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JULY 1998

PUBLIC ARCHITECTS AND THEIR ARCHITECTURE

—Lisa Haddox, AIA

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About ten years ago, my friend Larry Fullerton, formerly with the City and County of Denver, explained to me that he thought everyone should have a public service job at some point in their career. Having spent all my time since college working in the private sector, I decided to investigate his proposal. In 1991, I accepted a position with the National Park Service as an architect with its central planning, design, and construction office which is located in Denver. I understand now why Larry proposed this career alternative, and will share some of my insights with you... and will take this opportunity to publicize our AIA Colorado PIA committee.

What do public architects do anyhow? (Inquiring minds want to know)

In October's *AIArchitect*, the section on the Public Architects PIA included the following: "Architects employed by public agencies assume broad responsibilities, including teaching, developing standards, construction management, design, facility management, interior design, urban planning, writing specifications, researching new building technologies, and many more."

"They apply their skills and knowledge to literally every facility type, including housing, commercial, institutional, industrial, recreational, and military facilities. Their interests range from infrastructure planning to development to historic resources management. They are concerned with sustainable design and a wide range of other environmental concerns." Sound familiar? Some public architects are A/E managers while others handle all work in-house, or a combination of the two.

Architect as owner (Insights as promised)

- ◆ When you work as an architect for a public agency, you are often part of the public body that the agency represents. For example, as an architect for a federal agency and a US taxpayer, you are both design professional and owner/client. Your hard-earned tax dollars are funding the project! Plus, you have the opportunity to contribute to an ongoing institution that will be used and enjoyed by many.



College Hill Library, Front Range Community College, Westminister.

photo: Elizabeth Gil Liu

- ◆ Since public facilities usually include longevity as a requirement, the projects that you work on will probably be around for some time. As a public architect you become more aware of what projects were designed contextually and have aged gracefully, being part of a greater whole, be it landscape or campus.
- ◆ Facility flexibility is often important as users and functions may

change more than once over the life of a public structure.

- ◆ Life cycle costs, which determine what materials and systems are durable, efficient, and easily maintained, are of great importance.
- ◆ Sustainable development, from making good use of existing infrastructure and thoughtfully planning new development, through materials selection, is important for each

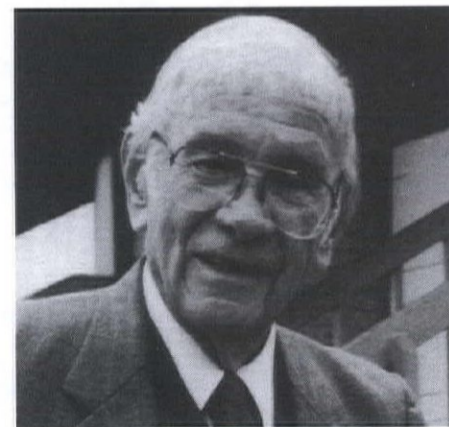
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AIA COLORADO REMEMBERS KEN FULLER, FAIA EMERITUS

Kenneth R. Fuller, FAIA emeritus, passed away on May 30 at the age of 85. His contributions to the practice of architecture and his involvement in the AIA will not be forgotten.

A native of Denver, Ken was the third generation in his family to practice architecture in Colorado. His 40 years of architectural practice was preceded by serving as a civilian architect/engineer for the Air Force in World War II. Ken became the permanent corporate trustee and secretary of the Educational Fund in 1966, and distributed hundreds of thousands of dollars in scholarships and awards. Thanks to Ken's management of the Fund, deserving architecture students and professionals will continue to receive scholarships and awards each year.

Among the many awards and honors that Ken received, he was honored with the Colorado Society's



Kenneth R. Fuller, FAIA

Distinguished Service Award in 1970, and the Colorado Society's Outstanding Service Certificate in 1974. He received the University Medal in 1995 from the University of Colorado Board of Regents—the only architect to receive this honor.

The Board of Directors and AIA Colorado staff extend our deepest sympathy to Ken's family. He will be greatly missed.

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Letters, articles and comments are always welcomed. 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

A REPORT FROM THE 1998 NATIONAL AIA CONVENTION

San Francisco, the beautiful, eclectic, romantic city by the bay connected by bridges was the site for the 1998 AIA National Convention. How appropriate that the theme of the convention was Bridges—bridges to our culture, education, technology, the future. These conventions are always a blur for me. Four days of dusk-to-dawn meetings, seminars and speakers, and conversations with old and new friends. After each convention, I vow to sit down and collect my thoughts about what I have learned and how I can apply the content of the convention to my life and practice of architecture. I never do. I come home and get caught up in the day to day: returning the calls I got while away, attending the meetings I put off, and clearing the mounds of paper piled on my desk. This time, however, is different. I have a responsibility to report to you what this convention was all about.

First, the most important news is that our own **John D. Anderson, FAIA**, was elected Vice President of the Institute. Congratulations, Andy! Two other candidates were elected as Vice Presidents: Ronald P. Bertone, FAIA, and Jonathan Woodman, AIA. The disappointing news is that Patrick C. Rehse, FAIA, of Phoenix, was not elected as First Vice President/President-Elect. Pat gave a wonderful speech and had a very specific platform, but couldn't overcome the large voting block enjoyed by Ronald L. Skaggs, FAIA, Texas. David S. Collins, FAIA, running unopposed was elected Secretary.

There were several resolutions presented to the delegation. The advertising campaign passed. Before the vote, there was much discussion about the need to increase the quality of the TV ads. The vote was not an overwhelming majority, but it clearly passed. This means for

the next three years, each AIA member will be assessed \$50. This issue will then come up again as to whether or not the ad campaign should continue. The TV ads should begin sometime in the fall; the radio and print ads will continue in their present form. Also passed was a resolution to have all elected and appointed AIA leaders adhere to the copyright of AIA documents and encourage members to also respect the copyright of the AIA documents. Many delegates thought this resolution was unnecessary since copyright laws are already in place. The delegation also voted to urge NCARB to take immediate steps to both improve the ARE process and to lower the cost. Finally, after pleas from current and former leaders of AIAS, a resolution was defeated to create a non-voting student membership in the AIA. The student leaders felt that this was a threat to the sovereignty of their organization.

The general mood of the conventioners was upbeat. The sun was shining in San Francisco after a record 116 days of rain. The economic conditions all across the country are good and everyone is busy. There was a record 17,000 registrants (11,000 were preregistered and past conventions registered



—Ron Abo, AIA

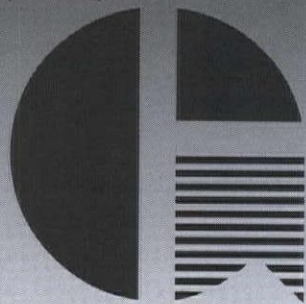
around 8,000). Lines were long, rooms were packed, AV equipment didn't cooperate, and general sessions went longer than scheduled. But the main speakers were thought provoking, and the seminars that I attended were very useful (others who went to the convention from Colorado didn't necessarily have the same experience).

A speaker that captivated my attention was Lester C. Thurlow, Ph.D., economist, author and teacher from MIT. Thurlow explained that capitalism will dominate the world order and that change in the global marketplace will continue at a radical pace. The single most important element of the global economy is the Internet. He predicts that in a very short time, retailing, as we know it today, will no longer exist.

[See PRESIDENT, next page]

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WHAT AFFECTS DESIGN?

—Steven C. Thweatt, AIA

[PRESIDENT, from page 2]

Architectural practice is a continually evolving profession. There was a time when the architect was the "Master Builder" who was expected to know everything about building and masterfully direct a project team to provide the things necessary in delivering a successful project to the owner. Due to a variety of factors, including the rapid development of technology in the information age, the increasing complexity of design and the ever growing sophistication of the client, the architect can no longer fill this broad, all encompassing role.

Today's architect more often defines their role as one of specialist; generally having advanced expertise in a given area, but having fewer broad based skills in the ever expanding scope of the profession. Yet, it is often the successful delivery of the full range of professional services that often separates firms desiring commissions at institutions and public agencies. This paradox has, over time, frustrated more than one architectural firm.

At the University of Colorado at Boulder, campus design is a very important and critical issue that affects more than just the aesthetics of our campus community. Not only does the university have a significant architectural heritage to respect and carry forward, but the intrinsic beauty of the campus and its surroundings is one of the strongest recruiting tools that the school has available to its administration. It is combined with many other attributes to attract premier students, faculty and staff from around the country.

Since the aesthetics of our campus and its buildings has such a significant influence on the success of the university as an institution, it seems important to understand the elements that comprise good design. There are many factors, beyond the architect's own design abilities, which shape and form our campus image. Among them are context, politics, funding, preconceptions (egos often entrench themselves

in ideas) and longevity or durability. It is most important for an architect to not only understand these influences, but to deal with them effectively if there is any hope to produce good architecture on the campus. This requires a thorough understanding of the issues and the skills necessary to confront and overtake them. It's unfortunate that many architects approach projects clinging to their own design goals which are not always in alignment with those of the client.

Let's examine some of these factors and the influence they have on design:

1 Context. The Boulder campus, located along the Front Range of the Rocky Mountains, is primarily influenced by the context of the campus within its natural surroundings and the historical use of rural Italian architectural styles found in Tuscany, Italy. The campus has consistently won accolades from scholars, visitors and critics alike, but there is a clear order and hierarchy of need that shape this profound beauty.

There are specific design principles that must be applied to every project if there is any hope for design success. Those principles include a palette of materials that dictate many design related decision. The use and relative importance of these materials (sandstone walls, tile roofs, limestone trim and black accent materials) can be consistently found throughout the architecture of the campus.

2 Politics. Although no one likes to acknowledge or discuss politics, it remains a major influence on all issues in a campus environment, including design. If a designer does not recognize and understand the contribution that politics can play in shaping design, then they run the risk of losing control over the design process and ultimately the design itself. It's not difficult for even the casual observer to see that our School of Engineering, for example, is a very strong and politically dominant element in the academic

order. One has only to witness the tall forms reaching toward the heavens to realize the place in our academic society that this school demands.

3 Funding. Another significant contributor to architectural design on a campus setting is the source of funds. Whoever provides the major share of funding for a project is in a unique position to influence the final design of that project. It does not matter what their educational training has been or whether they are proficient at architectural design theories, their contribution to the process will be significant. If the designer fails to effectively deal with this, the project may be doomed. A state legislator will likely not be as sensitive to the context of the campus as we might hope and a major athletic booster may have goals that are significantly mis-aligned with ours. Who gives money to the university and for what purpose clearly dictates a multitude of design decisions.

