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AIA DENVER

APRIL 1998

## CU's NAAB ACCREDITATION VISIT

—John D. Anderson, FAIA

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From February 14-18, a team of architects from across the country visited the Architectural Department of the College of Architecture and Planning on Boulder and Denver campuses of the University of Colorado. Its task was to gather information on the College's two academic programs and to provide it to the National Architectural Accrediting Board (NAAB). In June, NAAB will decide whether to continue accreditation of the 3-1/2 year graduate program at the Denver campus and grant initial accreditation to the 4+2- year Boulder/ Denver undergraduate/graduate program.

The team included architects representing the National Council of Architectural Registration Boards, Association of Collegiate Schools of Architecture, AIA, NAAB and a student representing the AIA Students. Also present were two "observers," Tom Regan, the Dean of the College of Architecture at Auburn University, and myself. Observers' roles differed from that of other team members only in that we were not involved in the team's final deliberations.

It was a fascinating and intense process starting each day with a team breakfast meeting, going through dinner, and on into the evening. Saturday afternoon and evening were spent at the Boulder campus talking to staff, faculty and students; seeing the facilities and student work; and watching demonstrations of some of the exciting—and in many cases, cutting-edge—research that is going on at the College.

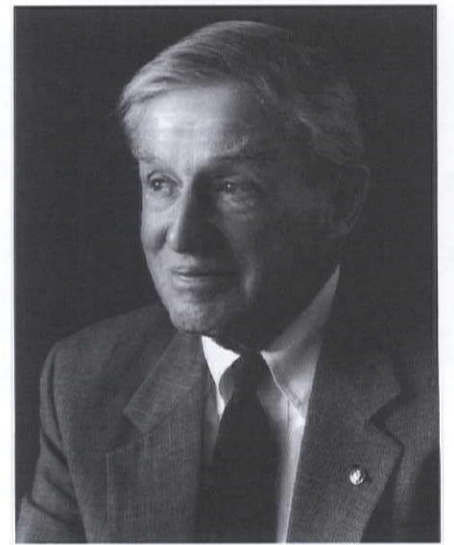
The rest of our time was spent in Denver, again with tours of the College, interviews, demonstrations, receptions and team work sessions. We met privately with University administrators, including the chancellor and vice chancellor of the Denver campus and with University President John Beuchner. We tried to understand the nature of the undergraduate and graduate programs and the facilities, faculty, and staff that make things happen. We also sensed the physical and personal atmosphere and spirit of the College.

Our task concluded with an intense evaluation of the work of the students and the operation of the College against a total of 53 basic criteria established by NAAB. Examples of student work were meticulously organized and displayed in a large, secure team space,

and we were free to ask for help if we could not easily find what we needed.

Now for a few of my impressions:

- ◆ College preparation for the visit was outstanding, and the team's veterans were high in their praise for its thoroughness.
- ◆ Displays of student work and their organization were well done.
- ◆ A sense of genuine purpose and enthusiasm was prevalent everywhere, from faculty, staff and students to the University administration. Chancellor Georgia Lesh-Lurie and Associate Chancellor Mike Murphy are very supportive and intimately familiar with the College and its program—a situation rarely found at most large universities. Faculty/student relations are generally positive, and the support of the local architectural community was evident at the Sunday reception.
- ◆ Having been deeply involved in the difficult process of reuniting the programs on the two campuses in recent years, I was impressed with what was accomplished in the short



time Dean Patricia O'Leary has headed the College. She and George Hoover, chair of the Department of Architecture, supported by Professors Diane Wilk and Randy Ott as coordinators of the Denver and Boulder programs respectively, deserve credit that would be difficult to overstate. More work is yet to be done, but the College is well

[ See NAAB on page 15 ]

### INTERNATIONAL CODE DEVELOPMENT

—Mary J. Follenweider, AIA

The development of one family of comprehensive codes became a reality when the International Code Council was formed in 1994 by the three model code organizations: Building Officials and Code Administrators, International Conferences of Building Officials, and the Southern Building Code Congress International. Developing a single set of model codes is well under way. The first draft on the International Building Code was published December 1997. The second draft will be published July 1999 with the final draft in early 2000.

Currently the International Mechanical Code, the International Plumbing Code, and the International Private Sewage Disposal Code have been published by the Council. Other codes to be published are the International Zoning Code, One and Two Family Dwelling Code, International Property Maintenance Code, International Fuel Gas Code, and the Model Energy Code. Work has also started on the International Fire Code. Creating this

single code approach provides new opportunities for the design and construction industry.

For design professionals presently working in jurisdictions across the three model code organizations, the investment of time and resources, both personnel and financial, is necessary to address local code issues and to acquire the code knowledge of the three codes to work productively. The single code will result in increased productivity and conservation of resources for the design community.

Local building departments have an opportunity under a single code format to better evaluate and re-allocate staff resources that result in increased training and efficiency in code enforcement, as well as eliminate the need for a high number of local amendments.

Uniformity of the single code adoption and enforcement may enhance opportunities for non-conventional

[ See CODE on page 15 ]

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# AIA PREPARING FOR MEDIA BLITZ

"Societies have always been shaped more by the nature of the media by which men communicate than by the content of the communication. The alphabet, for instance, is a technology that is absorbed by the very young child in a completely unconscious manner, by osmosis so to speak. Words and the meaning of words predispose the child to think and act automatically in certain ways. The alphabet and print technology fostered and encouraged a fragmenting process, a process of specialism and of detachment. Electric technology fosters and encourages unification and involvement. It is impossible to understand social and cultural changes without a knowledge of the workings of media."

The Medium is the Message by Marshall McLuhan and Quentin Fiore

Marshall McLuhan penned those words in 1967, 31 years before I am processing these words on my laptop computer, complete with Internet access. The message is still as profound and perhaps even more so. We are now in the age of "sound bites" and the World Wide Web, by-products of the electronic media. The effect of media in our lives is all pervasive. Every child in America knows the Nike swipe.

One of the highest priorities that members of AIA have voiced over and over again is a need to have the public understand and value what an architect does. How can we do this? One answer is by mass media advertising.

At the AIA National Convention last year, a TV advertising campaign was introduced and the membership was asked to vote on a \$50-per-year dues increase over a three-year period. The proposal was voted down largely because the membership did not feel enough research had been done to develop an effective message and reach and appropriate audience. A new resolution was passed to assess members a one-time \$10 fee to fund strategic planning and research to develop an advertising campaign.

At AIA Grassroots this year, the results of the advertising research were presented. The report indicated that the first task was to identify the audience. Researchers determined that the target audience represented a range of clients

for both large and small architectural firms nationwide. They were identified generally as active participants and leaders in their communities who were likely to have some influence on hiring an architect. They include representatives from city, county, and state governing bodies. They are members of church, school, and club boards. They are also business leaders of large and small enterprises. Members of each segment of the AIA's target audience were included in 14 focus groups across the country to identify public perceptions of our profession and to discover what they saw as the critical benefit of working with an architect.

The focus groups' findings were both positive and negative; the following comments are excerpts from the sessions. On the positive side, the public sees the architect as a multi-talented professional—a "creative catalyst to real-world action." Architects are further perceived as "well-educated, knowledgeable individuals who are



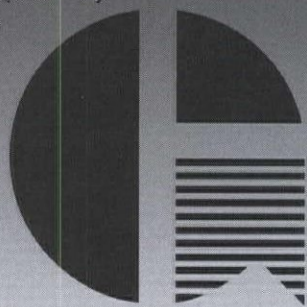
—Ron Abo, AIA

organized, think strategically and see the big picture." On the negative side, the public perceives architects as "difficult" or fixated on their own creative ideas and "losing sight of their client's organizational objectives and budget needs." Clients felt that architects "do not listen well" and have "their own agenda." Despite these hurdles, many in the focus groups felt the architectural experience was "exciting and very creative." They "value the strong relationship and guidance" that an architect can provide. Clients also anticipate that the architect's creative, architectural vision will add a valuable dimension and reality to their personal vision of what their organization or business is

[ See PRESIDENT on next page ]

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**[ PRESIDENT, from previous page ]**

trying to accomplish. They also perceive AIA as a positive credential.

The advertising program will concentrate on three primary messages: relationship with an architect, architectural vision, and membership in the AIA. The research showed that delivering this message requires an integrated program using TV, print, and radio. The AIA target audience for TV would be reached through news and special interest programs such as CNN's *Prime News* and *Larry King Live*, CNBC's *Tim Russert* and *Equal Time*, and early morning network news programs such as NBC's *Today* and ABC's *Good Morning America*. The current print campaign will continue and expand into other audience segments. News magazines, such as *Business Week*, *Forbes*, and *Newsweek*, will carry the ads. Finally, there will be a 20-week program of announcements on National Public Radio's *Morning Edition*.

The cost will be \$3.5 million a year: \$1.5 million to continue the current print and radio campaign and \$2 million for TV. The print and radio campaign has been in place for the past four years. The recommendation is for a three-year run to effectively change public perceptions. This amounts to a \$50-a-year assessment for each AIA member. This is not a dues increase. The program will be revisited in three years and the membership can decide whether to continue. Further research is planned to determine the measurable success of the campaign.

This proposal will be voted on at the AIA National Convention in May. I ask you to support this proposal. We are at a critical juncture in our profession. Clients are turning to other means of having their facilities designed. The architect's role in our communities is eroding. Let's take advantage of mass media's power to change the way people see us. Our \$50 a year can become a \$3.5 million collective voice in America; it's a small price to pay for positive action. An outline of the proposal, including a video, is available for viewing at the AIA Colorado offices.

Let me know your thoughts and opinions. Write, call, or e-mail me at 1600 Downing, Suite 700, Denver, CO 80218, 303.830-0575, rka@acarch.com.

**SCHOOL DESIGN PHOTOS WANTED**

**T**he National AIA Federal Affairs Committee needs photos or slides of new and existing elementary and secondary school facilities representing superior design practices. Legislation was introduced by Rep. Charles Range (D-NY) on March 4, detailing a new school construction and rehabilitation program outlined in the President's budget. As a result, the Democratic Policy Committee plans to create a web page highlighting efficient and well-designed schools.

Any visual material illustrating the important relationship between quality design and a productive academic environment is welcome. The Committee also seeks personal stories, anecdotes, and experiences regarding school construction and renovation design. If you've been involved with projects illustrating the importance of good school design, and have photos or stories, please send them to Phil Simon, Media Relations Manager, AIA, 1735 New York Avenue NW, Washington, DC 20006. For more details, contact Phil Simon, 202.626.7463, or e-mail, simonp@aiaemail.aia.org.

