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AIA DENVER

SEPTEMBER 1998

## "RAISING THE BAR" FOR 1998'S AIA COLORADO DESIGN CONFERENCE

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The 1998 AIA Colorado Design Conference at the Camp of the Rockies in Estes Park, will be held in a unique, retreat-like setting—a setting free from distractions and one that will encourage learning and growth. The theme of this year's conference, "Raising the Bar," challenges participants to search for ways to improve the quality and meaning of their work.

Not only will you be inspired by the outstanding speakers, breakout sessions, design charette, and new products in the products and technology exhibits, but you will earn more than half of your CES learning units to help fulfill your AIA membership requirement. Firms will also have the opportunity to meet face to face with senior architects during mentoring sessions. And don't forget ... conference registration is free for students and interns who are AIA Colorado Student Affiliate and Associate AIA members, and registration for AIA members is discounted 50 percent if you're a first-time conference attendee!

Even though the Camp of the Rockies is nestled on 860 acres in a wilderness setting, it is quite self-sufficient. Most everything you will need is available here, and what isn't can be found in the nearby town of Estes Park. The 1998 AIA Colorado Design Conference will provide education, inspiration, and relaxation. Here are some highlights of the conference.

### Speakers

◆ Christo and Jeanne-Claude are world-renowned environmental artists whose projects are of massive scale. Christo was born in Gabrovo, Bulgaria and Jeanne-Claude was born in Casablanca, Morocco, both on June 13, 1935. They met in 1958 and began working together in 1961.

Their installations include "Running Fence, Sonoma and Marin Counties, California, 1972-1976," "The Umbrellas, Japan-U.S.A., 1984-1991," and "Wrapped Reichstag, Berlin, 1971-1995." Christo and Jeanne-Claude are currently working on "The Gates, Project for Central Park, New York City," and "Over the River, Project for the Arkansas River, Colorado."



"Over the River" will consist of fabric panels suspended horizontally clear of and above the water level of

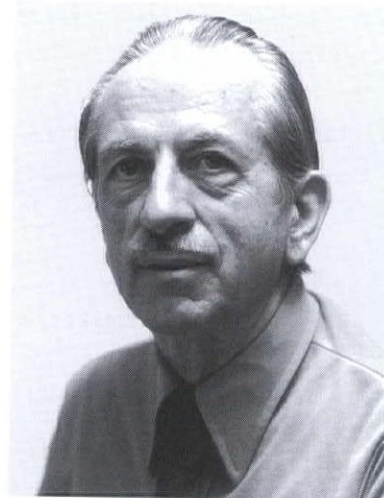
[ See CONFERENCE on page 9 ]

### ARCHITECTURE AND SUN: VARIOUS SOLAR USES

—Richard L. Crowther, FAIA

This is the second in a three-part series

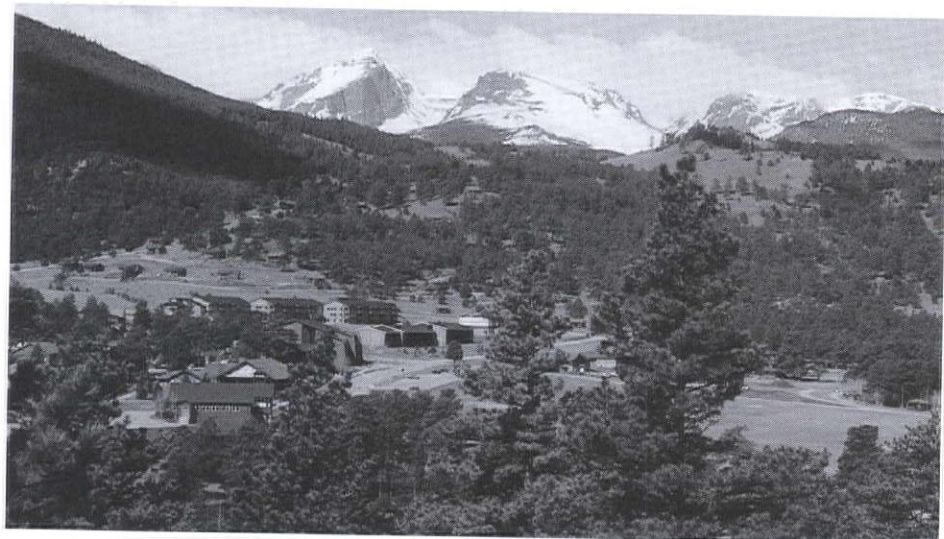
Using the sun's energy for power station electrical generation, using arrays of photovoltaic collectors or mirrored radiation concentration to a field tower, is a benefit. In situ solar electrical generation, or thermal concentration at point of use, is more efficient. Electrical power losses by distribution are averted. The system will take some situ maintenance, but control over electrical factors and current characteristics can have an advantage.



