October 1, 1997, the firm will be operating from new offices at 1600 Downing Street, Suite 700. The move has been prompted by the desire to bring design and production resources together under one roof for better communication and coordination.

The firm is very excited about this move and the resultant opportunity to bring its clients an enhanced level of service. The firm will continue to have a presence in Boulder in order to maintain its many long-term associations resulting from over 20 years of practice in the city.

Abo Copeland Architecture, Inc. invites you to come see the new digs!

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## AIA COLORADO WEST CHAPTER 1996 DESIGN AWARD WINNERS

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We are still looking for people to be involved. If you have any interest, call Shira Geller, AIA at 970.925.5444.

**C**ottle Graybeal Yaw Architects, of Aspen, was recently recognized with an Honor Award for the Wise Residence, Aspen, Colorado. The jury, chaired by Les Wallach, FAIA, of Tucson, Arizona, awarded the building for its craftsmanship and the successful juxtaposition of rough and refined materials. "We uniformly felt that the architects succeeded in what they set out to do."



Wise Residence Courtyard - 1996 Honor Award

### What is the history and philosophy of Cottle Graybeal Yaw Architects?

Cottle Graybeal Yaw Architects approach the design of resort community development—both residential and commercial—through a process of programming, analysis and design, with the goal of creating truly unique places—people places. The architectural character of the work is highly informed by the context of place; by site specific factors; and by the regional qualities of history, culture and nature. The objective of the work is "place making" and strives to ensure projects are successful in both a philosophic and practical sense, while creating a special identity with a character reflective of the particular place.

The firm's architectural philosophy has helped many resort communities, endangered by "placelessness," to achieve and develop a sense of identity. Witnessing first the "placeless" qualities resulting from the "franchising" of resort communities and the generic architectural character of that formula resort, typical of the 70's, the firm became a leading advocate for the protection and enhancement of individual community character in the

mountain resorts where we live and work.

The work of the firm creates places for dialogue, encounter and discovery, without compromise to efficient resort operations. The firm believes the hands-on design and personal attention that goes into the residential projects is what also gives the firm's commercial work its special qualities.

Over the past 10 years of their 26-year practice, the firm has undertaken large-scale commissions varying from new resorts to major ski area redevelopment projects, as well as hotel and mountain base area design.

Working throughout the mountain west, current projects include South Lake Tahoe, Lion's head at Vail, Winter Park Village, Breckenridge Redevelopment, as well as a number of projects in the Aspen area. International commissions include resort projects in South Korea, Japan and France.

### What was it about the nature of this project that was particularly suited to creating this building? Describe the program and how it contributes to the form of the building.

The client wished to translate their strong affection for the architecture and lifestyle of Provence to a new home in Aspen. Although inappropriate in literal form, the adaptation of a European regional idiom, in spirit, to the roots of the Rocky Mountain West presented a unique design challenge. The process became one of exploring and extracting essential qualities and materials from both vernaculars to create an architecture all its own.

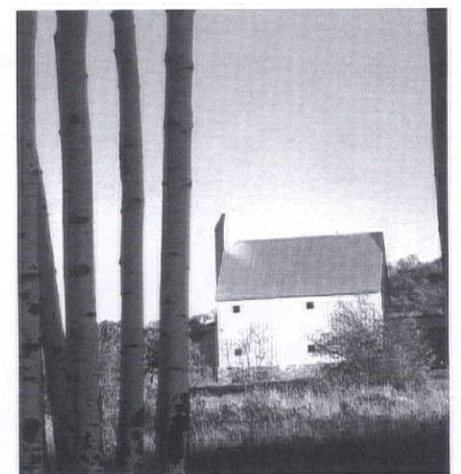
Examination of the historic architecture of these two diverse regions produces several unexpected similarities of form and essence: rural buildings with gathered forms connected in working proximity, simple palettes of "site-found" building materials, enriched

courtyard spaces defined by landforms and architecture, and buildings that have evolved over time with a practical economy of form.



Wise Residence Courtyard Detail - 1996 Honor Award

Located on the south facing side of the Roaring Fork Valley, the small benched site is the upper termination and expansive ranch hay meadows and commands a view of the entire Elk Range of the Rockies, including Aspen's four ski mountains. The plan is configured around an exterior entry courtyard "room" defined by architectural elements, stone wall extensions and natural earth forms. Three independent,



Bonjour Residence - 1992 AIA / WMR Honor Award

yet variously connected building forms house different "functional domains" of the home to a perched hill-town-like context.

Independent roof forms tipped at odd angles (some overlapping) shape

[ See PROFILES on page 14 ]

**NEW MEMBER**

Frances Garner, Assoc. AIA  
Fine Line Drafting



**[ PROFILES, from page 13 ]**

interior spaces and provide protection at the perimeter. The result is a collection of forms, utilizing native stone and heavy timbers, that appear to have been built over time; characteristics of both Provence and the western circumstance.



Silver Mill, River Run Village Keystone Co.

A simple palette of exterior materials unifies the abstract geometry of the house while anchoring the home to the site and reinforcing its "dryscape" context. The palette, derived from western rural ranches, include heavy timber, rusting corrugated steel, native stone, and lapped cedar siding, all of which protect the building from the harsh high country environment and illustrate its permanence.

In the simple tradition of the west, the living room is the social nucleus of the house and is organized around radial views and a large "walk-in" fireplace. Connection to the dining/country kitchen space is open and informal. The upper level master suite and library office are located off a stairtop balcony unusually open to the living room below. Accessed through the covered entry space, the guest quarters are located in their own private wing with a separate roof porch. Organized accordingly, an appropriate scaled "apartment" is created for the use of the owners, when at the home alone. Tone floor and walls; heavy timber and wood ceilings; and glazed plaster vault surfaces characterize the interior spaces.

**CGY does a wide variety of work, both residential and commercial. How is the firm able to tailor its process to succeed at these diverse forms of practice?**

While there is a great diversity of project scale within our work, there is a philosophic "glue" common to our approach at all scales. All our work engages the notion of "place making," and we believe the essential purpose of that approach is to connect people to place and to each other. If you view architecture as IDEA, then the artful interpretation of purpose, promise and nurturing human activity are common denominators.

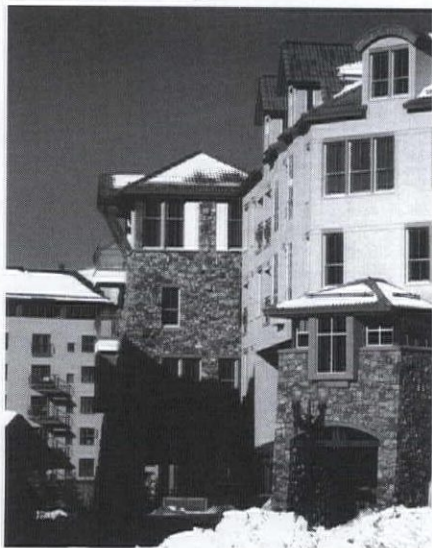
We actually find that the diversity of our work energizes, informs, and stimulates much more creativity than would a more monolithic experience.

The essential difference is perhaps that at a custom residential level, you are

working directly with the end users, their dreams, and requirements—and that is immensely gratifying. At the commercial level, be it hotel, condominium complex, or resort village your work is for third parties you may never encounter. While it is gratifying to create what you hope will be an enriched common experience for them, it is a different circumstance.

While both scales of design can (and should) have artful conclusion, the bigger scale work clearly involves dealing with a much more rigorous and fixed set of determinants —

a different challenge.



Palmyria, Mountain Village Telluride

Cottle Graybeal Yaw Architects is primarily located in Aspen, Colorado with satellite offices in Telluride and Vail. With over 25 years of experience in resort architecture and planning, and a staff of 36 professionals, CGY has over 46 awards for design excellence and many other distinctions to its credit. In 1995, CGY was named Firm of the Year by AIA Colorado, and Regional Architectural Firm of the Year by the AIA Western Mountain Region.

**FIRM PROFILE: CIRCLE WEST**

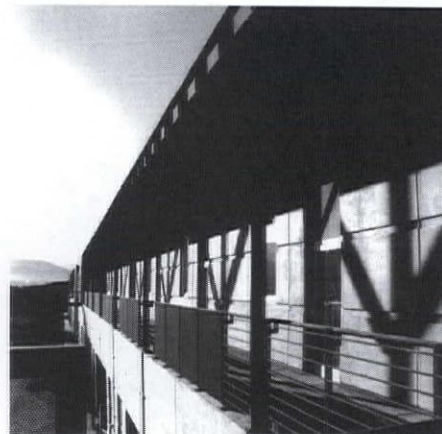
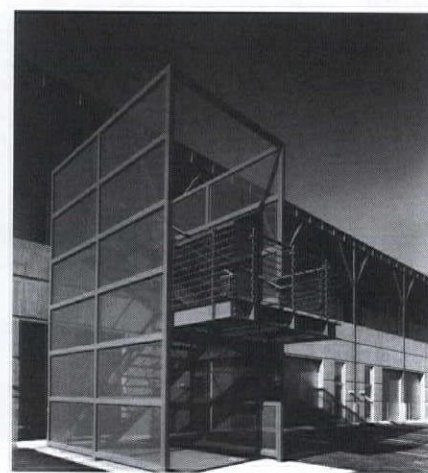
**E**xpanding our business dictates the need for expanded office space. Conveniently, Circle West moved to Edwards Village Center in mid August. Doubling its space, Circle West accommodates its expanding staff, and provides better client service. In addition to the many professionals utilized for outsourcing, Circle West expects to house at least two more full time employees.

The new office provides an expanded client meeting area, room for its expansive computer technology, and room to grow. The interior design of the new space is a reflection of Circle West's commitment to creativity and innovation. Unique and simple in appearance, highly functional and beautifully articulated, the interior is an exciting environment that provides a creative working atmosphere.

Circle West was hired by Remonov & Company, Inc. to design a mixed use commercial/retail development on a six-acre parcel in the fast-growing community of Edwards in the Vail



Valley. Circle West's goal was to create a main street environment and a "livable community center." Vibrant, inviting, and aesthetically pleasing, Edwards Village Center and the adjacent Edwards Business Center will be the heart and sole of once rural community of Edwards. Twelve miles west of Vail, the development is a pedestrian-orientated environment consisting of 12 uniquely designed buildings with 179,000 square feet of mixed use commercial space. Edwards Village Center also provides the Valley with a proud sense of community identity.



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## CALENDAR EVENTS

### NOVEMBER

- 5 ADAAG Review Committee, 3 PM, AIA offices
- 6 Committee on the Environment, noon, AIA offices
- 6 Denver Board of Directors, 5:30 PM, AIA offices
- 7 North Chapter's Annual meeting, 6 PM, Raintree Hotel in Longmont, see Chapter News on page 7 for more details.

- 14 Government Affairs Committee meeting, 2 - 5 PM, AIA offices
- 19 ADAAG Review Committee, 3 PM, AIA offices

- 20 Design-Build Committee meeting, 7:30 AM, AIA offices
- 20 AIA Denver Executive Committee meeting, 5:30 PM, AIA offices
- 21 Colorado Editorial Board meeting, 11 AM - noon, AIA offices

- 21 Colorado Finance Committee, noon-2 PM, AIA offices
- 21 Colorado Board of Directors 2-5 PM, AIA offices

- 21-23 AIAS Pre-FORUM

### 1998 FIRM PROFILE BEGINS PRODUCTION

**A**IA Colorado is pleased to announce the production of our 1998 Statewide Firm Profile/Membership Directory. With a release date set for March 1998, this comprehensive, statewide resource guide has proven to be a valuable and easily accessible tool for our members, the profession, allied industries, and the public at large across the state. All four local AIA chapters within Colorado will have a section in the 1998 Directory, and their member firms will have the opportunity to highlight their businesses in a firm profile.

As an added benefit for 1998, we will also be printing photographs of the design award winners from each chapter in the Directory.

Please watch your mail for information from our publisher, NAYLOR PUBLICATIONS. Only about half our firms took advantage of this incredible opportunity to promote their services in our 1996/97 Directory—don't miss out for 1998!

Once you receive your packet in the mail, return it by November 10 to Naylor Publications. For further information, please call AIA Colorado at 303.446.2266 or 800.628.5598.

- 19 PM, AIA offices
- 19 Colorado Editorial Board meeting, 11 AM - noon, AIA offices
- 19 Colorado Finance Committee, noon-2 PM, AIA offices
- 19 Colorado Board of Directors 2-5 PM, AIA offices
- 24 AIA offices closed at noon
- 25 AIA offices closed

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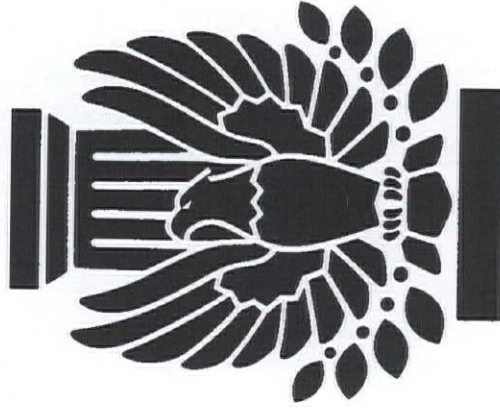
## CLIENT RESPONSES ISSUE

### AIA NORTH CHAPTER'S ANNUAL MEETING

**M**ark your calendar for Friday evening, November 7 when the North Chapter's Annual Meeting and Banquet is slated to take place. This year, the event will be held at the Raintree Hotel in Longmont.

The evening will start with a cocktail hour at 6:00 p.m., followed by the banquet, the presentation of the Chapter's Design Awards, and the Annual Meeting.

A great deal of planning and preparation has gone into making this a very special event this year. We look forward to a great turnout and hope to see you there!



[ inside ]

Listening is Part of the Art of Architecture



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JANUARY 1998

## MICHAEL BRENDLE ARCHITECTS NAMED AIA/WMR FIRM OF YEAR

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Awards PAGE 11

25-Year Award PAGE 11

Contribution to Built  
Environment Award PAGE 13

The American Institute of Architects, Western Mountain Region honored Michael Brendle Architects, P.C. with its 1997 Firm of the Year Award. This award, presented at the annual WMR/AIA Convention in Sundance, Utah, recognizes continued excellence in design throughout the six-state region. Michael Brendle Architects has developed a reputation for a bold, contemporary architecture and keen sensitivity to urban issues as seen in such projects as the Ross-Cherry Creek Library, Harvard Gulch Recreational Center, and the Ross-University Hills Library, all in Denver.

"This is a great achievement for us," says Michael Brendle, AIA, one of the firm's principals. "We have remained optimistic over the past 15 years that we could create an architecture that is



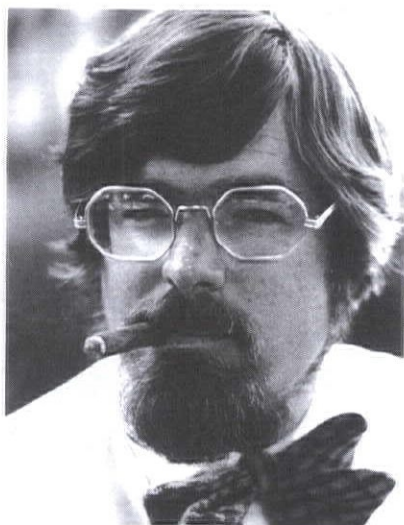
meaningful beyond our own aesthetic sense, an architecture that speaks of the contribution our designs can make to each community." Creating 'architecture that opens the mind' has been the driving philosophy behind Michael Brendle Architects, where libraries and

educational facilities constitute the majority of projects.

Designing to stimulate a new perception of these buildings' function, the firm has successfully completed more than 20 library projects, 7 institutions of higher education, 18 elementary schools, 10 high and middle schools, and 12 recreation centers.

### THOMAS J. NOEL WINS WMR DISTINCTION AWARD

The Award of Distinction is to recognize those individuals and organizations outside AIA who have recorded, illustrated or contributed to a better understanding, interpretation, or awareness of architecture in the Western Mountain Region. The award can be given for a single outstanding achievement or for a record of continued service toward enhancing the society of humankind.



Thomas J. Noel, Ph.D.

This year's Award of Distinction was presented to Thomas J. Noel of Denver, Colorado. As professor and past chair of the Department of

History, University of Colorado at Denver, Dr. Noel has provided us with full evidence of his love for the region, its people, and of special interest to us, its architectural record. Dr. Noel is not only a well-published historian, but a newspaper columnist, an active preservationist, and a well-loved tour guide who has shared his knowledge and enthusiasm with our citizens and helps us all to understand and appreciate our buildings and architectural traditions.

Because he has taught us to notice buildings that reflect and represent our development, Dr. Noel has been awarded prizes by local libraries, university groups, newspaper and national foundations. Dr. Noel has authored numerous books and articles focusing primarily on the Denver area. *Buildings of Colorado* is his most recent work. It is the fifth volume in the series *Buildings of the United States*, commissioned by the Society of Architectural Historians and published in 1997. Dr. Noel is a former Denver Landmark Preservation Commissioner and chair, board member of the Denver Public Library Friends Foundation, and National

In addition to winning this award, Michael Brendle Architects is celebrating its 15th anniversary this year. Established in 1982 by Michael Brendle as a small design firm, the firm has been able to maintain its design integrity throughout the years while managing to stay afloat even through the volatile 1980's. Since its inception, the firm has received a total of 18 design awards, including "Young Architect of the Year, 1990" for Michael Brendle.

Michael Brendle Architects is working on the new Fraser Valley Library; a new public library in Lafayette, Colorado; a new Event Center for Northeastern Junior College; the Colorado State University Environmental Learning Center; an addition to and remodel of Bernis Public Library in Littleton; and for Trinidad state Junior College, various upgrades on the Trinidad campus and two new buildings on the Alamosa campus. The firm was recently commissioned to design its first out-of-state project, a public library in Johnston, Iowa.

[ See NOEL on page 15 ]



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# ON THE BRINK OF THE MILLENNIUM

I'm truly looking forward to taking on the duties, responsibilities and leadership as president of AIA Colorado. I'm humbled by my recent predecessors: Zeigel, Rogers, Humphries, and Walsh.

This time of year, my thoughts are always focused on the year ahead. However, I can't help but think that in two short years it will be the next century and the next millennium. What will we become in 100 years? What will we become in 1,000 years? The possibilities are exciting. We as architects are trained to use our powers to imagine...to look into the future and imagine what will be and create it. We have refined the skills to create our visions.

The Denver Regional Council of Governments predicts that by the year 2020—22 short years—the Denver Metropolitan area will grow by 800,000 people over 700 square miles. This is equivalent to what Denver and Aurora combined are today. This is staggering. In 100 years, the Front Range will be a solid urban area, hopefully connected by mass transit. In 1,000 years will the Eastern plains be a dense urban area or will civilization as we know it cease to exist?

What will become of our profession? What will become of our cities? What will become of our state? What will become of our planet? As architects, we can and should design responsibly for our clients, society and the environment. But responsibility often isn't enough. We need to become leaders in shaping our environment.

I'm not suggesting that we have the ultimate control over what will happen, but I am a firm believer in being responsible for our own destiny. Perhaps the confines of our work won't

allow us the leadership opportunities. There are other appropriate ways to exercise our rights and responsibilities. We need to become involved in our communities, on boards and commissions and politics. Getting involved with the AIA is also an excellent way. With your participation, the AIA can become a stronger voice in the community. The choices that we make today will be reverberating one thousand years from now.

Let's set our sights high and far into the future and imagine how good things can be. Let's imagine that the world can be all that we hope for.

"If, like a Cherokee warrior, I can look at the new year as an opportunity to stand on new ground, then strength and courage are on my side. If I have waited a long time for everything to be perfect—and there have been moments, brief as they were, that filled my expectations—then I can face the challenges. I will remember that things do work out, bodies do heal, relationships mend—not because I said it, but because I believe it. But it is time to make things right, to stay on the path.

As water runs fresh and free from the woodland spring, so new life and meaning will bubble up from my own inner source. I will be still and steady,



—Ron Abo, AIA

because there is nothing to be gained by showing fear in a chaotic world. I can turn from ignorance and prejudice toward a light that never goes out."