**JOB BOARD ON THE WEB**

**B**eginning April 15, the Job Board will be posted on AIA Colorado's website ([www.aia-colorado.org](http://www.aia-colorado.org)). Averaging 750 hits a month, Job Board advertisers will reach potential job candidates around the world.

As a result, AIA Colorado will no longer charge non-members \$1 for a copy of the Job Board after April 15. To offset the loss of revenue, the cost to advertisers will increase to \$35 a week for members, and \$70 a week for non-members. (Current rates are \$30 a

week for members and \$60 a week for non-members.) You can still pick up a copy in the AIA Colorado office, or have copies mailed to you by sending a self-addressed stamped envelope to AIA Colorado (1526 Fifteenth Street, Denver, CO 80202) for each week you want to receive a Job Board.

**DENVER BOTANIC GARDENS' HOSTS FOURTH ANNUAL BIRDHAUS COMPETITION**

**T**est your imagination, whimsy, practicality, and/or humor by building a bird house or bird feeder for the Denver Botanic Gardens' BirdHaus Competition.

Anyone of any age can enter, as individuals or in teams. The most outstanding entry will receive \$1,000. Other awards and citations will be given in an adult and a 12-and-younger category. Publicity on the winning entries will be released to major local media and Denver Botanic Garden's member newsletter, Green Thumb News.

The bird houses and bird feeders must be put together in a sturdy manner and be easily moved. The winning entry will be selected based on its originality, craftsmanship, functionality, and/or humor.

All entries become the exclusive property of Denver Botanic Gardens. Denver Botanic Gardens will auction or sell all submission; the proceeds will go toward support for its youth education programs.

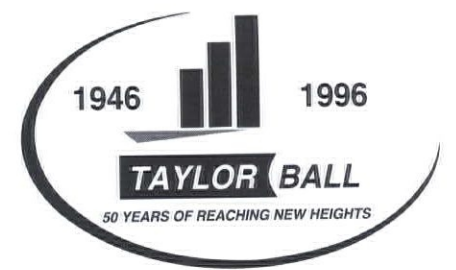
No registration fee is required. Entry forms must be submitted by May 8, with a brief description and title of the bird house or feeder. Denver Botanic Gardens must receive completed bird houses and feeders by June 8 (mailed or hand-delivered).

On June 25, the Gardens will hold a BirdHaus Bash Preview Party and Auction at 5:30 p.m. Judges will determine all award and honors before this event. From June 26 to July 12, Denver Botanic Gardens will hold a public display of entries. A people's choice award will be presented when the exhibit concludes.

For registration information, call Liz Berkavitz at Denver Botanic Gardens, 303.370.8021.

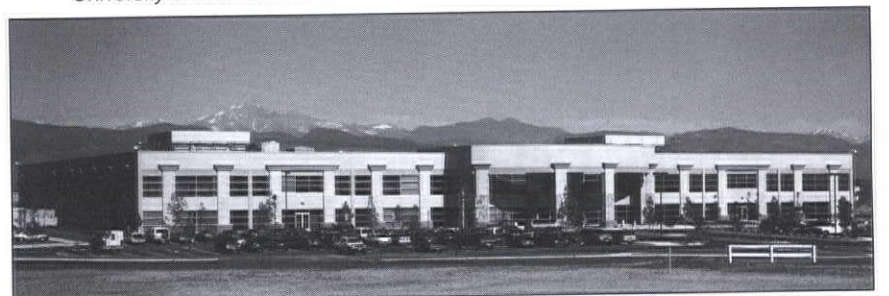
**LETTERS POLICY**

**T**he 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

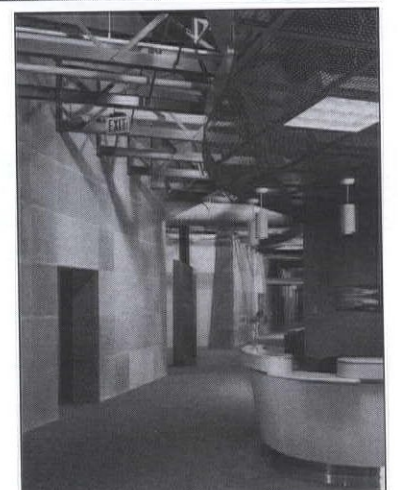
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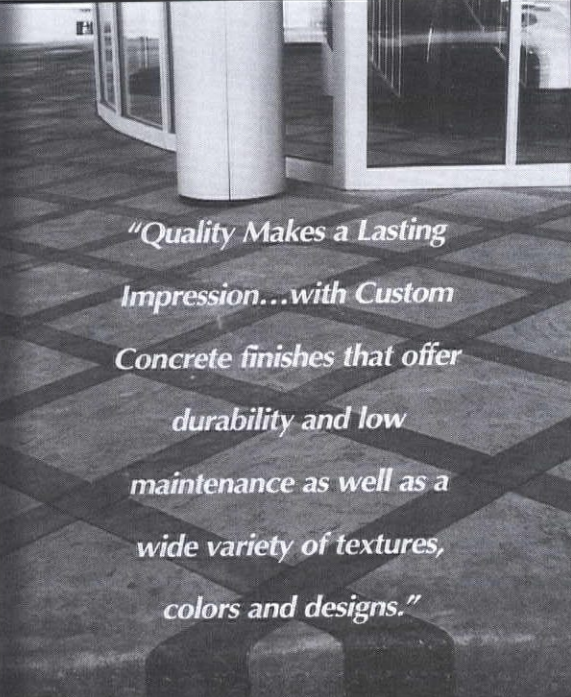
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# CONTINUING EDUCATION OPPORTUNITIES

## Public Architecture—April Meeting and Tour

Join AIA Colorado's Public Architects Roundtable for its monthly meeting on Tuesday, April 21 at 5:30 p.m. The meeting will convene at the Student Center snack bar at the Westminster campus of Front Range Community College. The Student Center, at 3645 West 112th, is a new drum-shaped structure in the center of the campus, next to a tower. Take Federal to 112th, West on 112th approximately a half mile to the campus and adjacent parking lots. A brief business meeting will be followed by a tour of the new student center and library buildings. Call Lisa at 303.969.2811 with questions.

## A National Forum on Building Performance: Research and Development

A national forum to explore how architects and other members of the building community can advance the building industry through participation in research and development will be held in Denver on April 24-25, at the Adam's Mark Hotel, 1550 Court Place.

Participants will study the roles of key building industry members and learn how to participate with major research and development organizations to advance building performance. Topics include: methodology for research building performance, the relationship of building performance to performance-based codes, how to show that buildings designed using performance-based codes meet prescriptive codes requirements, and how the building industry uses research to better serve clients and the community at large.

Participants may earn 20 AIA/CES learning units, and receive 13 hours of health, safety, and welfare requirements through this two-day conference. Call the PIA information line, 800.242.3837 or 202.626.7482.

## Management and Marketing Programs for Architecture, Engineering, Environmental Firms

Zweig White & Associates, a provider of management information to the architecture, engineering, and environmental industries, will host a learning

seminar for principals, owners, and managers of A/E/P and environmental consulting firms. The day-and-a-half-long seminar, conducted by Mark C. Zweig will be at Denver's Brown Palace on April 29-30. Zweig will cover business planning, marketing, project management, cash flow, organization structure, operations and more. The seminar is registered with the AIA Continuing Education System, and the NSPE approved the course for nine professional development hours. Contact Jerry Deane, Zweig White & Associates, Inc., at 508.651.1559, 508.653.6522 (fax), or e-mail at [jdeane@zwa.com](mailto:jdeane@zwa.com).

## Architecture and Interior Design Focus of Art Museum Design Council Lecture Series

Informative and insightful discussions about architecture and interior design will dominate the Spring Lecture Series of the Denver Art Museum's Design Council. On Wednesday, April 8, "Entertainment Architecture" will feature Bob Bangham, architect with NBBJ Sports and Entertainment Architects in Los Angeles. NBBJ was involved in Staples Center Arena in Los Angeles, San Francisco 49ers Stadium, and Donald Trump's Steel Pier in Atlantic City, among others.

"The Interior Landscape" will be a panel discussion on Wednesday, April 22. Panelists include: Susan Kreul-Froeth, Colorado State University interior design professor; Barbara Hochstetler-Fentress, interior designer and Compositions founder; Andrea Wood, Design founder; and Moderator Gillian Johnson, designer and Design Council Forum chair. This event will look at the interior world of the build environment and explore how Colorado and the Front Range have influenced interior design.

All events will start at 6 p.m. in the Denver Central Library conference center, 10 West 14th Avenue Parkway. Call 303.640.7571 for reservations. For information about the programs, call Kimberly MacArthur Graham at 303.640.7569.

## Structuring winning presentations and proposals

The Society of Marketing Professional

Services (SMPS) is hosting a seminar by Mr. Dag Knudsen, who consults to the design and construction professions on topics related to the pursuit of projects. The June 3rd seminar will focus on effective presentation strategies and formats, once a firm has been short-listed. The seminar will be held from 8:30 a.m. to 3:30 p.m. at the Welshire Inn. The cost, including lunch, is \$165 for SMPS members, and \$175 for non-members.

## Burns School of Real Estate & Construction Management present 23rd Annual Update Symposium

"The Next Big Thing" In Real Estate & Construction Management, presented by the Burns School of Real Estate & Construction Management at the University of Denver, will be held on May 7 at The Inverness Hotel. Speakers include "Honorary Dean" Dick Saunders, Pat Bowlen, Bruce Etkin and David Johnson. Registration is \$150. For more information call 303.841.3432.

## Congress for the New Urbanism VI slated for Denver April 30-May 3

AIA Colorado is co-sponsoring Congress for the New Urbanism

(CNU) VI, "Cities in Context: Rebuilding Communities within the Natural Region." CNU VI will provide an opportunity to review and comment on cutting-edge projects throughout the country. Denver was selected as the site for CNU VI because, like so many fast-growing cities, the region is confronted with a critical choice: whether to continue expanding in sprawl patterns or to transform itself over time into a "Front Range City," reflecting strong environmental values.

CNU VI will take place on April 30-May 3 throughout downtown Denver. During CNU VI, the Congress for the New Urbanism will co-host several sessions with the Urban Land Institute (ULI). ULI's Spring Forum also will be staged in Denver, overlapping dates with Congress. ULI's Spring Forum conferees will be able to attend CNU VI at a special rate. For more information about CNU VI and ULI's Spring Forum, please contact Congress for the New Urbanism; The Hearst Building; 5 Third Street; Suite 500A; San Francisco, CA; 94103. Or call 415.495.2255, fax 415.495.1731, or visit the Web, [www.cnu.org](http://www.cnu.org).