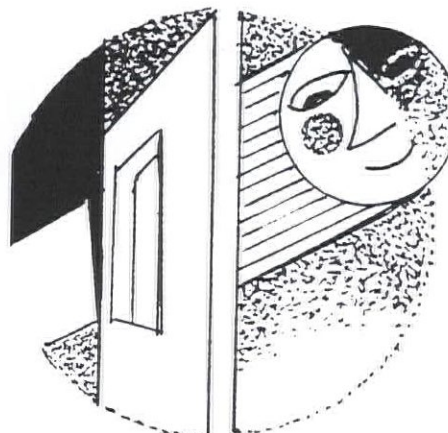
Although photovoltaic collectors have reached an efficiency factor of a possible 14 percent or more, relative cost for practical use in remote locations, and more so in urban locations, can be the principal constraint to a photovoltaic installation. Dealing with batteries is another constraint.

Photovoltaic in situ power can fill a scope of residential, industrial, and other uses. It can provide the energy

[ See SUN on page 3 ]



Camp of the Rockies in Estes Park, site of the 1998 AIA Colorado Design Conference.



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October Sports Architecture  
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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

# How AIA DUES BENEFIT YOU

**A** question every AIA member should ask is "What do I get for AIA dues?" The answer is complex because each AIA member is a member of national, regional, state, and local AIA chapters. Each component of the AIA has specific responsibilities to its members. National is the most removed from members and addresses broad issues that affect us as a nation of architects. Regional chapters elect directors that represent regions on the AIA National board. State chapters generally focus on state legislative issues. Local chapters are the most visible and active in providing direct service and programs to members.

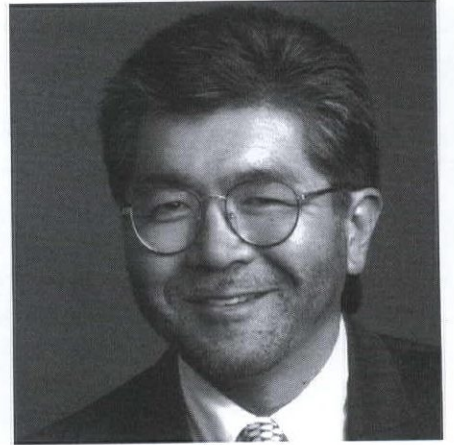
By far, the greatest benefit that AIA members get from National is the AIA documents. Not only do members get the reprints of the documents, but also all of the research and negotiations that go into creating and updating them. Recently, there was a major change to the B-141, the Standard Agreement Between the Owner and Architect, to better reflect the many types of services that architects are engaged in. National AIA has also initiated a nationwide magazine and radio advertising campaign to increase the public's awareness of the value of doing business with AIA architects. The ads will be extended to television in the fall. In addition, AIA National has also instituted a program of mandatory continuing education to increase the value of AIA membership.

On the state level, AIA Colorado is proud to have the Government Affairs Committee and our lobbyist, Mr. Jerry Johnson, working on legislative issues that affect the way architects practice and do business in Colorado. This year, the AIA Colorado Government Affairs Committee was instrumental in reinstating the licensing law for architects. As you may know, the licensing law faces a review every few years. If there is no compelling reason to continue,

the law dies and licensing is no longer required. If the licensing law was sun-setted, all architects in Colorado would lose a considerable market share of building design; the public would lose the considerable knowledge, expertise, and talent that architects bring to the process of creating environments. AIA Colorado also provides the opportunity for members to gather at the annual design conference. This is the once-a-year chance to celebrate being an architect in Colorado. Architects from all over the state join together to be stimulated by national and local speakers and seminars, to view product and service displays at the trade show, and attend the annual awards banquet.

Local chapters provide opportunities for members to collect learning units for Continuing Education requirements by hosting membership meetings, seminars, and lectures. These networking and social events also bring us together to share common concerns and issues.

Local chapters also have a number of committees, such as historic preservation, urban design, children in architecture, young architects, and practice management for members to join. Participation in these committees provides a service to the community—and promotes the value of good architecture and the services of architects.



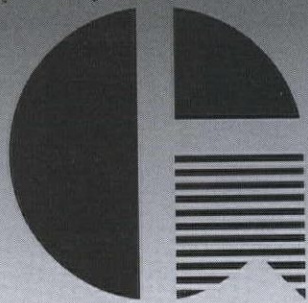
—Ron Abo, AIA

However, I think the most valuable asset of being a member of AIA is the individual contribution an architect makes to the entire profession. Being a member of AIA means being a distinctive part of a whole organization—a society of AIA architects. Being an AIA member means that we care about what we do, that we want to improve, and that we recognize the need to have the support of other architects.

Architecture is a distinct, noble, and honorable profession. But it is also a dynamic profession—always changing and developing into new forms. If we want to continue serving our society in a dynamic and creative way, we must listen, speak, and grow as a unified profession.