*The death of fear is in doing what you fear to do.*

—Sequichie Comingdeer.

From the Cherokee Feast of Days

### AIA NATIONAL WEBSITE CHANGES

Did you know the website address for National AIA changed? It's now [www.aiaonline.com](http://www.aiaonline.com). The former address still works, but not for all the applications. Check out the new website!

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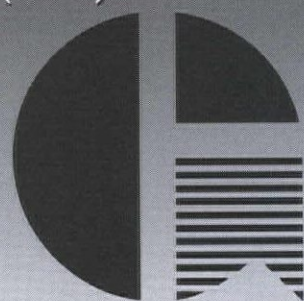
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February Computers in Architecture  
 March Green Architecture  
 April Houses Architects Live in  
 May Partnering on Projects

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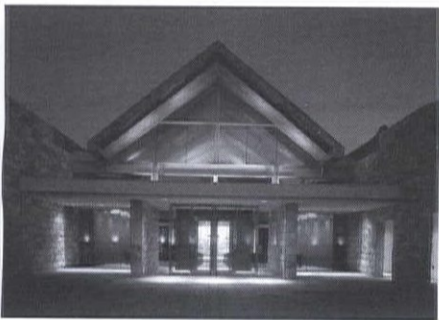


# AIA COLORADO ANNOUNCES ARCHITECTURAL DESIGN AWARDS

**F**ifteen projects were honored by AIA Colorado at the Annual Design Conference, in Hangar 6 at Stapleton in Denver, Colorado, October 17-18, 1997.

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 of any built work of architecture completed since January 1, 1992 by a Colorado architect. Projects located anywhere in the world were eligible. The distinguished panel of jurors was selected from architectural and design professionals who practice within the Western Mountain Region. The jury was chaired by Jack DeBartolo, FAIA of Phoenix, Arizona and included John Carney, AIA of Jackson Hole, Wyoming, Jennifer Moulton, AIA of Denver, Colorado, and Russ Butler, PA of Denver, Colorado. Winners were honored on Friday, October 17, in Hangar 6 at Stapleton.

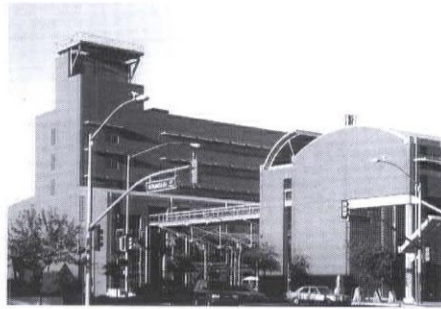
Honor Award winners are:



**The Chapel at Lake Hills Church, Laguna Hills, California**  
LPA, Inc., of Denver, Architect

The Chapel at Lake Hills Community Church is designed to provide a retreat of tranquility and reflection. The structure is used for worship, weddings, memorials, and musical perfor-

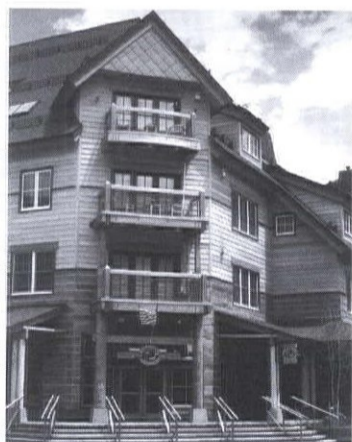
mances. Traditional forms are assembled in a contemporary manner, creating architecture that is simple, strong, elegant and timeless. Above all, the chapel is a "place for ceremony."



**Aerospace and Mechanical Engineering Building, Tucson, Arizona**  
AR7

**HooverDesmondArchitects, of Denver, Architect**  
The building for the Department of Aerospace and Mechanical Engineering (140,000 gross square feet) is the first phase of the Integrated Engineering Complex (500,000 gross square feet). It consists of teaching and research labs, offices, classrooms, and a courtyard. The site is located within a borderline area where the city mingles with the campus, and where contrasts in traffic, scale, and use require that the site and the building be selectively integrated with the surrounding areas. The architecture draws from both the historical campus and modernist traditions.

Merit Award winners are:

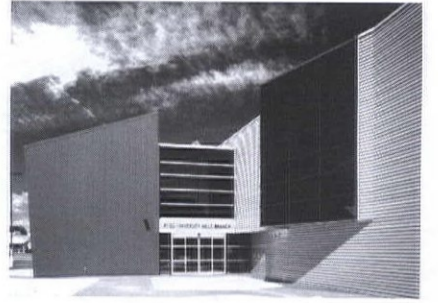


**Jackpine Lodge River Run Village, Keystone, Colorado**  
Cottle Graybeal Yaw Architects Ltd., of Aspen, Architect

Jackpine Lodge, one of three village core buildings in the River Run Village at Keystone, derives its character from the traditional built forms of the West—mining structures, ranches and lodges. The design attitude is best understood through a series of purposeful idiomatic contrasts within the building: chinked wood siding resting on a sheet metal base; peeled sapling mounted on steel brackets; log columns resting on pre-cast concrete bases; and draw-knife wood top-rails on welded metal fabric guardrails. Interpreted from forms and materials indigenous to the region for more than one hundred years, the building has the practicality of historic reference, while clearly establishing a new mountain resort language.

**Ross-University Hills Branch Library, Denver, Colorado**  
Michael Brendle Architects, P.C., of Denver, Architect

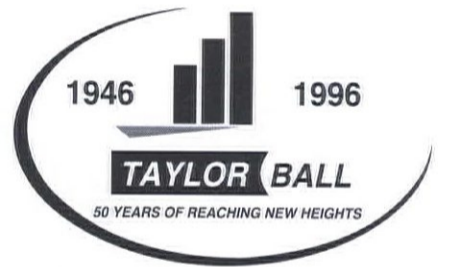
The Library is a bright, colorful, geometric collage marking the edge of this quiet yet reemerging Denver neighborhood. The library offers much



improved services and opportunities in a naturally lit space with greater accessibility to the collection, new computers, and community services. The shed roof forms of the library are scaled to the adjacent residential neighborhood and a new wing devoted to the children's library boasts playful and colorful geometric spaces inside and out. Community meeting rooms on the upper floor are situated to capture distant mountain views while reflecting the fractured nature of the adjacent urban condition.

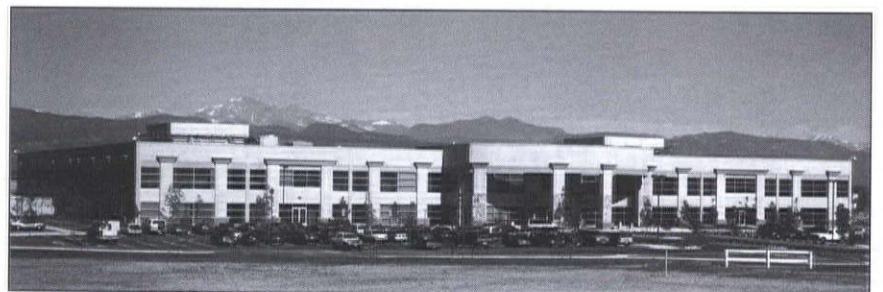
## LETTERS POLICY

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.



Hazel Gates Woodruff College, University of Colorado at Boulder

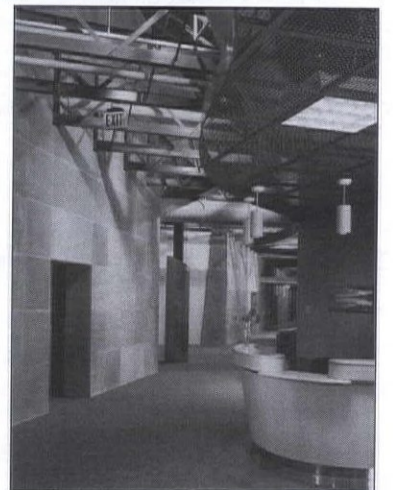
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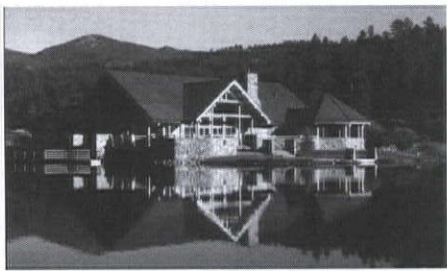
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[ WINNERS, from page 3 ]



**Evergreen Lake House, Evergreen, Colorado**  
**M+O+A Architectural Partnership, of Denver, Architect**

The site is located on the shores of Evergreen Lake, a designated wetland with a diverse wildlife habitat. The solution required sensitive design and building materials, which would respect the wetlands and recall the historic architecture of the area. M+O+A created a 5,000 square foot building that has become a true community center, the architecture interacts with the lake and recalls the strength and character of traditional American park structures.



**"A Home of One's Own" - The Poplar Project, Denver, Colorado**

**Architractor Design Group, Inc., of Boulder, Architect**

This project provides home ownership for 14 low-income families in the City of Boulder. A sense of community is created by a well defined public space, which is shaped by the placement of single family homes around a central green. Even at the relatively high density of almost ten units per acre, each home has private open space on its own small lot, an adjacent garage or parking area, a large front porch, and direct access to the common green. Each family's contribution of three hundred hours of "sweat equity," coupled with almost ten thousand additional volunteer hours from interested citizens, resulted in over \$260,000 of savings in the project's \$1.7 million total cost.



**Benedict Commons, Aspen, Colorado**

**Harry Teague Architects, of Aspen, Architect**

Benedict Commons is a 27-unit affordable housing project in the midst of million-dollar condominiums in down-

town Aspen. Subsidized by the City and designed by Harry Teague Architects, it is intended to complement its context by reading as a collection of small buildings rather than as an apartment complex. Each unit has its own entry and small outdoor space, either on the street or the common courtyard. The courtyard, which faces the sun and views, encourages interaction and community among residents.



**Studios for Root Rosenman, Denver, Colorado**

**Root Rosenman Architects, of Denver, Architect**

The building, on an urban street at the edge of downtown Denver, was vacant before the renovation. Studios for Root Rosenman is an office for an architectural firm of nine people. The interior of the building is organized around the existing clerestory lightwell in the center of the building.

**Tommy Tsunami's Pacific Diner, Denver, Colorado**  
**Semple Brown Roberts, of Denver, Architect**



Located on street level in the new Larimer Square Parking Garage, Tommy Tsunami's, an energetic gathering place, took advantage of the exposed concrete structure as the background of an intricately detailed, eclectic Asian theme. The result is an entertaining glow of activity within 6,600 square feet, on Market Street in Denver's Lower Downtown Historic District.

Citation Award winners are:



**Dakota Ridge High School**  
**Klipp Colussy Jenks DuBois Architects, PC, of Denver, Architect**

[ See WINNERS on page 15 ]

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# Lines & Columns

AIA Colorado South Chapter

## SOUTH CHAPTER DESIGN AWARD WINNER: LESCHER AND MAHONEY/DLR GROUP

### A FEW WORDS FROM THE NEW PRESIDENT

—Duane Boyle, AIA  
AIA Colorado South Chapter  
President

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With 1998 starting, I thought I would let you know some of my thoughts and goals for AIA Colorado South Chapter in the coming year. First of all, I do not plan on writing a monthly article. Second, I hope that you will become active in promoting your firm and the chapter by providing stories for this newsletter. Next year's monthly themes will be very interesting and fun, like 'Houses Architects Live In.' Third, since I come from a different background than most of you, I hope I can bring a different perspective to the Chapter.

Like every year, 1998 will have challenges. I think there are two main issues. One is providing programs that benefit the membership. That is, after all, the reason AIA exists. The other issue is how the Chapter can respond to civic needs and become a partner in our developing environment.

We will have three or four get togethers. They might be breakfast or lunch. It is a good way to get all of us to meet in an informal setting (and where we can all get some additional learning units!!!). Last year's lunch program was successful and generated as many people as the year end awards banquet.

I would like to set up a couple of tours. One suggestion has been the Air Force Academy backstage tour. That's easy for me since I work there. We will set up a time in the spring. Other thoughts have been the Olympic Training Center, since it has opened its new facilities and possibly the infrastructure in Cheyenne Mountain.

Speaking of the Academy, we will be sponsoring (along with EPA) a two-day symposium on sustainable design. There will be learning units available with participation in that conference. Although there will be some emphasis on federal facilities, there will also be a lot of information related to sustainable design that can be used in any setting. As the plans proceed, I will let you know what is going on and when it will happen.

Now for the initiative I think is most important for all of us. In one newsletter a couple of months ago, I described a new partnering concept for our chapter. In short, it was to join with APA and ASLA in participating in a partnership for Community Design, urban design forum is to consolidate the interests of many urban design groups

The walk-in neighborhood elementary school was planned as a three-track kindergarten through sixth grade school to accommodate 480 students in the 46,000 square foot structure and uses a team teaching philosophy. The building design process created this concept from the synergy of its planning team made up of parents, teachers and administrators. This planning team worked through the process from conception to construction. Their visions included, educational neighborhoods, daylighting for all classrooms, public

dramatic vista to the Rocky Mountains. To supplement the minimal visual impact, the palette of materials and color were drawn from the site surroundings. The split faced masonry in hues of reddish brown were manufactured from indigenous aggregate. Buff metal trim and burgundy window frames completed the spectrum of rich rocky coloration. The diagonal masonry pattern recalls the native American Indian heritage for which the Cheyenne Mountain was given its name.



access to community spaces, and an outdoor amphitheater. The end result is a specialized school, tailored to meet the needs of the district's educational philosophy.

The school district's desire to have a single story, community organized plan and the building's visual impact on the gently sloped site were the motivation for the structure's low profile. Large gymnasium and auditoria masses were positioned on the up-slope side of the site. The site grading respected the existing slope and minimized the structure's impact on the existing

The building's place in the community was crafted by many influences. The school district was restricted by budget, schedule, and the delivery of educational excellence. The patrons of the district required good stewardship of their taxes and the gated community developer was committed to a successful business venture. The adjacent neighborhood was resistant to having their unobstructed view diminished. The architect and engineers were dedicated to delivering a project sensitive to the community and its most valuable resource, the Rocky Mountains.

and citizens into one plan that will result in a 1999 implementation process. At that forum we will also get the chance to add our input into the new comprehensive plan for the city so it is important that us architects attend. If you don't, you can't complain later.

AIA, APA, and ASLA will also give out a combined series of awards called the Professional Practitioners Award for Environmental Design Excellence. The first of these awards will be given this January at the Partnership for Community Design banquet at Cheyenne Mountain Conference Center. That banquet also kicks off the public awareness of the forum.

So, 1998 can be an active year for us. I don't plan on doing it alone and therefore you need to participate. I'll be in touch!!!!

### ARE PREP SESSIONS TO BEGIN IN FEBRUARY

All ARE candidates are invited to join the AIA Denver Associates Committee for the lift-off of its 1998 schedule of study sessions. With one year of the computer-based exam format behind us, we are more prepared! We have study guides, video tapes, mock exams and "war stories" to help candidates with licensure. Considering the expense of the exam (\$1,000 - YIKES!), you're encouraged to do all you can to limit test repeats.

Our plan is to include the Arcade Publisher's testing materials in mock exams. Schedule of times and costs will be published in the newsletter. Please call Cheri Gerou, Assoc. AIA, with questions, at 303.674.4177.

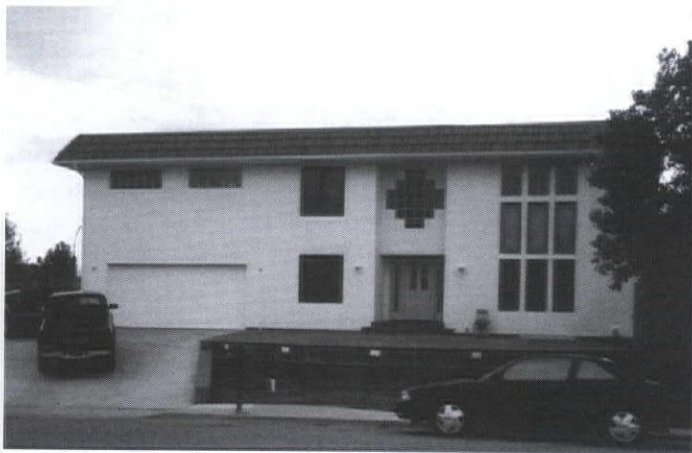


## BOLLAR & ASSOCIATES ARCHITECTS, P.C.



**B**ollar & Associates Architects, P.C. has been in business in Colorado Springs for over 20 years. Past projects include the Navigator's Headquarters building, International Bible Society Headquarters building, The Christian and Missionary Alliance National Office building and all phases of The Compassion International Headquarters building. Most recently the firm has been involved in numerous church projects such as Trinity Church of the Nazarene, Holy Cross Lutheran Church renovation and Fellowship Bible Church. Just completed this year are Monument Community Presbyterian Church and Chapel Hills Baptist Church.

The first structure housing Monument Community Presbyterian Church was originally constructed over 125 years ago. The new addition of a 500-seat sanctuary, narthex, classrooms, youth center, nursery and offices now join this historic town center. The architecture captures a Colorado Southwestern look inside and out. The original character of the 125-year-old chapel has been preserved.



Chapel Hills Baptist Church, located in Colorado Springs, is over 20 years old and was in need of a larger gathering space for its congregation. The architectural solution provides a 1,000-seat "family room" with supporting narthex/atrium on its main level. The lower level introduces a new south facing plaza entry, lobby, offices and future classrooms. An interesting design challenge was the program request for "no square rooms" and the transition into the existing thirty degree and 60-degree hexagonal facility. The new auditorium will eventually be converted to a Youth Center and will house a regulation high school basketball court. A future 3,500-seat sanctuary will compete the master plan.

Bollar & Associates' current projects include the Colorado Springs Christian

Schools Middle School, Cafetorium and Gymnasium to be completed in 1998, Stanford Gardens Assisted Living Facility in Chico, California and Radiant Church Assembly of God new 2,700-seat facility at the Southwest corner of Union Boulevard and Fillmore Street. Charles M. Bollar, Jr., AIA, is President and Principal of the firm. Bollar & Associates has teamed up with GLC Design, P. C. on the above mentioned projects. Both firms share office space and a working staff of professionals.

### GLC Design, P. C.

GLC Design, P. C. was originally established over 17 years ago by George L. Cruz, AIA, President and Principal. In addition to joint venture projects with Bollar & Associates Architects, P. C., the firm specializes in custom homes, multi-family and renovation projects.

One completed project this past year was the Federico addition in Pueblo, Colorado. The project took nine years in the making from conception to completion. Dick and Jeanne Federico were the clients.

The design process started with the phase "what if?" The original residence was a modest two-story house with a pool in a nice neighborhood. The new "compound" consist of the addition of a new two story living room, piano room, master suite, balcony, guest suite, exercise room, greenhouse with spa, loggia, garage and work shop, theater room and complete renovation of all existing spaces.

## STAPLETON DESIGN CHARETTE

**T**he AIA Denver Urban Design Committee, chaired by Joe Poli, AIA, and the AIA Denver Housing Committee, chaired by Arlo Braun, AIA, co-hosted a design charette at the AIA Colorado Design Conference on Saturday, October 18. With the assistance of Alan Brown, AIA, they chose to focus on District 1 in the Stapleton Redevelopment Plan, which is primarily a residential district bordered by Quebec and Montview.

The committees focused on three distinct sites: the urban design "Gateway" at 26th and Quebec, the small urban park called "End of Runway Park," and the possible reuse of some old hangars along Montview Boulevard.

With the assistance of the Stapleton Development Corporation, the committees provided a concise package listing issues and background information

so charette participants could concentrate on creative tasks.

Friday offered two opportunities to understand the overall background of the Stapleton Redevelopment Plan and the specifics of the charette sites. Saturday, there was a bus tour of the Stapleton site and the surrounding neighborhoods. There were 40 participants: architects, landscape architects, planners, and community residents. David Wise divided the group into teams of four, who then worked on the various site problems.