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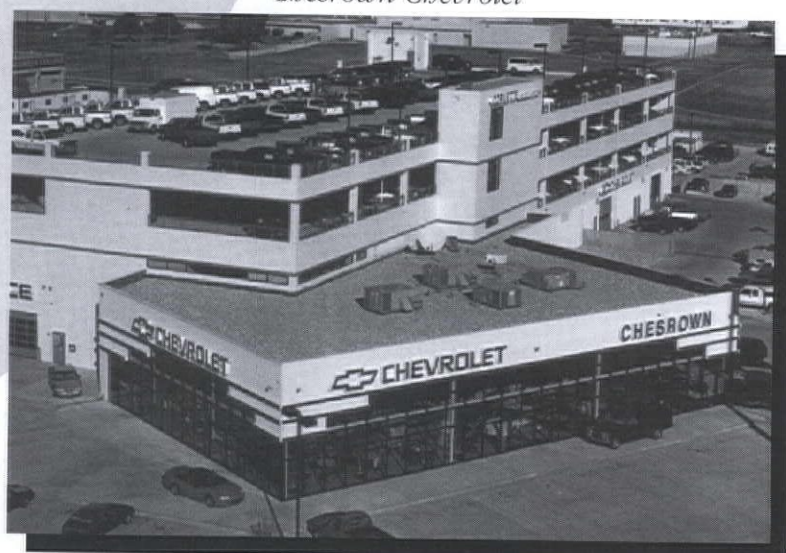
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# Lines & Columns

AIA Colorado  
South Chapter

## MICHAEL H. COLLINS, AIA: DOWNTOWN GARAGE LOFT

An antique automotive garage from the turn-of-the-century in downtown Colorado Springs is more than home to several architectural and engineering design practices. It's more than the home of Michael H. Collins, AIA. It's a 20-year-young "prototype for adaptive reuse." The unassuming masonry, steel and glass exterior functions as a disguise for very exciting loft and office space.

Immediate plans for the loft include construction of a full-height wall to separate the living quarters from public

building officials to reach a reasonable balance in terms of life safety and historical precedence. From the structure's



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The garage, built by Frank Johnson in 1910, is a collection of southern Colorado construction history. The building was built completely from salvaged materials when labor was cheap and materials in short supply. Stone from Penrose, Castle Rock, and Cave of the Winds quarries, World War I steel and solid wood engine hoists are some of the reused components of this unique building. The building's industrial use continued with Dongs-Long Ford as its paint and body shop. Twenty years ago, the most recent transformation was completed. The cavernous volume is articulated with a rhythmic ceiling of bow-string trusses and clear glazed skylights. Side wall textures include exposed stone masonry and large steel and glass windows. Original sliding wood garage doors have been reused as partitions and structural framing for the loft.

Retaining the "open" character and highlighting the historic materials is the simple concept around which this design focuses. That concept has its challenges. Voices and activities from adjacent office spaces filter into the living space above the architect's office.

neighbors and future loft units. These plans are part of the ongoing, never-ending project. Signs of the "in progress" status are evident in unfinished door frames, walls, ductwork, and shower enclosure. The end result, regardless of its completeness, is best described by the residents as "funky."

The loft apartment is a blend of many styles. Personal pieces of art, architecture, and furniture are integrated into the very exciting volumes of the space. The entry stairwell gallery is flanked by a variety of framed art. Recycled doors and hardware find new homes and become part of the display. An arched transom window frame becomes a mock headboard in the guest room.

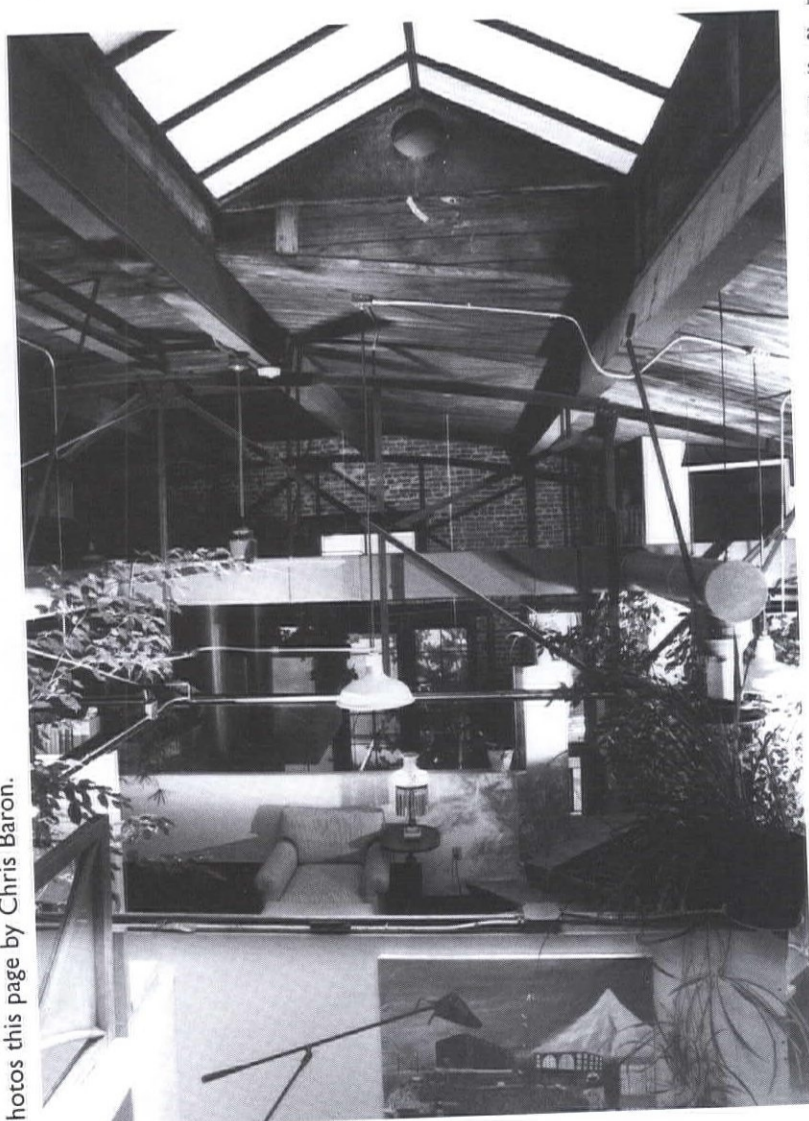
Modest antiques seem to display themselves and punctuate the contemporary arrangement of space. The collection of old and new books on the shelves clearly reflects the loft's compendium of design vernacular.

Despite the age of the building and its mixed use, the architect has been able to work with

adaptive reuse in 1977, a continuous dialog has been maintained to approach issues with a sense of logic and practicality. The classic 1972 Formula One Lola race car (on occasion driven in vintage racing events) on display in the art gallery was carefully discussed with the city. Emergency access and parking is provided, despite the absence of that requirement due to the property's high-rise zoning and parking exempt status. Restricting the tenant spaces to small sizes and direct access are keys to the building's compliance.

The studio and loft residence is both an experimental laboratory and demonstration of the architect's skill in adaptive reuse. Clients and friends can visit in this living demonstration of what can be done when vision and creativity are applied to a very unique environment. Most clients' apprehensions and fears can be diminished by experiencing this specially treated historic structure. The only perceived shortcoming of having the architect's home a partial reflection of his practice is the misunderstanding that this is his only type of work. On the contrary, new buildings are approached with the same creative intensity.

Beyond the loft's diversity of special qualities is its resident's commitment to downtown Colorado Springs. Within walking distance are the bus station, abandoned buildings, and security-grilled liquor stores. Similarly, so are restaurants, theaters, symphony hall, entertainment, and museums. The accessibility to significant resources is part of the attraction for these urban dwellers. Downtown Colorado Springs is modest in comparison to other cities of similar size, but its inherent value is obvious to them.



Photos this page by Chris Baron.

# IT WAS FRUSTRATING (BUT WORTH IT)

—Duane Boyle, AIA

**T**he question was: How do we build the house we wanted and do it on a limited budget? Of course, that is not an unusual question. It did put into perspective a question that must get asked of architects often by their clients. It does not hit home until the project is for yourself.

My wife and I were planning our first child and it made sense to move from our townhouse to a house. We looked at several existing houses that were okay, but none matched our preference for simple contemporary design—and none was a good fit for our collection of art and classic modernist furniture. So we decided to try and find a lot where we could take our time and build what we wanted. The problem is that land in the Springs is getting relatively expensive. There were not good lots that were in our price range, but plenty of great ones that were too expensive.

Unfortunately, a compromise had to be found with the local architectural control committee. The result is a flat roof with three shed roofs with clerestories, each facing a different direction. The orientation of the clerestories lets in varied light that works great with art, and provides constantly changing patterns on the sloped ceiling. I'd like to take credit for that, but it did just happen that way.

Since I was also the contractor, it left me some freedom to do a few interesting details. Retaining walls are architectural concrete with the exception of one long, native rock wall that extends into the landscaping. Each facade has its own interest and is consistent with the others. There really is no front face to the house, only an approach.

I had one structural problem to work out in the design, which was how to span the large, open area. A shed roof



and a flat roof intersected at the center along the open expanse. Columns were not appropriate, since they would interfere with the open space. I finally decided on a multi-ply truss, with the shed roof bearing on the top chord and the flat roof framing onto the lower chord. It worked well. I left the truss exposed with glass behind it. It is an eye catcher.

In the end, we were able to build the house for no more than the cost of a semi-custom house. For a contemporary home, it's very comfortable and has a lot of character (although I am constantly disturbed by little design detailing quirks that I now could do

better). It is a great house for a family and a great one for parties, which we tend to host often. All in all, designing and building your home is a very rewarding experience—at least when the frustration wears off!!!!!!!


Celebrate the outstanding achievements of our friends and future professionals at AIA Colorado's 38th annual Scholarships and Awards Celebration on April 24. Fentress Bradburn Architects, 421 Broadway, will host the event that starts at 5:30 p.m. A light buffet reception will follow. For more information, call AIA at 446.2266.



A realtor friend finally told us about eight lots that were left in an otherwise built-out subdivision consisting of semi-custom homes. The general feeling was that the lots were unbuildable. We looked several times at the lots and agreed that construction would not be easy. After another trip, I did notice that there were two lots that provided a great spot for a house, but both lots would be needed. On a lark, we offered the small amount we could otherwise afford for one lot, for both lots. Amazingly, the developer accepted.