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[ SUN, from page 1 ]

for the electrolytic conversion of water to hydrogen and oxygen. A hydrogen technology would be a "clean" source of energy for vehicles, homes, buildings, and innumerable facets of energy needed by our technologic society. These conversions, using high-efficiency batteries and fuel cells, have no ecological repercussions.

Essentially, the sun's energy can be the prime force through the highest levels of technology. It can be the quintessence of optimal direct and indirect energy for a vast number of uses now ascribed to petro energy. The sun's energy can be used for distilling and pumping water; humidifying; desiccation; evaporative cooling; snow melting; spa and swimming pool heating; therapeutics; fabric; materials; food drying; industrial drying processes; and outgassing of products, fabrics, materials, furniture, paper, and printed matter. Geolite as a molecular adsorber can be reconstituted when exposed to the sun.

Direct solar radiation can sterilize and bleach. The fading of interior furnishings and art objects, as well as the thermal effects on some things including furniture by ultraviolet rays of the solar spectrum can be disconcerting. On the other hand, when desired, it can be effective for sanitation and bleaching.

The sun's energy can be used for ventilating, cooling, and air tempering. External solar chimneys, inductive vent stacks, and venturis can accelerate the movement of indoor air and through openings introduce and exhaust outdoor air. The architecture itself can act as the ventilation, cooling, and air tempering system. The entire architectural envelope and its interior need to be regarded as a flow-through system for air, as well as people. The location of entering air, be it vents to the outdoors or windows for natural air ventilation or air tempering, is aided or hindered by the cross flow of properly positioned interior openings. Interior doors can be regarded as control elements in the flow of air. All other interior openings have their effect as to their size,

location, and configuration. Stairwell openings should be included when they allow the free passage of air.

**The Solar Interior**

Planning and designing from the inside out for most appropriate daylighting or more direct solar congruence with interior functions and visual and thermal comfort is a prudent objective. Lateral daylighting or diffuse reflectively can at relatively low footcandle levels prove to be relaxing and productive, depending upon what is being observed, including reading material, writing, and drawing.

Ultra-high levels of electric illumination can be more stressful. Visual acuity can be reduced with high-level downlighting as reflection from surfaces increases and impressions become less distinct. Nevertheless, high levels of cross-lighting, including direct solar rays, when viewed at an appropriate angle can be clear and distinct.

Heat accompanies light. Direct solar radiation can feel good, comforting, or simply too hot! Controlling the incoming solar light and energy can be a matter of moving out of the direct rays or installing a blind or window covering. In any case, it is important to be aware of the design of visual and psychoneural sensitivities of people. Every interior space has its purpose, its individuality. Light and thermal gain from the sun depend on the seasonal direction of solar radiation. West is most problematic, due to gain during the heat of the day, particularly the low angle of the summer sun late in the day.

South exposures are especially beneficial in cold winter months. Yet southern exposures need solar control during late spring, early fall, and summer when the sun's angle is high during midday. East does well with some early morning control in summer. The north only catches a glancing angle of the sun during midsummer.

Thus residential, commercial, institutional, and educational interior rooms and spaces are best planned to equate with natural light and solar opportunities, and to avoid unwanted effects of the sun on vision and body.

**ALZHEIMER'S-PROOFING THE HOME—A NEW FORM OF ARCHITECTURE**

Alzheimer's is a particularly difficult disease to deal with because of its many phases, and the hardships it imposes on the patient and the patient's caregivers. Medicine can be described and therapy can be administered to help treat some of the symptoms of Alzheimer's; but what most chronically ill patients want is to be able to stay in their own homes.

The *Complete Guide to Alzheimer's-Proofing The Home* is a unique book that shows how to create a home environment that will help individuals cope with the many difficulties associated with Alzheimer's.

Section One of the book deals with interior and exterior spaces, providing key information on how to ensure that the Alzheimer's patient will be safe and secure.

Section Two gives a detailed list of potential problems related to an Alzheimer's patient living at home, and practical information on how to cope with those problems.

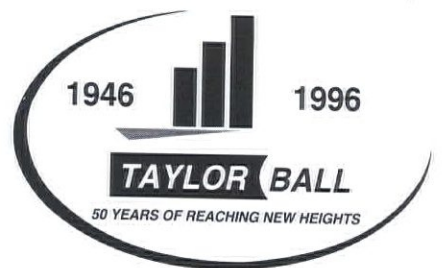
Topics covered include: planning for a caregiving future, minimizing accidents and injuries, grab bar basics, access denial issues, doors to lock and not to lock, the Alzheimer's Association safe return program, activities of daily living, and communication difficulties. The book includes a glossary of terms and an invaluable listing of products that you will need to use in Alzheimer's-proofing a home.

This must-read book is a home guide, reference and catalog. It will give you the knowledge and advice to make a better and more pleasant environment.

The author, Mark Warner, AIA, is a practicing registered architect and a gerontologist. *The Complete Guide to Alzheimer's-Proofing the Home* is \$29.95, and is published by Purdue University Press. To order a copy call 800.933.9637.