4 Preconception. Many deans or department heads begin a project with a preconceived notion of what a project would look like or function, and our maintenance staff have some very clear ideas on how buildings are to perform over time. These factors will surely dictate the possible arrangement

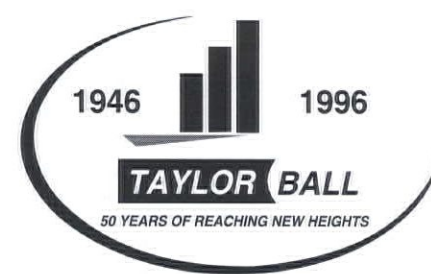
[See DESIGN on page 15]

Malls and big box stores will exist, not for their discount pricing, but for their social entertainment value. Everything you need will be available via the Internet. Also, inexpensive labor markets will shift to developing countries. In our profession, this could mean that drawings could be produced somewhere else in the world via the Internet. In fact, when I returned to my office after the convention, I had an E-mail from a Chinese firm offering to produce renderings. The way we do business and with whom will change dramatically in the next 10 to 20 years.

Next year's convention will be in Dallas. President-Elect Ronald Skaggs, FAIA, is from Texas. This year's president, Ronald Altoon, FAIA and president-elect, Michael Stanton are both from California. Maybe in 2001 when Denver hosts the AIA Convention, we might have a president or president-elect from Colorado. What about it, Andy?

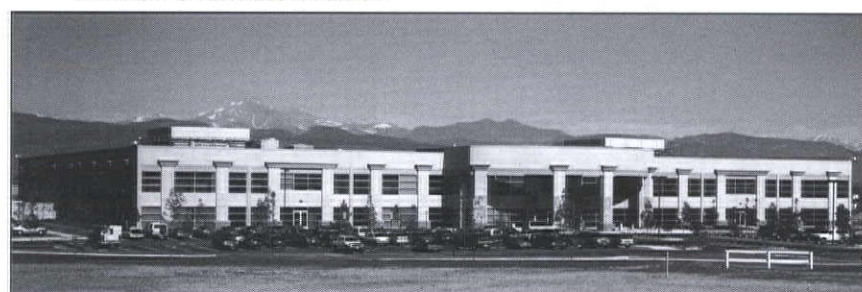
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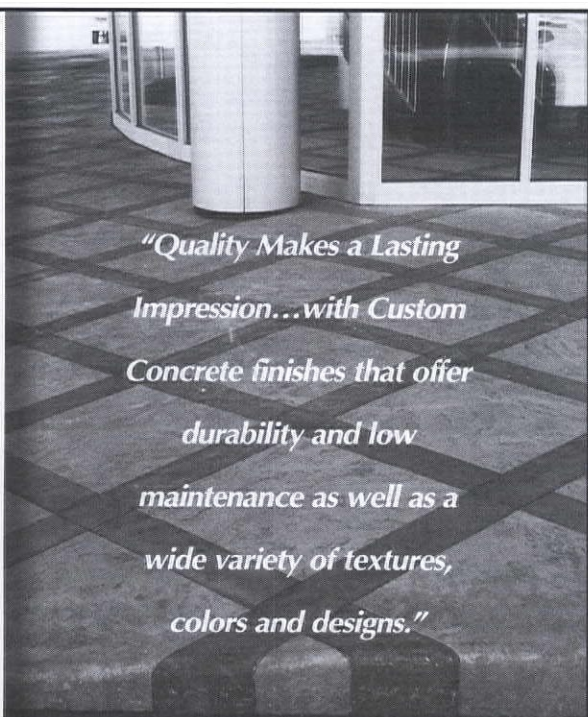
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The workshop is hosted by Environmental Educators, Inc., in cooperation with AIA Colorado and AIA Colorado North Chapter, Colorado Office of Energy Conservation, Western Areas Power Administration, Colorado Renewable Energy Society, Colorado Solar Energy Industries Association and the City of Ft. Collins. It will be held August 14-15 at the University of Colorado at Denver, 1250 14th Street, from 8:30 a.m. to 5:00 p.m. AIA members will receive 36 learning units, which will be reported directly to the CES. For more information, call Jana Simpson at Environmental Educators, Inc., at 303.449.0867.

MEMBERS IN THE NEWS

City of Parker grants first Design Excellence Award

The city of Parker, named the fastest growing city in Colorado, granted its first Design Excellence Award in Architecture and Landscaping to Michael and Laura Brody, clients of David Berton, AIA, of Realarchitecture, and owners of Bourbon Street Plaza. The plaza houses the Brody's Bourbon Street Pizzabar & Grill restaurant and three retail spaces.

Berton, owner of Realarchitecture and Unrealconstruction, designed the New Orleans natural-toned Bourbon Street Plaza. Berton had four major roles in the Bourbon Street project: architectural design, build, full-service engineering, and construction supervision. Tree preservation was an important aspect to the commercial development of what was once a residential property on Parker Road. Twenty trees and several shrubs were transplanted from the original land and replanted into the new landscape design.

OZ Architecture adds staff

OZ Architecture has added nine employees. Erika Elfendahl Biggs joins the firm as an interior designer; Yael Nyholm, Jim Bothwell and Deborah Kinney join the firm as CADD designers; Rebecca Stone, Sylvia Roth and Scott Moore join the firm as architects; and Andy Olson and Drew Dutcher join the firm as interns.

Knudson Gloss Architects receives eight MAME nominations

Knudson Gloss Architects received eight finalist nominations in the upcoming 1998 Major Achievement in Merchandising Excellence (MAME) Awards, sponsored by the Sales and Marketing Council of the Metro Denver Home Builders Association (HBA). The MAME Awards program honors the building industry's best new home designs in a variety of categories selected by a panel of nationally recognized judges.

The firm received two nominations for Best Detached Home with sales price \$250,001-\$300,000, three nominations for Best Detached Home with sales price over \$300,000, one nomination for Best Custom Home 4,300-4,799 sq., and two Knudson Gloss-designed homes have been nominated for the Home of the Year Award.

USITT grants Award of Merit to two Colorado firms

The team of David L. Adams Associates, Inc., consultants in acoustics and performing arts technologies, Fentress Bradburn Architects, and Michael Sanders Architects of Ogden, Utah, received an Award of Merit from the United States Institute of Theatre and Technology (USITT) for the renovation of Peery's Egyptian Theatre in Ogden, Utah.

Kephart Architects receives Pillars of Industry Award

Kephart Architects received the distinguished 1998 Pillars of the Industry

"Best Townhome" award for the Skymark plan it designed for Delwest Corporation at Parker and Ulster Streets in Denver. Kephart Architects also earned a Silver Award for Best Detached Home-Sales Price under \$150,000 at the 1998 Major Achievement in Merchandising Excellence (MAME) awards ceremonies.

Paul Campbell, AIA, principal with Kephart Architects in Denver, was a featured speaker at the Urban Land Institute Conference in Las Vegas on May 28 and 29, 1998.

ARCHITECT'S CHOICE WINNERS NAMED

The winners of "Architect's Choice," an award program sponsored by the Rocky Mountain News and AIA Colorado, have been named. The program seeks to showcase outstanding residential design. A winner will be featured on the front page of the Home Front section in the News once a month. Congratulations to the winners:

- ◆ Casey and Godden Architects/Planners, Krager-Winkler Home and Carriage, Denver
- ◆ Kephart Architects, Townhomes, Denver
- ◆ Sears Barrett, Soper Residence, Boulder
- ◆ Cottle Graybeal Yaw, Powell Residence, Telluride
- ◆ David Owen Tryba, Sheldon Residence, Denver

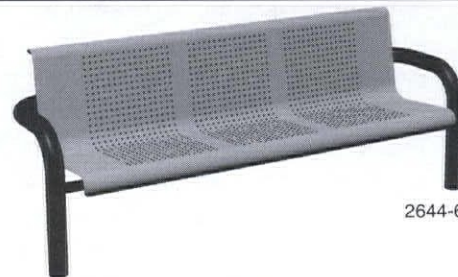
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Lines & Columns

AIA Colorado
South Chapter

THE CHANGING ROLE OF THE PUBLIC ARCHITECT?

—Duane Boyle, AIA

Someone recently told me that public architects are viewed as people who sign selection board minutes. I was taken aback by that since I had not realized that we were viewed as being that limited. In reality, public architects do many things and stay as busy as their private sector counterparts. However, there are challenges in the future. My thoughts are from my Department of Defense (DOD) experience and may not be applicable to other public sector agencies. However, I suspect that many other federal agencies as well as state and local agencies are facing the same challenges related to public architects and their role.

Some Air Force architects do exactly what a private sector architect does. They design projects, write specifications, and provide construction oversight services. In some cases they may have more experience in the realm of design and construction than their private sector counterparts due to the fact that they act as the owner's representative for all phases of the project, not just contract documents.

The reality though, is that public architects that are "on the boards" or at a CADD station are rapidly becoming fewer in number. The reason is the diversification of DOD engineering into privatization and outsourcing all but management functions that are inherently governmental. At the Air Force Academy, we see a future of greater private sector involvement via open-end contracts for design OR even total outsourcing of the engineering function to a large contractor.

This will obviously have an effect on what public architects do and what type of person the public sector will need in the future. It will not be people who are skilled at drafting, or design, or construction documents, or construction observation. It will be people who can assimilate large quan-

[See BOYLE on page 6]

IMPACT TOMORROW THROUGH PUBLIC SECTOR ARCHITECTURE

—Carl Reinhardt

While architects strive to best serve their clients whether in the public or private sector, I have found that public sector architecture challenges your abilities while enabling you to positively impact the community. In working with a school district, success means providing a wide variety of professional services which places you as the key member in the successful implementation and completion of various projects.

School architecture not only demands professional design solutions while meeting budget constraints and conforming to tight construction schedules but also calls on your ability to work with diverse public groups. This can be rewarding and frustrating while you search for a solution to meet everyone's desires.

Today's private sector clients demand that design conform to the budget, that construction schedules are met to minimize interest costs while maximizing the return on investment dollars. The bottom line is dollars returned on the investment and a functioning facility that enhances the success of the business. Surprisingly, architectural service in the public sector demands the same degree of attention to the bottom line.

The personal reward and inward feeling of success for producing a successful design solution, meeting the construction schedule or bringing it in under budget is the same. The difference, however, is the success of bringing together diverse groups to an obtainable common vision.

Architects throughout Colorado and other states are being offered positions with public school districts or other public agencies to meet the needs of our growing communities. School districts throughout Colorado and the United States have needs that are astronomical. Millions of dollars are needed to infrastructure repairs, renovations

and construction of new facilities to serve the ever-changing needs of the public.