So we set about the task of designing the house. I wanted a one-story house that was reminiscent of the California Case Study Houses. In fact, the floor plan ended up very similar in concept to several of those houses. We wanted as few walls as possible to keep every area—except the bedrooms and baths—open. Limiting the number of walls also lets our 140-pound Newfoundland romp.

I wanted a very modernist look to the exterior. I also wanted a flat roof.



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## DESIGN/BUILD COMMITTEE

The Design/Build Committee hosts a series of breakfast roundtable discussions at the AIA office the third Thursday of the month at 7:30 a.m.

In April, we will discuss how to be an advocate for the profession by informing and reaching out to the client, contractors, and other architects regarding Design/Build. In May, we will talk about the contracts used in Design/Build with contractors.

We are also starting a dialogue with the construction industry to understand how architects and contractors can better work together. The AIA has begun a Design and Construction Coalition, involving the AGC and ACEC, and we hope to help with this.

## NEW MEMBERS

Roy Tanner, AIA  
 Martin Goldstein, Assoc. AIA  
 Martin Design  
 Teri Zankiewicz, Assoc. AIA  
 Colorado Institute of Art  
 Carmen Yon, AIA  
 Toni Kau, Assoc. AIA  
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 Robinson Brick Company

## GOVERNMENTAL AFFAIRS COMMITTEE SEEKS AIA DENVER MEMBERS

—John Williams, AIA, Chair

The Governmental Affairs Committee is concerned about getting more AIA members involved. The committee is open to all AIA Colorado members. We meet the second Friday of every month, at 2 p.m., at the AIA Colorado offices. The meetings usually last about two hours. AIA Denver represents more than half of all members in the state. Because of proximity to the legislature and the downtown AIA offices, a significant number of the participating committee members are from AIA Denver. We have a small core group of committee members who have been active for many years. But, we are seeking new members and invite you to show up and find out more about what we do.

Although the legislative areas of interest to AIA Colorado have generally been consistent over the years (since the committee was started in 1982), societal response to legislative issues is continually changing. That is why we need new members, to bring fresh and diverse opinions to the debate. Additionally, our membership and the committee members have many ideas and suggestions for improving and expanding our work, but we need more people involved for that to happen.

Your Governmental Affairs Committee is very active at this time of year. In addition to monthly meetings and special task force projects, the Legislative Sub-committee meets every Friday morning while the legislature is in session to review all new proposed legislation, in the state. They determine any immediate response (testifying before committees, writing position papers, lobbying legislators, etc.) needed between our monthly committee meetings, with input and advice from Jerry Johnson, our lobbyist.

Governmental Affairs is the most vital activity and important committee in AIA. We devote significant resources to those efforts. With the reorganization of AIA statewide moving forward, now is an ideal opportunity to become involved. If you want to find out more call John Williams, AIA, at 295.6190 or Joe Jackson, Associate AIA, at 446.2266.

## THESE ARE THE HOUSES THAT DENVER MEMBERS BUILT

—Jeff Limerick, AIA

In childhood, residential construction sites were my favorite playgrounds. Years later, the chance to design my own house seemed to offer me a more substantial and gratifying version of play. Fun and pleasure unmistakably figure in the process when architects design houses for themselves, but they are just one part of a more complicated story.

By the time my wife Patty and I moved to Boulder in 1984, I had a number of single and multi-family housing projects under my belt on both the West and East coasts. This time, the house and the money were ours.

the trees. The site itself began to tell me what might belong on it and how it could be organized.

At last, I was ready to start the serious process of design. The biggest problem was not having limits—except the big one of cost—to shape the design. I knew I could change my mind if I felt like it. Designing and redesigning led me through half a dozen viable schemes, any one of which would have been just fine, bringing me to realize that the path to hell is paved, very attractively, with models and design studies.



The Limerick house, viewed from the street.

We were lucky enough to find a buildable lot near Patty's office on the University of Colorado campus. We struck a deal with our future neighbors, whose only request was that we not build something too "weird" and out of place next door to them (friends had warned them about architects).

My wife is a very word-oriented historian, and matters of visual design have never been her strong suit. This didn't mean that Patty lacked strong opinions about what she liked, but these preferences were, for her, "subverbal," nearly unconscious. It fell to me to observe my "client" and to piece together scraps of information about what a congenial setting for her life might be. At the same time, I began to think about all the wonderful houses I had seen over the years, and to decide what I could learn from them that would be of use here.

Time rolled by. It was the site itself that helped me decide on an approach. I took to sitting on the lot at different times of day to watch the way the sun moved, to study the views and the character of the surrounding houses, to get a feel for the wind and how the snow drifted in, to watch as the light was transformed by the leafing out of

Once we finally left that path and made some hard choices, I set about preparing the contract documents. After a day at the office, I came home to a quick dinner and an evening spent at the drawing board. Almost immediately, I discovered conflicts between temptations to over design, and demands of a limited budget. Things were simplified time and again as I tried to find small opportunities for art in the ways things were put together and in the use of inexpensive materials.

Finding a lender was the next challenge. It is its own form of spiritual discipline and character development—sitting through a meeting with a lender who picks over your drawings and makes suggestions for "improving" the design. Loan officers saw Frank Lloyd Wright's Fallingwater primarily as an extravagance that could be greatly improved with the addition of several more bedrooms and a three-car garage wedged next to the front door. The art of design? There's no space for that on the loan application forms.

Since I worked during the day, and my employers made it clear they didn't

[ See HOUSES on next page ]

[HOUSES, from page 7]

want me taking time off from my job to tinker with my house, I arrived on the site each evening after the workmen had left. I left notes stuck to parts of the work which didn't conform to the drawings, pointing out problems I wanted corrected. This didn't go over well with some of the subs. I would return the next day to find the problem fixed, and my notes wadded into tiny, tiny balls, or crushed and torn and shredded, or in some cases, apparently burned to ashes.



Limerick house living area.

While I found it a delight to watch my design go from paper to reality, the construction process seemed to proceed with glacial slowness. Estimates of our move-in date kept moving farther away. We had to vacate the old house we sold and live with a kind friend for a month. Finally, we were able to move into our new home. I found myself taking constant delight in things that worked particularly well: the way the light moved throughout the day, a particularly pleasant space, unexpected views, the way the spaces unfolded as I moved through them. I also found myself noticing little things that weren't done as well as I had hoped or expected. While my wife seemed pleased with the results and didn't

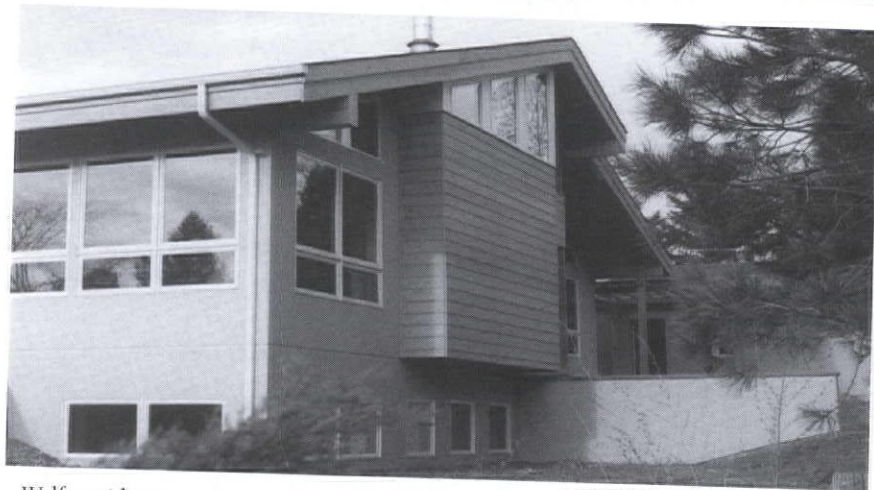
notice the little glitches here and there, those little flaws shouted at me. They still do.

Not long after we settled in, we were asked to include our house on the list of architect-designed homes on a tour sponsored by Historic Boulder. For two successive afternoons, some 300 people wandered through our home, making comments about what they saw. Most people liked it, some loved it (bless 'em), but I recall one crabby old man who stood in the middle of the living room and loudly proclaimed, "I wouldn't live in this house if you paid me!" After a few incidents like that, I developed a thicker hide.

In a recent round of conversations with other veterans of this process, I had the chance to compare my experiences with theirs. Architects take up the project of designing houses for themselves for various reasons. Rich Wolfe of H+L Architecture decided to design his house almost on impulse. He was searching for a house to buy in the Lakewood area when he came across a lot. Having grown up in a house designed by his architect father, Rich abruptly decided to give designing his own house a try.

Peter Nelson, an architect with Gensler and the designer and builder of two houses for himself and his family, tells me that his primary motivation for designing and building was financial. He wanted to find a way to stretch his money and convert his labor and skills into value by building a house that would appreciate in value so he could sell it at a profit. In the meantime, he has been able to live in a much nicer house than a builder provides.

After resisting the temptation to design a house for himself for several years, thinking he'd prefer to live with someone else's mistakes than his own, James Leese was finally forced into the project when he couldn't find an existing house with suitable accommodations



Wolfe residence.

for his mother-in-law. While she needed to live with them, she wanted to maintain the degree of independence that a private apartment would afford. Over time, James found that living with his own second thoughts was a great deal easier than he anticipated.

Lengthy design processes are common, as architects working on their own

houses face both the freedom and the burden of changing their minds. It took Rich Wolfe six months or more of trial and error to work his preconceptions—of what a Denver house had to be—out of his system. Eventually, what started out as a two-story-plus-base-ment house became a much less complicated single-story with a low pitched roof, full of light and open space.

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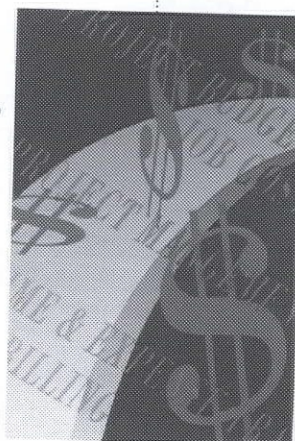
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Experience taught Norm Haun that you must discipline yourself with the same constraints and limitations that you would encounter on a job for a client. Unless you resist the temptation to try yet another alternative, you can spend a tremendous amount of time on ideas you will never use.

A common theme is the value of seeking and accepting frequent advice from one's spouse. Tributes to noble, patient, and foresighted spouses abound in the testimony of these architects.