Charette results are on display at the Stapleton Development Corporation. Ron Abo, AIA, presented the solutions to the Stapleton Development Corporations' District 1 Planning Task Force of the Citizen's Advisory Board. The charette solutions will also be on display at the scheduled meeting of the Citizen's Advisory Board.



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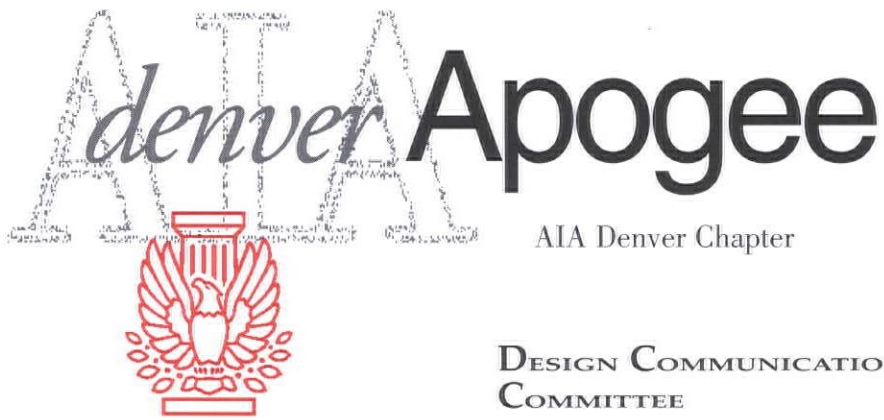
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**DESIGN COMMUNICATION COMMITTEE**

—Jim Leggitt, Committee Chair

The Design Communication Committee is now in its second year and we've planned an exciting lineup of monthly activities for 1998. Our lunchtime meetings will focus on the various ways in which we communicate and market our designs. We'll explore a wide range of activities such as learning simple freehand drawing techniques, understanding new directions in presentations, and studying the marketing power of desktop publishing.

Committee meetings might include:

- ◆ Sketching workshops and field trips
- ◆ Guest lectures by graphic and desktop publishing experts
- ◆ Service Bureau presentations on reprographics and printing
- ◆ Learning about websites and the Internet
- ◆ Exploring new computer hardware and software
- ◆ New Directions in architectural presentations
- ◆ Marketing our design services
- ◆ Design presentation techniques
- ◆ Drawing exhibits by creative designers
- ◆ and more...

Have fun and network with other creative designers. No committee is successful without a "fun factor." Our committee always has the attitude that we are here to celebrate our profession and have fun being creative.

If you would like to learn more about the new Design Communication Committee, please attend our January 15th meeting at noon at the AIA offices (all committee meetings are held at noon on the third Thursday of each month). As usual, we always welcome your ideas and feedback. Questions?...call Jim Leggitt at 303.575.8515.

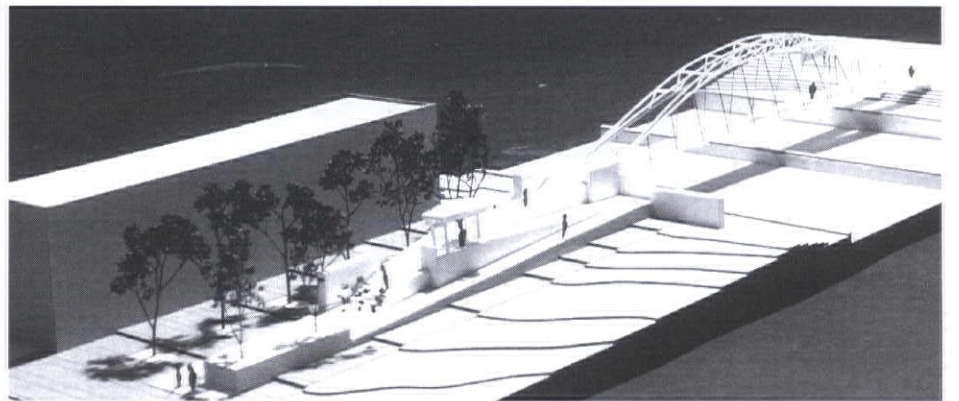
**MEMBER NEWS**

Cynthia Pougiales, AIA, represented The American Institute of Architects as a jury member for the Jefferson County Design Excellence Awards Program - an annual event that recognizes quality design in Jefferson County.

**AWARD WINNERS CONTINUED FROM NOVEMBER**

**C**ongratulations to the following projects who won **AIA Denver Merit Awards:**

by parallel light rail and sewer easements become apparent, creating interest in 25-foot 6-inch vertical elevation gain. Elevators enclosed in small tow-



**Project Name: 16th Street Bridge Connection**  
**Architect: ArchitectureDenver**

**Context**

In the ongoing effort to revitalize the Central Platte Valley, a large land parcel adjacent to Downtown Denver, the City of Denver commissioned the design of a 30-acre park to be constructed between The Commons, a mixed-use development being planned on the western edge of downtown and the Platte River. Once the overall development is complete, the neighborhoods of west Denver, which have historically been separated by the river and the large industrial zone that once inhabited the Central Platte Valley will finally be connected to the urban core.

Organizing this connection will be an extension of the 16th Street transit mall (designed by I. M. Pei) through The Commons development linking the western neighborhoods with Civic Center Park, the symbolic center of the city. To complete this link, three physical obstacles have to be negotiated. These include the Consolidated Main Line (CML), the remainder of the cross city railroad right of way, the Platte River, and Interstate 25, the major north-south freeway through the center of Denver.

The decision was made to bridge these obstacles along this predominantly pedestrian path. The program is that these three structures be site specific yet read as a family of elements that are urban in scale relating to Central Platte Valley, Commons Park and the adjoining neighborhoods.

**The CML Crossing**

The railroad crosses through The Commons development and intersects 16th at the point of the highest planned density. The bridge is to cross over the railroad easement envelope of 125-foot wide by 23 feet 6 inches high. Grounded at each side of the easement are two stone and masonry-clad stair and terrace structures. The plan configuration of these elements has been determined within constraints imposed

ers at each end complete the composition. The crossing is a masted cable stayed platform that splays out in a configuration that will allow for upper level connections to the future adjacent buildings while visually filling the street from grade.

The selection and configuration of the mast and the cable system is intended to create a visual/spatial foil to the more massive grounded masonry structures. Within the context of the city the desire is to create a structure of singular dynamic quality, yet indeterminate form that will, over time, gain the sense of place inherent in civic space and knit itself into the urban context.

Cost: Estimated \$4.0 million.  
Construction: est. 1999.

**The Platte River Crossing**

The primary intent of the new Commons Park design is to reconnect the urban center with the Platte River, one of the original organizing and life sustaining forces of the city. The crossing takes this idea to the extreme creating a structure that not only crosses the river, but allows direct access to the water from mid span. To be constructed in the location of one of the original vehicular viaducts that provided access over the Platte Valley in the early part of the century, the Platte River Crossing replaces a large badly deteriorated concrete span, the last fragment of that viaduct system.

The center pier of the original structure situated in the middle of the river will be retained and modified to provide mid-point bearing for the new steel span. This bearing will appear much like fingers pointing up and splayed outward emerging from the pier to hold up the span. The bridge, designed for both pedestrian and bicycle use, will lightly land on the park side without any formal structured forecourt or apparent visible abutment. The west bank will be much more grounded with a strong interaction of architectural and landscape forms.  
Cost: Estimated \$1.0 million.  
Construction: begun 1998.

[ See AWARD WINNER, on page 8 ]

**NEW MEMBERS**

- Heba Al Ali, SA
- Thomas Bauer, AIA  
OZ Architecture
- Jocelyn Childs, Assoc. AIA
- Marcell Davis, SA
- Kevin Eronimous, Assoc. AIA  
Saiber Saiber, Inc.
- Devin Harwell, PA  
Denver Architectural Precast
- Vanya Lambert, Assoc. AIA
- Lyn Lambert, SA
- Dawn Patchell, SA
- Gary Polodna, AIA
- James Schneck, Assoc. AIA
- Len Segel, AIA  
Downing Thorpe & James, Inc.
- Christopher Theisen, AIA  
H+L Architecture
- Teresa Westhoven, Assoc. AIA  
Martin Design, Inc.
- Frederick Petersen, AIA  
OZ Architecture



[AWARD WINNERS, from page 7]

**I-25 (Highway) Crossing**

This bridge is the most immediate link to the west Denver neighborhoods. A pedestrian crossing over an eight lane highway is tenuous at best. The major design intent is to create a structure that has a scale and sense of enclosure that engenders the qualities of gateway to the city on an urban scale as well as a feeling of security at the personal level. To achieve this twin arch trusses were designed to be constructed of very light members (six- and eight-inch tubes) will read as a filigree clear spanning the highway. From this structure cables will be hung suspending the walking surface. This surface is configured in a tapered arc splitting apart against the street intersection at the west end narrowing at the center and again widening at the east abutment. The suspension cables which, against the linear nature of the trusses, will form a catenary plane warping in at the top implying a tall triangular enclosure.

The structure has much in common with the CML Crossing in that the organization is clearly defined as abutments and span. The east abutment is configured as a series of ramp and stair forms incorporating design elements that begin to pick up details that are found in the park. The west abutment is depressed into the slope of the highway embankment and is configured as a series of planar forms enclosing ramps and stairs establishing a compressed nonlinear transition from the rigor of the neighborhood street grid. Cost: Estimated \$1.3 million. Construction: 1999.



**Project Name: Red Rocks Community College, Student Activities Center**  
**Architect: Davis Partnership**

The project is an addition and renovation of the existing west wing and bridge of the Red Rocks Community College's Sixth Avenue Campus. The greatest challenge presented by this project was to take some of the least desirable, and underutilized spaces on the campus and transform them into spaces that would become the new hub of student life on campus. This task of creating a student center within the existing facility was not only to carve out places for student functions, but also to create a strong, unique identity and architectural vocabulary for the center. The client felt that it was imperative that the facility address all segments of the population, older students attending school part time, and the school's newly emerging younger student population.

**Key Aspects of the Design**

**Exterior Architecture**—While the project primarily consists of creating new interior spaces, there were a few opportunities to impact the exterior. In these areas, the architects felt it was important to add lightweight, glassy elements to offset the heavy, opaque architecture of the existing campus. The exterior of this renovation is expressed primarily at two locations: The Student Center entry canopy and the addition to the cafeteria.

**Student Center Canopy:** The canopy's main function is to create an identity to the Student Center building at the scale of the campus, and to create an anchor to the Student Center plaza. The canopy is designed to be in scale with rest of the campus, and to call attention to this major building entry. It is composed with a combination of solid and lightweight elements. The solid portions of the canopy screen portions of the existing building and terminate and direct the pedestrian axis. Exposed steel columns and fasteners are intended to add a language of lightweight tactile elements to the existing monolithic architectural language of the campus.

**Cafeteria:** The cafeteria addition was programmatically located at the center of the existing bridge, spanning the ravine through the campus. The addition was designed and detailed as a bridge element both from the interior and exterior, in contrast to the heavy bridge of the existing campus. Its materials are light, tinted glass; perforated metal panels; and vertical shading louvers, spanning between two ground face masonry piers. The glass skin allows views from the campus into the space and the cafeteria into the landscape of ravine.

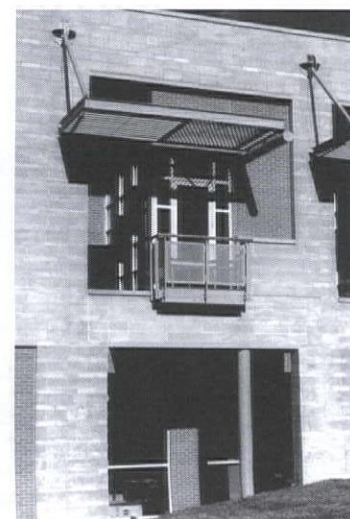
**Interior:** The majority of the student spaces were created by providing roofs and exterior walls on what were underutilized exterior courtyards. Two high activity "nodes" are created on either side of the main lounge space in order to organize the facility's plan around prominent student oriented uses. At the request of the college, student spaces were arranged to assure that the recreational spaces (game rooms, TV lounges and fitness center) were visible, yet not overly prominent, computer centers, student offices, and study spaces were in the forefront of the design.

The design of the main lounge, the focal point of the student center, is a counterpoint to the existing monolithic architecture and rigid 24-foot by 24-foot exposed structural bays. The roof is composed of floating panels, not tied into the regular exposed concrete columns of the facility, with clearstay

glass that allows natural light to enter the lounge space buried in the center of the building. The architectural idea of floating panels within the existing structural framework is continued through out the space with wood veneer canopies "floating" over doors and way from walls. The courtesy desk and vendors nodes are detailed with floating drywall panels to allow the existing waffle slab and concrete structure to remain partially visible. Drywall panels are similarly used in the existing lecture hall remodeled to a program area to reinforce the acoustic design of the space.

As with the exterior design, newspaper racks, screen walls, and canopies are highly detailed as a counterpoint to the existing campus architecture.

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**Project Name:** Red Rocks Community College, Library Addition  
**Architect:** AR7 HooverDesmond Architects

### Design Narrative

The client presented the design team with a complex program, a claustrophobic existing building and a remarkably clear mission. Through a series of participatory sessions with a wide range of groups and individuals, some priorities began to take shape. Working primarily in model, the design team helped the client explore ways that these ideas could take form.

### The existing building

With a concrete frame, exposed waffle slab ceilings, and brick and glass infill panels, the existing building is a neutral megastructure. Built in the '70s as a spec building, its original goal was for maximum spatial and programmatic flexibility. This was undermined from the outset, as a series of remodeling projects resulted in a warren of rooms loosely organized along a dark main corridor. The building interior was relentless and dehumanizing, with no hierarchy of spaces and very little sense of connection to the landscape. Beyond the main corridor it was difficult to form a "mental map" of the college or distinguish one place from another.

### Our design response

A primary goal of the project was to provide a main entrance to the college and a spatial antidote to the cramped and undifferentiated interior. The new facility cut a swath in both plan and section out of the existing building and inserted a series of interlocked volumes filled and defined with natural light. The main entry to the college is now through an open courtyard and two-story lobby. The main entry to the resource center is off the main corridor and through a central rotunda with multiple vantage points from which an overview of all the services can be obtained.

### The mission

The college has a pervasive commitment to the success of each student and a belief that what constitutes success will be different for each individual. They see their role pedagogically as helping each student chart a path for their future and then walk down it.

### Our design response

The design team translated this vision in the design of the new facility by expressing the primacy of the individual (small study rooms punctuate the facade) and the notion of many different paths (the facility is shot through with views to other parts of the building and to the landscape beyond).

### The program

To support this mission, the college has over the years developed a robust array of non-traditional courses, programs and departments. These range from tutoring and remedial development to electronic learning, instructional and assessment testing, and services for special populations. The sheer number of these programs and their ad hoc locations on the campus had become a problem: bewildering to staff and students alike, there was a joke on the campus that students were allowed to graduate only when they could find their way to each resource without asking directions. This was hardly the sense of personal empowerment that the college had in mind.

### Our design response

The project sought to combine all of these programs (as well as the traditional library resources) in one coherent place and to symbolize, in microcosm, the strength and enthusiasm of the college's mission.

**Project Name:** Studio @ 123 W. 12th Avenue  
**Architect:** Humphries Poli Architects

The office environment of an architectural practice is a window to a firm's philosophical heart. Architecture, if carefully considered, can have a significant impact on its surrounding environment no matter how small the commission is in square feet. This design for a Denver start-up architecture firm embodies attitudes by its two principals about their city as well as their neighborhood.

Located in the shadow of Denver's Civic Center, this once forgotten district shares Downtown's convenience without the anonymity of a high rise environment. The neighborhood, on the edge of a reawakening, presents an eclectic mix of building types, styles and ages, and seems ripe for the intervention pictured here. Formerly an auto glass service garage, this building offers an open, flexible volume conducive to a studio atmosphere, good

light and orientation, and excellent access to the metro transportation network. It also offers a street level address, a chance to identify with an urban district searching for a new identity; perfect for the challenge of creating one's own environment.

Recognizing the potential impact of this at-grade interior is basic to the conceptual organization. The storefront's transparency allows for the tools and process of making architecture to become a neighborhood fixture, enticing passers-by to stop and see the mod-



els, drawings, machines and people. It also works to make a relatively small space feel larger, visually claiming the sidewalk and lawn as part of the office. The unlikely dialogue of the technology of a computerized office and a sim-

ple wood-trussed structure are central to the choices of color and texture. The employment of familiar versus unfamiliar suggests a parallel to our newly formed practice.

The interior organization is straightforward. Walls are kept to a minimum in both number and height, defining public, private and service spaces. Rudimentary fluorescent strip lighting is cable-suspended in a staggered, upright orientation to provide a glare-free environment. A translucent, pine and corrugated fiberglass "snow fence" provides a visual screening and display device while maintaining desirable penetration of southern light. This wall is backlit at night, bringing a warm animation and new meaning to a recently abandoned neighborhood storefront.

The furnishings, while simple, are also carefully considered. Black leather Barcelona chairs sit on stained concrete; crisp, neutral laminate work-surfaces are juxtaposed with exposed aged masonry. The arched wood ceiling evokes as overturned hull of an old ship, while the galvanized financial ductwork, steel cable and lighting supports allow the precision of the manufactured item to be showcased.

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## CONTINUING EDUCATION OPPORTUNITIES

### The Juvenile Justice System: Change As a Constant

**A**PIA Conference will be held March 12-13, 1998 at the Adams Mark Hotel in Denver. The one constant factor in the juvenile system is "change." This forum will address the national perspective of the juvenile system, what issues should be included in a system masterplan, and how to design facilities that withstand the pressure of change. Conference attendees are eligible to earn up to 18 learning units. The AIA has reserved a block of rooms at the Adams Mark Hotel in Denver, phone 303.893.3333. To obtain the special rate of \$135 single/double occupancy, please identify yourself as an AIA member attending the conference. Hotel reservations must be made by February 20, 1998. For more information regarding this program, call the AIA PIA information line at 800.242.3847 or 202.626.7482.

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### FIRST FOUNDATION CELEBRATION FOR THE DENVER FOUNDATION FOR ARCHITECTURE

**T**he Denver Foundation for Architecture is having its first annual fund raising event, the Foundation Celebration, on Wednesday, January 28 from 7 PM to 9:30 PM. The event will be held in the recently renovated Burlington Hotel building (Frank Edbrooke, original architect) at the corner of 22nd and Larimer Streets in Lower Downtown Denver. Costs are \$5 for members of the DFA and \$15 for nonmembers. Call the DFA at 303.779.9193 to RSVP for this event and for other information.

Dr. Thomas Noel, noted local historian (see article on WMR Award of Distinction in this newsletter), will present a talk and slide show based on his recently published books, *Buildings of Colorado*. Light refreshments will be served and attendees will be allowed to mingle through the numerous art and architecture-related businesses (for example, Queen City Architectural Salvage Company) that are located on the first floor of the building.

The Denver Foundation for Architecture is a not-for-profit, volunteer-based organization dedicated to enhancing the public's appreciation for architecture and the built environment. Ongoing DFA programs include architecture tours throughout the Denver area and the to-be-published *Guidebook of Denver Architecture*. The Board of the DFA includes many active members of AIA Denver and AIA Colorado.

The Eleventh Hour seminar is a unique hands-on professional development opportunity to learn how contractors prepare bids. The Forensic Estimating seminar is on the latest techniques in identifying, quantifying, and presenting requests for additional time and money on construction projects. For registration or more information, please contact Margaret Tews, ASPE at 303.333.1624.

**VELUX Roof Windows and Skylights** is an AIA/CES registered passport provider. VELUX's program entitled Enlightened Spaces offers up to 9 learning units to qualifying participants which includes 2 1/2 learning units in the area of Health, Safety and Welfare. Enlightened Spaces is a comprehensive educational program on daylighting principles in residential design. Its purpose is to communicate how daylight can enhance a home's design and its occupant's well-being. If you are interested in attending Enlightened Spaces, please call Larry Bresnahan at 888.838.3589 ext. 5040.