Educational facilities are not immune to these changes and just as soon as you have a plan finished for today's educational system, educators and or technology steps in to offer a better way to educate the students.

Suddenly you may find that you are not just an architect but you are

- ◆ A planner in charge of finding land for a new educational facility, athletic fields, administrative offices, and/or training rooms
- ◆ A public relations spokesperson dealing with parent and teacher organizations, the community, planning commissions, city council and newspaper reporters
- ◆ A mediator/arbitrator between the Board of Education, school principals, contractors, and oversight committees
- ◆ The procurement officer's representative reviewing contracts for architects, engineers, subcontractors and general contractors
- ◆ The cost estimator providing budget numbers for the capital improvements to be presented to the Board of Education and ultimately the public
- ◆ The project manager putting together schedules for renovations at schools and new construction •

In other words, you're the key to success. As public sector architects, we have the responsibility to be the visionaries who guide and shape the communities of tomorrow.

Carl Reinhardt is Director of Capital Projects for School District #11 in Colorado Springs.

REQUEST FOR SUBMISSIONS—RESIDENTIAL ARCHITECT MAGAZINE

The bimonthly magazine, *Residential Architect*, is looking for projects to include in its "Hands On" feature. "Hands On" focuses on details designed by architects that are used in residential projects. The magazine is looking for details that are custom and unusual, but not so idiosyncratic that they could not be applicable to other projects.

Residential Architect is published by Hanley-Wood, Inc., which publishes other publications such as *Remodeling* and *Builder* magazines. To view *Residential Architect's* website, go to www.residentialarchitect.com. Rick Vitullo, AIA, and a Chesapeake Bay/AIA Chapter member is the writer/illustrator of "Hands On." If you have any appropriate details from projects, built or unbuilt (preferably built), that you would like to have considered for publication in "Hands On," send them to: Rick Vitullo, AIA, Oak Leaf Studio Architects, 342 Cedar Trail, Crownsville, MD 21032, 410.923.1140 (phone), 410.923.3827 (fax), e-mail: olstudio@aol.com.

[BOYLE, from page 5]

tities of information on many projects and oversee the work of a diverse group of private sector companies. A looming question is whether or not architects or engineers are the right people. Since many positions will have business tails, why can't the positions be filled with people with business administration backgrounds at less cost (remember the burden of technical design and liability would be shifted to the private sector contractor)?

If traditional roles are becoming a thing of the past, and the private sector will play a bigger role in engineering, then what will happen to the many mid-level managers known as project managers that comprise a large portion of the public system? I suspect that many will join the private sector and work for the contractor that assumes responsibility for public engineering functions. The end result is that fewer opportunities will exist for architects and engineers, and those that do survive will probably assume responsibility they may not be accustomed to or even want to do.

With these scenarios in mind (and if outsourcing becomes a reality, and I think it will) then what are the opportunities for architects in the DOD system? Public sector architects will need to look at careers that focus on the management of regulatory, stewardship, and heritage issues that are unquestionably inherently governmental. They will need to stay away from design and technically oriented careers that will be few and far between (and for quite a long time filled by people who are presently in the system). Technical design is too easy to obtain from the private sector.

This all sounds negative related to public architects in DOD. It will be a different engineering world. Outsourcing can be cost effective. We have seen this at the Academy by outsourcing almost all design to regional A-E firms who are managed by our project managers (some of whom are architects). It gives us greater flexibility in schedule and budget and also allows more access to specialty consultants than if architects provided design services in-house.

Radical outsourcing also has advantages, whether more or less cost effective; it does create a competitive environment. It does promote professional licensure for both architects and engineers (many public sector architects and engineers go through their entire career without becoming licensed since their jobs do not require it). One must ask if it is right for a public sector architect/engineer who is not licensed and has little experience, to review and manage the work of licensed practitioners? Outsourcing solves part of that problem since to be competitive a professional license is a must.

There will also be disadvantages. For those that survive, it will mean broadening our perspective and looking at

things though a different set of eyes. The new set of eyes will not see issues from a purely architectural standpoint. It will also mean fewer opportunities for public architects in the future simply because there will be drastically fewer jobs. It will also diminish the already impaired ability for the public sector to put a project together in-house should there be cuts in contract funding or even an emergency.

In conclusion, I do not see public architects whose main responsibility is signing selection board minutes. I see the role of public architects as potentially growing in influence by taking on higher level management responsibility, while often giving up what most of us went to school for: active participation in the design process.

For me, I see the future as exciting and full of change, and with change opportunity to learn. I'm not leaving the system; I like it. With more responsibility in the management/decision making process versus technical design, those of us who stay with the program will be in a better position to influence the quality of public facilities—and that is important.

FREE ARE PRACTICE SOFTWARE AVAILABLE

The National Council of Architectural Registration Boards (NCARB) has added the practice software for the Architect Registration Examination (ARE) to its web site. Exam candidates can now download the software directly into their computers by signing on to the site at <http://www.ncarb.org> and following the links to the examination information.

The software includes tutorials to teach candidates how to use the various testing tools found in the three graphic divisions of the ARE. (There are no practice programs for the six multiple-

choice divisions.) Following the tutorials are 15 representative vignettes, one for each of the 15 vignettes that make up the graphic divisions.

Previously, candidates had to request the ARE software after they were made eligible by their state registration boards or provincial architectural associations. Now the software is being sent to all candidates on diskette, but with the addition of an online version, architectural interns can begin to familiarize themselves with the ARE software even before they become eligible candidates.

To become an eligible candidate, interns need to apply for registration with one of the U.S. registration boards or Canadian provincial associations. Only these entities can determine eligibility to take the ARE. For more information about the ARE, please visit NCARB's web site, listed above.


SURVEY SHOWS COMPENSATION ON THE RISE

According to results of a new survey released in April by Zweig White & Associates, Inc., consultants and publishers for the A/E/P and environmental consulting Industries, 1997 was a high water mark for compensation of principals in U.S. architecture, engineering, planning,

and environmental consulting firms. *The 1998 Principal's Survey of the A/E/P & Environmental Consulting Firms* synthesizes the responses of over 600 firm principals to questions about compensation, perks, privileges, ownership, work habits and professional background.

Except for a one-year decline in 1996, which was more than corrected in 1997, salaries have risen dramatically this decade. The median 1997 annual base salary for firm principals was \$91,000, up from \$75,000 in 1991. The median 1997 bonus for principals was \$20,000—a 33 percent increase over 1996, and double the median amount in 1991. Meanwhile, even as the median bonus amount increased, the percentage of principals who received a bonus also increased. Between 1991 and 1994, about two-thirds of principals received a bonus; that figure rose to around 75% in the 1995 through 1998 surveys.

The 242-page *Principal's Survey* report provides a complete analysis of the findings on compensation and many other issues of concern to firm principals. The report is \$250 and may be ordered by calling Zweig White & Associates at 800.466.6275.



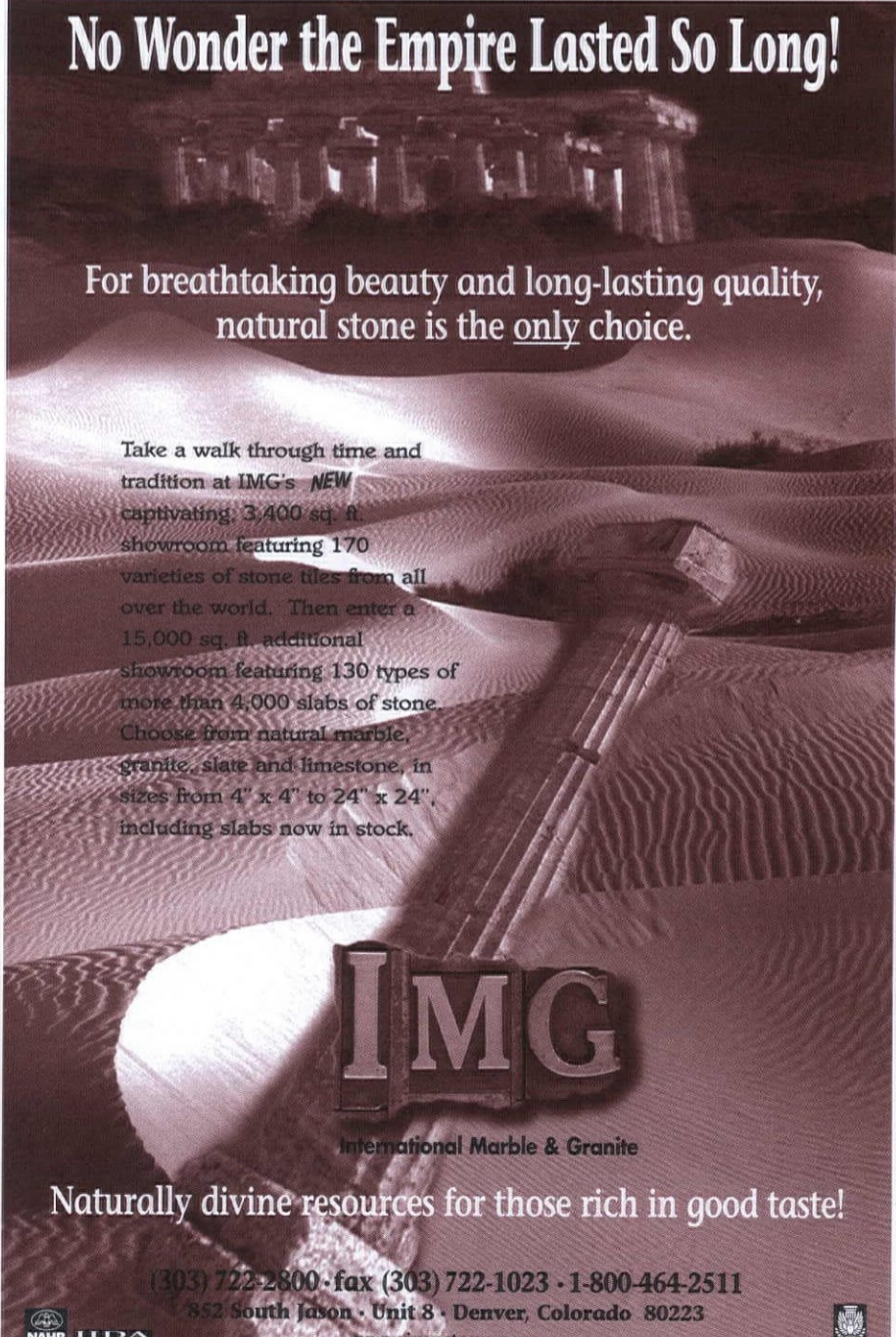
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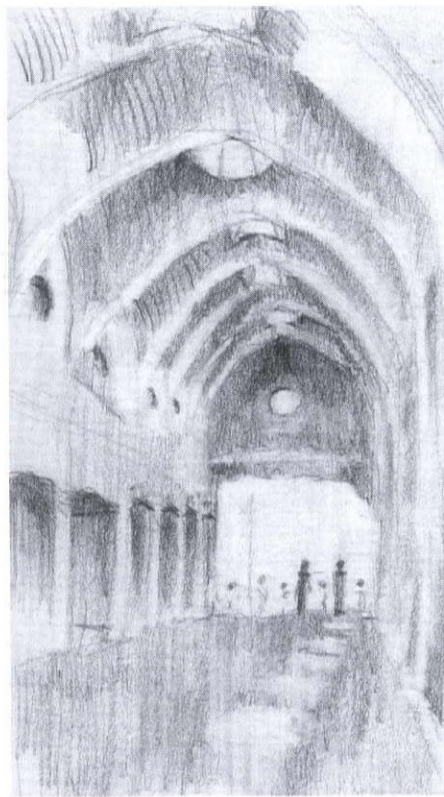
—Stephen M. Frey, Assoc. AIA