Surely the process of design becomes notably more complex when both members of the couple are architects, and when both have strong opinions and good eyes for design. Our friends Tim and Kristine Hoehn—he is a partner with Vision Ink, and she, an architect with Gensler—bought a small lot in Denver several years ago. With Tim doing most of the design work and Kris closely reviewing his efforts, the pair set about the process of design. Recently, they have come up with a scheme they both like: Number 57. Tim assures me that working on the design for their house—critiquing each version, and reappraising their earlier decisions—has been quite a bit of fun. The Hoehns are an unmistakably good-spirited couple.

When it came to the intrusive judgments of lenders, architects who already had a large percentage of the construction price in hand escaped most of these sorrows. Peter Nelson says that he hasn't had to worry much about lenders dictating the design of his projects, since he has been able to keep 80% of the equity in his own hands. The lender's role has been



Anderson residence.

minor, allowing Peter to "build my own mistakes, rather than being forced to produce the kind of low-quality stuff a speculative builder does."

Those architects who acted as their own contractors escaped some sorrows and got a full dose of others. Peter Nelson found that he could make out better financially by acting as his own general contractor. His framers and painters have become good friends and he learned a tremendous amount doing as many of the construction activities on the project as he could. While he admits to still having a punch list a mile long, and modestly suggests that his work might not be quite as good as a pro's, he has learned valuable skills and has found a way to convert his efforts into equity.

Such benefits are not necessarily unmixed. Fenno Hoffman, an architect in Boulder who designed his own home and then acted as his own general contractor, recalls the experience as

a real eye-opener. The handholding he did with his subs, as well as the difficulties of scheduling their work and trying to keep to the construction schedule, proved to be strenuous and draining. He also has a lengthy punch list to get through, and says that the process left him physically and emotionally exhausted.

No matter how good and well-intentioned the contractor is, he rarely has constant control over his subs, who seem to delight in misreading the drawings (or not looking at them at all) and doing things the easiest way they can think of rather than the best way. The discovery of minor mistakes or oversights constantly puts you in the position of weighing the change against your original intentions to decide if it's worth making a fuss.

The completion of the house—and its viewing by other architects as well as by friends and family—present the greatest opportunities for character development. Rich experienced some nerves when it came to showing his house to other architects, worrying that they might rethink the friendship if they didn't like his choice of bathroom hardware or the like. Fenno Hoffman expressed similar feelings. Because he had been so absorbed with his house, at first, he found it quite annoying when visitors said anything critical about it.

For some happy architects, the dread of criticism disappears into years of contentment. John Anderson designed his house in the foothills to the north of I-70 in 1966. He had the foresight to use durable materials of first quality, which have held up beautifully over the years with only minimal maintenance. The house's design anticipated any future limits on mobility that he and his wife Flodie might face; they can live comfortably on one of its two levels, and, with the simple addition of a wheelchair lift, they would be able to reach all parts of the house. In style, practicality, and sustained comfort, John and Flodie's foresight has certainly paid off.

One key to sustained mental health is the capacity to believe that one will get another chance. James Leese remarks that he has found it easy to live with his own mistakes, by simply thinking

[ See HOUSES on next page ]

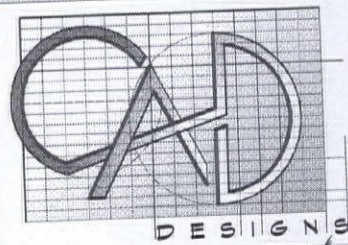


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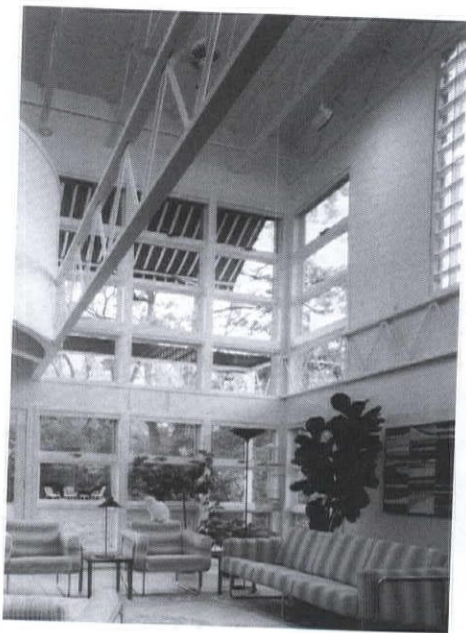
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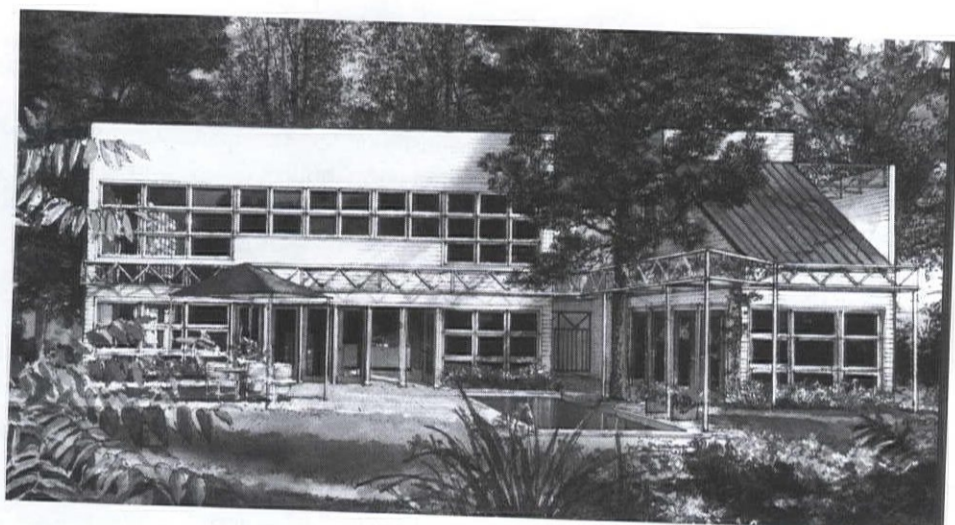
[HOUSES, from page 9]

about what he would do better next time. The problem comes, he says, if you think that you only had one chance, and that chance is now gone.

And yet the prospect of a second—or third or fourth—round of this strenuous experience resolves one problem, and raises another. We like our house, and we have enjoyed living in it very much. But I remember a moment, soon after we moved in, when a look of shock and horror came over Patty's face. I said to her, "Next time we do this, I'll get it right!"



Leese residence, above and below



**INTERNS EMPLOYED ON CONTRACT BASIS DO NOT QUALIFY FOR IDP TRAINING CREDIT**

In an attempt to contain costs, many architectural firms are hiring outside organizations to provide them with labor on a contract basis. Architects should be aware that interns working in their offices under contract arrangements may not receive training credit in the National Council of Architectural Registration Board's Intern Development Program (IDP).

To receive IDP training credit, an intern must be directly supervised by an employee of the same organization. The intern who works in an architect's office under a contract with an outside labor provider may not be considered to be under the direct supervision of the architect.

Sometimes architects require that interns work for them on a consulting (contract) basis. Ordinarily, these interns do not receive training credit because their employers have not withheld tax or social security, and the interns are therefore not considered employees. The NCARB Procedures and Documents Committee heard an appeal in this matter, however, and decided that interns should receive training credit if they can prove they were subject to the control of their supervisors and were treated as employees, except for tax purposes.

Questions? Call the NCARB Intern Services Department at 202.879.0500, or visit the web at [www.ncarb.org](http://www.ncarb.org).

**FELLOWSHIP NOMINATIONS REQUESTED**

—Martha Bennett, AIA

The Fellows Nominating Committee of AIA Denver is seeking from the membership suggestions on potential candidates to consider for advancement to Fellowship. Candidates must be a member of the AIA, in good standing for a minimum of 10 years. Nominations, with brief supportive statements, are due at the AIA Denver offices by **April 15th**. Nominations should be made in one of the five categories (Objectives):

**Objective One:** To promote the aesthetic, scientific, and practical efficiency of the profession (fulfilled through outstanding achievements in design, urban design, or preservation architecture).

**Objective Two:** To advance the science and art of planning and building by advancing the standards of architectur-

al education, training, and practice (fulfilled through outstanding achievement in education, research, literature, or the practice of architecture).

**Objective Three:** To coordinate the building industry and the profession of architecture (fulfilled through outstanding leadership of the construction industry, the Institute, or related professional organizations).

**Objective Four:** To ensure the advancement of the living standards of people through their improved environment (fulfilled through outstanding achievement in public, government, or industry service).

**Objective Five:** To make the profession of ever-increasing service to society (fulfilled through notable contributions to the public good beyond the scope of normal professional activities).

**DESIGN COMMUNICATION COMMITTEE**

Ready-aim-smile! If you own, want to buy, or just have a fascination with the camera, the next DCC meeting is for you. On Thursday, April 16, the DCC will host an interactive seminar on photography. Discussions will focus on digital and standard photography techniques and equipment, in- and out-of-house, and cost. Come to the AIA conference room at noon and give it a shot.

**April 16, 1998:** Photography in Marketing course with Robert Waxman, tailored especially for architects and their needs.

**May 21, 1998:** Internet-based Graphics. Setting up a web page, project-based web pages.

**June 18, 1998:** Making Great Presentations. Best interviews, progress and final presentations.

To join the Design Communication Committee, attend our noontime brown bag workshops the third Thursday of each month in the AIA Colorado conference room. Questions? Call Ken Cilia at 758.8877 or Jim Leggitt at 575.8515.



At the February lunch workshop, Design Communication Committee members reviewed a large volume of promotional and marketing graphics submitted by local firms. The group discussed various options for color reproduction and graphic design formats.

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AIA Colorado North Chapter

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## PROFESSIONAL PRACTICE SEMINAR

**C**NC/AIA is planning a professional practice panel discussion April 21, 1998 at 5:30 p.m., following the monthly board meeting. Panelists will include industry representation by specialists in the fields of insurance, legal counsel, and investment.

Discussion will cover the liabilities, investment implications, and legal concerns for different types of architectural design firms including sole proprietorships, partnerships, and corporations. A light dinner will be served. Watch your mail and FAX for location and more details.

## NORTHERN EXPOSURES

**T**he AIA "piazza!" Gallery and the AIA Colorado North Chapter are joining forces to present the third annual "NORTHERN EXPOSURES" to the Colorado community. This yearly event showcases the work of North Chapter architects for the month of May. Look for the official Call for Entries soon in your mailbox and your fax machine.