## MICHAEL BARBER ARCHITECTURE RECEIVES PRESIDENTIAL DESIGN AWARD

**M**ichael Barber Architecture of Denver received the highest level of recognition for design quality given by the National Endowment for the Arts, the Presidential Award for Design Excellence by Tipper Gore in Washington, DC. on October 30, 1997.

Michael Barber received the award for the downtown Denver's Bryon White United States Courthouse design. The Presidential Award for Design Excellence recognizes the outstanding design of federal projects based on contribution to the federal government's mission, leadership in design, cost efficiency, low environmental impact, aesthetic sensibility, and high technical and functional proficiency.

The Bryon White United States Courthouse was built between 1910 and 1916 as the Federal Building - Post Office. This 244,000 square-foot structure was once known as the "Mile High City's grandest Neoclassical Structure." Its Renaissance Revival interior was especially noteworthy for its abundant natural light, most evident in its massive skylights and interior courtyard. Yet by the late 1980's, the rich design, grandeur, and natural light was greatly diminished by layers of insensitive remodeling. So much of the original architecture had been ruined that, when the need for new court facilities arose, serious consideration was given to building a new courthouse.

The firm's historic restoration and adaptive rehabilitation of the derelict building gave back its original spirit with abundant natural light, classical proportions, and simplified details, while giving the federal government a judicial facility for the 21st Century. The former post office lobby, now the Grand Hall, was restored. The main corridor of the second floor, which was reduced to a fluorescent five-foot corridor in the 1960's, was restored to its original proportions, lit once again by the natural light of the interior courtyard and by recreations of the original cast bronze sconces.

All five courtrooms are new, as is the Ceremonial En Banc Courtroom centered in what was once the main post office work area. Although the massive sky lights are not visible, the light from them suffuses the translucent panels.

Currently valued at \$200 million, the Bryon White Courthouse was renovated for approximately half the cost of a new building today, and stands as a testament to increasing economic value of our federal assets, while preserving our national history.

Michael Barber Architecture has won more than 35 significant design awards and competitions since 1983, including honors from the AIA for the Courthouse. Most recently, Michael Barber Architecture was commissioned to design the new world headquarters for TeleCommunications, Inc. (TCI) on in Douglas County. This corporate campus will offer an attractive environment to encourage interaction, communications, and creativity among TCI employees. The project is scheduled for completion in 1999.



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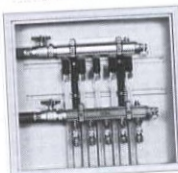
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AIA Colorado North Chapter

**AIA COLORADO NORTH CHAPTER'S ANNUAL MEETING AND BANQUET REPORT**

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**A** good crowd of AIA Colorado North Chapter members and guests attended the Annual Meeting and Banquet held on Friday evening, November 7th at the Raintree Conference Center in Longmont. The evening began with a social hour and was followed by the banquet, the annual meeting and awards presentations, and finally, dancing to the Kristal Swing Band.

Serving as Master of Ceremonies, AIA Colorado North Chapter President, Mark Quéripel, AIA, introduced our special guests including the AIA Colorado Architect of the Year, William R. Deno, AIA, the AIA Colorado Firm of the Year, OZ Architecture, the recipient of the AIA Colorado 25-Year Award, the National Center for Atmospheric Research represented by Dr. Walter Dabbert, NCAR's Assistant Director, and North Chapter "Corinthian-level" Partners—Pro Door & Windows, Inc., Vinyl Laminators, Inc., JVA, Inc., Saunders Construction, Inc., and Berkshire Life Insurance Company.

Mark followed this with the distribution of the awards resulting from the North's May exhibit at the AIA Colorado gallery and the Annual Design Awards. A special presentation, the President's Award, was made to Marvin Sparn, FAIA, in recognition of his exemplary leadership and contributions to the Chapter. The awards were concluded with a statement and award of thanks for Mark Quéripel's excellent year as Chapter President.

**THE 1997 25-YEAR AWARD GOES TO NCAR**

**T**he I. M. Pei-designed National Center for Atmospheric Research, Mesa Laboratory (NCAR) was recognized by AIA Colorado as a project completed 25 to 35 years ago that has withstood the "test of time" and still functions in its original capacity. Tinted by native red sandstone to blend with its mountain backdrop, this Boulder landmark rises above the city from its mesa-top perch. The design of NCAR was inspired by the Anasazi cliff dwellings in Mesa Verde, Colorado. The award was presented October 18th at the AIA Colorado annual Design Conference in Denver.



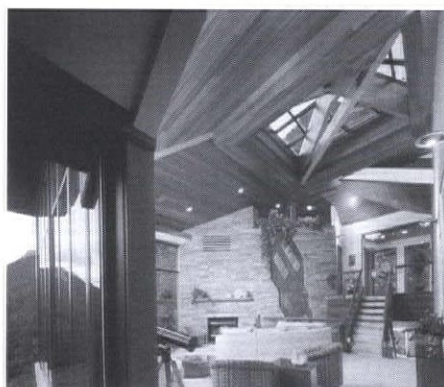
NCAR, Boulder, CO

**1997 NORTH CHAPTER DESIGN AWARDS**

**T**he award winners in the AIA Colorado North Chapter's Annual Design Awards Program were announced at the Chapter's November 7th Annual Meeting and Banquet. Selected from a strong field of submittal, four projects were given awards—two Honor Awards and two Merit Awards.

This year, in addition to the usual design award submittal requirements, Awards Committee Chairman, Jim Cox, AIA, also required that the submittals include a statement from the project's clients describing the project and the experience working with the architects from their perspective and providing evidence of the project's merit. This additional requirement yielded some interesting and enlightening comments for consideration by the awards jury.

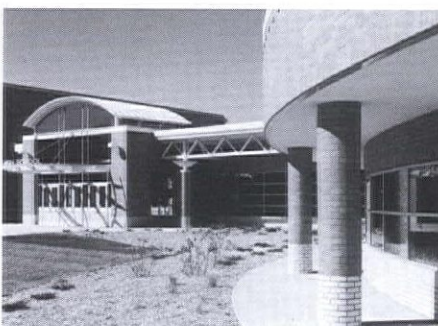
**The Honor Award winners are:**



**Kiihu Owanmurqlep—A private residence**

Location: Estes Park, Colorado  
 Architect: Thorp Associates, P.C.  
 Description: Kiihu Owanmurqlep is the Hopi name, translated as the "home next to the rocky ridge," given an approximately 5,000 square foot private residence situated on a steep mountainside in the Windcliff estates near Estes Park. The project is constructed at an elevation of about 8,500 feet on a south-southwest facing slope with commanding views of the Continental Divide and Rocky Mountain National Park.

Client's Comment: "Roger (Thorp) far surpassed what we had ever imagined would be possible to accommodate what we suspected was a conflicting set of goals. The home is a very livable one in which we—and Roger—take immense pride."



**Poudre High School Addition and Remodel**

Location: Fort Collins, Colorado  
 Architect: Robb Brenner & Brelig  
 Description: The project included the expansion and remodeling of the 1964 facility allowing it to grow from 1,200 to 1,800 students as well as the development of instructional spaces to help make the transition from traditional education approaches to technology-oriented, interdisciplinary teaching and independent study. The spaces were designed to respond to the new "educational pathways" delivery system while the school's infrastructure for technology was equipped for a fully functional school for the 21st Century. Prototype classrooms were developed to establish a common standard for computer systems and lighting control. The Media Center was developed as the central design feature - the functional and symbolic center of learning for the entire school.

Client's Comments: "Early on in the programming phase of the project, we (the Owner) put great effort into a 'futuring' process in order to develop a clear vision of how education would be delivered in years to come at Poudre High School. As you walk through the building today, you can see how the architect successfully translated this vision into design reality."

**The Merit Award winners are:**



**The Viewpoint of the Parkway**

Location: Boulder, Colorado  
 Architect: OZ Architecture  
 Description: The Viewpoint project is a campus of four, small speculative office buildings totaling 50,000 square foot, which is designed to meet the needs of the high-end professional office user. The three-acre site is located on the southeast corner of Foothills Parkway and Arapahoe Road with spectacular views of the Front Range and Flatirons.

The four buildings are arranged to relate to each other as a "campus" of related forms and materials united by a strong, tree-lined pedestrian connector system. The buildings are sited to take maximum advantage of the site's exceptional views.

Client's Comments: "Viewpoint has in fact 'raised the bar' for class 'A' office parks in Boulder...Your concept of creating a 'campus environment' has proved to be right on the mark for

[ See AWARDS on page 12 ]



## OZ ARCHITECTURE SELECTED AS AIA'S 1997 FIRM OF THE YEAR

Colorado based, OZ Architecture was selected as the 1997 Firm of the Year by the Colorado Chapter of The American Institute of Architects. The award is one of the most prestigious forms of recognition in Colorado given by the architectural industry to winning candidates. OZ Architecture was selected based on several outstanding projects it has completed for a variety of companies, as well as its active involvement in the industry.

"Part of the criteria for selection was the quality of design work, professional excellence, mentoring of young architects' careers and community service," said Mark Queripel, President of the AIA Colorado North Chapter. "We all felt that OZ Architecture best exemplified these and other characteristics which the AIA promotes. We are proud of this firm and its contribution to the built environment and Colorado's quality of life."



Boulder Community Hospital Medical Office Building - Boulder, CO

The AIA Colorado North Chapter nominated OZ Architecture as 1997 Firm of the Year. AIA Colorado's Board of Directors voted approval of the North Chapter's nomination. The award was given to OZ Architecture at AIA Colorado's annual awards gala at the Design Expo in Denver in October.

The firm employs over 65 people, and has studios in Denver, Boulder, Winter Park, and Colorado Springs. OZ Architecture is the third largest architectural firm in Colorado. The firm has worked on a variety of significant projects, both within the state of Colorado and on a national basis.

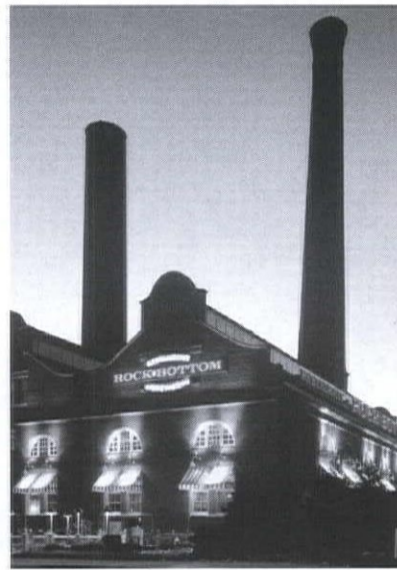


Skylofts Condominiums - Denver, CO

"We're very excited to have been chosen for this award," said Alan Zeigel, AIA, of OZ Architecture. "There are a number of very highly qualified firms that were candidate for this special recognition, and we feel very honored to have been selected."

### [ AWARDS, from page 11 ]

today's business. Several of our most valuable tenants cite this as a major factor in their desire to locate at Viewpoint. We feel you succeeded in giving Viewpoint its own special identity with the community while managing to keep construction costs in line."



### The Cleveland Rock Bottom Restaurant and Brewery

Location: Cleveland, Ohio  
Architect: Downing, Thorpe & James, Inc.

Description: Located in an historic building constructed around 1900—originally a downtown power plant—the project is an upbeat adaptation of the developer's successful brewpub "formula." The project involved the

renovation and adaptation of existing tenant space in a building previously renovated for retail and entertainment purposes in 1992. The restaurant occupies 12,700 square feet of floor area on three levels.

Modifications to accommodate the new restaurant included many new touches to heighten the experience and atmosphere. New floor areas and an open stair to the mezzanine level, extensive interior finish applications, and "period" furnishings all add to the character of the building.

Client's Comments: "The constraints of the 'Flats' building, a massive masonry powerhouse more than 100 years old, presented many unique challenges. Downing, Thorpe & James' team responded to our requests with an outstanding level of energy and professionalism...Our satisfaction with their efforts, and our operational success is further evidenced by the lack of any significant changes to the restaurant within the past two years."

The jury for this year's Design Awards were Mr. Stephan Pappas, Mr. Glen Garrett, Mr. Ken Tobin, and Mr. Rande Pouppirt, all from AIA Wyoming in Cheyenne. We certainly appreciate their efforts and enthusiasm, which were major contributors to the success of this year's design awards program.

Congratulations to the Design Award winners!

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## 1998 AIA COLORADO WEST CHAPTER BOARD OF DIRECTORS

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## HAPPY NEW YEAR!

**L** 1998 will see many of changes for AIA Colorado and for the West Chapter. With the new structure we will have more support and more opportunity for events throughout our region. But, we can't do it without your help. We need ideas, energy, and contributions to the newsletter, as well as more Board members! We need all sorts of participation, from single events to year long activities. We are here to provide you with programs, events, continuing education and recognition for your work. You should be receiving a calendar, information about our annual events and new events, as well as more information about the restructuring shortly. Feel free to contact Skip Doty, AIA, your new President-Elect, or me, Suzannah Reid, AIA, President, with any questions or concerns you might have. We are both looking forward to meeting more of you and being much more visible in the new year.

Suzannah Reid, AIA  
AIA Colorado West Chapter 1998  
President  
970.920.9225

## CONGRATS TO AWARD WINNERS

**L**ast March, at the Hotel Colorado in Glenwood Springs, 80 people represented the AIA Colorado West Chapter at its annual awards banquet.

Les Wallach, FAIA, a principal of Line & Space in Tucson, Arizona, chaired the event. Winner of the 1996 Silver Medal from the AIA Western Mountain Region, Les has received more than 30 design awards since 1978. Of the 55 entries, five projects were singled out for design awards.

**Honor Awards** were given to:

- ◆ Cottle Graybeal Yaw, of Aspen, Colorado for the Wise Residence
- ◆ Harry Teague Architects, of Aspen, Colorado for the Aspen Center for Physics
- ◆ Glenn Rappaport, Architect, of Aspen, Colorado for the Black Shack Studio Architects

**Citation Awards** were given to:

- ◆ Hagman Architects, Ltd., of Basalt, Colorado for A Residence
- ◆ Pember Architects, of Aspen, Colorado for the Inside Out-House

Once again, congratulations to the winners!

# ASPEN CONSORTIUM WINS AIA COLORADO 1997 CONTRIBUTION TO THE BUILT ENVIRONMENT AWARD

—Suzannah Reid, AIA

**A**IA Colorado awarded the consortium of the Aspen Institute, Music Associates of Aspen, Aspen Center for Physics, and the International Design Conference in Aspen, with the 1997 Award for The Contribution to the Built Environment. The award is given annually to an individual or group, outside of the profession of architecture, for their contribution to the field of architecture.

The Aspen Institute, the Music Associates of Aspen, the Aspen Center for Physics, and the International Design Conference in Aspen, all grew out of one event and one man's vision of physical and intellectual balance.

In 1949, Walter Paepke hosted the Goethe Bicentennial in Aspen, Colorado. He assembled an international group of leaders, artists, philosophers and architects along with a symphony orchestra, in Aspen for the summer to discuss philosophy, music and world events.

In order to house the 2,000 people expected for the event, Paepke leveraged everything he owned to purchase 120 acres in Aspen's West End.

That summer, a large tent was erected to house the festival. Eventually, Paepke would engage the architect Eero Saarinen to design a semi-permanent tent structure which would continue to be in use until 1965, when it was replaced by the current tent. The tent would become the cornerstone of the campus facilities.

From the beginning, the programs were successful, and the need for more permanent facilities became obvious. Though Walter and Elizabeth were not fans of modern architecture, they recognized that Aspen's traditional structures were not suited to this new endeavor. So instead of copying another era, they went to Herbert Bayer, an architect trained at the Bauhaus, to bring structure to their philosophy. The success of the campus would be in creating an egalitarian environment, outside the normal social structure where interactions between individuals and disciplines could take place. A place open to access and accident.



On the lawn outside the Bayer-Benedict Music

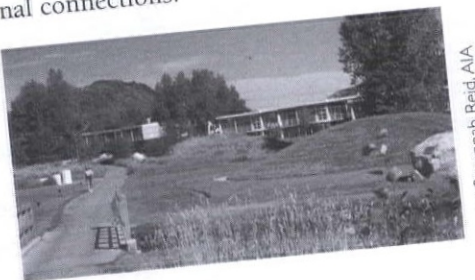
The buildings were designed to foster a connection to the natural environment, again not by copying, but by creating outdoor spaces, tangential views to nature, and structures permeable to light and sound.



Providing an internal focus, with external connections.



After the success of this once in a lifetime event, the process of turning an experience into a continuing institution began. The next summer's seminars focused mainly on the world of great thinkers and universal human questions. Walter and Elizabeth knew that culture is handed down not only through thought but through the arts. They added music, dance, and the visual arts to the list of activities. Over the next 15 years, four distinct organizations crystallized out of that first summer.



Exemplifying the relationships between; interior and exterior, intellectual and physical. These intentions spread beyond buildings and into the landscaping and art installations on the campus, all successfully carried out by Bayer and the architects who came after him.

[ See ASPEN on page 14 ]

## NEW MEMBERS

Suzanne Allen-Guerra, Assoc. AIA

Hans Berglund, AIA  
Cottle Graybeal Yaw Architects

Laurie Guluarte, Assoc. AIA  
Laurie Guluarte Interior Design



## IDP: A QUIET REVOLUTION FROM WITHIN

—Stephen M. Frey, Assoc. AIA  
State IDP Coordinator

I'd like to share with you some substantial changes to NCARB's Internship Development Program (IDP). The 1997-1998 IDP program guidelines, now available from AIA Colorado and NCARB, contain changes I believe lend greater credibility and value to a program often unkindly described and thought of by interns and architect employers.

In last year's AIA Colorado Design Conference session on IDP, Rob Rosenfeld, director of Intern Services at NCARB in Washington, announced the move toward a more qualitative program and away from the quantitative approach. Diligently tracking hours in various experience or training areas wasn't enough. Interns weren't coming out of the program with a diverse understanding of architectural practice, yet they completed all the required hours. Accountability wasn't built into the system.

To remedy this, the new IDP Guidelines in Appendix I describe IDP training area descriptions and recommended core competencies. The intern, along with the Sponsor, has qualitative benchmarks to assess competency in various training areas. Each category is tied into the AIA Architect's Handbook For Professional Practice, listing chapters and sections to explore in detail to master the subject area. These are described as 'awareness and understanding activities.'

Interns can now officially participate in AIA's approved national continuing education programs and resources. Note these are supplementary education activities which cannot satisfy minimum requirements in each training area. For AIA Continuing Education Quality Level I, interns receive 0.10 training units per hour. For Quality Level II, interns receive 0.15 training units per hour. For Quality Level III, interns receive 0.20 training units per hour. An official AIA transcript must accompany IDP training reports documenting the completion of AIA approved training resources. Hint: State and National AIA Conventions offer numerous continuing education activities that now provide vital IDP training area learning opportunities to interns.

As IDP State Coordinator, I field many phone calls each week from interns. An all-too-often-asked question is "where can I find an advisor, the out-of-firm mentor?" I want to compile a list of potential advisors of architects registered in Colorado who live and work around the state. Please call me at Davis Partnership Architects at 303.861.8555 if you want to mentor interns in your area or have any questions or concerns regarding IDP. I am also available for in-the-firm presentations to interns and sponsors.

Remember, if you want IDP application materials or a 1997-1998 IDP Guideline booklet, please call AIA Colorado at 303.446.2266 or 800.628.5598.

### AIA LIBRARY AND ARCHIVES

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**Architects and Designers:** The library and archives have resources to stimulate innovative design. Award-winning projects, extensive collections of building types, materials and systems, universal design, architectural details are just samples of what the library offers.

**Project Managers:** Stay current with the latest techniques for finishing projects on time and within budget. The library offers materials that give you the inside track on delivery systems, production techniques, construction documentation, contract negotiation processes, quality control and bidding materials.

**Educators:** Use the library and archives to augment study materials. Locate information from architectural theory and history to environmental education.

**Researchers and Historians:** Retrospective collections include Institute archives, membership records, 19th & 20th Century periodicals, biographical files, rare books, and photos.