It was one o'clock in the afternoon. Since early morning I had been sitting in the tall belfry of the Lutheran Church of the Redeemer, located in the Muristan or Christian Quarter of the Old City. From this high point I could see the rooftops of the Jewish, Christian, Muslim, and Armenian Quarters, the Mt. of Olives, Western and Eastern Jerusalem beyond the walls. My dreamy reverie was interrupted by the minaret of the nearby Mosque of Omar, crackling into life with the mid-day call to prayer. Soon, its distinctive vocal sound was joined by minarets of other mosques.

What began as a single voice, slowly grew into an amazing chorus of Arabic readings from the Koran blaring loudly all over the city, until a single sound formed which penetrated the very pores of my skin. People emerged from their homes, offices, and stores walking to their neighborhood mosque to pray and gather in community with one another. Slowly, the single voice started to break apart as the calls to prayers ceased and all was silent again but for the doves cooing in the vaulted steeple above my head.

We all have experienced sacred places and spaces in our lives. Whether they were the special hiding places of childhood, the kitchen table, or campfire, the concept is clear. They are places that provide sanctuary, a sense of respite from the harsh forces of life. They are also found in our places of worship: temples, mosques, and churches that form the center of spiritual and cultural life for many. For others, natural spaces and places have the same kind of personal and collective power.

For two months in the summer of 1994, I traveled to Jerusalem and various parts of Israel and the West Bank on an AIA Colorado Fisher Traveling Scholarship. To prepare, I read about the region, its history, and texts about sacred place and space. I was most interested in experiencing these places outside of their dry academic context. To describe them I'd sketch, photograph, interview, and write about what I was experiencing. As a maker of space and place, I felt much of which I lived in and experienced at home was devoid of spiritual depth. I sensed studying sacred places and spaces in their context would help me to design more meaningful and unified communities back home. Thus I sought out to seek and sense the sacred in Jerusalem.



Suq's at the Cotton Merchant's Market

As one of the longest continually settled places on Earth, the city presents an incredible richness of cultures and urban conditions to experience and study. Digging down into the Old City one finds a tightly woven mesh of physical, spatial and mythological relationships unparalleled in complexity

and significance. I sought to compare and contrast the differences between the physical design and cultural use of space and notions of place exhibited in the Old City by the Western or Wailing Wall of the Jews, The Church of the Holy Sepulcher of the Christians, and the Dome of the Rock of the Muslims. Surrounding each Holy Place lay a district or residential area that supported the sacred activities within. As sacred precincts, the Jewish, Christian, and Muslim quarters exhibited profound differences and similarities with one another. Each revealed essential qualities of how space and place were culturally perceived and expressed through their design and history.

In numerous conversations with others and through my experiences, I concluded that without those who use the spaces, the places themselves cannot remain sacred.¹ The continuity over four millennia of the presence of people practicing the rituals and traditions within the monuments and holy places saturates them with sacredness. These holy shrines and places are mere instruments or containers that promote and enable the rituals to be practiced and engaged in. Without this human

[See JERUSALEM on next page]

PART II CALL FOR ENTRIES—

1998 AIA DENVER AWARDS

AIA Denver is currently searching its membership and the community for qualified nominations in the categories listed below. Please review the awards and fill out the nomination form with your choice of candidate that you feel represents the best that the Denver community has to offer. Return the form to the AIA Denver office with a brief summary and any other collateral material indicating that your candidate has demonstrated exemplary achievements in the following categories.

Planning and Research Award

The AIA Denver Planning and Research Award recognizes design, urban design, planning, and research for the future. This is an award given for vision and creativity. Typically, the conclusions are so long-range that proposed projects will not be constructed for years into the future. Also, such long-range proposals typically act as

guidelines and directives for intermediate projects constructed as a means of reaching long-range goals.

Examples of achievements are: a private or government building program; a public works project; a single book; theoretical or applied research in zoning, urban design, interiors planning, energy conservation, preservation, restoration, transportation, industrial design, or other significant discipline that influences architecture. Such projects may be non-built contributions that benefit the built world or the profession of architecture.

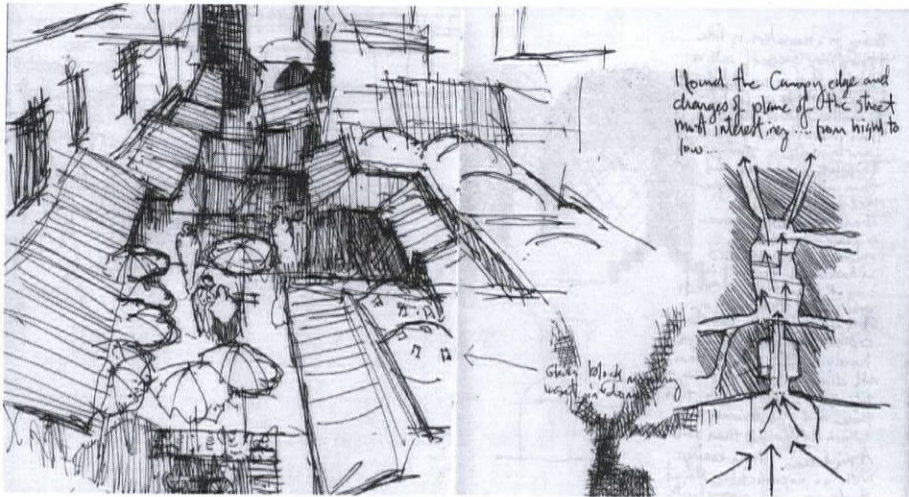
Phil Milstein Award for Community Service

The AIA Denver Community Service Award recognizes outstanding accomplishments by a non-architect or organization in the Denver metropolitan area for demonstrating exemplary

[See AWARDS on page 10]

[JERUSALEM, from page 7]

imprint of activity and use, they would stand inactive and forgotten—hence not sacred. It is in the remembering and renewing of the great stories of the Talmud, Old and New Testaments, and the Koran that enlivens the silent monuments with a sense of narrative space and sacred time.



Sketch of the Damascus Gate from the ramparts of the Old City.

A favorite memory was walking the ramparts of the great stone wall surrounding the Jewish, Christian, Armenian, and Muslim quarters within the Old City. One traverses each area without actually entering them. From the ramparts one could also see the different sections of Western and Eastern Jerusalem and the outlying hills and valleys beyond, each with its own rich layers of physical design and symbolic qualities. From this high place, it was easy to assess the physical and symbolic aspects of the city, drawing relation-

ships impossible to arrive at on the ground. I spent a number of afternoons slowly moving along the walls, sketching, thinking, and taking photographs, trying to unravel and make sense of what I saw. The city and its history awakened before my eyes and under my pen.

I also visited each of the sacred sites during their weekly holy days. Each

called the faithful to prayer and worship through sound. Five times a day the call to prayer of the Muslims rang throughout the city. Fire-raid sirens shrilly whistled at sunset on Friday, not to sound again until the next night, signaling the beginning or end of Sabbath, the day of rest for Jews. Sunday morning, bells from church steeples rang all over the Old City, heralding the holy day services of Christians.

Together, their sounds indicated the coming to an end of the week and the

beginning of yet another within the context of each religion's holy year of festivals and sacred time. The calls to prayer, horns, and bells all reached out and defined the sacred territory of their neighborhood or section of the city in a sound net. Often, during the week, confusion and tension resulted from overlaps in calls to worship where calls to prayer would occur when bells were being rung for Christian services. During these moments, the heterogeneous nature of the city became apparent.

I befriended an Imam or teacher at the Mosque of Omar near the Church of the Holy Sepulcher in the Christian Quarter. I asked if I might accompany him to Friday services at the great Al Aqsa Mosque adjacent to the Dome of the Rock within the Haram esh Sharif. This Mosque served all of the Muslims of East Jerusalem and the Old City, and was the equivalent of a great cathedral or synagogue that serves an entire city. He was delighted.



Prayer platform near the Dome of the Rock.

That Friday I met him at his small mosque, ritually washed myself at the wash-basin and walked with him toward the larger mosque area. We joined thousands of faithful pouring through the streets of the Old City toward the many gates that surrounded the mosque sanctuary space. Because it was summer, it was an outdoor service with everyone lined up facing the entry of the Aqsa Mosque in a great mass of humanity. From there, the hour-long service was given. At different points, in unison, the many thousands of people prostrated themselves on prayer mats directing their bodies and uttering their intentions toward Mecca to the south. My hair rose on my neck in reaction to the expressive sounds of unity.

By participating in this ritual, I sus-

ended my fear of another faith and culture, willfully projecting myself into the service. The clapping and chants of thousands of people at once during different point of the service reinforced the sense of unity and harmony I felt in general between Islam and the Old City. The market areas or Suqs, as they are called throughout the Islamic Middle East, are the belly of the city; the Al Aqsa Mosque or the Friday Mosque, the spiritual heart.² Together with nearby housing, they formed a hierarchy of large outdoor rooms connected by narrow canyon-like streets.