With the success of last year's exhibit, we're expecting a tremendous turn out on Friday May 1, 1998 at 5:30 p.m. in the Gallery at the AIA Colorado headquarters in Denver. Make plans to enter if you're an AIA North Chapter member.

All are welcome to enjoy the reception and help celebrate our North Chapter achievements. An AIA CNC general membership meeting will be held at 3:00 p.m. before the "Northern Exposures" reception. Questions? Call Shawn Gaither, Assoc. AIA at 447.1859 or AIA Colorado at 446.2266.

## NEW MEMBERS

John Beynon, AIA  
 Kevin Reeder, AIA  
 Downing Thorpe James

## North Chapter Web Page Update

**I**f your firm has a web page you want to have linked to the North Chapter page, please email your address to John Sohl, AIA, at sohl@info2000.net.

John is updating our page and welcomes your suggestions.

# JAMES D. COPELAND RESIDENCE 460 COLLEGE AVENUE BOULDER

—Steve Loos, AIA

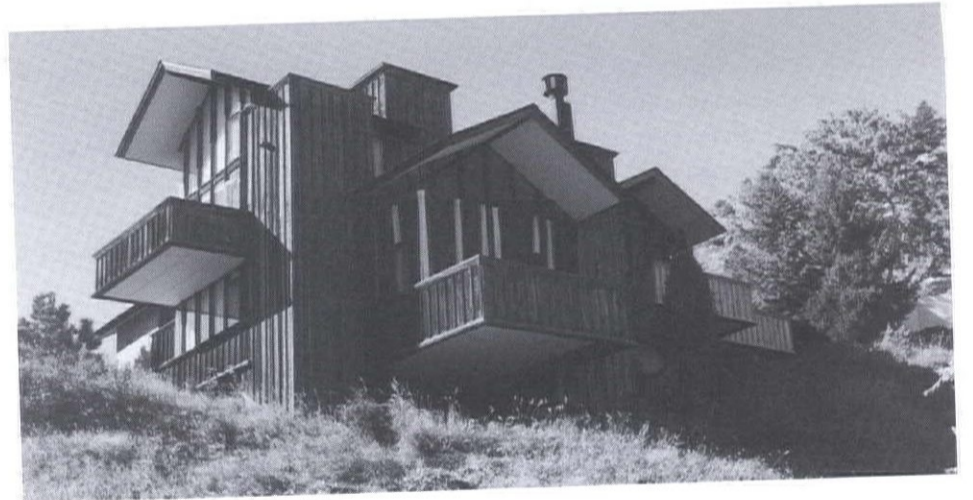


**N**orth Chapter's Jim Copeland and his wife, Donna, have lived in this classic '60s Charles A. Haertling residence overlooking Boulder for many years. They've always enjoyed the unique quality of the design—the beautiful siting of the 2,400 square-foot house, the dramatic views of Boulder, and the interesting interior spaces.

They also were always a little dissatisfied with the tiny galley kitchen, the lack of space for entertaining, and no guest room. In 1995, they set out to

host of new amenities. The galley kitchen and a former sunken outdoor patio have been replaced with an expansive new kitchen/dining area with approximately twice the square footage of the original.

This area relates directly to a new "great room/family room" sited on what was the original house's driveway. The major space provides a new front entrance to the house and is now the focus of family activities and entertaining, with the original living room becoming a more private space. The



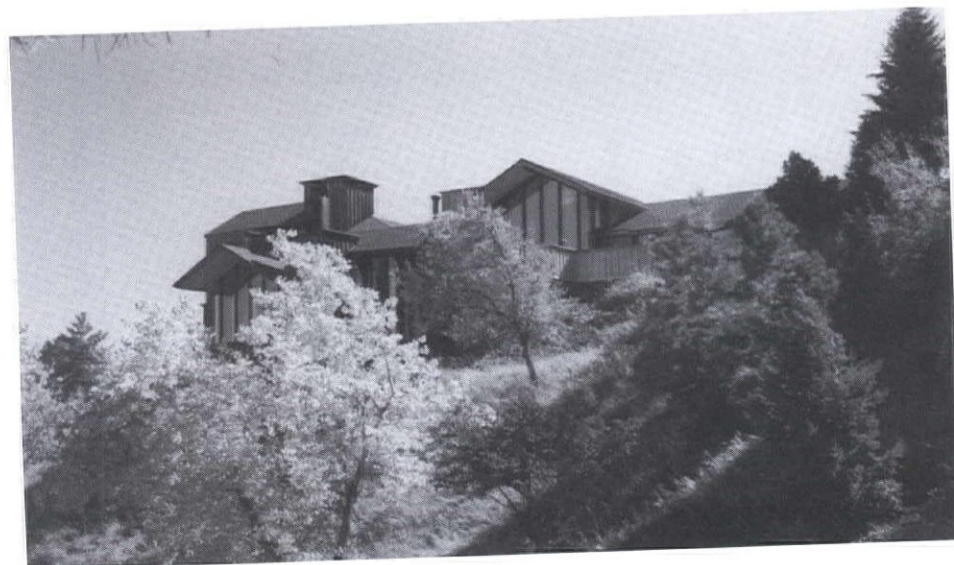
remedy the house's shortcomings with a major expansion and renovation that would solve their problems, while honoring the spirit and quality of the original residence.

The new addition, designed by Jim's firm, Abo•Copeland Architecture, Inc., adds approximately 1,600 square feet to the original building and provides a

"great room" is oriented north/south with glassed ends and offers dramatic views of the Front Range.

The former garage also needed to be tied into the new composition. It has been essentially rebuilt to become a new wing of the house, which accommodates a new guest room, power room/guest bathroom, and storage.

The original house seemed to "perch" on its ridge over Boulder. The new, expanded house stretches out along this ridge line in a dramatic manner, yet appears to be a very natural extension of the original. Even though construction took place in what was one of the wettest springs in Boulder's history—and seemed like it would never be completed, the house has been transformed through its expansion/remodeling into a much more functional and livable environment, while maintaining all of the exceptional qualities of the original home.



# TOM KALERT'S HOME: A STUDY IN ENERGY EFFICIENCY

**M**y name is Tom Kalert and I am an architect in Fort Collins. In 1993, my wife Lynn and I purchased a residential building lot in northwest Fort Collins. We were attracted to the Solar Ridge subdivision in north Fort Collins because of its rural nature and emphasis on passive solar design. Written into the covenants for the subdivision is a requirement that all homes be designed to take advantage of the wonderful potential for passive solar gain we enjoy in Colorado.

exchange system. This constantly delivers fresh air into our home and recaptures 80 percent of the heat from the exhausted air. To provide tempered air, a four-gallon-a-minute pump circulates hot water from a direct vent domestic hot water heater through a radiator within the system. This eliminates the need for a traditional heat source such as a furnace or boiler.

I lament the fact that the automobile has so dramatically impacted the character of architectural design. Older homes provided a neutral, semi-private



My interest in sustainable design and belief in site-specific solutions aided me in the design and construction of our home. I also hoped to design a home that evoked the character of a prototypical Colorado farm house.

Because it is less expensive and easier to conserve thermal energy than create it, we chose to construct our home with R-Control, super-insulated stress skin panels. The load-bearing panels provide an airtight super-insulated skin, which keeps our home warm in the winter and cool in the summer. The south side of the home includes a glazed area equal to 7 percent of the home's floor area. Overhangs protect all glazing to minimize heat gain in the warm months, yet allow full solar gain in the winter.

To eliminate the indoor air quality problems associated with "tight" structures, we installed an air-to-air heat

buffer between the private domain of the home and the public realm of the street. Modern residential design is typically little more than meager living accommodations wrapped around a shrine for the car. Our large ballroom front porch returns to the tradition of the public/private realm at the front of the home. Our porch is a delight to my family and our neighbors. Because of its semi-public location, we have become closely acquainted with everyone on the street. On summer evenings, informal gatherings are a nightly occurrence. Best of all, the garage was "displaced" to the rear of our home, where it is hidden and its importance in our lives is accurately expressed.

## U.S. JOB MARKET FOR ARCHITECTS SURVEYED

**T**he Boston Society of Architects (BSA) just completed its eighth annual survey of AIA chapters in the U.S. to get a sense of the varying job markets for architects in this country. The BSA survey was conducted in the fall of 1997 and this report includes responses from 48 states.

The economic boom of the past few years seems to be as universal for architects as it does for most everyone else. Four years ago, not one region of the country reported its local economy was booming; three years ago, seven chapters reported booming economies; and two years ago, 14 chapters reported booming economies. Last year 21 chapters reported similar climates. This year, 34 chapters said their economies "were booming and firms are desperate for skilled architects in every experience level." These areas include Boston, Tampa, St. Louis, Washington DC, Philadelphia, Kansas City, Baltimore, Houston, Dallas, Tucson, Columbus, Pittsburgh, Fort Worth, Austin, Tulsa and eastern Oklahoma, Colorado, Nebraska, Virginia, Minnesota, Georgia, Oregon, Tennessee, New York, Connecticut, Michigan, Kansas, and almost all of California.

All but three of the remaining respondents said their local economies are "purring along OK." These regions include Maine, Vermont, Spokane,

Santa Barbara, Montana, Delaware, Idaho, Iowa, California's East Bay, Texas' Lower Rio Grande Valley, and Ohio ... and indicated a need for architects at most experience levels.

Only Hawaii and Buffalo reported flat economies and are not expected to change any time soon. In fact, Honolulu reported a "down" cycle, which it attributes to a downturn in development money coming from Asia. Buffalo noted the loss of major employers and "difficulties consolidating traditionally redundant governments."

Every region reporting either a booming or a "purring along OK" economy, believes their economies will remain strong in the foreseeable future because they are based on solid growth.

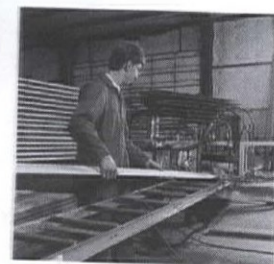
So... if you're an architect looking for work, where should you go? The answer is, almost anywhere in the U.S. Of course, all AIA chapters recommend you call before selling your house and packing up your family pets. For phone numbers of AIA chapters throughout the country, call AIA Colorado at 303.446.2266 or 800.628.5598.

For a copy of the "raw" responses to this two-page survey, send your name and address and \$10 (to cover postage and handling) payable to the BSA, to AIA Chapter Survey; BSA; 52 Broad St.; Boston 02109.