The AIA Library and Archives can provide information to you, no matter

where you are. Whether you walk in or call in your request, you'll get the same service and access to resources, including:

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More information and a directory of services are on file at the AIA Colorado office, 1526 15th Street, Denver, CO, 303.446.2266 or 800.628.5598.

Call the AIA Library and Archives directly at (202)626-7492 or email at library@aiaemail.aia.org

#### [ ASPEN, from page 13 ]

These ideas have survived for almost 50 years. Through the efforts of the four diverse organizations, at one physical location, what became known as "the Aspen Idea" has thrived.



MAA/Harris Concert Hall

The Music Associates of Aspen became the primary users of the tent in 1965,

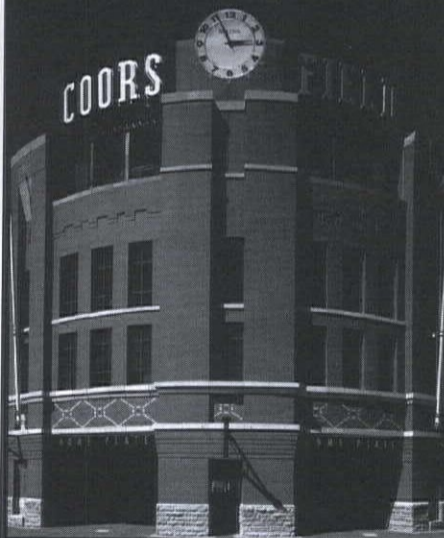
and have recently added a new concert hall to their facilities.

Bringing world class musicians to the community on a year round basis. The International Design Conference in Aspen, with no buildings of their own, utilize the campus each year in June. Presenting a variety of topics relating to design issues, and appealing to graphic designers, architects, and the fashion and film industries. The Aspen Center for Physics spun off in 1968, and recently opened a new facility to provide a place, outside of academia, for physicists to explore and argue new theories in a natural setting. The Aspen Institute has continued to provide a venue for the high level of international discussion that began that summer in 1949.

These organizations have successfully maintained stewardship of the idea and of the buildings over the years. Their existence as separate and unique institutions, on one campus, reinforces the original philosophy of a place of overlap and access. As a consortium they have built, improved and maintained a built environment that clearly describes their goals.

This award is not only for the one man whose vision has defined a community, but for the organizations he gave birth to. Organizations that have focused on the vision and realized it in unique and independent ways.

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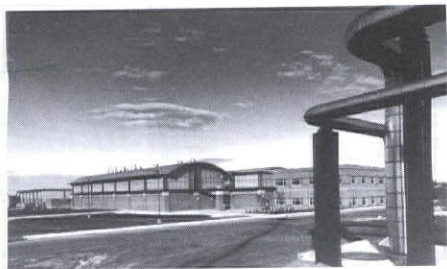
[ WINNERS, from page 4 ]

Dakota Ridge High School is designed to accommodate an educational philosophy based on discreet academic centers. The school is designed to provide core facilities for 1,250 students with eventual build-out to 2,000 students.



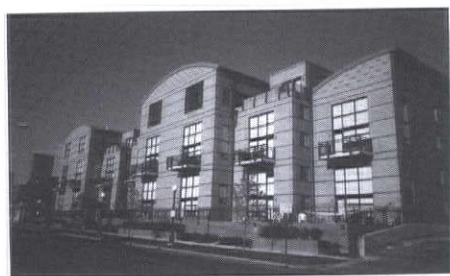
**Larimer Square Parking Garage, Denver, Colorado**  
**Semple Brown Roberts, of Denver, Architect**

Located on Market Street in the Lower Downtown Historic District in Denver, Colorado, this six-story precast structure includes 315 parking spaces, and a 8,300 square foot restaurant/retail space on the first floor. The massing of the garage was designed to appear as four buildings stepping up at each end to complement the adjacent historic buildings. The building's aesthetic appeal was created through innovative construction techniques, including a variety of decorative historic, sculptured forms and accents that added to its detail and richness.



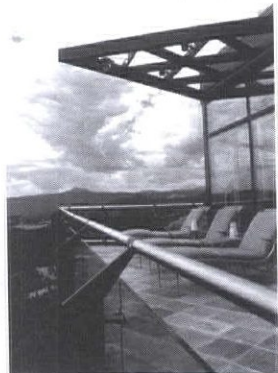
**Fitzsimons Army Medical Center, Colorado**  
**RNL Design, of Denver, Architect**

To support the energy and maintenance requirements of the proposed new Fitzsimons Army Medical Center hospital, a new central plant facility was required. The Central Energy Plant is a 78,500 square foot building with a construction cost of \$19.5 million, which contains four dual fuel-fired steam boilers with peripheral equipment and administrative office space for Post engineering staff. The adjacent Facility Engineering Compound is a 50,000 square foot multiple building complex, incorporating administration, maintenance, warehouse and vehicle storage uses, which cost \$6.0 million.



**Metropolitan Lofts, Denver, Colorado**  
**Archiventure Group, of Denver, Architect**

A strong gesture was necessary as the initial urban component in the nine block master plan of Denver's Golden Triangle. The design solution for this dense urban infill was to create both an engaging street presence and a private inner sanctuary for the residents. The formal axial design incorporates ideas from Italian and Moroccan streetscapes with the lineal grid of the city. These axis offer the inner courtyard panoramic views of major city monuments. The two story interior spaces contain, on a smaller scale, the bridging elements of the exterior.



**Knollenberg House in Rockscape, Boulder, Colorado**  
**Barrett Steele Architecture, of Boulder, Architect**

This home in a spectacular rockscape, celebrates both the experience of soaring from this elevated perch, as well as the intimate life grounded in this geological setting. As a private world for a physicist and artist, their home blends the passions for science and atmospheric observation, with the love of art and landscape. The architecture is both organic in its relationship to the setting and technological in its "lunar lander" approach to the construction. The play of daylight, views and indoor-outdoor relationships gives a full experience of a unique Colorado place.



**Brasserie Z, Denver, Colorado**  
**David Owen Tryba Architects, of Denver, Architect**

Constructed in 1920 in a neo-classical style, the former Guaranty Bank Building lobby is the new home of Brasserie Z Restaurant, an American bistro. The large central skylight floods the main dining room with natural daylight, creating intriguing shadows on the mosaic tile floor. Eight sixteen foot high, classical Doric Greek columns dominate the space and create the spatial definition of the restaurant's main dining area. The open display kitchen was placed on direct axis with the main entrance to entice diners and balance the architectural formality of the space. The 40-foot, maple-topped bar and custom-designed light fixtures are modern counterpoint to the classical background components. Eight commissioned monumental wall murals, each canted from the walls, allow patrons to participate in a "Colorado charade."

[ NOEL, from page 1 ]

Register Reviewer. Tom works with the College of Architecture and Planning in teaching courses he inaugurated at the University of Colorado, including historic preservation, Colorado historic places, and Western Art and Architecture.

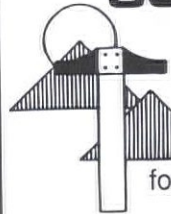
Dr. Noel said, "Architects and architecture are underappreciated. I find them to be fascinating characters who produce the best guides to our current and past values, aspirations, and follies. Buildings, which all of us experience constantly, are a great way to get students—and the general public—hooked on history, environment, and aesthetics. Architecture, for us, is the ultimate teaching tool."

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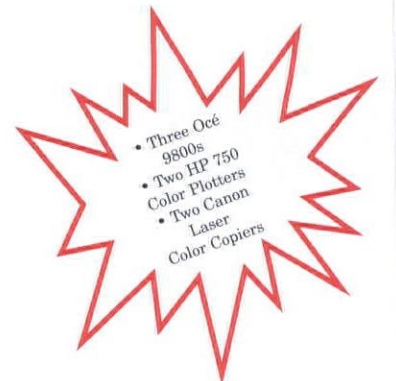
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## CALENDAR EVENTS

### JANUARY

- 1 AIA offices closed
- 8 Denver Board meeting, 5:30 PM, AIA offices
- 9 Government Affairs Committee meeting, 2 - 5 PM, AIA offices
- 9 piazzaAIA gallery opening, 5:30 PM, AIA offices
- 9 West Chapter Board meeting, call AIA at 303.446.2266 for more info.
- 16 Colorado Editorial Board meeting, 11 AM - noon, AIA offices
- 16 Colorado Finance Committee, noon-2 PM, AIA offices
- 16 Colorado Board meeting, 2 PM, AIA offices
- 20 North Chapter Board meeting, call AIA for more info at 303.446.2266
- 21 South Chapter Board meeting, call AIA for more info at 303.446.2266
- 23 Mini-Grassroots at The State Capitol, call AIA for more info 303.446.2266

### FEBRUARY

- 5 Denver Board meeting, 5:30 PM, AIA offices
- 6-7 "Saving Places: Preservation Strategies for the 21st Century." Historic Preservation Conference for architects, planners, landscape architects, and historic preservationists. Denver Athletic Club. Call Monta Lee Dakin at 303.893.4260 for more information.
- 13 Government Affairs Committee meeting, 2 - 5 PM, AIA offices
- 20 Colorado Editorial Board meeting, 11 AM - noon, AIA offices
- 20 Colorado Finance Committee, noon-2 PM, AIA offices
- 20 Colorado Board meeting, 2 PM, AIA offices
- MARCH
- 12 Juvenile Justice System PIA reception, 6:30 PM, AIA offices
- 12-13 Juvenile Justice

## NEEDED: 150 ARCHITECTS

Don't miss out on one of the most important events to take place during 1998: AIA Colorado's Mini-Grassroots Day at the State Capitol! Colorado's license law for architects is up for sunset review during the 1998 legislative session—this will be our single-best opportunity to help shape the future of architectural practice in Colorado!

Earn AIA/CES Learning Units by participating in the educational programs at the State Capitol on the morning of Friday, January 23. A hosted Legislative Luncheon will follow at the Colorado History Museum, where you can join your legislators to discuss the proposed license law, as well as at least two additional Bills being sponsored by AIA Colorado.

Speakers will include Tom Norton, President of the Senate; Speaker of the House Chuck Berry; and AIA Colorado's 1997 "Legislators of the Year," Senator Bill Schroeder and Representative Vickie Agler. Plus, many more!

AIA Colorado is coordinating this important FREE event, but we need your participation! Please call 303.446.2266 or 800.628.5598 for registration information. Firm Sponsorship opportunities are also available.

- System: Change As a Constant, PIA Conference, see pg. 10 for more details
- 17 General membership meeting, call AIA for more info 303.446.2266
- APRIL
- 6-10 Architectural Week!

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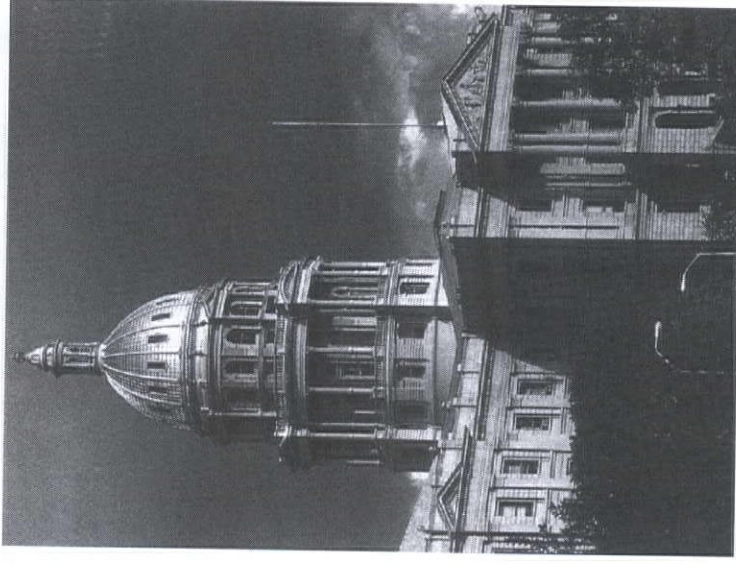
## DESIGN AWARDS ISSUE

### MINI-GRASSROOTS 1998

**M**ark January 23rd on your calendars for a very important event—AIA Colorado's second annual Mini-Grassroots Day at the State Capitol.

Very different from 1997's successful event, the program will focus on the Architectural Licensing Law, to be reviewed for possible sunset by the 1998 Legislature. Proposed modifications, additions and deletions to the statute will be presented ... this is our chance to make a difference!

A hosted legislative luncheon will also be provided at the Colorado History Museum, allowing members to lobby their legislators on behalf of the AIA. For more information, see the article on the back-page.



[ inside ]

AIA/WMR's Firm of Year:  
Michael Brendle Architects

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President's Letter

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Design Award Winners  
Announced

PAGE 3



OZ Architecture Named  
1997 Firm of Year

PAGE 12







AIA COLORADO  
AIA COLORADO NORTH  
AIA COLORADO SOUTH  
AIA COLORADO WEST  
AIA DENVER

FEBRUARY 1999

## 1998 AIA COLORADO DESIGN AWARDS... PART II

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In December, we featured honor award winners for built architecture. This month, we present to you the AIA Colorado honor award-winning projects for Interiors, Unbuilt Architecture, and Urban Planning.

### HONOR AWARDS FOR INTERIORS



#### Tokyo Joe's Restaurant in Englewood

Roth + Sheppard Architects of Denver

This contemporary restaurant serves healthy fast food in an environment designed to stimulate the senses. Interior forms and colors are abstracted from the Japanese culture, sushi, the ocean, and the desire to create an environment rich in spatial complexities and drama.

#### The Pear Commercial Interior Showroom in Denver

Lynn Wisecarver Interior Design & Space Planning, Inc., in association with Semple Brown Roberts, P.C., of Denver

The primary challenge in the design of Pear Commercial Interiors Showroom was to create a "working showroom: to provide a showcase for the products represented, as well as a functional office environment. A grand entrance space was created to quite literally allow new products to "take the stage." The "stage" area is defined primarily in plan by a large circle of terrazzo inset with a dynamic array of stainless divider strips. The interior space is



organized by locating the fixed partition spaces at the perimeter of the available area, creating large expanses of open space for systems furniture display. These full-height, permanent walls have been composed as a series of uniquely colored and shaped ele-

ments that direct the visitor through a sequence of spaces and displays of systems furniture.

### HONOR AWARD FOR UNBUILT ARCHITECTURE

#### The Colorado State University Environmental Learning Center in Fort Collins

Michael Brendle Architects, PC of Denver

Rising dramatically from a flat site, the mountains sharply reveal the slabs of granite that explode violently upward from the prehistoric plains of Colorado. These mountains form the distant focus and dramatic background for the project. The shadows of the building forms, window details, and patterns emulate the crevices and

[ See AWARD WINNERS on page 3 ]

### 1998 DESIGN CONFERENCE WRAP-UP

—Susan S. Szenasy, Editor in Chief, Metropolis Magazine

Editor's Note: We are pleased and honored to offer this conference recap from the renowned Editor in Chief of Metropolis, Susan Szenasy, who attended the event in Estes Park as a participant and speaker.

Now that we know we live in an expanding universe (as we learned from **Drs. Stephen Little and Irene Little Marenin**), we have a cosmic model, a metaphor for our own personal expansions. And we've certainly been put in a mind-expanding mode during the past two days. I, for one, learned some important lessons from all the presenters. Here are some of the high points as I recorded them in my journal:

From **Christo and Jeanne-Claude** we learned that all work has social, political, economic, environmental aspects; that once in a while you need to let out a Scream of Freedom!; that each project is an expedition—it's like a university, a course of study. That your work is rewarding when you can get to the essence of a form, when you have one of those AhA! moments of discovery;

that persistence is key to accomplishing anything worthwhile and that you have to stick your neck out, talk to everyone, and communicate your considered convictions to all who are willing to listen.

They also remind us of the temporary nature of love and tenderness, of the importance to us of things that don't last, yet we treasure them even more because of their fleeting nature. That materials have a poetry of their own; fabric, for instance, can be inviting, fragile, sensual.

That full complexity is only revealed when the project is up and finished, and that such complexity comes from an interaction of the site and the people there, as well as from other living creatures who inhabit the area.

That being intuitive and emotional are good things; that when art is your life you have a seamless life where all accomplishments and emotions form the person you are.

[ See SZENASY on page 4 ]



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# FORTUNATE TO BE ARCHITECTS...

**A**t the start of each year, I think it's beneficial to look at our lives as architects and reflect on the great aspects of our profession and the not-so-pleasant parts. By focusing on these, we can try to improve our practices by emphasizing the good and working to improve on the challenges.

What do I consider the great things? The first would have to be the fact that we get to design projects that truly affect peoples lives. Whether it be where they learn, live, work, worship, or where they go for enjoyment, architects have a major role in all of these environments. The buildings we create can dramatically affect performance, happiness, efficiency and pleasure.

Second, architects get to start with an idea and develop it into a design, then drawings, and finally help to construct a building that will typically last for 50 years or more. It's difficult to think of any other profession that creates such lasting projects.

Next, one of the most fun aspects for me is the interactions that occur with people. This includes the client, engineers, contractor, and associates within the firm. The continuing daily relations create an ever-changing backdrop to each project and the individual personalities help shape the final solutions.

Another great aspect of architecture is the fact that it's different all the time. Each project, each client, and each design is unique and they are continually changing. Even when we do repeat work, each project tends to be unique.

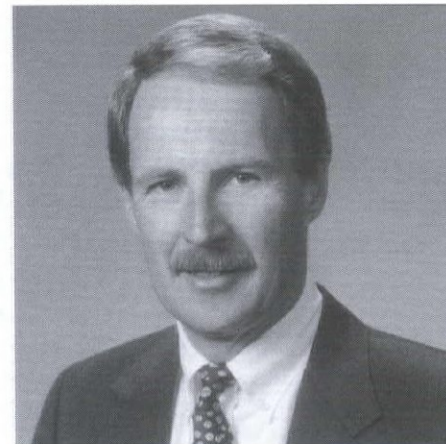
Lastly, architecture teaches us a much greater awareness of the world around us and exposes us daily to interesting challenges that tend to make architects great problem solvers. There are many other positive sides to the profession, and I challenge you to look at your

practices and focus on what you consider are its best aspects.

Now for the parts of architecture that are not nearly so much fun. One of my biggest frustrations is the current trend toward tighter schedules. Many projects just won't allow enough time to really do the best job possible, which leads to shortcuts and often to decisions that may not be as well thought out as they could be. Right along with this issue is the problem of controlling the workflow in the office. It's difficult for architects to control when projects come into the office, and scheduling personnel is always the biggest challenge. Either there's too much work or there's a slow down, waiting for decisions or go-aheads. If anyone could devise a system to truly even out the flow, they could make a fortune.

The next big challenge is projects with too-tight budgets. These days, so many projects are almost entirely economically driven and it is very hard to convince clients that a little more investment will make a much better project.

Another frustration we face involves the municipal approval process. We all deal with numerous and often inconsistent code interpretations, as well as changing codes. Also, the planning approval process has increasingly become the major schedule driver



—Ned White, AIA

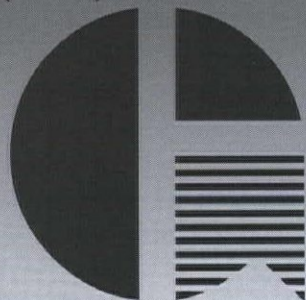
which forces a very rapid design phase to expedite the planning submittals, and thus shortchanges the most important phase of decision making.

Lastly, one of the biggest frustrations for architects has to be the increasingly complex requirements of running a business, with all the government requirements, personnel demands, and day-to-day headaches. It sometimes seems we spend more time with these issues than with architecture.

When you weigh the great parts with the challenges and look at the practice of architecture in balance, I can't imagine a better profession. We get to use our creativity daily, we work with great people and we get to leave lasting projects that people use and enjoy daily. We are truly fortunate to be architects.