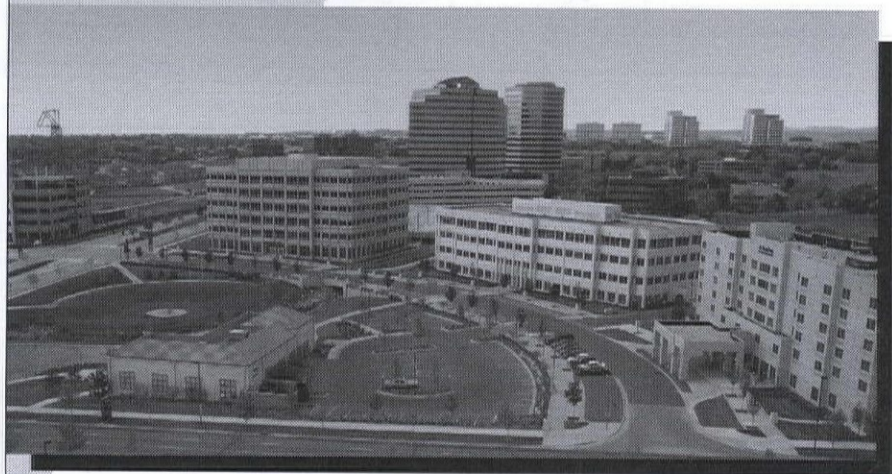


Street in the Muslim Quarter.

Here also, the joy of movement and connection to the Land were of equal importance in serving and shaping sacred space and place. The sites were all reached by walking through the Old City along proscribed routes, each with their own quality of movement and path. To enter, a succession of thresholds and interlocking spaces had to be passed through before gaining access to the innermost sanctums. Instead of the topography being shaped by the layout of the Old City, the hilly terrain and system of valleys and ridges radically effected the design of the city. To access to these special places, one must ascend or descend in an almost choreographed or deliberate manner through narrow and dark streets. Some streets were like dark tunnels, burrowing below streets and housing above, with narrow skylights and ventilation shafts providing dusty air and sharply focused light striking the cobbled streets. Others were wider with more of a sense of the sky above.

All paths which led to the three great shrines, ended with a sense of wide expansion of space in contrast to the

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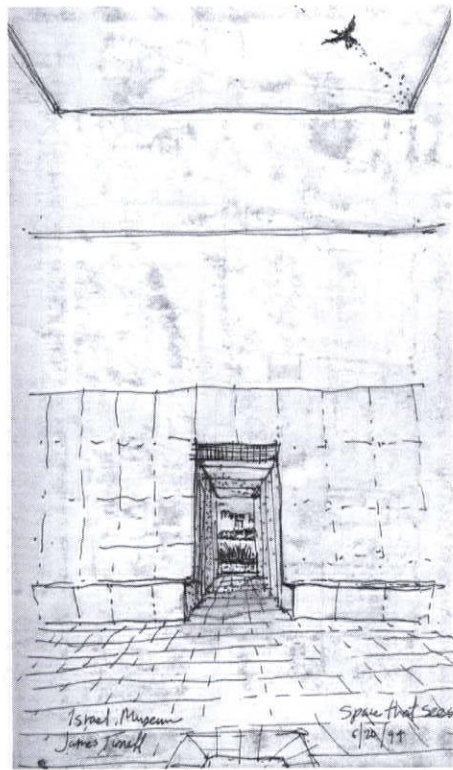
Charlie Davis 303-733-2476

strong sense of compression felt earlier. Usually this was preceded by entering a gate and passing through a threshold. In this way, the sacred sanctuary differentiated itself from its profane surroundings. The cardinal directions of north, south, east and west in conjunction of the rise and fall of the sun and the moon contribute to the design and layout of the Holy places and shrines. Each employ movement in proscribed ways through their spaces in relation to these forces.

If asked where and what was my most sacred place and space in Jerusalem I would answer an earthwork sculpture by James Turrell located in the garden of the Israel Museum situated in West Jerusalem. There a large, unobtrusive mound is sighted, the visitor descends along a path winding around behind the breast-like form to the single entry of the space to the west. It was called Space that Sees. Like much of the work of the Turrell, it presented a frame upon the sky above. It was contemplated from below in a very simply detailed chamber of stone with seats located along the four walls of the space.

Unlike all of the other historically sacred places in the Old City, this one was devoid of all narrative imagery, decoration, and cultural conflicts. Instead of being focused on an altar or inner sanctum, the changing qualities of the sky above dominated the space. On hillsides near the Old City, similar older sepulchers or burial chambers and deep cisterns punctuated the landscape. Turrell's earthwork captured a primordial element common to these spaces, framing nature and its forces in a peaceful, yet spiritual manner.

I played an ode to the primordial spiritual forces of the Land pervading the place, enframed in the sky-frame above; my harmonica and voice activated the space, inert before my sounds, into a place of celebration and joy. I participated with and made a place sacred through my own self-made ritual. In this way I experienced how these places are instruments whose walls, ceilings, and roofs stand inert until engaged by action of the people using it. I could make up my own narrative in this simple, abstract space strikingly modern, yet of the earth and sky.



Sketch of space that sees by James Turrell.

Notes:

¹ In conversation with Dorothy Dyer, an American architect working in Jerusalem.

² "The Light from the Center," Gai Eaton. Parabola, Vol. XVIII, Number 4, p. 49.

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**DENVER CHAPTER
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—Philip H. Gerou, FAIA

Since last October, Denver AIA architects have volunteered as advisors/teachers to a group of minority high school students. As part of a larger program involving various engineering disciplines organized by the Colorado Association of Black Professional Engineers and Scientists (CABPES), the Architecture program was a great success.

At the annual awards banquet attended by 200 students, parents, advisors, and business leaders, three of the students from all programs (out of nearly 100 students) were selected to receive scholarships from the University of Colorado to attend the High School Honors Institute this summer.

Two of the three students were members of the Architecture program. In addition, **Phil Gerou, FAIA**, organizer of the program, was singled out as CABPES Advisor of the Year.

Denver AIA members who also volunteered their time for the program were **Ron Abo, AIA; Bertram Bruton, AIA; Brad Buchanan, AIA; Curt Dale, AIA; Gary Desmond, FAIA; Virginia duBrucq, AIA; Cheri R. Gerou, Assoc.**

AIA; Dennis Humphries, AIA; Harold Massop, AIA; Ned White, AIA and Jam Wong, AIA.

Each architect presented a specific aspect of the profession, including design, project management, office management, interiors, marketing, client relations, training and examination, neighborhood/community leadership, diversified practice and alternative careers.

The students were also exposed to several architectural offices and a behind-the-scenes look at a major, downtown construction site.

This was the first year for architecture to be part of the CABPES program, which is in its 17th year. Denver AIA has been invited to continue the program this coming fall.

National AIA has long supported diversity in the profession; the Denver Chapter is taking leadership in making those goals a reality. Anyone interested in assisting with the program this coming year, please contact Phil Gerou or the AIA office.

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PLAN NOW FOR 1998 DENVER DESIGN AWARDS

It's not too soon to start thinking about the 1998 Denver Chapter Design Awards. Phil Gerou, FAIA and Cheri Gerou, Assoc. AIA, this year's chairs of the Design Awards, have selected the Eulipian's Theater at 17th and Sherman Streets for the gala dinner and awards presentations. For those of you who plan ahead, it will be held November 7th.

The chair of the Design Awards jury is Harold Roth, FAIA, of Roth and Moore Architects in New Haven, Conn. Harold is past chair of the national AIA Committee on Design, past director of the Institute and has been a critic in architectural design at Yale for more than 30 years. His recent jury activities include the Miami Chapter, the Washington, D.C. Chapter and state awards for Georgia, Maine and New Hampshire. In addition, Harold will be Chancellor of the College of Fellows in 2001, the year the National Convention will be in Denver.

Assisting Mr. Roth in the jury process will be two additional educators from Yale: Patrick Pinnell, AIA, and Turner Brooks. In 1995, the Princeton Architectural Press published "Turner Brooks: Work," a monograph showing Brook's projects focusing on the relationship between buildings to the landscape. Patrick Pinnell has lectured at more than 30 universities and is currently Chair of the Environmental

Design Program at Yale. All three members of this jury are educators as well as practicing architects.

To simplify the entry requirements this year, submittal of display boards will be required only by the awards recipients. Submittals will be due in early September. Look for detailed information in next month's newsletter and a direct mailing in July. If you have any questions about the Denver Chapter Design Awards, please call the AIA office at 303.446.2266.

ON THE BOARDS

Monroe & Newell Engineers finishes \$5 million project

Monroe & Newell Engineers, Inc. was selected as structural engineer for the West Bowles Community Church project in Littleton. The project, at 55,000 SF, took 10 months to construct at a cost of approximately \$5 million.

The Allred Architectural Group based its design on the numerous stage productions that the church will host. This will include holiday concerts, plays, musicals, and choir concerts.

The project included a sanctuary that accommodates up to 1,400 people, an orchestra pit, sound rooms, and several classrooms, offices, a coffee bar and mezzanine. There is an intercom system throughout the three levels.

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[AWARDS, from page 7]

achievements in contributing to the quality of the built environment or contributions to a better understanding and interpretation of architecture, planning, urban design, and landscape architecture. This award recognizes the critical role of elected officials, public administrators, and institutional leaders who establish or contribute to the development of laws, regulations, policies that affect the process and product of public architecture, as well as the public's perception of such architecture as an important part of our environment, life-style, and heritage.

Of particular importance is recognition of their advocacy for design excellence as a critical issue in the formulation of such policies and the positive evolution of the public's perception and demand for design quality.

Non-registered architects or organizations who manage, advocate, produce, restore, or preserve quality architecture within the Denver metropolitan area are eligible to be nominated in this category. Members of allied professions are eligible for this award.

Twenty-Five Year Award

The AIA Denver Twenty-Five Year Award recognizes the enduring quality

of architectural design. The award is open to architectural projects of all classifications and may be a building or a related group of buildings forming a single project that is at least 25 years old. The project must be standing in a substantially completed form and in good condition. The project should typically still carry out the original program. Change of use is permitted when it has not basically altered the original intent of the design.

Young Architect's Award

The Young Architect's Award recognizes significant contributions made during the early stages of an architect's career that exemplify outstanding built or unbuilt work at any scale, as well as projects, initiatives, and brilliant beginnings that warrant attention of the profession or the public. These professionals have shown exceptional leadership in design, education, and/or service of the profession. Members of the AIA who have been licensed to practice architecture less than 15 years are eligible to be nominated; the term "young architect" has no reference to the age of the nominee.