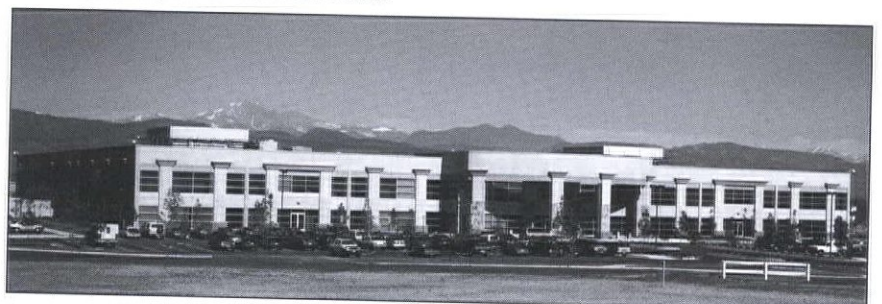
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Hazel Gates Woodruff College, University of Colorado at Boulder

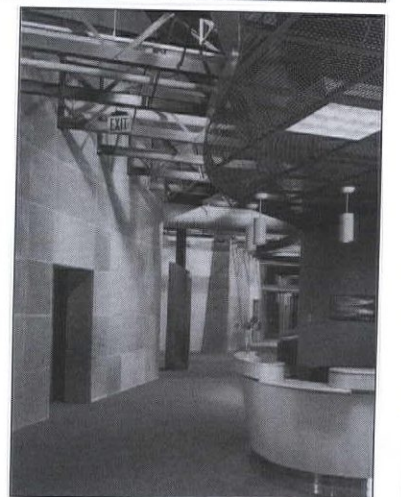
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## CONTINUING EDUCATION OPPORTUNITIES

### CSU Denver Center Launches Project Management Certificate Series

Colorado State University Denver Center, in collaboration with the Project Management Institute-Mile-High Chapter, has developed a downtown Denver-based Certificate Series in Project Management designed for working professionals.

This comprehensive, integrated program will explore the project management process, cost and time management, risk management, contracts, and integration of project management concepts. Courses will begin in October 1998 and January 1999. Program costs range from \$225 to \$600 with series and group discounts available.

Flexible evening programs offer individual classes and a series designed to address issues and projects related to the public and private sectors. The program is designed for both the novice project manager and the seasoned professional who wants to improve skills and/or prepare for the PMP certification exam. For course information and registration, call the Colorado State University Denver Center (16th Street Mall and Broadway) at 303.573.6318.

## THIS YEAR'S AIA COLORADO DESIGN AWARDS JURY "RAISES THE BAR"

A distinguished panel of jurors has been selected from Minneapolis for this year's Design Awards Program. "It is the quintessential design jury," said Dennis Reseutek, AIA, chairman of the Design Awards. "We are also delighted to have Ralph Rapson, FAIA, chairman of the jury, to present the awards in Estes Park." The awards program will take place the evening of October 24.

### Ralph Rapson, FAIA



Ralph Rapson, FAIA, architect and educator, has had an impressive career that spans four decades and embraces teaching and an international architectural practice. Rapson was graduated from the University of Michigan in 1938 and studied under Eliel Saarinen during the golden years of Cranbrook Academy. From 1942-46, Rapson taught at the architecture department of Chicago's Institute of Design; later he joined the faculty at M.I.T.

Rapson was named head of the school of architecture at the University of Minnesota in 1954, where he elevated the school to a position of international stature.

Rapson has also nurtured a prestigious private practice, as evidenced by the persistent success of his architecture in completed, published projects, and completed environments. Some of his most noted works include The Tyrone Guthrie Theatre; The Performing Arts Center, UC Santa Cruz; Cedar Square West, Cedar-Riverside New Community; and the Recreational Facilities Building, Southern Illinois University at Carbondale.

### Leonard S. Parker, FAIA



Leonard S. Parker, FAIA, was graduated from the University of Minnesota and received a Master of Architecture from M.I.T. After M.I.T., Parker joined the firm of Eero Saarinen, where he was a key designer on Saarinen projects. Parker was a professor for more than 30 years at the College of Architecture, University of Minnesota. His professional leadership and achievements were recognized by his receipt of the Minnesota Society AIA's Gold Medal in 1986 and the Firm Award in 1995.

In 1957, he founded the firm of The Leonard Parker Associates. Under

Parker's design leadership, the firm has received 91 national, international and regional awards for design excellence. Some of these projects included World Trade & Product Exhibition Center, Taegu, Korea; United States Embassy, Santiago, Chile; Minneapolis Convention Center; and the Humphrey Public Affairs Center, University of Minnesota.