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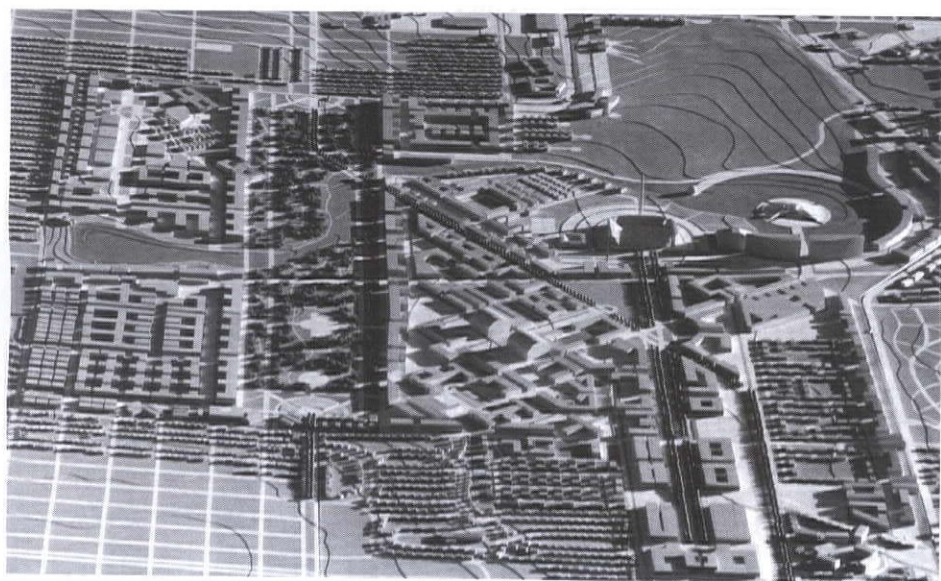


[AWARD WINNERS, from page 1]



shards of rock eroding beyond. The weathering and changing color of the copper siding allows the building to evolve with time, just as its setting. The building creates a powerful focal point and entrance to the 1,000-acre CSU Environmental Learning Center.

**HONOR AWARD FOR URBAN PLANNING**



**The Lowry Air Force Base Master Plan in Denver**

Marvin Hatami, FAIA, Architects of Denver

The most important elements of the site are retained and shape a major portion of the urban structure, and are integrated into the new plan. These elements are two runways, a major

roadway, dormitories, officers' residential section, Air Force Accounting Center, employee housing, two large hangers, historical administration building, a market, and a golf course.

The major features of the plan are a heterogeneous environment to induce human activities (a city within the city); residential/commercial services to be incorporated in all development zones; a linear public park surrounded

by commercial and residential developments (Denver Central Park) that divides the traffic; an artificial lake covering the flood plain through the site; a golf course, health, sports, and wellness center next to Alameda Avenue; a government and conference center at the south portion of the site; an educational center, science, and industry

center integrated with residential and retail uses on the rest of the site; and a cohesive urban form with the height limitation of two- to six-story buildings—and no open parking next to the street.

Congratulations to all 1998 AIA Colorado Design award winners!

**SMALL TOWN GAINS NATIONAL RECOGNITION**

Located 60 miles northeast of Denver, the rural community of Evans, Colorado is gaining national recognition with its award-winning community center.

The City of Evans needed a single facility to accommodate a wide range of community functions on a very small budget. In addition to its functional needs, the city also wanted a landmark facility to separate and identify Evans from the neighboring college town. It wanted to create a building that is easily recognizable from the adjacent highway, as well as relate to the surrounding context of residential, industrial, and office park developments. The new "Evans Community Complex" successfully meets these goals.

[ See EVANS on page 12 ]

**MEMBERS IN THE NEWS**

**OZ Architecture** was recently awarded the Grand Award by *REMODELING Magazine* and the NAHB Remodelers Council for the firm's design of the Pearl Izumi headquarters in Boulder. The award was presented as part of the 1998 Renaissance Design Competition.

**Denver Architectural Precast, Inc. (DAP)** has become the regional licensee of the Metal Stud Crete system, a concrete panel and steel stud engineered precast concrete building system. DAP is a fully integrated custom architectural precast manufacturer.

Eric Gromko, PE joins **RNL Design** as Senior Electrical Engineer for the Engineering Studio. Gromko has experience in engineering design for healthcare, educational, manufacturing and commercial facilities.

**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.

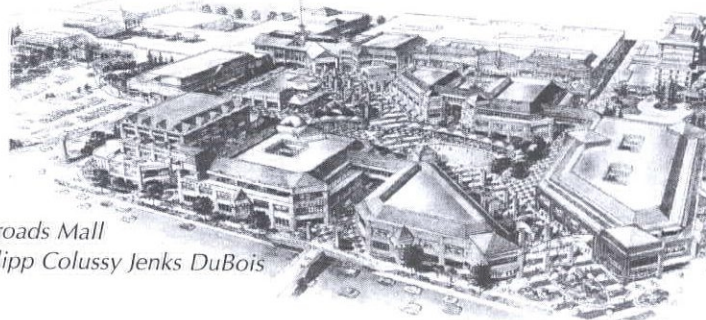


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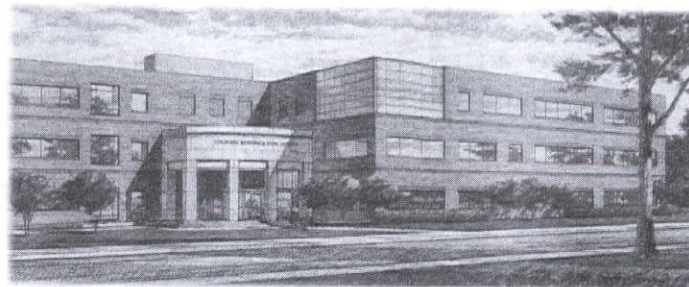


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## CONTINUING EDUCATION OPPORTUNITIES



### Cashing in on Design/Build February 9

This one-day intensive learning seminar conducted by Jerry W. Novacek, PE is the design/build program for design firms. Sponsored by Zweig White & Associates, you'll get a crash course in every aspect of the design/build delivery process—planning your entry, to building a team, getting the job, financing it, managing it, and quality control. Call 800.466.6275 for more information, or email [info@zwa.com](mailto:info@zwa.com).

### Doing Business in Colorado in the Millennium February 18

Plan now to attend this annual seminar, sponsored by Hall & Evans. The program will take place at the Holiday Inn, Parker Road and I-225, from 1:00 to 6:00 PM. Call Hall & Evans for more information at 303.628.3300.

### SEGD Annual Conference and Expo May 19-22

The Society for Environmental Graphic Design (SEGD) will hold its nineteenth annual conference, Communicating Through Time and Space, in Cincinnati, OH. The conference is a forum for interdisciplinary design and more than 500 designers, architects, landscape architects and other design professionals are expected to attend.

For more details, call 202.638.5555 or email [SEDGOffice@aol.com](mailto:SEDGOffice@aol.com).

### Castles-Cathedrals-Stately Homes May/June/July

Castlerock Tours International is once again offering AIA-registered continuing education tours for 1999. The focus of these nine-day tour packages to Ireland or Scotland will be restoration and preservation of some of the leading castles, cathedrals and stately homes, led by professors of architecture from the Dublin Institute and The University of Dundee. For details, call 407.382.5007 or email [Cstlrck@aol.com](mailto:Cstlrck@aol.com).

### Jennifer Moulton, AIA, to Speak March 4

Jennifer Moulton, AIA, the Director of Planning and Development at the City of Denver will speak about the new direction the City of Denver is taking regarding Development Services and Neighborhood Inspection Services. The lecture and dinner is to be held at the Lowry Hospitality Center at 6:30 pm on Thursday, March 4. The event is being presented by the Denver Foundation for Architecture.

[ SZENASY, from page 1 ]

From **David Carson** we learned that you can run a small studio and do worldwide business; that you can set limits and at the same time grow. The value of intuition (again!); that a searching, educated eye has its own rewards. What David sees is what you get, but it's put through his very unique creative process. That there's no formula to making excellent work; and that, in fact, formulas are inspiration killers.

That innovative work combined with the ability to explain it to the client (some call this selling) will yield big bucks. In fact, David can afford to hire an architect now to design his new home. He also showed us, in a powerfully graphic manner, that music and design have some shared rhythms.

**Frank Miller** showed us the appeal of an ethically driven business, the importance of core values and maintaining them, as in the case of the Marshall Erdman company which concentrates on creating environments of wellness. He told us about the possibilities and rewards of Systems Thinking: look at natural systems, study life and the life sciences in order to understand the interconnectedness of our physical world. If you take this stance, you base your decisions—whenever you're choosing materials or giving form—on how everything you do can impact a world of finite resources.

From **David Taylor** we learned that dance, like every creative endeavor, has deeper, yes, spiritual aspects; that primitive cultures can reveal a profound and deeply abiding connection between us and the physical as well as emotional world around us. That metaphor—story telling—is an essential human activity. And again, he put an emphasis on following your intuition. He told us that the creative essence of the creator—of a musical piece or a building—comes through the creation itself. The presence of this creative essence, in fact, can lead to one of the most rewarding connections people can have with another, a dialogue between the viewer (user) and the creator.

That the artist in you is essential to maintaining and advancing our civilization. It is you who provides order, vision, and connection.

That making choices is about exercising our free will. That spatial relationships are incredibly important to us;

that space can provide a "positive upliftment;" that your work, in other words, can create a higher meaning than just a physical condition.

That collaboration, especially the kind film and theater people can teach us, can result in the formation of teams of co-creators, which can reward us with shared ideas while we give over some creative control to others. That it's possible, even advisable, to integrate other art forms into your work.

From **Donna Dewey** we learned that satisfaction comes out of doing something more than just making money. That magical things can happen when you give something to others; that in the process of giving, you end up receiving much more in return. That everyday life just isn't interesting enough and that we need dramatic moments to carry on, to see, to grow.

That you must be true to the kind of form given you naturally are; just because technology or an approach to creative work (in her case film making) is available, it doesn't mean you have to use it. In fact, you might be better off not using it at all. That when you're stuck, go away, turn to something else, someone else. Give it time and distance.

That the creative process is more evolutionary than revolutionary; if you allow things to evolve, you'll be surprised at the end—and we all know how invigorating surprise can be. That there's an editing process attached to every creative endeavor: You should watch out for the detail or idea you especially love—it might hold you up, stop you from moving ahead; and when you see it doing that, you've got to kill it. That enthusiasm, honesty, integrity, energy can actually help you win an Oscar.

From **Ian Myles** we learned that form follows emotion. Again and again, the words "emotion" and "intuition" come up, this time from the depths of Silicon Valley. That multidisciplinary teams can produce million-dollar products. That cultural diversity is a messy, yet highly rewarding employment strategy for a firm that operates as a global entity.

That design details can actually help a customer understand and even enjoy a product, and sometimes cut down on techno-terror. That people who love what they do show up on time.

I, for one, have been transverberated, as **Murray Ross** described the St. Teresa experience. Staffs of light (the light of ideas, inspiration, imagination) have gone through me and I'm ready to go back home, raise hell (if necessary), but better yet, figure out how to collaborate with the many different personality types I work with.

I'm ready to raise the bar.

What will you do?

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## PRIVITAZING OUR STATE CORRECTIONAL FACILITIES

—William E. Box, AIA  
CSNA Architects

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**A** burgeoning general population, coupled with the long-term effects of more strict sentencing laws, has caused the state of Colorado to deal with a steady increase in the number of inmates remanded to the Department of Corrections (DOC) for incarceration.

The DOC has dealt with this situation in large part by initiating a massive construction program for state-run correctional facilities that continues with yet another substantial capital construction request for the coming fiscal year. This trend is seen by some as a less desirable use of State revenue. Potential alternatives to this continued program of building and operating facilities, short of reducing crime, include the following:

- ◆ Reducing sentencing laws
- ◆ Capping prison populations (with subsequent mandated early release of offenders by predetermined formula)
- ◆ Implementing alternative programs for non-violent offenders (such as pre-release "halfway" houses, boot camps, and "house arrest")
- ◆ Seeking contractual agreements with other state systems with bed surpluses
- ◆ Contracting with private prison corporations

The first two alternatives are political in nature and beyond the scope of the DOC; of the remaining, the DOC has explored each with varying success. While each alternative has its own particular limiting ability to affect the need for publicly funded correctional facility construction, using privately owned and operated facilities appears at first glance to be the most promising means to do so.

Of the private facilities recently constructed in this state, an analysis has shown they are being constructed and most likely will operate over time for less money per inmate bed than comparable state designed and constructed facilities. And, it is argued, when the need diminishes, contracts for beds will simply not be renewed. But is this comparison of construction and operating costs only a fair assessment of the two systems?

A closer look at the state system and private industry will show several important differences which would show this comparison distorted and therefore unfair. To begin with, private corporations are not required to build

or operate to the Department's architectural space programming and building construction standards. Over time, the DOC has developed accepted space standards to facilitate safe and secure operations of daily service functions, provide necessary programs for education, treatment and rehabilitation, and assure public and staff safety. Private facilities, for the most part, fall short by comparison in the space allocated for these functions. Only in the area of housing, which in both facility types is determined by American Correctional Association (ACA) guidelines, is the space allocation similar.

The Department of Corrections has also developed construction standards for correctional facilities to meet certain goals of longevity, durability, security and redundancy that achieve levels above those found in the private sector. Most state constructed facilities are mandated to be of "100 year" construction and low maintenance, requiring more substantial building material and sophisticated systems selections than could be minimally provided. State-constructed facilities also require a higher level of security construction in such areas as internal barriers, door hardware, visual monitoring, perimeter security and exterior lighting than appears in private sector facilities.

Finally, state-constructed facilities are often designed with centralized physical plants with site utility distribution so that this equipment may be located outside the secure perimeter for security and maintenance purposes. This arrangement further allows the ability to provide redundancy in heat and electrical generation as well as domestic water and fire protection distribution. These inequities in space programming and quality of construction standards reflect basic differences in philosophy and mission of each operating system, and necessarily adds cost to the system not solely profit motivated.

In the area of operations, the Department of Corrections currently has set a cap of 15 percent of its general population to be housed in private sector correctional facilities. This percentage, however, is not representative of the total inmate population. For the most part, private sector facilities do not or will not deal with inmates with special geriatric, clinical, dietary, or religious needs. The DOC will not send inmates deemed high-escape risks, inmates either a threat to or vulnerable to the general population, or inmates in the higher security classifications

(above medium custody). This inequitable distribution of inmate population places a greater percentage of inmates requiring special programs, services or security in the state constructed facilities, further distorting the cost of operating comparison between the two facility types.

Since the concept of a private sector corrections industry is relatively new, much less is known in developing a comprehensive analysis regarding the legal ramifications of inmates remanded to State custody being housed in facilities built and operated by private companies. Inmates are a most litigious group; once it is determined private facilities do not offer the same level of services or program opportunities as state operated facilities, grievances and lawsuits will most certainly follow.

Further, it is highly likely that the State will be named in a lawsuit when inevitably one inmate attacks another inmate or staff member in a private facility, or escapes from a private facility and violates a private citizen's civil rights. The cost of settling just a few of these cases would certainly negate any perceived cost efficiencies of privatizing some of our correctional facilities.

If the state decides to continue augmenting some of its current correctional facilities construction with private sector contracting, these facilities housing Colorado inmates must be made to adhere to the same programmatic space and construction standards as any new state-constructed facility.

In this way, the state can be assured these facilities will provide the same level of security, public safety, programs and services found in state facilities, and help mitigate legal action. Further, private facilities should either operate with a full range of inmate population groups or adjustments made to operating costs whenever compared with the state system. Only in this way can a true comparison be made, and a more meaningful analysis presented when making the case for privatizing our correctional facilities.



# TRENDS IN PRIVATE DETENTION AND CORRECTIONS FACILITIES

—Norman E. Wirkler, FAIA, and Dean M. Ibsen, AIA

Since the early 1990s Durrant, a full-service architecture, engineering and construction management firm, has filled a niche providing design, construction management and financing services for private detention and correctional facilities around the country.

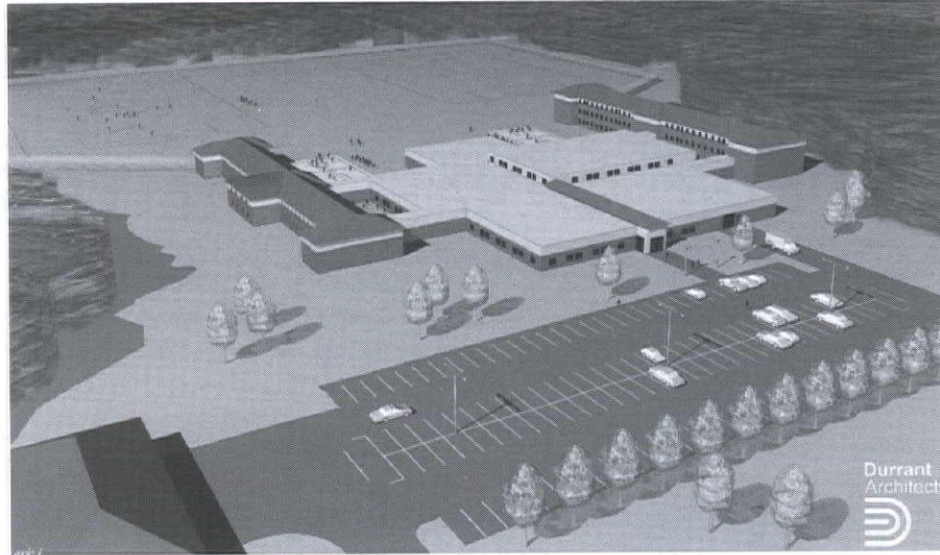
The Durrant team has parlayed its experience designing public jails and prisons into an on-going relationship with private corrections operators and developers. Beginning with a joint use 1,140-bed facility in Plymouth, Massachusetts, designed to house county, state and federal prisoners, the firm has designed similar facilities in Rhode Island, Georgia, North Carolina, Texas, Arizona, Virginia, Pennsylvania, Colorado, and New Mexico.

Private detention and corrections is not a new concept. It has moved in and out of favor with government agencies, social philosophers, and the general public since before this country's independence. England once contracted with plantation owners in the Colonies to send prisoners from England to the New World. Today the trend is part of a broader acceptance of privatization for all types of infrastructure within the United States.

In 1980 there were virtually no privatized beds in the industry. Today approximately 10 percent percent of all secure beds in the country are privatized. Total bed count across the country is growing at the rate of 10 percent per year, with the total number of secure adult beds expected to reach 1.5 million by the year 2005. Forecasters predict that 20 percent or more of all secure adult beds will be privatized in the next 20 years.

Privatization relates to three distinct segments of the detention and corrections industry: privatized facility operations (administration and control of the inmates), privatized support services (laundry, food service, medical service) and privately owned real estate (the bricks, mortar and razor wire). Two common methods for private ownership of jails and prisons are: 1) establishment of a not-for-profit building authority which owns the facility and leases it back to the governmental agency which will operate it, and 2) private ownership of the facility by the private operator or an independent real estate owner.

A private corrections operator may provide both the operations and the services for a facility as part of its contract with a government entity. Real Estate Investment Trusts—companies organized under specific Internal Revenue Service rules—are a logical instrument for owning these facilities. Recently several REIT's have been organized to own and lease correctional facilities to



Durrant and Cornell Corrections/ABRAXAS are working together to design, build and operate this 280 bed juvenile treatment facility located in New Morgan, PA. This facility will be a privatized facility run by Cornell Corrections/ABRAXAS.

either private correctional operators or to government entities.

Why would a government agency choose to privatize the real estate? For cities and counties, funding a new facility often requires a referendum, and success is often difficult. Also, private sector delivery of a new facility is usually quicker than the traditional public process for design and construction. While a public design and construction process could take up to three years or more, a fast track privatized design-build-lease solution could reduce that time in half.