- | | |
|--|-------|
| 1. Planning and Research Award | _____ |
| 2. Phil Milstein Award for Community Service | _____ |
| 3. 25-Year Award | _____ |
| 4. Young Architect's Award | _____ |

AIA MEMBERS LEAD THE PROFESSION IN COMMITMENT TO CONTINUING EDUCATION

National AIA has announced that since the implementation in 1997 of continuing education as a condition of membership, 97 percent of AIA members are participating in the program.

In a related development, the University of Oklahoma (Norman, OK), which is responsible for the AIA's continuing education records keeping, reported that for the first time since the new program was implemented, there is no backlog for recording. The records for the first six weeks of 1998 indicate that one third, or approximately 20,000 AIA members, have already completed their 1998 continuing education requirement.

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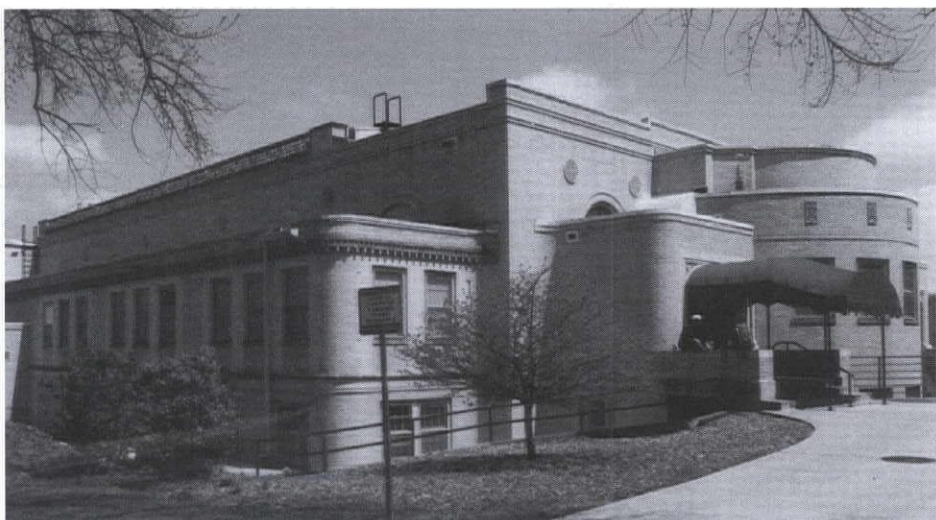
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CCMK Architecture & Planning was established in 1970 as Architecture Plus by Jim Cox to provide architectural and planning services to public and private clients primarily in northern Colorado. Architecture Plus is the recipient of several AIA Awards of Excellence and local awards for historic preservation.

In 1995 Architecture Plus combined the talents and resources of its principals with those of Cooney & Morie of Denver and Boulder. CCMK has a staff of eight registered architects, along with designers and support staff. Services include historic preservation, design-build, additions, renovation and repair, and new buildings.

Completed assignments include education, industrial, commercial facilities, and office buildings. Its philosophy is to serve clients who want to create an environment that stresses quality, effective solutions, while working within desired budget and time parameters. This has resulted in a client base built upon service. Completed assignments range in construction from \$500,000 to \$5 million. CCMK has several interesting projects in the design and construction process.



Johnson Hall, Colorado State University

Johnson Hall at Colorado State University was damaged heavily in the 1997 Fort Collins flood. CCMK was retained to repair damage to this 66,500 SF building. Work includes repair of all flood-damaged areas to all three levels, upgrading of electrical and fire protection systems, and new space allocations based on program requirements. The project also involves coordinating the relocation of staff and

[See CCMK PROFILE on page 12]

THE BOULDER PUBLIC LIBRARY

—Erik Hartonft, AIA

The Main Library Building in Boulder, Colorado was originally built in 1961 in the modernist tradition. It is cruciform in plan with enclosed courtyards and unbroken wall planes of native rose sandstone, precast concrete panels, and judicious use of glazing. In 1974, an addition was constructed on the south side of Boulder Creek to accommodate the children's collection. An enclosed bridge, spanning the creek, connects it to the original 1961 building.

expanse of north-facing glazing that overlooks Boulder Creek and the park was shaped by the floodplain itself.

The entry consists of a stone plinth, into which entrances are carved out on three sides, with a glazed spaceframe enclosure. Its geometry is derived from a tilted cone, splayed and truncated in its top and western side. The sculptural glazed entry enclosure is an extrapolation of forms that occur on the library addition. The form is suggestive of the



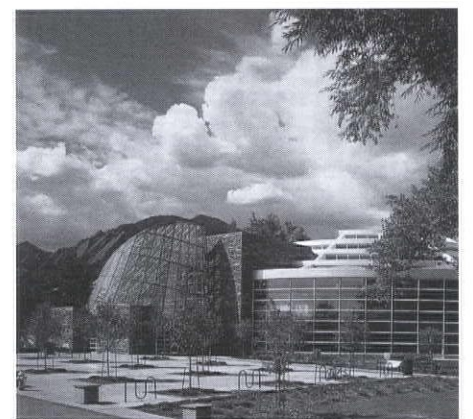
In 1988, voters overwhelmingly approved a \$14 million bond-issue to build a new main library building, to renovate the existing main library/and to expand and renovate the city's branch libraries. A subsequent vote by Boulder citizens determined the new library facilities would be constructed on the same site as the original building, adjacent to Boulder Creek. The firm of Midyette/Scieroe/Hartonft designed the new library, which was completed in 1992. The principals of that firm currently have separate practices; Midyette Architects, Vern Scieroe, AIA, and Hartonft-Fauri Architects.

The new library design concentrated the entire library collection and primary public functions into the 1992 addition and the renovated 1974 addition, both south of Boulder Creek. The original 1961 building was renovated for ancillary functions, including the 225-seat library auditorium, studios for municipal Channel 28, technical services, and support spaces.

The site and configuration of the existing buildings (which measures over 500 feet long) presented significant problems regarding circulation, organization, and clarity of function. Major design issues were identified to be the entry statement, site orientation, and internal circulation. Therefore, it was necessary for the library building to have a strong entry element that provides a clear hierarchy and organization of function.

An axis was created across the site, roughly parallel with main axis of the building and internal circulation spine, terminating in a plaza in front of the existing library, which is the terminus of the Municipal Campus extending to the East. The new main entrance to the library forms the south termination of the formal axis. The large, curved

unique natural rock formations in the foothills to the west of Boulder, earning it the nickname "the Sixth Flatiron." Energy conservation and environmental issues are very important to the citizens of Boulder, consequently, the library was designed to utilize daylighting to the greatest extent possible. The stepped clerestory roof monitors, deep overhangs on south and west exposures and the use of light shelves to reflect natural lights deep into the interior space are important elements of the daylighting design.



Boulder Public Library Exterior.

The extensive use of diffused natural light decreases the electric lighting load and, thus, the cooling load. These elements, combined with an indirect/direct evaporative cooling system that operates without chlorofluorocarbons, significantly reduces energy consumption while minimizing the building's impact on the environment. The 54,000 SF addition expanded the existing library by an additional 140%, but only increased energy consumption by 40%.

The abundance of natural light filtering through the building's soaring clerestory roof, and the strong relationship to the exterior create a truly unique experience for Boulder's citizens, reflecting

[See LIBRARY on page 12]

NEW MEMBERS

Jane Mills Larsen, SA

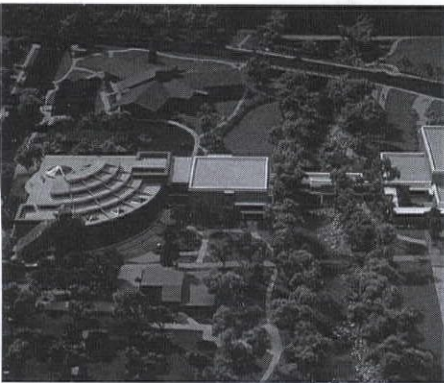
Samuel Richard Brown, AIA

[LIBRARY, from page 11]

the lifestyles and environmental values that help to define this unique city.



Boulder Public Library interior.



Boulder Public Library site plan.

The Boulder Public Library has received local, state, and regional design honor awards, and has been featured in *Architecture Magazine* and the *American Library Journal*. The construction cost was \$9.5 million, including FFE. Consultants on the project were Eugene Aubrey FAIA, Library Consultant; Architectural Energy

NEW FIRM FORMED: HARTRONFT ■ FAURI ARCHITECTS, P.C.

Hartronft Associates, p.c. has added **William J. Fauri, AIA**, as a principal to become Hartronft ■ Fauri Architects p.c.

Founded in 1993, Hartronft Associates, p.c. is based in Louisville Colorado and specializes in architectural and planning services for commercial, public, educational, multifamily, and historical renovation projects. The new firm's principals, Erik Hartronft and Bill Fauri practiced together in Boulder in the early 1980s on many projects including the renovations of CU's Macky Auditorium and Old Main and the Loveland Municipal Center.

Over the past 19 years, Mr. Fauri has designed projects in four countries and 30 states. These include recreational/athletic facilities, golf clubhouses and learning centers, retail and food service facilities, hotels, resort condominiums, residences, apartments, commercial and medical office buildings, university buildings, adaptive re-use projects, and professional sports practice complexes.

Mr. Fauri was project designer for many fitness facilities, hotels, high residential, and retail projects in Japan and the Pacific rim. He specializes in site design, facility planning, project design, interior architecture, project management, and illustration.

Corp.; JVA Structural Engineers; EEI Mechanical and Electrical Engineers; Drexel Barrell Civil Engineers; and Gage Davis International Landscape Architects. The Contractor was Pinkard Construction. Photography by Andrew Kramer.

AWARD-WINNING HOME TOURS

July is Home Tour month for Colorado North Chapter members. We will have programs on three Tuesday evenings this month presented by award-winning North Chapter architects.

Tuesday, July 14-5:30. Built into the rockscape in the foothills of Boulder, Barrett-Steele's 1997 AIA Colorado award-winning home is designed on a 60° grid. David Barrett will lead this tour of the Nollenburgh Residence.

Tuesday, July 21-5:30. Roger Thorp won a 1997 North Chapter design award for Kiihu Owamuruqlep Home. The home is located west of Estes Park overlooking the entire front range and fits its Indian name meaning "Home next to the rocky ridge."

Tuesday, July 28-5:30. The Poplar Project in Boulder rounds out our tour. Wolfe-Lyon's 1997 AIA Colorado award-winning project is an infill development that the future owners helped build. Tour participants will get a taste of the pride and hospitality of these neighbors. Detailed information will be coming in the mail.

[CCMK PROFILE, from page 11]

departments while continuing daily operations.