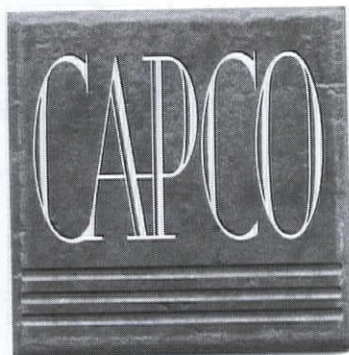
### Milo H. Thompson, FAIA



Milo Thompson, FAIA, is a principal of the Minneapolis architectural firm of Frederick Bentz Milo Thompson/Robert Rietow. He recently retired after teaching for more than 30 years as Professor of Architecture at the University of Minnesota. Thompson holds professional degrees from the University of Minnesota and Harvard. Following Graduate School, he was awarded the Rome Prize in 1963.

Throughout Thompson's career, his projects have received 57 state and national design awards including three AIA Honor Awards, the most recent in 1990 for the Lake Harriet Band Shell. In 1984, he received one of 13 awards presented by President Ronald Reagan in the First Presidential Awards for Design Excellence Program for his work with Lowertown Redevelopment Corporation in St. Paul.

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# Lines & Columns

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## PARTNERSHIPS

**P**artnership (part'ner-ship') n. n.  
 1. The state of being a partner.  
 2. A contract entered into by two or more persons in which each agrees to furnish a part of the capital and labor for a business enterprise and by which each shares in some fixed proportion in profits and losses.

The phrase partnership is used quite commonly in the construction industry these days. However, a true partnership involves investments (time, personnel, and finances) with all parties and results in a "win-win" situation that exceeds the established goals. Partnerships in the development of schools are becoming more and more common as the community wants to utilize the facility for more than the traditional school day, and the districts are looking for an investment from the community to create the facility they desire. Conifer High School in the Jefferson County School District is such a project.



View to the Foothills from the Cafetorium Stage. Architect: LKA Partners.

Located in the growing mountain community of Conifer, in the western portion of Jefferson County, Colorado, the residents wanted not only a high school but also a focal point and a life-long learning resource for all the community. With the passage of a \$325 million bond program for capital improvements in 1992, a financial vehicle was provided to make their "community learning center" a reality.

Many challenges needed to be met to make this a successful project. One of

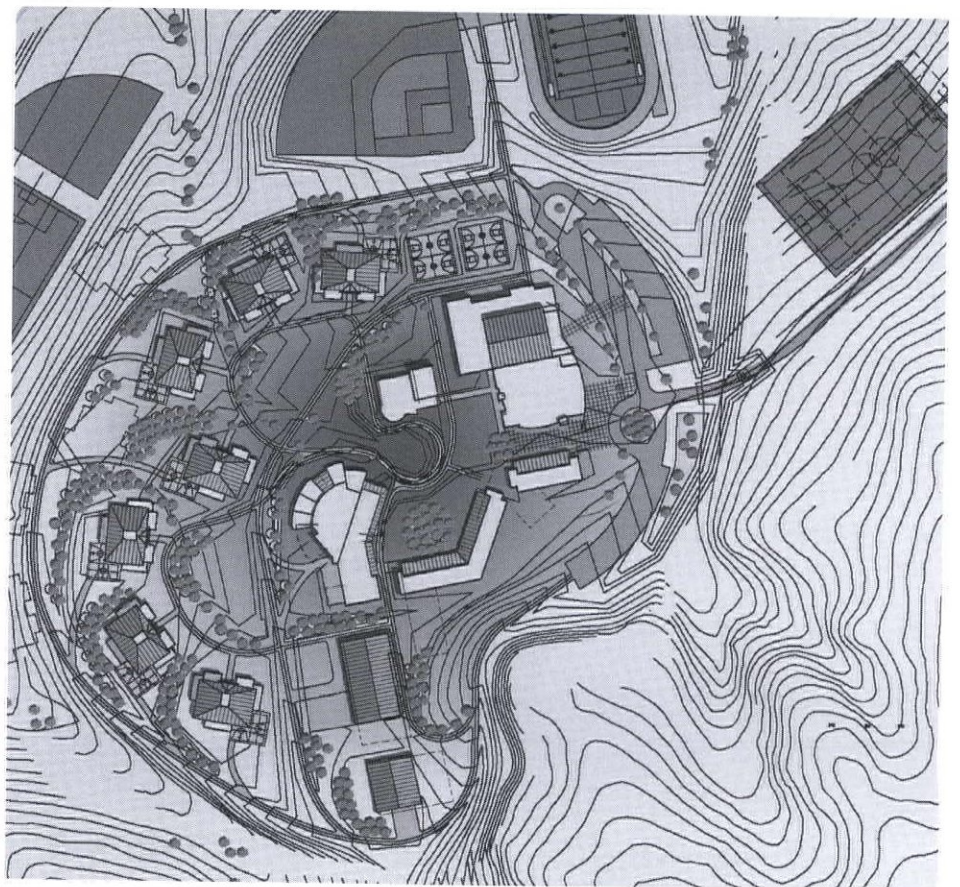
[ See SCHOOL on page 6 ]

## ACADEMIC MODEL JUVENILE FACILITY—A DIFFERENT APPROACH

—Roger D. Sauerhagen, AIA

**T**he Academic Model Juvenile Facility, or Ridge View Youth Services Center, is a 238,000 square foot facility in unincorporated Arapahoe County. It sits on approximately 80 acres of the former Lowry Bombing Range on land purchased by the Department of Human Services (DHS) from the State Land Board.