Architectural firms working in this field find the competition stiff and the financial rewards attractive. Pursuit of a contract for a private facility may involve an RFP or direct negotiations with the government entity. If the project involves a competition RFP, the competing teams usually consist of a developer, a corrections operator, an A/E firm, and financial experts. Collectively, they must identify and

obtain options for a potential site, develop preliminary concept designs, cost out the construction, cost out the operation, establish a move-in date and submit a daily rate per prisoner as part of their proposal. The team often has consumed time and effort "at risk" before the final selection is made. Privatization is here to stay and federal, state and local agencies are accepting privatization for not only correctional facilities, but a wide variety of services. Despite some recent negative publicity, the maturing private companies which provide corrections services are estab-

lishing a track record of good service at a reasonable price. Recently a Louisiana State University study, "Cost Effectiveness Cost Comparisons of Private vs. Public Prisons in Louisiana," found that both public and private prisons could be effective in serving the needs of prisons. While noting that "Private prisons probably have a definite place in any state's total prison system," the report also concluded that "No state should consider a totally privately operated prison system, nor should any state do business exclusively with only one vendor. To do so would result in the loss of dynamic competition."

There is room for improvement in the operation and design of both public and private detention and correctional facilities. The competition between public and private facilities is healthy and promotes a higher level of design excellence as well as creative solutions for facility operations.

Many in the field will argue that creative solutions could play a role in reducing the rate of recidivism among the prison population.

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# THE MEANING OF INSTITUTIONAL

**I**nstitutional architecture, usually descriptive of prisons, police facilities, and related building types, is often thought of as “regimented and unimaginative” (as defined by *Webster’s*). However, in environments of social and economic change, communities are calling for a change from traditional “institutional” buildings to more public or civic structures that welcome the public both in form and function. Roth + Sheppard’s Santa Ana Police Administration and Holding Facility responds to the community and changes the design and the meaning of “institutional.”

Roth + Sheppard Architects, HOK, and Paul Ruffing, AIA, were assigned to design a new police administration and holding facility for Santa Ana, a community of 310,000 in Orange County, California. One of the principal design goals was to create a place that would reinforce the police department’s commitment to a community-oriented policing philosophy.

This philosophy centers on a proactive problem-solving approach and requires both public interaction and team decision-making approaches within the department. The facility is designed as a non-threatening, open environment with provisions for maximum flexibility of work and meeting areas that allow for interchange between officers and the public.

The department’s existing building was constructed in 1959 and was operating under a critical space shortage. Approximately 600 employees were decentralized in several locations including a condemned two-story building that was damaged by an earthquake. The existing holding facility, also built in 1959, had only two cells. Although a prefabricated jail built in 1996 provided additional cells, more were still required and booking fees to Orange County approached \$1.5 million a year.

The new facility was conceived as a tool to involve the community in police services and break down traditional barriers between police and citizens; this vision guided the design process. To reinforce the endurance of the facility in the community, and to maximize available funding, the building was planned for a 50-year life span. Designing for building infrastructure was based on forecasts of anti-



Public entry to the Santa Ana Police Administration building. Architect: Roth + Sheppard Architects, HOK, and Paul Ruffing, AIA.

ciated need for technology: security, data, cable, and voice lines. Work areas were designed to be easily changed and adapted to allow for cost-effective interior moves as the organization changes throughout the years.

Design decisions related to circulation and lobby space were guided by community input and how the department visualized community involvement. It wanted the public to feel safe and welcome, while maintaining security for officers and staff members. Separate entrances were provided for the public for both the police department and holding facility.

The existing parking structure was zoned to provide distinct access to each facility for visitors and staff. The public lobbies of both the police station and the jail are inviting, bright, open spaces and a conference room is available between the two facilities for neighborhood meetings.



Entry to the community room occurs along public circulation between the police administration building and the jail.

The space was also planned to maximize communication and efficiency among the police and holding facility staff members. Vertical circulation was placed at the periphery of the building, creating open atriums through its mid-section.



Four-story atriums provide natural light to all parts of the police department.

A perimeter circulation corridor was created with windows; workstations were located within 40 feet of the atrium space to allow for natural light and views for staff members. A sense of community within the force was a design focus, with work areas placed in unstructured spaces to facilitate discussion and teamwork. Throughout the facility, circulation spaces were sized to create informal communication nodes to enhance interdepartmental sharing of ideas.

The open plan environment at the public entry level can be reconfigured to

[ See INSTITUTIONAL on next page ]



**[ INSTITUTIONAL, from page 7 ]**

complement district teams with varying work force requirements. Other amenities, such as the cafeteria and fitness center, also provide staff with opportunities to interact and problem solve.

During the programming phase of the project, the work flow of the staff was studied to stress ease of use. For example, spaces were located to follow the path of the police officers they moved from the parking area, to the locker room, and ultimately, the vehicle bays.

provide for a total 450 beds (256 cells with 75 percent available for double bunking). The cells wrap around outside exercise yards; sight lines let staff observe inmates in the detention areas. The public space at the lobby was sized to accommodate family groups—a need that is culturally relevant to the Santa Ana community.

Throughout the project, materials were used to address function (e.g., adaptable office systems and acoustical treatments in the holding facility). However, they were also used to communicate information about the nature

ty and staff to experience a feeling of openness and light, significant to the changing image of the police department in the community. The building articulates both authority and dynamism, the current nature of the force in Santa Ana.

Community involvement in addressing crime is a philosophy that adds value to a municipality. This philosophy is embodied in the design of the new facility. The people of Santa Ana changed the traditional meaning of institutional. Roth + Sheppard Architects translated their definition into a building that will work for the police department and the public for years to come.

*Herb Roth, AIA, and Jeff Sheppard, AIA, from Roth + Sheppard Architects, along with Eileen March of The Research Studio, are authors and contributors of this article.*

**ATTENTION ALL ASSOCIATE AIA MEMBERS**

**W**e are a little behind with the ARE Seminars due to the late elections this year, but they are on the way. We are trying to get up to speed as quickly as possible so that we can make this the best learning experience for all of us. Here is a quick list of the review sessions:

- ◆ Site Design
- ◆ Building Design
- ◆ Structures
- ◆ Electrical and Mechanical
- ◆ Construction Documents
- ◆ Materials and Methods

Many of these review sessions will include mock exams. We are also in the process of acquiring the ARE video and CD illustrating the use of the new testing system and programs.

Additional information and the schedule of sessions will be coming next month.

—Chris Murdy, Assoc. AIA



photo: Nick Merric, Hedrich Blessing

View of the facility, including the jail and the police building.

The firing range is located in a secured space at the lower levels parking area.

Service provision and work flow in the holding facility was also studied to highlight flexibility and enhance supervision. The facility was designed to

of the space. The exterior of the building uses granite cladding—more symbolic of a public building than a traditional “institutional” structure. Granite and stone flooring express durability and importance. The metal and glass curtain wall allows both the communi-

**ON THE BOARDS**

**burkett**design and **Fentress Bradburn** have been awarded the interior design contract for the new Lucent Technologies campus at the Highlands Ranch Business Park. burkettdesign will work with Fentress Bradburn to complete and implement interior design for the 600,000 square foot, three building complex, which will accommodate approximately 3,000 Lucent employees.

**OZ Architecture** has announced design plans for the new Centennial Valley Corporate Center. The Center and buildings were master planned by Bob West, AIA, one of the firm’s principals. The Centennial Valley Corporate Center is a 26-acre site just east of the Boulder Turnpike. It will total six speculative flex office buildings, totaling more than 334,000 square feet of space. The entire project is expected to be completed by 2004.

**STRUCTURAL ENGINEERING & ARCHITECTURE COMMITTEE OF S.E.A.C.**

**M**r. Cab Childress from the University of Denver and Mr. Charles Keyes of Martin/Martin Inc., will discuss “The Polarization of Structural Engineering and Architecture.” An open discussion will follow.

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# NEBRASKA BUILDS FIRST SECURE JUVENILE CORRECTIONAL FACILITY

The new Nebraska Correctional Youth Facility in Omaha received its first inmates in August, beginning a new era for the state's chronic juvenile offenders. The facility is the state's first secure facility specifically designed for juveniles adjudicated as adults. As such, it is hoped that the facility's structured environment will do more than the adult system has to reduce recidivism among young repeat offenders.

The 76-bed facility, which is expandable to 152 beds, is expected to serve as a prototype for other juvenile facilities in the state.

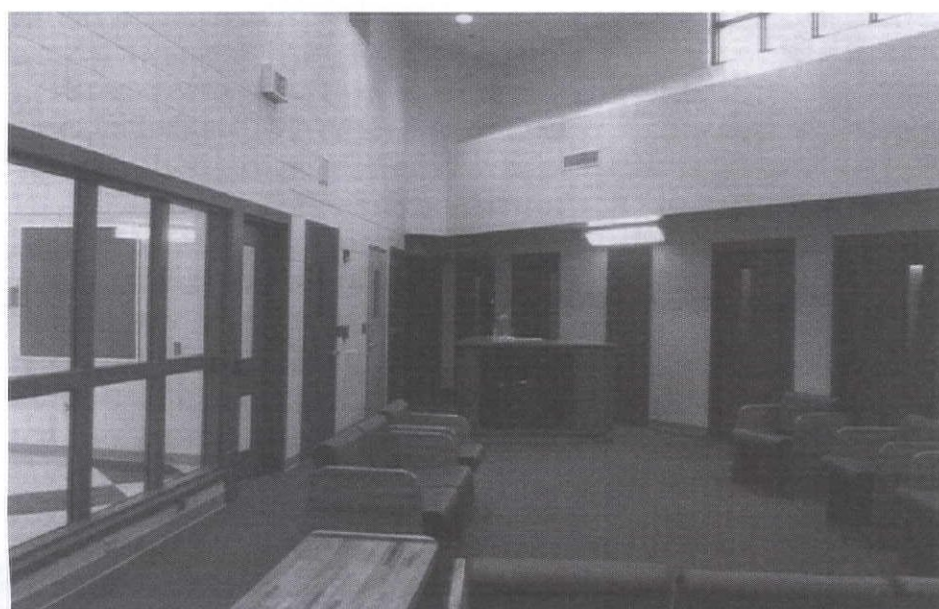
tan areas like Omaha.

It isn't your everyday juvenile facility. For one, offenders as old as 21 will be housed there. Second, the Office of Juvenile Services isn't running the facility; the Department of Correctional Services is.

In addition to increased safety and security concerns, other considerations that shaped the design were the facility's coed population and the extended periods those inmates will be housed at the facility. For example, classrooms and the library are included to ensure that offenders continue their education.



The Nebraska Correctional Youth Facility is laid out in a modified campus plan. Classrooms face into the secure courtyard, and the buildings themselves from most of the security perimeter.



"Our environment is significantly more structured than the adult facility," said Warden Howard Ferguson. All inmates are given structured programming that includes work, academics, health education, living skills, and vocational training.

Previously, the state based the design of its juvenile facilities on an older model of the rural juvenile farm. They were designed, said Steve Newman, design principal of RNL Design, for "a class of juvenile offender that was less violent and less of a safety risk than the urban, gang-related offender from metropoli-

Previously, many of Nebraska's serious or chronic youthful offenders were placed in the state's adult penal system. It's a population that youth facility Warden Howard Ferguson is glad to see in a separate facility. "Clearly, when you look at the statistics from housing youth offenders in adult facilities and their exposure to the more sophisticated inmates and the level of violence and types of assault that they encounter, the recidivism rate is high for that group coming back into the system." Ferguson anticipates that the recidivism rate will drop significantly for those who have gone through the program at Nebraska Correctional Youth Facility.

### Programming

To help achieve this goal, youth are housed in small group living areas and given treatment orientation and programs that address behavior impairments (severe emotional, mental health, or psychiatric disorders); drug and alcohol addiction; health and medical needs; education (special and related services); individual, group, and family counseling; and physical or sexual abuse.

All youth are given structured programming that includes work, a strong academic program, health education,

living skills, and vocational training. The program also addresses money management, family and parenting responsibilities, substance abuse, physical education, and job skills training and placement.

"Our environment is significantly more structured than the adult facility," said Ferguson, "as if they were in an educational institution whereby their whole day is blocked up for some type of program activity in which they participate.

There is very little idle time."

### The Design Team

To gain feedback from those who would own and later operate the facility, the design team and owner/user group utilized intensive interactive workshops during the design process. This workshop format was used further into the contract document phase as structural, mechanical, electrical, and

[ See NEBRASKA on next page ]



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**[NEBRASKA, from page 9]**

civil engineers worked with the owner and architects on the majority of technical issues. What resulted, said Al Povondra of Krhounek Povondra Architects, was a modified campus plan with less outdoor space than usual.

The layout is meant to create "as normalized an environment as possible,"

said Ferguson. "It's integrated with our public address system, our intercom system, and that's going well." While the locking system still needs some tweaking, and staff must get used to the new technology, Ferguson is optimistic that the technology will serve his staff and inmate population well.

The flexibility of the system is the key. The configurations of the vital systems,



Offenders as old as 21 will be housed at Nebraska Correctional Youth Facility, which isn't being run by the Office of Juvenile Services, but by the Department of Correctional Services.

said Newman. "We tried to develop something as close to a campus environment as possible."

The classrooms are oriented to face into the secure courtyard, and the buildings themselves form most of the security perimeter. Because the layout resulted in small patio areas and few straight, rectangular walls that weren't broken up, the facility wasn't a "real good fit with precast," said Povondra.

As a result, "very conventional" construction methods were used, including a lot of masonry, bearing walls, and steel roof framing, said Povondra. To save money, the brunt of cost savings fell on the design team. "The layout of the plan was paramount."

**Technology**

To better handle today's chronic juvenile criminals, the Nebraska Correctional Youth Facility, like many other new high-security units, uses programmable control systems. "In terms of technology, it's new for us,"

such as lock functions, audio monitoring, communications, visual surveillance, and emergency operations, can all be changed. All of these systems are output to a multilayered touch screen terminal device, creating what Povondra calls a "highly integrated system with subsystems."

In addition to monitoring closed-circuit TV, the touch screen control panel monitors intrusion alert devices along the perimeter fence and exterior walls.

It is hoped that this secure, state-of-the-art facility, with its normalized environment of academics, work and counseling, will reduce the recidivism of these young offenders sentenced as adults. As Nebraska's newest corrections approach, the facility is certainly using all the latest tools of the trade.

This article and photos are reprinted with permission from *Correctional Building News*.

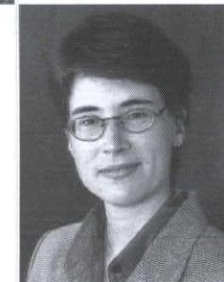
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Steven A. Sweeney is the new Director of Marketing for Pahl-Pahl-Pahl. Mr. Sweeney brings to the firm nearly a decade of marketing and business development experience. Previously, Mr. Sweeney was Marketing Director for Air One Charter Corporation and Investor Relations Manager for Air Methods Corporation, both of Englewood.



Steven Sweeney

Additionally, Amy Jacobs is the new marketing coordinator after having worked for The Meneren Corporation of Denver.



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—Teri Castledine, Boulder Associates

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**B**oulder Associates specializes exclusively in the master planning, space programming, architectural design, and interior design of healthcare and senior living facilities. The firm currently has a staff of 19, including eight registered architects and two interior designers.

The specialization of the firm's practice has several advantages:

- ◆ The aging of the U.S. population has ensured an increasing demand for the types of healthcare and senior living projects Boulder Associates specializes in.
- ◆ Because the project types involved are relatively complex, and because the firm's level of expertise is extensive, Boulder Associates is able to market, based on qualifications, rather than the "who you know" approach.
- ◆ Because of its specialization, Boulder Associates markets its services on a national basis. This makes the firm relatively immune from downturns in local economies across the country.
- ◆ Boulder Associates' extensive experience in specialized project types allows the firm to very efficiently provide services. The firm's professional compensation can be competitive even on small projects in remote locations.

The firm was founded in late 1983 by Bob Owens, Wayne Lee, and Tom Zirkle. Tom and Wayne had an ongoing



Carle Surgicenter and Post-surgical Recovery Care Center, Champaign, Illinois.  
 Architect: Boulder Associates.



Cypress Surgery Center, Visalia, California. Architect: Boulder Associates.

medical consulting practice with a significant number of assignments involving the development of new healthcare facilities. The addition of architectural and interior design services complemented these development efforts and, at the same time, the architectural practice benefited from the opportunities generated by the consulting practice.

While this synergism initially worked well, the consulting firm was not able to generate enough architectural and interior design work to satisfy the growth needs of Boulder Associates. The firm began to provide services to other clients, including several competing consulting firms. Over the next several years, the ownership interests of Tom and Wayne were acquired by the current principals of Boulder Associates.

The firm currently has four principals, Robert G. Owens III, AIA, Craig D. Mulford, AIA, Nicholas J. Rehnberg, AIA, and Timothy C. Boers, AIA. In addition, Boulder Associates has recently named two senior associates, DiAnn Sherk Otten ASID, and Brian Olesz, AIA, and three associates, Curtis Chong, AIA, Kristi Ennis, AIA and Ann Finn.

The four principals share marketing and corporate responsibilities and serve as the firm's project managers. Each project therefore receives the hands-on attention of a principal. As part of an effort to improve the practice, the firm recently commissioned a survey of past and current clients. The attention the clients received from principals was one of the most appreciated aspects of working with Boulder Associates.

Consistent with trends in the Healthcare Industry, the majority of Boulder Associates projects have been related to delivery of outpatient services. Examples of these facilities include Cypress Surgery Center, Torrance Breast Diagnostic and Family Practice Center, Recovery Inn of Menlo Park, and The Carl Foundation Hospital Surgicenter.

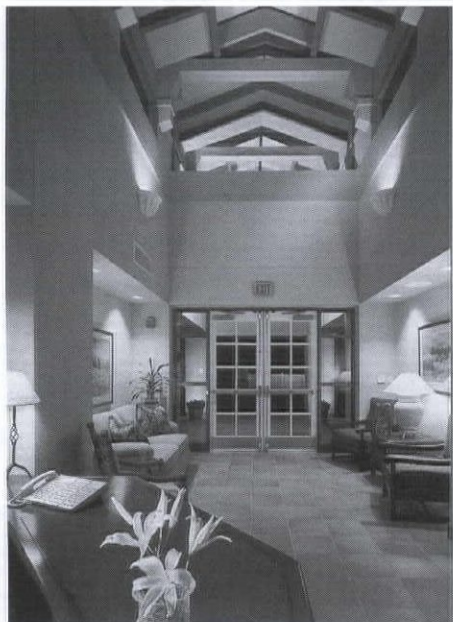
The Cypress Surgery Center is a free-standing ambulatory surgery center adjacent to an existing rehabilitation hospital in Visalia, California. This facility was developed by a joint venture of physicians and Kaweah Delta District Hospital. The architecture of the facility is compatible with the existing hospital, yet provides a separate identity and entrance. The scale of the surgery center is broken down more

[ See HEALTH CARE on page 12 ]



**[HEALTH CARE, from page 11]**

than the hospital to generate a somewhat less institutional appearance. The first phase of the building contains four operating rooms and 12 recovery beds, however, the facility is designed for future expansion including additional operating rooms to the East, and additional recovery beds to the South.



Recovery Inn of Menlo Park, Menlo Park, California. Architect: Boulder Associates.

The Torrance Breast Diagnostic and Family Practice Center is located in Torrance, California. This project consists of alternations and additions to an existing executive office building purchased from Hughes Aircraft. The



Torrance Breast Diagnostic and Family Practice Center, Torrance, California. Architect: Boulder Associates.

existing building contained approximately 19,000 square feet in a travertine-clad pavilion surrounded by an arcade. Boulder Associates' design added approximately 12,000 square feet to this existing building to accommodate two relatively large family medicine practices, as well as a seven room breast diagnostic center. The existing building had a large clerestoried atrium in the center of the building. Boulder Associates subdivided this atrium and used the space as the waiting rooms for the two family practices. The breast diagnostic center design picked up this theme by adding a kidney shaped clerestoried waiting area on the west side of the existing building.

The Carle Foundation Hospital Surgery Center in Champagne, Illinois is a freestanding, five-operating room, outpatient surgery center with an attached post surgical recovery pavilion. The project is located adjacent to the Champagne branch of the Carl Clinic, which is a very large, multi-specialty group practice in Champagne/Urbana. The ten-bed post surgical recovery center is designed to provide patients with comfortable hotel-like accommodations for stays up to 72 hours.