Electrical Systems Consultants

The Cooke Cattle Company project in Laramie, Wyoming features a 5,000 SF corporate headquarters for a large ranching operation. The plan symbolically depicts a wagon wheel and allows a 360-degree vista of the ranch.

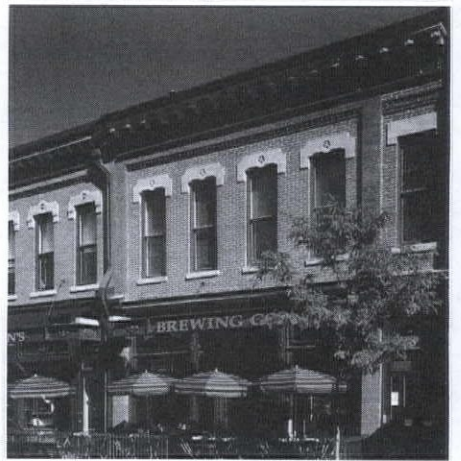
The Northern Dental Clinic in Fort Collins is a 4,200 SF dental clinic with six operating laboratories, a waiting area, administrative space, and a break room. The character is residential that uses color to create an inviting and calming atmosphere.

Other work includes two design-build assisted living facilities in southern Colorado; three projects at Hewlett

Packard, the Loveland Printing Plant, and projects for Wyoming Child and Family Development, Inc.

A distinctive feature of CCMK is its comprehensive capabilities in facility planning and programming; facility audits; building condition surveys, and operations management. Jim Cox has completed more than 50 million SF of facilities management services for clients such as the Federal Aviation Administration, the City of Fort Collins, U.S. Army Corps of Engineers, the Jefferson County School District.

Jim Cox served as president of AIA Colorado in 1990 and president of AIA North Chapter in 1982. He is currently serving as a director of the Colorado North chapter. He served in other capacities for AIA and is active in local organizations.



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"AH, BUT TO HAVE THE CHANCE TO AFFECT SOMEONE'S LIFE!"

—Roy Blythe, AIA

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Some 24 years ago, as an intern architect, I found myself abruptly leading the architectural detailing of the detention wing of a new Justice Center in the Midwest. Little did I know that no one else in the office really wanted to work on the "detention" part of the project. I was sentenced, and liking it! With much vigor and energy, I poured myself into developing the drawings, taking books home to study, making phone calls to manufacturers' representatives, and generally being a pest with my enthusiasm for the portion of the project that "was all mine," that no one else wanted.

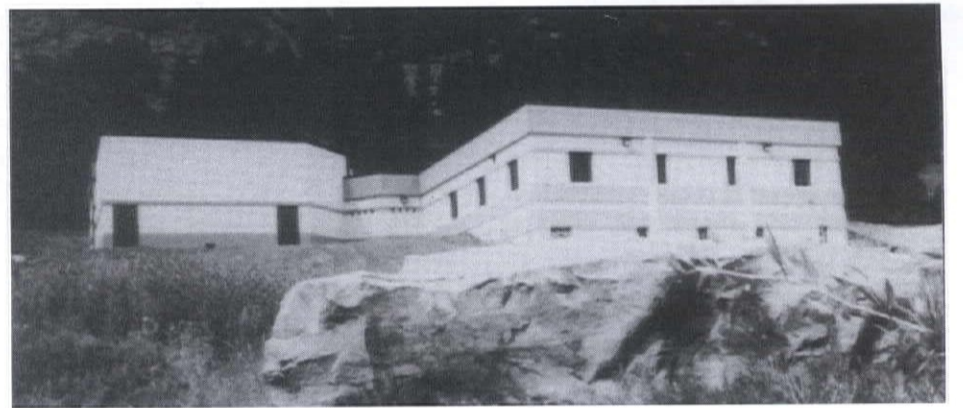
Little did I know just how naïve I really was. I thought architects could design any building type and we already had been blessed, by the big guy above, with all the knowledge needed to be able to do just this. Surely all those professors and classes we had taken in school had prepared me for just this challenge. It was the beginning of a design career filled with several million square feet of public buildings located all over the country.



As you might have already guessed, over the years I have gained a real appreciation for how little I knew, what a great amount of knowledge I needed to gain, and just how much I could learn from the very clients we were working for. The education armed me with the essential tools, but now I needed to learn something about the building's real needs, operation, and reason for existing. I gained a great deal of respect for public buildings, the status they hold, and the opportunity they offer us in design challenges to keep up with society's demands.

One such project, many years after that first public building project, is a project here in Grand Junction. The project

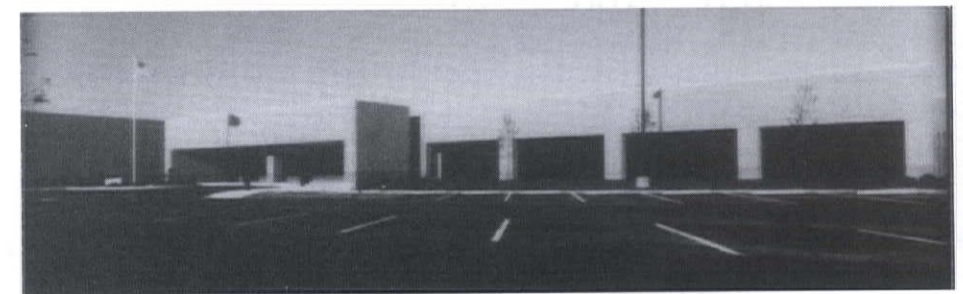
was a new Mesa County Sheriff's Office and Detention Facility. The project was under a Federal court order, the population had been capped, the old detention facility was overcrowded, and



the conditions inside the existing facility were very bad. Conditions were not just bad for the inmates, but also for the staff. Security was difficult, operations were strained, and the justice system was being put to the test.

The community had a real need for a new facility to come on line as soon as possible. With over 3,000 outstanding warrants at the Sheriff's Department at the time, the County was badly crippled when trying to provide the services the community needed and demanded. The Sheriff's department and the judges were forced to incarcerate only the most severe cases in the overcrowded facility. Minor criminal and misdemeanor offenses were not able to be held... and these offenders knew this to be the case. It made the justice system's job extremely difficult, if not impossible.

Our design team was selected, and we set out on a goal to provide the County with a new facility in just 18 months. This was an aggressive goal for a project that had not even started to be designed, had a site with many old structures in need of being demolished,



and ultimately turned out to have contaminated soil. We began to have meetings with the users to determine the project's current, short-term, and long-term needs. It was important to master plan for the future expansion of the Sheriff's Department, the Detention Housing, and to plan for an ultimate

Justice Center Complex where the courts, district attorney, probation, and clerk could all be adjacent to one another. This was the vision.

Fast tracking the project, despite the contaminated soil, we were able to have the building occupied in a 20-month time frame. That feat seemed insurmountable for the largest project the County had ever done. But, what seems even more amazing, is that the building was designed according to American Correctional Association Standards, is now an accredited facility, has won an award, was recognized by the National Institute of Corrections, and has been published by the AIA Committee on Architecture for Justice.

I don't believe that the project could have ever happened without such a team effort by the architect, the contractor, and especially the owner's design team. It has been through the owner's design teams that I began to recognize the public buildings we design have more far-reaching design challenges than one might expect.

Consider the fact that staff spends far more time in a detention facility than any of the inmates who are incarcerated. Consider that the facility needs to be secure for inmates, yet safe for the staff. Consider that these facilities

might just be our last chance to change someone's behavior to a level acceptable by society. And consider the fact that the buildings need to be pillars of the community, represent the stature demanded by the community, and still

[See AFFECT on page 14]

NEW MEMBERS

J. Brian Pignaneli, Assoc. AIA

Randall P. Wheelock, PA
Wheelock Construction

[AFFECT, from page 13]

be inviting to the public whom they serve, yet provide the durability and hardness necessary to be a good investment for the public.

I suspect many people have viewed a detention facility or the sheriff's office in your own community as "just the jail." I guess, in the beginning of my experience on that first project many years ago, I thought the same thing. But years later, as I reflect on the many facilities I have worked on, I have a different kind of inspiration, a different kind of thought process, and a different kind of enthusiasm when given the opportunity to design a public project. Most of these buildings happen only once in our life times and what an honor it is to be allowed to design one of the pillars of our community.

Ah, but to have the chance! To know that your design could have a lasting effect on someone's life. To know that you might somehow touch someone through your architecture in a humanistic way with subtle details. And, to know we were entrusted to design and develop one of our community's most important buildings is such an honor. Whether it is a detention facility, law enforcement facility, juvenile facility, courts facility, or a city hall, they are all challenging design projects where we can learn much from the users even after all the years of practice.

Yes, ah, but to have the chance!

Roy Blythe, AIA is principal for Blythe Design + co.; 322 N. 8th St.; Grand Junction, CO 81501; 970.242.1058 970.242.2268 Fax

WIND2 SOFTWARE WINS MICROSOFT EXCELLENCE AWARD

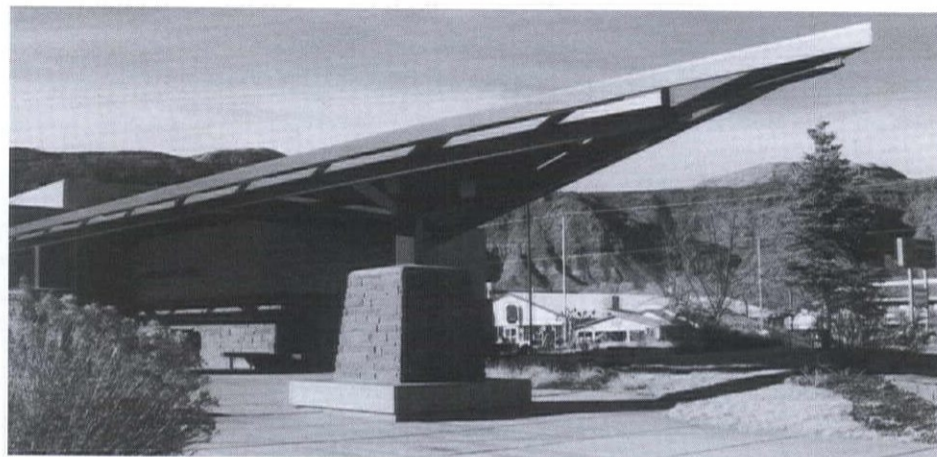
Wind2 Software recently was awarded the Visual FoxPro Excellence Award from Microsoft Corporation and Advisor Publications. The Wind2 Financial Management System was selected by the judges from more than 200 entries as best exemplifying innovative and valuable software solutions built with Microsoft Visual FoxPro.