Plan that assessed the existing site conditions, evaluated utility services, and site requirements for the facility, and developed guidelines, standards and outline specifications to establish the quality of development for the future project. Estimates of the cost of design and construction for the proposed facility were also provided.



Campus Plan for Ridge View Youth Services Center. CSNA Architects. Drawing by KMD.

When the State of Colorado, DHS decided to create this new facility for their juvenile justice system, they decided to build one with a different operational program and with a different method of delivering the project to the state. In lieu of the traditional punitive detention model, DHS opted for an intensive academic model using a positive peer culture in an open, unfenced environment.

The facility emphasizes academic programs, vocational training and rigorous physical activity. The method of delivery selected for this State owned facility to serve 500 students was design-build-operate (DBO). The DBO process takes the familiar design-build process a step further by introducing an Operator as the lead player.

This interesting project began in June 1997 with the selection of a master planning team through a traditional qualifications-based selection process. CSNA Architects was part of a design team headed by Kaplan McLaughlin Diaz (KMD) San Francisco, in conjunction with S. A. Miro (structural and civil) and Wenk Associates (site design and landscape).

The team prepared a preliminary Site Master Plan and Facilities Program

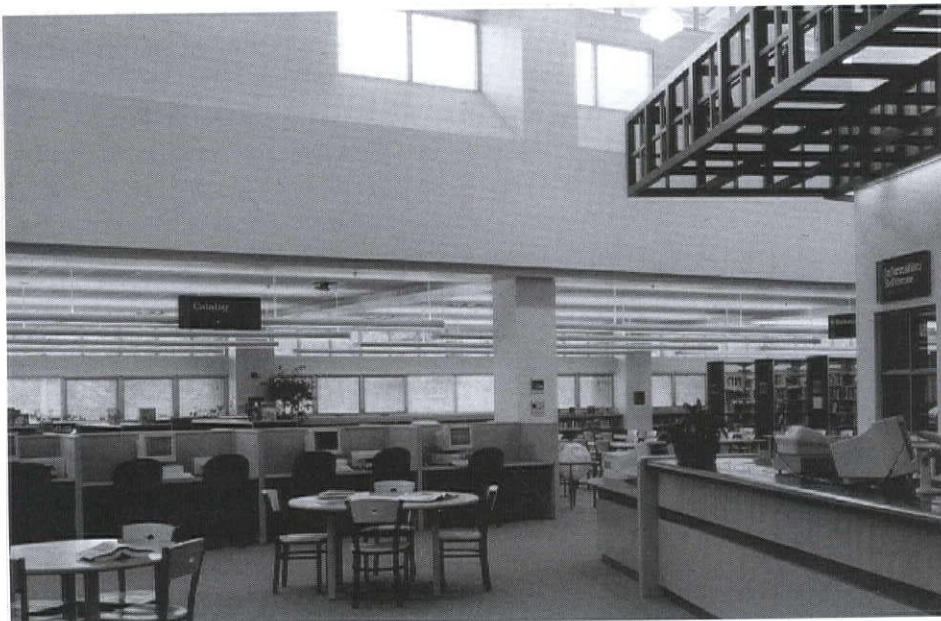
At the end of the Master Planning effort, the DHS initiated a two-phase Request for Proposal (RFP) process soliciting proposals from Operators for the new facility.

Phase one identified qualified teams including specific experience in academically oriented positive peer cultural facilities for the operators, and educational and correctional experience for the design teams and builders. CSNA Architects maintained the original Master Planning design team, and joined forces with an Operator, Rite of Passage (ROP) from Minden, Nevada who led the team. G. E. Johnson Construction Co. joined the team as the builder for the project. The ROP team initially competed with 16 other DBO teams and was included in a short list of three teams. Short-list criteria went beyond design qualifications to provide the State with a facility to meet their needs. Most importantly, criteria included a demonstrated ability by the Operator to establish and maintain a program that emphasized the positive peer group and an academic model.

During phase two of the RFP process, the DBO teams were required to design an entire campus facility which met the

[ See JUVENILE on page 6 ]

[SCHOOL, from page 5]



Media Center at Conifer High School.