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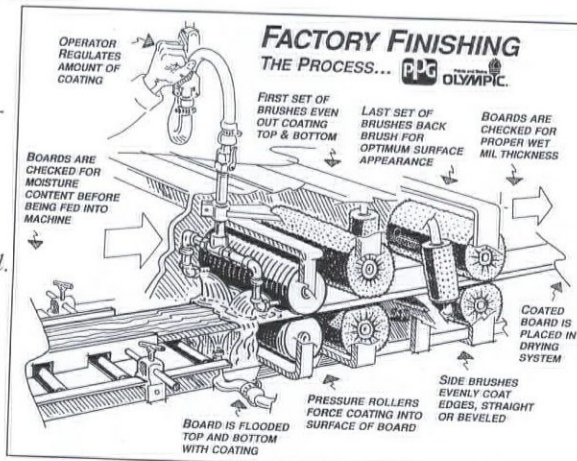
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# LINCOLN PASTURES IN CARBONDALE, COLORADO



—Skip Doty, AIA

Carbondale, Colorado is a rather typical community in Western Colorado. The early settlers were farmers and ranchers. As several nearby coal mines were developed after the turn of the century, the population grew and became more diverse. At one time, the region was famous for its potato farms. During the past decade, as the mines closed and the ranchers sold their lands, it has evolved into a bedroom community for Aspen. It has struggled and for the most part succeeded in maintaining its own identity as a community.

One result of this growth is that the cross section of people that call it home has changed. One characteristic that the newcomers share with the citizens

These architects, led by Michael Hassig and his wife, Olivia Emery, set up a Planned Unit Development, put in the required infrastructure and utilities, subdivided it into small lots and created an instant neighborhood. It was named Lincoln Pastures in the grand real estate tradition of naming a new neighborhood after something that is gone.

The main lure for these people is to be able to live in the town where they can walk to most of the places they want to go, where friends can look out for each other, and they can raise their children in a manner similar to the way they grew up.

Many long-time residents drive by to stare and wonder. Ron Robertson, a past president of the AIA Colorado West Chapter, sees this as a healthy process. He observed, "The built environment is something more and more people are becoming more concerned about." The hope is that these discussions will lead to greater knowledge and awareness.



### NEW MEMBER

Kate O'Connor, Assoc. AIA  
 Morter Architects

that remain is an allegiance and respect for the town, and a tolerance for those that are different who live there. There is also a wide range of houses in the town ranging from new homes along a golf course to historic chicken coops and sheds.

One of the new groups of houses that has caused the most commotion with residents is a small infill project located along railroad tracks and near an industrial area. It was designed and inhabited by a group of architects that work in Aspen, yet wanted to live in Carbondale.

What differentiates this planned neighborhood from others that have been recently built is that there are no covenants, conditions, or restrictions. The houses are built with common materials in sometimes uncommon ways. A wood barn that was on the property has been saved and renovated as a studio.

The barn was used as an inspiration for one of the houses, but there is not a dominant style among the built houses. Hassig saw the design process as an opportunity to experiment with different forms and materials.



Above: Work in progress—West Chapter president, Suzannah Reid, AIA, and her husband have undertaken construction of a cabin for themselves at 11,000 feet near Ophir, Colorado. With the expert help of builder/friend, Bob Larsen (shown here with Suzannah at work on the roof), the shell was completed this summer. At this altitude, and distance from the lumber yard, efficiency and good planning are the keys to success—not to mention luck.

Three questions haunted us constantly: Will the money outlast the rain? Can three people lift that? And finally, Which will arrive first—the roof or winter? We came in just under the wire on all three of those, fortunately, and are looking forward to next summer's windows, plumbing, and porches. A great experience/challenge for any architect and/or married couple!  
 Photo and caption provided by Suzannah Reid, AIA.

Editor's note: Photos in the March issue for the AIA Colorado West Chapter were made by Jeff Dickinson. We regret the omission.

National AIA Committee on Design—

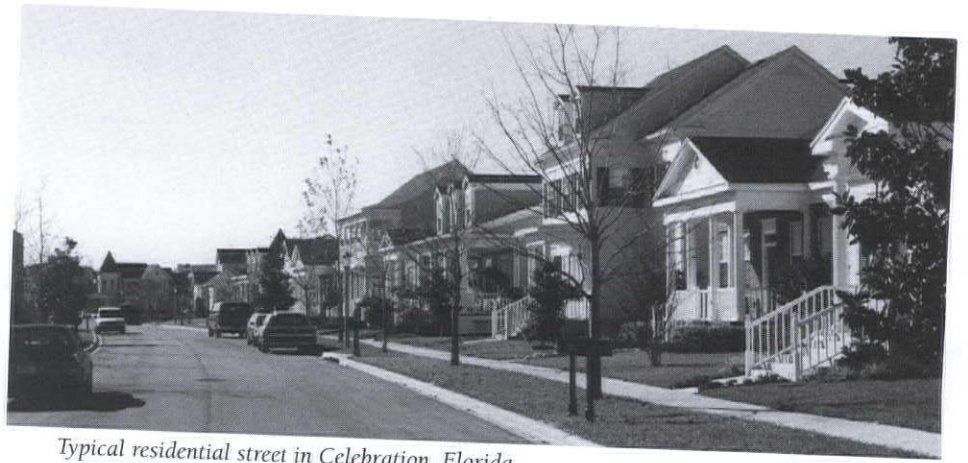
CELEBRATION AND CENTRAL FLORIDA: CROSS SECTIONS IN TIME AND SPACE

—Attended by Skip Doty, AIA

I spent the winter of 1974 in central Florida recovering from a wicked winter in Steamboat Springs. One job I had was to work for a manpower-type organization. One time, we were called to move office furniture from a temporary building to a new one at the just-opened Walt Disney World. The buildings were located on a back lot, far from the maddening crowd. A combination of 80° heat and 400-pound desks led us to take off our shirts. Out of nowhere, a security guard appeared and told us we could not have our shirts off at Walt Disney World. Welcome to the new world to come.

southeast of Disney World. It did not need the land to complete the resort; it also didn't want to sell it to a potential competitor. It saw a proposed planned community as an entity that could share some of its corporate values.

The Disney Company hired the architectural firms of Robert A.M. Stern, Andres Duany, and Gwathmey/Siegle for separate planning studies. The best of their ideas was combined into one plan. This plan was developed further and put in motion by the firms headed by Mr. Stern and Jaquelin Robertson. They presented a detailed discussion of townscapes and villages that formed



Typical residential street in Celebration, Florida

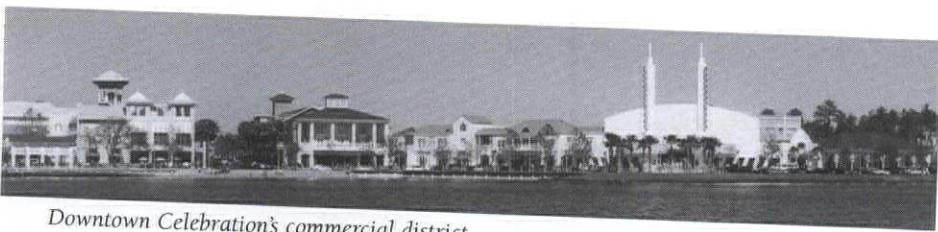
which are extensively detailed in the *Celebration Guide Book*. The developers discovered that modern suburbanites preferred a variety of comfortable styles over a subdivision limited to one style. And there are no jarring differences among these styles.

The designers did provide ample parking in blocks behind commercial blocks. Most people ride bikes or walk, but we will still wrestle with each other for that last gallon of gas at the pump.

Porches, park benches, and public places are universally accepted symbols of stable communities. They're also idealized images from the past. As our culture becomes more frenetic and transient, people tend to withdraw—whether to the back yard, TV, or computer. I've observed many of the types of villages put forth by these New Urbanists as examples for how future communities should be developed. Many are just hanging on, which leads me to question if the idealized lifestyle really exists any more.

One of the most important moments occurred when Andres Duany debated Alex Krieger, director of the Harvard Graduate School of Design Department

[ See CELEBRATION on page 15 ]



Downtown Celebration's commercial district.

I finally returned to central Florida this winter for an AIA Committee on Design Conference at Walt Disney World and other central Florida locations.

the basis of Celebration's design. Some, such as East Hampton, NY, are quite old and have always existed as a village. Yet Coral Gables, Florida is a planned community dating to the 1920s. All their examples reflected the scale of a small village, even if it existed within the context of a large metropolitan area, such as New York City.

These eclectic styles are based on houses built in the referenced villages during the past century. When those houses were built, their builders and designers had unlimited optimism and strived to show they were connected and equal to the cities of the Heartland. Celebration houses are marketed as a form of security and a throwback to a less complicated age. Everyone spoke of security and no crime, but I felt it was a form of packaged fear.

I disagree with two other issues these neo-traditional planners espouse. It's popular in academic circles to put down the automobile. I've seen very little evidence that most Americans, if given a choice, will give up their cars.

The conference theme was to examine "New Urbanism: at Celebration, Florida," and contrast this form of urbanism with historical forms in Tampa and Orlando, Florida. The Professional Interest Areas of Housing and Urban Design also participated in this conference. These three groups participated in four plenary sessions, but spent the rest of the time pursuing their areas of interest in different locations with different speakers.

I went there to study Frank Lloyd Wright architecture at Florida Southern College. It was interesting to see this ensemble of buildings and to contrast

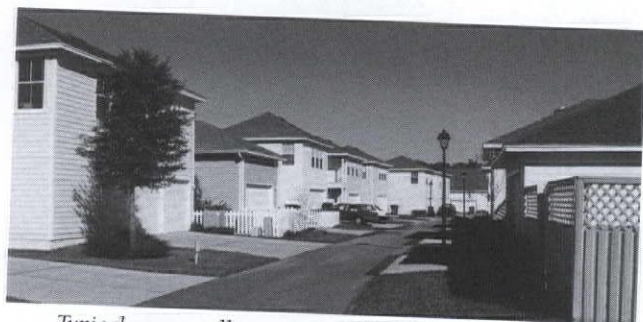
Celebration is located along the edge of a small lake with extensive wetlands along its southern edge. Interstate 4 is to the west and US 192 is on the north edge. The designers placed a golf course along these highways to serve as a buffer and to lower the scale as one approaches the town. This golf course tends to act as a barrier from the health services building, which is a major selling point for the town. It also separates the town from US 192, which is its main access.