Wind2 Software specializes in the development of integrated time billing, project control, and accounting software for professional services firms.

VISITOR CENTER AT MOAB, UTAH

—Skip Doty, AIA

The first thing a person notices when they spend much time in the desert is the sun. It is always directly overhead, filling up the sky. Everywhere you turn, it is there to greet you. And its only mission seems to be to squeeze every drop of moisture from your soul. To survive in the desert, one has to learn how to cope with the sun.



The early ranchers and miners had to learn how to use natural formations for shelter and protection. I have found several historic cow camps built into a stone alcove. The general theory was to live with and use what nature provided. The ranch houses were usually built in a canyon or area where there was a source of water. They always had long porches or verandahs to provide a cool outdoor room and to capture the breezes. The nearby trees also provided a source for shade.

The early towns in the Southwest and Utah began to digress from this natural concept. Many commercial buildings were built as a copy of what could be found in an eastern town the people came from. Buildings, such as banks, were built to give an air of stability and strength. It was important to show that you were established. Some of the early commercial buildings did have high windows and canopies to catch the wind and protect from the sun.

The town of Moab in eastern Utah has evolved from its early roots of agriculture and mining to an economy based on recreation. The main boulevard is a conglomeration of historic buildings that have been renovated, motels, fast food restaurants, gas stations, and other appendages required for an automobile-based culture. The mixture of uses and building types exist on almost every block. At times, Moab seems confused about this journey from its

self-contained agrarian roots to this brave new world of tourist dollars.

It is within this context that Ed Chamberlin of Chamberlin Architects from Grand Junction was asked to design a visitor center. The chosen site was on a corner of a busy downtown intersection. The small visitor center on the outskirts of town was not large enough

to serve the needs of the burgeoning tourist influx. The new building was completed earlier this decade.

Mr. Chamberlin's final design is a combination of a response to the climatic requirements and the new forms of architecture built in response to the car. The main body of the building is set back from the corner. It has a combination of stone and stucco walls, which blend in with the colors of the surrounding canyon country. The stone

lends an air of permanence to the building. The height matches the heights of the nearby structures.

The most dramatic element of the building is the triangular-shaped roof supported on stone pillars that swoops out to the north to meet the street. It is low enough to provide shelter from the sun, and yet it is such a striking element that it can engage the traffic on the main street that runs parallel to the roof. You cannot park under the roof, but it is a reminder of drive-thru architecture. This roof that wants to soar is anchored to the ground by the pillars.

The interior is well appointed and provides all of the services a first-time visitor to the area might require. There is also a separate service area for the staff.

This is the type of public building that more and more of the towns in the West are being required to build, because the economic emphasis has shifted from the extraction of natural resources to the extraction of tourist dollars. They are the first public buildings that most visitors will encounter. In many ways, they set the tone for how a particular town will be perceived.

Mr. Chamberlain's building is quite successful because it is able to hearken back to the natural roots of the region and to appeal to the modern automobile culture.



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Institute Honor Awards for Architecture

Entry deadline: August 7, 1998
Submission deadline: September 4, 1998

Interior Architecture

Entry deadline: August 21, 1998
Submission deadline: September 18, 1998

Regional and Urban Design

Entry deadline: September 11, 1998
Submission deadline: October 9, 1998

The Twenty-five Year Award

Submission deadline: September 4, 1998

All architects licensed in the United States are eligible to submit entries regardless of project size, budget, style or building type. Both new buildings and renovations/restorations are eligible. Projects may be located anywhere in the world. Multiple entries are permitted. An entry may be any building or complex of buildings completed since January 1, 1992. To register, or for more information, call the AIA Honor and Awards Department at 202.626.7586. Or go to www.aiaonline.com and click on the e-ARCHITECT icon.

[DESIGN, from page 3]

of functions, use of materials and distribution of funding throughout the project. To ignore the potential influence of these critical elements during the design process is to immerse oneself in complete frustration.

While I've attempted to illustrate how the unique setting of a university campus can—and should—influence the architectural integrity of the campus community, the real challenge for today's architect is to provide the ideal solution to a design problem without sacrificing service to the client. Here lies the major deviation from our forefathers, as master builders.

An new set of skills is needed to successfully steer a project through the maze established by today's sophisticated clientele. And while the final design is important, the method by which it is developed and the successful delivery of the services that accompany that design are just as important. It is crucial to realize that budget, schedule, and facilitation of the design process is every bit as important as the design itself—and can often define success or failure in the client's eyes.

Look for the Denver Foundation for Architecture Summer 1998 Tour Schedule on the back cover calendar (more tours will be listed in future issues).

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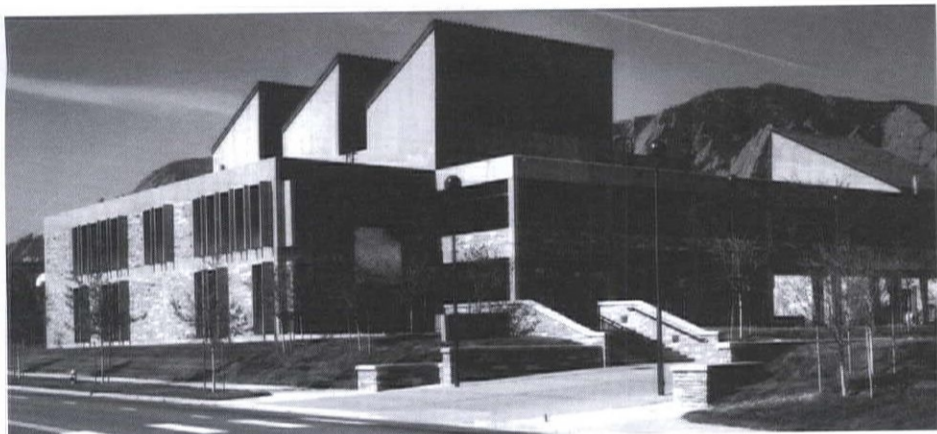
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[PUBLIC, from page 1]

public agency and is a hallmark of successful public architecture.

Last year, we visited CU's Integrated Teaching and Learning Laboratory by Klipp Colussy Jenks DuBois with NBBJ Architects of San Francisco, design and



Integrated Teaching and Learning Laboratory, University of Colorado at Boulder.

Public Architects' Roundtable (Advertisement)

This AIA Colorado committee meets every other month, either at a public facility or the AIA office. Members represent state colleges and universities, city government, federal agencies, and the private sector. We try to work through existing AIA Colorado programs and forums, such as the newsletter! When we meet at a public facility, there is often a tour.

construction coordination by CU architects Bill Deno and Steve Thweatt; and the Front Range Community College Westminster Campus Library, by Bennett Wagner & Grody Architects, design and construction coordination by Front Range Community College architect David Besel.

Want to know more about public architecture in Colorado? Come to one of our roundtable meetings or call Lisa Haddox 303.969.2811 or Kathy McNally 303.556.3118.

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CALENDAR EVENTS

JULY

- 1 Committee on the Environment meeting, Noon, AIA Offices
- 3 AIA Offices closed in observance of Independence Day
- 7 South Chapter Local Architects Open House, call AIA for more info at 800.628.5598
- 10 Government Affairs Committee meeting, 2-5:00 PM, AIA Offices
- 10 West Chapter 10 x 10 / Board meeting (tentative), Telluride, call AIA for more info at 800.628.5598
- 11 Denver Foundation for Architecture (DFA) Lower Downtown Tour, 10 a.m., call DFA for more information at 303.799.9193
- 14 Design Conference Committee meeting, 5:00 PM, AIA Offices
- 14 North Chapter Homes Tour, Boulder, call AIA for more info at 800.628.5598
- 16 Design Communications Committee meeting, Noon, AIA Offices
- 16 Denver Chapter Board meeting, 5:30-7:30 PM, AIA Offices
- 17 *Colorado Architect* Editorial Board meeting, 11:00-Noon, AIA Offices
- 17 AIA Colorado Finance Committee meeting, 1-2:00 PM, AIA Offices
- 18 Denver Foundation for Architecture (DFA) Architecture of the Central Business District Tour, 10 AM, call DFA for more information 303.799.9193
- 21 North Chapter Board meeting, 3:00-5:00 PM, call AIA for more info at 800.628.5598
- 21 North Chapter Homes Tour, Estes Park, call AIA for more info at 800.628.5598
- 23 Historic Preservation Committee meeting, 7:30 AM, AIA Offices
- 24 AIA Colorado Board meeting, 2-5:00 PM, AIA Offices (tentative date)
- 25 Denver Foundation for Architecture (DFA) Colorado's Ocean Journey Tour, 10 AM, \$8 DFA members/\$10 non members, call DFA for information 303.799.9193
- 28 North Chapter Homes Tour, Boulder, call AIA for more info at 800.628.5598
- 28 Design Conference Committee meeting, 5:00 PM, AIA Offices

Mark your calendar for the

1998 AIA Colorado Design Conference

October 22-25

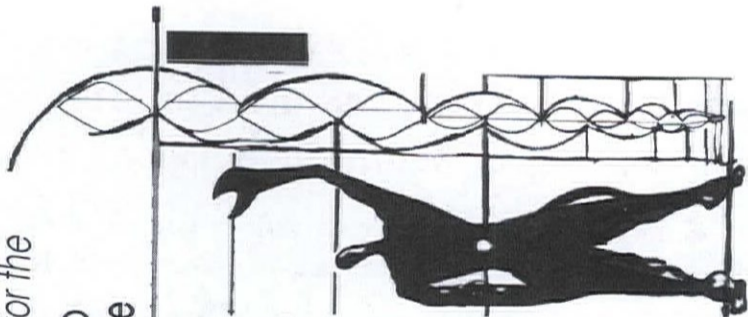
Camp of the Rockies, Estes Park

"RAISING THE BAR"

This year's theme challenges us to search for ways to improve the quality and meaning of our work. Look for more information in your mail soon!

RAISING THE BAR 1998 AIA COLORADO DESIGN CONFERENCE

- 1 Denver Foundation for Architecture Civic Center Tour, 10 AM, call 303.799.9193 for info.
- 1 DENVER FOUNDATION FOR ARCHITECTURE CIVIC CENTER TOUR, 10 AM, call 303.799.9193 for info.



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Public Architects and their Architecture

PAGE 1



Seeking & Sensing the Sacred in Jerusalem

PAGE 2



The Boulder Public Library

PAGE 11



The Chance to Affect Someone's Life!

PAGE 13



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