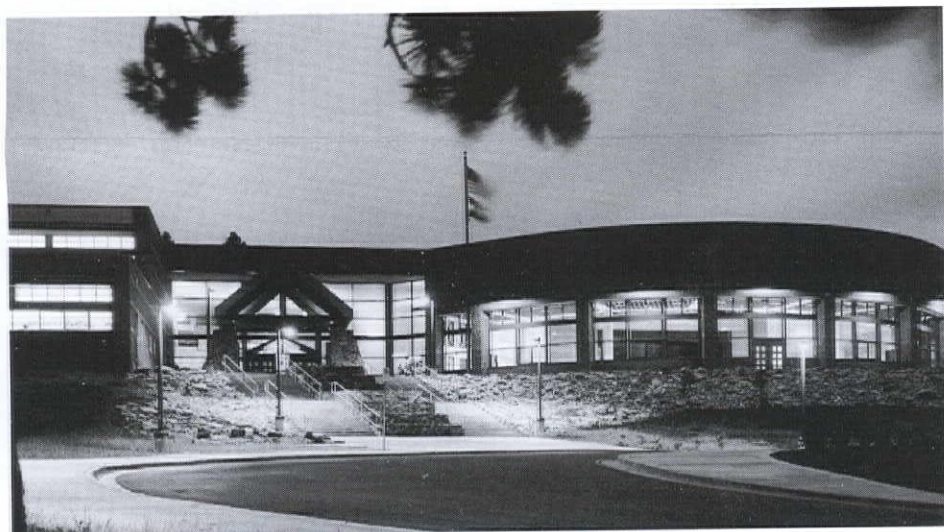
photo: James Berchert

the most important goals of the District was to open lines of communication with citizens and establish trust between the district and the community. The district established a Design Advisory Group (DAG) to provide a means for community participation. This group made decisions on everything from recommending a site to the final color selections for the building.

As a life-long learning resource for the entire community, this facility had to

costs, staffing, parking, scheduling and joint use of the areas during school hours). Partnership development is an ongoing process that only begins with the occupancy of the facility.

This successful community learning center for 1,000 high school students—with a master plan for expansion to 1,500—is a model of how educational, community and architectural philosophy can come together to shape a unique facility.



Main entrance to Conifer High School. The cafeteria is to the right and the media center to the left.

photo: James Berchert

[JUVENILE, from page 5]

requirements of the Master Plan and also incorporate features that the Operator required to make their program work. The final three teams were required to submit sequential design packages throughout the process, received comments back from the state and incorporated these comments into revised designs and ultimately a guaranteed maximum price (GMP) for the complete campus complex.

Final selection was based on several criteria, which included the Operator's ability to develop and operate the program the State desired, the quality of the campus and facility design, and the GMP. The ROP team was selected at the conclusion of the process in May 1998. The team is presently taking the design through design development. Construction will start this fall with completion occurring in the spring of 2001.

In addition to a proven operational program to be instituted by ROP in the facility, the design team produced a creative, functional and cost effective campus and individual building solutions. The campus facilities include Administration, Physical Education, Library, Student Center/Dining, Academic, Vocational Education, Maintenance buildings, and seven residential housing units.

The facilities are organized around the Student Center and "central quadrangle," which responds to the natural topography of the site. The complex will initially accommodate the 500 students, and has been designed to expand to 750 students by adding four additional housing units. The unique feature of the campus is that it is a "staff secure" facility, i.e., there are no security locks, perimeter fence, etc. The students are controlled through staff observation and the "positive peer group culture." The GMP for the project budget is less than the \$42.1 million that was authorized by the State. Roger D. Sauerhagen, AIA, is Principal with CSNA Architects.


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be more than just a high school; the building organization must be obvious and user friendly to all so that the community will feel comfortable and welcome. The DAG enthusiastically pursued and supported partnerships with many different organizations. Current partners include the Jefferson County Public Library, Red Rocks Community College, The Jefferson County Sheriff/Police Department, and various community theater groups. One partnership still being pursued is with the Evergreen Parks and Recreational District.

These partnerships offer the community of Conifer more benefits than if it were "just a high school." Community Partnerships of this kind truly make the facility a community learning center. The issues involved in creating, establishing, and continuing the success of partnerships must be addressed and resolved before, during, and after the creation of the partnership (i.e., establishing the hours of operation, security, metering of utilities, operating



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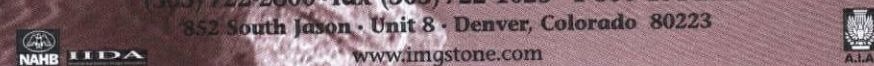
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AIA Denver Chapter

## PROJECT DELIVERY SYSTEMS

—Rick Poppe  
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**A**t a recent meeting I attended, one GSA regional director said to me that the traditional, politically safe, "Design/Bid/Build/Litigate" process resulted in projects that were over budget, behind schedule, and not the product they wanted. He wanted projects with much more predictability in budget, schedule, and quality from the beginning of design, without the seemingly increasing level of adversarial relationships he was seeing over the years. Without question, contractors in all segments of the business are seeing a move away from hard money, lump-sum bidding to other project delivery systems. This is even true for utility, heavy, and municipal contractors. Most owners, both public and private, are seeing value in team-oriented systems.