An active commercial district is located along the lake shore. The architects considered it very important that icon buildings such as a bank, post office and town hall

were part of the initial buildings in the town. Most of the streets radiate from this town center along the lake.

It was amazing to see such an active commercial district in a new town. Closer inspection showed that most of the shops were boutiques. There were no drug, hardware, or other basic-service stores. Some will come as the population base increases. How many developers have the means to build all the buildings and infrastructure for an instant "downtown district?"

Housing types created most of the controversy among conference participants. The range of housing design choices is limited to six basic types,



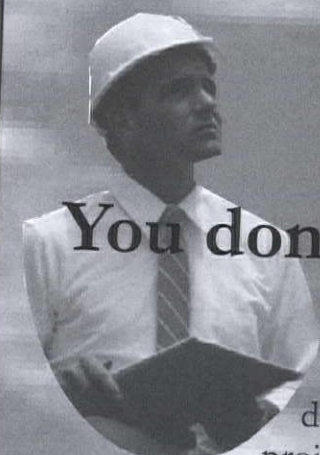
Typical narrow alley with garages.

the planning principles behind them with the New Urbanism, but the crux of the conference was study and discussions about the theories arising from Celebration. In the end, I had as many questions as I did answers.

One of my AIA goals for the next two years is to study the civitas and community of Western Colorado. I hope some of the issues and questions brought forth in this conference can be used to stimulate member discussions and quorums about the urbanism of our western villages and cities.

Development of Celebration is an ongoing project, started in the mid-80s. The Disney Company had approximately 10,000 acres of land to the

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[ CELEBRATION, from page 14 ]

of Urban Design, over the merits of this New Urbanism. Krieger's main concern was that New Urbanism was a form of Utopia to draw people away from the urban scene. He wants to support what is already built. He didn't see that there can only be one form of urban design to solve urban ills. It's time to champion the virtues of the city and not prey on its weaknesses.

Duany countered that most New Urbanists practice in the inner city. The movement was started to counter what they saw as unbridled suburban growth. The original effort was to change the direction of "this huge train that left the station."

This debate left several issues unanswered, such as who are these urban neighborhoods renovated for? For all their historical references, there is very little mention of the historic preservation movement that has saved and renovated many urban neighborhoods. Will citizens in urban neighborhoods be citizens of the region?

Celebration has not had a chance to develop its own stories. At this point, its stories seem contrived. Duany stated that time is needed before judgments are made. Will the residential neighborhoods be able to accommodate change? Are we forcing idealized things to happen to a new place? Is Celebration a forced success? Is the housing too planned and consistent? Does this rigid adherence to the pattern book lead to a sense of mediocrity?

As Duany would say, the answers will be found in the passage of time.

[ NAAB, from page 1 ]

on its way to being one of the best in the country.

- ◆ For me, two incidents during our visit stand out in support of this belief. One was when a student said, during our meeting with the entire student body, "Now, we need to recruit the best and brightest students we can find." The other was a question from Associate Chancellor Mike Murphy who asked the team, "What must the University now do to make this program one of the top ten in the country?"

With mature concerns and remarkable support like this, the College of Architecture and Planning is rapidly closing in on an outstanding future.

MEMBERS IN THE NEWS

**A**bo•Copeland Architecture, Inc., design architects for the Thermal Test Facility for the National Renewable Energy Laboratory, received the 1997 Commissioner's Honor Award of Excellence for Sustainable Development in the Jefferson County Design Excellence Awards Program.

**Gordon Gumeson and Associates, Inc.** announced its new executive management structure. Charles E. Gumeson, PA, will serve as Chief Executive Officer, Richard M. Gordon will serve as Chief Financial Officer, and Roy D. Mucilli as Director of Operations. Charles N. (Nick) Sauer has been pro-

[ CODE, from page 1 ]

construction techniques, both old and new, as well as the regional use of resources in non-conventional construction not necessarily addressed in today's codes. Current use of resources may have unintended consequences which may be reduced by the use of the new codes. It is possible that the future administration of the Americans With Disabilities Act (ADA) can be re-evaluated for a more efficient means of enforcement with the new in-place national single code structure.

The consistency of a single model code family for providing life safety and ensuring public welfare may reduce errors made during design and construction of a project and reduce failures during natural disasters. Natural disasters such as hurricanes, earthquakes, floods and fires have taken a tremendous toll on the built environment as well as on the federal, state, and local agencies mitigating the aftermath of these disastrous events. The adoption and enforcement of a single model code simplifies the task of providing disaster relief. Federal agencies such as FEMA can invest their financial and personnel resources in comprehensive code development to

minimize the impact of disasters rather than spend funds cleaning up their aftermath.

Testing agencies, building products designers and manufacturers benefit from a single code source by more clearly understanding the needs of the construction industry nationwide. New technology may more easily meet the needs of the model codes requirements and save resources which will allow more time and energy for the code and technical development. Ultimately this will result in better construction products and introduce new products to meet one code rather than expend resources attempting to meet the criteria associated with the three model codes as required presently.

A single family of model codes acknowledges the unique opportunity that the International Code Council has created for the design professional, the construction industry and the code administrators to conserve resources and to provide a forum for technical and code excellence.

Mary J. Follenweider, AIA is Chief Building Official for the City of Boulder

moted to Senior Associate and will serve on the Board of Directors. Nick's other duties include Assistant Director of Marketing and Team Leader.

Denver based **Porter McLeod Construction** was honored by the Associated Contractors and Builders (ABC) for its work in building the Cheesecake Factory Restaurant in Denver. Porter McLeod received first place in the commercial \$2-5 million category at ABC's national convention in Phoenix. The winning projects were selected from entries submitted from across the country, and were judged on their complexity, unusual challenges, schedule, workmanship, innovation, safety and budget.

ON THE BOARDS

**T**he team of Denver-based **Fentress and Bradburn Architects** and the sports architectural firm of **HNTB**, which has had a Denver office for 24 years, was chosen to design the proposed new Broncos stadium. The stadium will be built on a site adjacent to the Platte River Park. The proposed design includes more than 76,000 seats, a natural grass playing surface, a glass-enclosed walkway and a sweeping arc from the top of the stands into a reflective pool in a forecourt. A referendum to secure public support for the construction of the new stadium is anticipated for November 1998.

**J G Johnson Architects, P.C.** started construction on the 4-star, 189-room Hotel Monaco at 17th and Champa in downtown Denver. The Hotel Monaco is an adaptive re-use of the historic Tile and Railway Exchange buildings in the heart of downtown. Completion is slated for the fall of 1998.

**Howell Construction** will soon complete a major remodel project for Rickenbaugh Cadillac/Volvo. The \$1 million plus project is slated for completion in April. The design/build team also includes engineering by **Gordon Gumeson & Associates, Inc.**

**Lantz-Boggio Architects, P.C.** and **Palace Construction** announce the ground breaking for Wellspring, the first stand-alone Alzheimer Care Assisted Living Community in the Denver Metropolitan area. Other team members working on the project in Aurora include **Gordon, Gumeson & Associates** and **THK Associates**.

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## CALENDAR EVENTS

### APRIL

- 2 Denver Chapter Board meeting, 5:30 PM, AIA Offices; Committee on the Environment meeting, 12 noon, AIA Offices
- 3 Field of Dreams/Field of Inquiry, an alternative exhibit about sustainable architecture. Through May 3. Boulder Public Library, 100 Canyon Blvd., Opening reception 3-5 PM
- 4 ARE Seminar, Structures: General & Long Span, 8:00 AM-noon; Lateral Forces, 1-5:00 PM at the University of Colorado at Denver, call AIA for more info at 303.446.2266
- 6 Denver Foundation for Architecture Board Meeting, 5:00 PM, AIA Offices
- 14 North Chapter Board meeting, call AIA for more info at 303.446.2266
- 15 ArchiCAD Users Group, 5:30 PM, AIA Offices
- 16 Design/Build Committee meeting, 7:30 AM, AIA Offices; Design Communication Committee meeting, noon, AIA Offices
- 17 *Colorado Architect* Editorial
- Board meeting, 11:00-Noon, AIA Offices; AIA CO Finance Committee, 1-2:00 PM, AIA Offices; AIA Colorado Board meeting, 2-5:00 PM, AIA offices
- 18 ARE Seminars: Electrical & Mechanical, 8:00 AM-Noon, Construction Documents, 2-5:00 PM; West Chapter Board meeting, call 303.446.2266 for more info; West Chapter Award Banquet, call AIA 303.446.2266 for info
- 21 Public Architects Roundtable, 5:30 PM, Front Range Community College, Westminster, Student Center, 3645 West 112th
- 23 Preservation Committee meeting, 8:00 AM-noon, AIA Offices; South Chapter Membership meeting, "What's up with the EDC," call 303.446.2266 for more info
- 24 AIA Colorado Scholarship & Awards Celebration, 5:30 PM at Fentress Bradburn Architects

### MAY

- 2 ARE Seminars: Materials & Methods, 8:00 AM-noon; National Assoc. of Women in Construction Drafting
- 7 Competition—July 8:00 AM-Noon, AIA Offices
- 8 West Chapter Board Meeting; Government Affairs Committee meeting, 2-5:00 PM, AIA Offices
- 14-17 AIA National Convention in San Francisco

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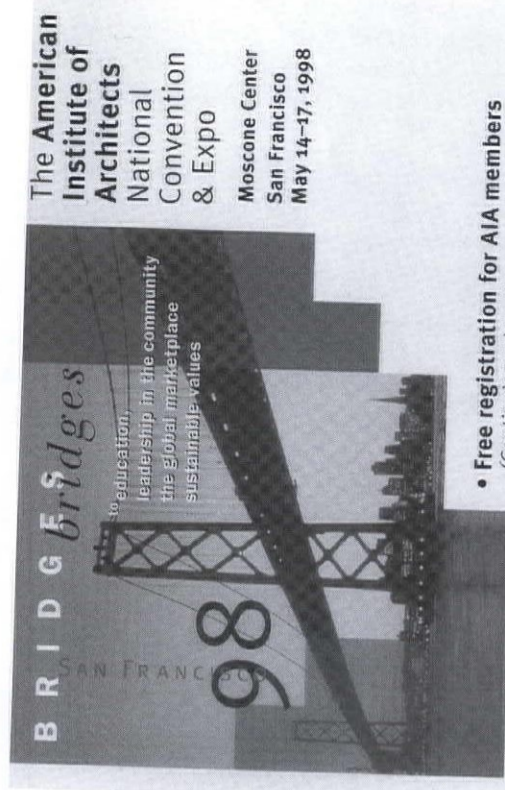
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