These rooms dramatically increase the acuity of the cases, which can be accommodated within the surgery center. The ambulatory surgery center and the post surgical recovery care center are arranged around a landscaped courtyard, which provides an inviting entrance as well as overflow waiting during good weather.

The Recovery Inn of Menlo Park in Menlo Park, California is a 20-bed, acute care specialty hospital designed for the recovery of surgical patients. In addition to surgery facilities, this "mini hospital" provides in-patient rooms which take their cues from the hospitality industry. This type of facility is able to provide services to patients requiring short stays for room rates that are approximately one-third of the typical hospital in-patient bed rate.

The rooms provide for a hotel-like environment with fold-out love seats for the rooming in of family members, armoires with TVs and VCRs, mini-bars and the like.

Boulder Associates current assignments include the following projects: Veteran's Affairs Medical Center in Grand Island, Nebraska, a ninety-four unit assisted living facility in Gold River, California, a freestanding ambulatory care center in Grand Junction, Colorado, a State Veterans Nursing Home at the former Fitzsimons Army Base in Aurora, Colorado (in association with Luis O. Acosta Architects), a free standing ambulatory surgery center in Coeur d' Alene, Idaho, an ambulatory surgery center in Lima, Ohio and several smaller projects for Boulder Community Hospital in Boulder, and University Hospital in Denver.

**[EVANS, from page 3]**

Designed by Sink Combs Dethlefs, the community center opened to rave reviews in December 1997. In June, it was featured in *Athletic Business* magazine's Architectural Showcase that features outstanding sports and recreation facilities. In November, the facility won the *Athletic Business* Facility of Merit Award.

The facility was then one of the featured projects at the Athletic Business Conference in December in Florida and was featured on the cover of *Athletic Business's* December issue. Representatives from the City of Evans accepted the award on the community's behalf.

This 45,000-square foot facility has a unique facade, which uses a combination of masonry and metal building systems. The overall effect is a dynamic image easily recognizable from the adjacent highway.

With all the recent attention given to the facility, the City of Evans is happy to report that the building is meeting the varied needs of the City in stride.

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## FIRE STATION IN MISSOURI HEIGHTS

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Residents of the rural West have had a long, symbiotic—and sometimes strange—relationship with the government. For many decades, the federally managed lands have provided a source for jobs and income. This does not mean that the groups have always gotten along or agreed. It is a slightly different story at the local level.

At its most base level, the function of government is to serve the people. This is most vividly evident in the operation of the fire and police departments. In Western Colorado it has been a tradition to staff the rural fire departments with volunteers.

During the past decade there has been a large population increase in the Roaring Fork Valley. Much of this growth has occurred on the mesas and ridges above the valley that, until now, never required fire protection. The Carbondale & Rural Volunteer Fire Protection District was organized more than 20 years ago to provide fire protection to the middle part of the Roaring Fork Valley and all of the Crystal River Valley.

Several entities and issues came together the first part of this decade to increase the scope and coverage of the

Lathrop with much of the layout and schematic design of the project.

The fire station is tucked into the base of a small ridge near the top of Missouri Heights. Most of Missouri Heights can be seen spreading out to the south from the parking lot. The road curves at the station which allows the ensemble of buildings to be seen for quite a while from both directions by travelers. The bright red of the garage immediately alerts people what the use of this building is.

The fire station itself is actually two simple buildings joined together. The aforementioned garage is nearest the road. The tall sectional glass doors allow sun into the garage space which slopes down toward the back. The red plaster surface is utilitarian and denotes the functional use of the building.

One enters the adjacent two story metal and board and batten clad living quarters through a door in a foyer between the buildings. There is an apartment upstairs where a full time fire man lives. The downstairs has a meeting room, storage and shower facilities.

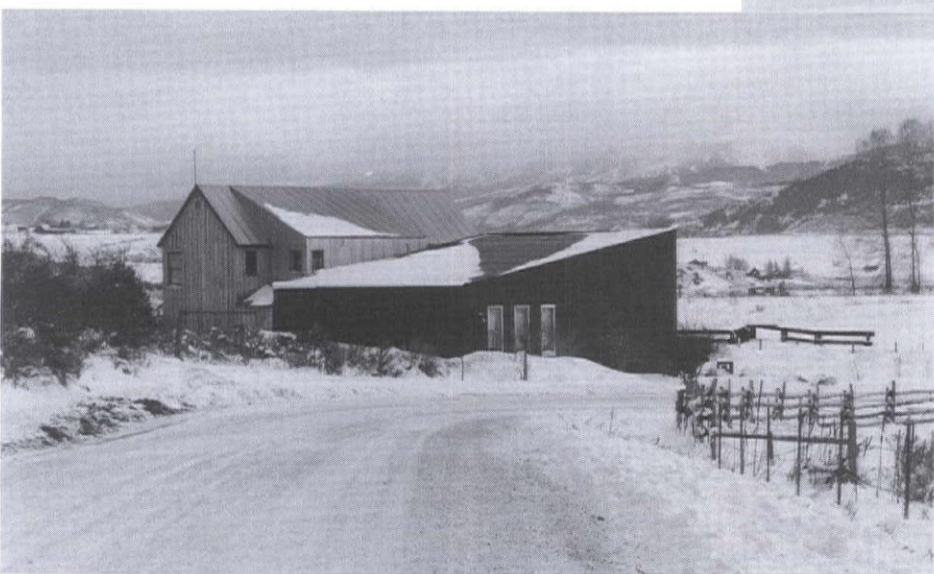
The details and materials have a residential and personal scale.

All of the materials are indigenous to the area and can be seen on many of the old ranch buildings that are nearby. One of Mr. Rappaport's goals was to ensure that the fire station fit into its built surroundings. This is a new modern building, but it has a sense about it that it has been rooted to this site for a long time. Much of the station was built by volunteer labor from the fire fighters and the community. This spirit of working together for a common cause also builds on this sense of belonging.

This fire station was awarded an Honor Award by the AIA Colorado West Chapter in 1994, and an Honor Award by AIA Colorado in 1995. This gives support to the theme that architecture is a profession of service and that wonderful additions to the community can be done with a small budget.



Missouri Heights, Station 5, Carbondale & Rural Fire Protection District. Architect: Black Shack Studio.



Looking Southeast toward Aspen.

District. A bond issue was passed so several new fire stations could be built and supplied with equipment. Tracts of land were donated by residents so the stations could be built.

Missouri Heights is a series of rolling mesas that rise to the north of the mid part of the Roaring Fork Valley. The spectacular views and open spaces have led to a large number of new homes to be built in this area. Mike Strang, a long-time rancher, donated a small parcel of land on his ranch that was near a road junction for a fire station. This central location and nearby roads give fire fighters access to most of Missouri Heights.

Mike Strang's son, Lathrop, was working as an intern for the Black Shack Studio architectural firm when the bond issue was passed and the land exchanges were taking place. Lathrop brought the fire station job into the studio. Glenn Rappaport, AIA, the principal of Black Shack Studio, credits

Many people move to rural areas to escape from the constraints and pace of the city. But once in the country, they realize that certain services are missed and necessary. So, most people will complain about how large government has become, and then turn around and work with a neighbor or friend who is in the hierarchy of the local government to get something done.

### NEW MEMBERS

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# HOLISTIC ARCHITECTURE

—Richard L. Crowther, FAIA

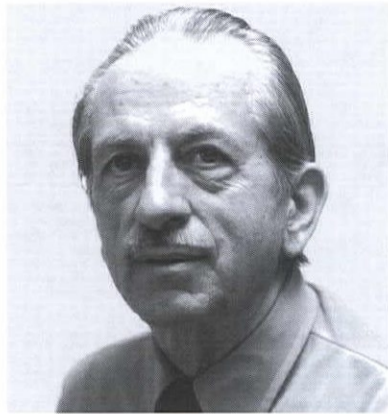
Nothing is absent from holistic architecture—in concept, planetary energies, ecologic concerns, human vitality, spatial adaptability, or initial and life-cycle conservation.

Every related discipline of philosophy, physics, biophysics, psychology, culture, arts, sociology, economics, ecologic science and technology (including climatology, landscaping, interiors, sustainable resources, and non-polluting energies) are within the total.

In connection with site-specific energies of sun, earth, air, and water—along with internal connections with mind and body—the architecture takes form. Optimal effectiveness in site planning, preservation of low-water indigenous plantings, minimal construction impacts, and concern with effects of total design on surrounding properties are basic to project concerns.

The architecture is the most fixed form of the design equation. The climatology, an ecology of tree plants and living organisms, and all of our human dispositions and activities are dynamic.

Holistic ecologic architecture optimizes the energy and human benefits of the



sun, thermal mass, oxygenization and air-cleaning vegetation of the earth, controlling wind and natural air flow ventilation, and conserving roof and surface water for landscape gravity irrigation. Trade off in the act of planning and design need to be carefully weighed against all of the stated objectives of holistic design. Durability and efficiency should be met with a frugal state of mind as to initial, life cycle, and final reuse of recycling of construction elements.

From a holistic perspective, everything is architecture including our own architectonic existence, form, and vigor. Nature designed the architecture of our body and mind. We should seek to do as well in our design of architecture in harmony with the dynamics of nature.

## THE TIBS OF BILL CAUDILL

—John B Rogers, FAIA

My hero and mentor for many years was Bill Caudill, who started the firm Caudill Rowlett & Scott in Houston. Caudill and Rowlett were teachers of architecture at Texas A&M in College Station, and Scott was their best student.

After World War II, they got so busy and popular that they had to give up teaching and moved the firm to Houston, where it became CRS. They soon became a national firm; Bill Caudill was a great leader, a good architect and a philosopher.

Bill had a habit of writing down his thoughts and posting them on the bulletin board under the title, "This I Believe." These later became TIBs. After Bill's death 15 years ago, his disciples gathered up all these little pieces of wisdom and put them in a book, which was published in 1985 as *The TIBs of Bill Caudill*.

When asked why he wrote them, he said probably the best answer is that he wanted to improve his thinking by expressing himself regularly in clear, simple thoughts. "Most of us need to write/think," he said.

Chapter 9 of the book is about Bill's philosophy. Here are some excerpts from that chapter as food for thought.

### TIB Philosophy—MEANING 7 June '67

What do we mean when we use the expression, "Architecture Philosophy?" I don't know what other people mean, but when I think of philosophy, I think of the meaning of things.

### TIB Philosophy—STAGES 28 September '64

It seems to me that architects go through three stages in their professional lives—or at least they should go through three stages. Some of them never get past the first stage, and there are very few who really reach the third

stage. Here is the way I see this professional growth:

**1 Graphic Stage.** Our schools are now set up to produce paper architects. Under the present circumstances, I suppose that is the way it has to be. But in this culture of architectural students, the ultimate object, it seems, is to develop beautiful sketches, renderings, and models.

These architects-to-be are much more impressed with the projects than with the buildings themselves. The illustration board is the the world's greatest building material.

**2 Adolescent Architect Stage.** This is the stage where the architect jumps from the dream world into the world of reality. He has developed an appreciation for building space, particularly when he is in it, and he feels it. This space thrills him even more than the rendering or the model. He also appreciates beautiful photographs of the space much more than photographs of the model or a sexy rendering.

Most of the architects are in this stage. They like to look and feel their new buildings—sculpture that you walk in. But they are quite disturbed when users of the building come in and abuse it.

**3 Mature Architect Stage.** Here is the stage that separates the men from the boys, the sculptors from the architects, the dreamers from the true professionals.

The architect reaches this stage of maturity when he receives his biggest thrill when he returns to his building deliberately, not only to see how it is holding up as a piece of sculpture, but also to see how it is helping people lead better lives as a piece of architecture. When he does this—and likes to do this—then he is a mature architect.

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## GOVERNMENT AFFAIRS BRIEF



### AIA COLORADO CHAMPION'S PROGRAM: A MID-TERM REVIEW

—Jerry Johnson, Hon. AIA/C,  
AIA Colorado Lobbyist

Two years ago, speaking to architects during AIA's Mini Grassroots event at the State Capitol, State Senator Sally Hopper held up a two inch thick stack of pink telephone messages.

"Everyday I get approximately this number of messages," she said. "I quickly sort through them and guess which calls I return first?" I always answer calls from constituents I know and especially those who have been helpful during my campaign."

"Getting to know you" might well be the theme of AIA Colorado's newly launched "Champion's Program." The name was coined by John Anderson, FAIA, who sees the program as a possible model for educating the public about the architecture profession.

During a Government Affairs retreat last summer, Anderson bemoaned the loss of "champions" of our profession in the State Legislature. "We used to have Senators and Representatives who would fight our battles for us." Because of the impact of term limits, such friends are leaving the General Assembly in record numbers. Fully one-third of the Legislature were Freshman members when the Legislature convened for its 1999 session on January 6th.

The goal of the Champion's Program is to educate a new crop of policy makers about the role of architects as the team leader of design and construction projects. That education takes place through the leadership of a "mentoring architect" and other members of the profession who live in the Legislator's district.

The program's format includes an overview of the design process, a tour of an architect's office and a tour of a construction site followed by a discussion of legislative issues held over lunch.

Since it was launched this fall, five legislatures and nearly 70 architects have participated in the program. A sixth program is scheduled for January.

Leadership for the program has come from the AIA Government Affairs Committee, chaired by Eileen Koenigsberg, AIA, and Marvin Sparn, FAIA, who chairs the Champion's subcommittee. The format for the mentoring meeting was developed by Marvin Maples, AIA.

The leadership team is extremely grateful to the following AIA members who have mentored their Legislators: Erik Hartronft, AIA, for Senator Terry Phillips, D-Louisville; Chuck Brenner, AIA for House Speaker Russell George, R-Rifle; Joe Poli, AIA, for Senator Pat Pascoe, D-Denver; Roger Crosby, AIA for Representative Nancy Spence, R-Littleton and Morey Bean, AIA, for Representative Keith King, R-Colorado Springs. John Anderson is hosting Representative John Witwer, R-Golden in January.

Now that five events have been completed, what kind of outcomes have we experienced? A "mid-term" review of the program suggests the following:

**1** Each legislator knows more about the practice of architecture than when we began. The architect as "team leader" is a concept that is more widely understood.

**2** Each legislator can put faces to names of constituents who are architects and begin to build a relationship with a number of architects in his or her district.

**3** Each legislator has a "key contact" on issues affecting architecture that may arise during the legislative session.

**4** The AIA Colorado database expands with new information gleaned from participating Legislators about committees assignments, possi-

ble legislation, items of legislator interest or bias and relationships with members of the profession.

**5** A growing number of AIA Colorado members have a role in the Government Affairs program, thus expanding the number of architects who might be available as a resource to the lobbying team.

We believe that this program moves us closer to the day when State Legislators, sorting through deep stacks of telephone message slips, place AIA Colorado members' calls at the top of their stack.

### REMEMBERING GARY

Gary Landin, AIA, passed away December 10, 1998. Those of us who had the pleasure of working and knowing him lost a true friend and mentor.

Gary was a native Coloradan, growing up in Greeley and graduating in 1957 from architecture school at the University of Colorado. He then went to work for Richard Crowther, FAIA, and later practiced as Richard's partner until 1970.

In 1970 Gary left and started his own firm in Golden, Colorado. Soon after, Tom Wittenwyler and Gary Loptien followed, and in 1984 along with Ned White, formed Intergroup, Inc. Gary's

philosophy was to set up a very horizontally structured firm that was in reality a number of architects that could each practice with his own clients under the Intergroup structure. That structure is still the basis for the practice today.

Gary's greatest joy was his family, and his son, Jim, now practices with the firm. His next biggest devotion was in mentoring and teaching young people in the firm and bringing them along to be complete architects.

All his friends, clients and colleagues will truly miss Gary and his spirit of giving back more than he received. Intergroup is establishing a scholarship fund in Gary's name through the Education Fund of AIA Colorado and contributions are welcome.

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## FEBRUARY EVENTS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	2 For more information on any of these events, call AIA Colorado at 800.628.5598, unless otherwise noted.	3 Committee on the Environment meeting, AIA Offices, Noon	4 Merrill Lynch Financial Planning seminar, Aspen ◆ Denver Chapter Board meeting, AIA Offices, 5 PM	5 Government Affairs Committee meeting, AIA Offices, 2 PM
8	9 Legislative Reception, Colorado Ocean Journey, sponsored by the Design & Construction Coalition	10 South Chapter Board meeting, Desks Inc., Colorado Springs, 7 AM ◆ Urban Design Committee meeting, AIA Offices	11 Merrill Lynch Financial Planning seminar, Aspen ◆ Denver Chapter Board meeting, AIA Offices, 5 PM	12 Government Affairs Committee meeting, AIA Offices, 2 PM
15	16 North Chapter Board meeting, location TBD, 3 PM	17 South Chapter Board meeting, Desks Inc., Colorado Springs, 7 AM ◆ Urban Design Committee meeting, AIA Offices	18 Design/Build Committee meeting, AIA Offices ◆ Design Communications Committee meeting, AIA Offices, Noon	19 Editorial Board meeting, AIA Offices, 11AM ◆ AIA Colorado Finance Committee meeting, AIA Offices, 12:30 PM ◆ AIA Colorado Board meeting, AIA Offices, 2 PM
22	23 <b>Special Events in March</b> 27-30 ARTRAIN, Monument, call Ron for details, 719.481.1054.	24 Denver Chapter Member Lunch, Wynkoop Brewery, 11:30 AM-1:30 PM	25 Merrill Lynch Financial Planning seminar, Boulder ◆ Traditional Neighborhood Development Workshop, Colorado Springs, 8-5, call 719.632.2150 for more info.	26

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# Institutional Architecture

## STRATEGIES MEETING A SUCCESS

New courses were charted on January 16th at the first annual All-Chapter Board of Directors Strategic Planning meeting in downtown Denver. Board members from all four local chapters as well as the state component gathered to map AIA territory for 1999. The meeting created a unified effort to strategically and passionately design the future of the AIA in Colorado. A fresh, vibrant spirit was visible at this meeting... cooperation, partnership, cohesion... all elements were unfolded. Allowing all chapters to interact with each other provided fertile ground for cross-pollination of ideas and resources. Look to your chapter's renewed vitality and become part of it!

1998 AIA Colorado Design Awards... Part II



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Trends in Private Detention and Corrections Facilities



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The Meaning of Institutional



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Nebraska's First Juvenile Correctional Facility



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Health Care and Senior Living Facilities

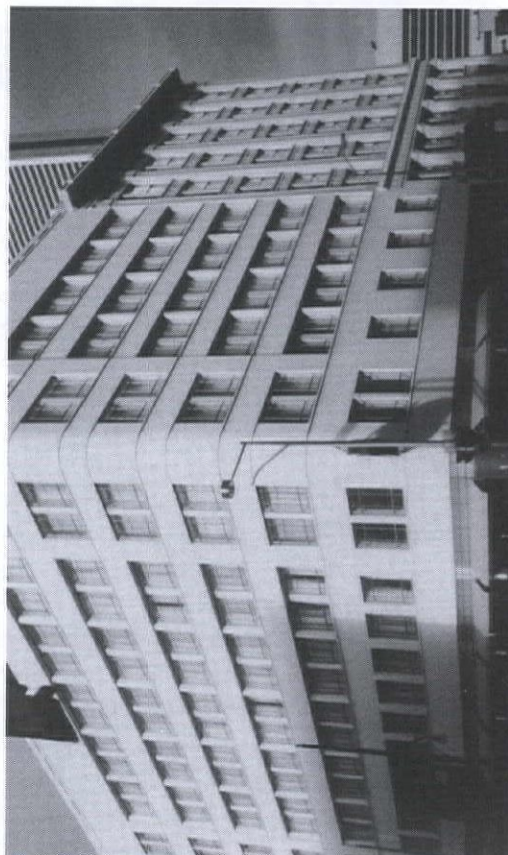


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Missouri Heights Fire Station



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Hotel Monaco, 17th & Champa Streets, Denver. An adaptive reuse of the Title and Railway Exchange buildings, the 1937 Art Moderne building is the last of its kind in downtown Denver.