At the Federal level, the GSA has been using design/build on a growing percentage of projects for several years. They are now talking in several regions about transitioning to the CM/GC processes. At the state level, the process is moving even faster. In Texas, Oregon, and Washington, state legislatures have modified procurement rules to allow varying numbers and types of public projects to be delivered by methods other than lump-sum bidding. They are all seeing the value of a partnership, including the designer and

contractor with a common goal as a better solution than each entity of a project having its own agenda, mostly based around money. I believe this shift is good for our industry, although it does force changes in how we do business. The inherent adversarial relationships created in lump-sum projects cost everyone money and unrecoverable expenses.

In the last 20 years, there hasn't been any growth in real or inflation adjusted dollars invested in non-residential construction on an annual basis. However, there has been a constant growth in the number of firms providing design and construction services. We have all seen the effect of this in more intense competition, greater expectations from owners, and lower fees. There is much less margin for error or the opportunity to provide services. It has also turned our professional services, both design and construction, more and more into a commodity cheaply bought. Fortunately for us, the buyers are not very happy with the end result.

I believe most owners are looking for a more predictable process, in which they engage on a more informed basis, and want to participate in limited risk/reward sharing based on their decision process. They don't want ugly surprises late in the game.

Design/build, CM/GC, and CM at Risk are good vehicles from the contractor's standpoint. By providing for contractor involvement early in the design process, those things affecting completion dates of the project, budget issues, and quality can be addressed before time is invested and design money is spent in a direction ultimately unacceptable to the client.

These delivery systems allow all of us to get to provide services, not commodities. They encourage team building where all members can work together, minimizing problems that create unrecoverable costs. A recent study by the Construction Industry Institute at the University of Texas indicated the best way to increase productivity and cost effectiveness was through investing in "team building." These types of project delivery systems are well suited to team building. By their nature, they help reduce redrawing late in the design phase and allow predictability of cost schedule and quality.

But they are not magic pills.

These delivery systems are only as effective as the participants involved. Gaining experience here is like getting experience in other things; it takes time and is incremental. Making great leaps in project size, complexity, or type quickly is unlikely. Contractors who have no experience in conceptual estimating and costing—and preconstruction scheduling of the particular project type—create constant surprises in escalating project costs and time as the design develops.

Designers who don't believe experienced contractors bring anything but annoyance to the table during design will continue down roads fraught with cost overruns and redesign late in the process. The gains possible from more of a "team" process are quickly lost, and the client ends up where he started: over budget, behind schedule, and with an unacceptable product.

Success for all team members will be gained by encouraging owners and clients to use quality and experienced-based selection processes for both the design and construction elements of their projects. Those disciplined enough to do so will get better service, better quality, and better value.

### ASSOCIATES COMMITTEE FINISHES 1998 ARE PREP SESSIONS

**T**he AIA Denver Chapter Associates Committee completed a successful year of its annual ARE Prep Sessions. The Committee provided 11 sessions totaling 44 hours of class time lectures and mock exams. The Associates ARE Prep library was enhanced and updated resulting from our successful presentations. Mock exams from Arcade Publishing were offered at a discount with lectures from licensed professionals. These volunteers gave generously of their time and knowledge to benefit our upcoming professionals. AIA Denver extends its gratitude to the presenters of this year's study sessions:

Cheri Gerou, Assoc. AIA  
 Associate Director  
 Committee Chair

Lynne Moore, Davis Partnership  
 Site Design

Jim Bershof, AIA, OZ Architecture  
 Building Design

Phil Gerou, FAIA, Gerou & Associates  
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 Associates  
 Construction Documents

Peter Schneider, AIA, UCD  
 Special Session

Watch for the ARE video and study  
 guide—to arrive soon!

# THE ETHICS OF PROJECT DELIVERY

—Phillip H. Gerou, FAIA  
National Ethics Council

The last time you worked on an existing structure may well be the most recent time you broke the law! Whether for historic preservation or a simple addition, when we work on existing buildings we frequently use whatever existing drawings are available. The drawings may be provided by the owner who tells us they are paid for (and his property) or they may even be documents on file with the local building department. If the drawings are on file with the building department, they are public property, right? Wrong. All documents produced by architects are copyrighted material and require that any subsequent user get clearance from the original architect before using those drawings as a basis for new work.

But we do this all the time!" True. It is a standard of practice which most of us would consider ethical. And until recently, it was. The recent, major overhaul of the AIA's Code of Ethics was approved at last year's national convention. Part of those revisions included deleting the portion of the code relative to the use of copyrighted materials. You can see the problem. The common practice of using existing drawings is illegal which, of course, is covered by another part of the Code. And there were other changes affecting how we practice.

A seminar on ethics was held in July by the Dallas/Ft. Worth Chapter of the AIA. This three-hour meeting explored three separate scenarios; ethical dilemmas which, too often, confront architects. The Manitoba Association of Architects in Winnipeg held a similar program this past November. Attended by about 130 architects, the Winnipeg conference was a daylong investigation into specific ethical issues, ethics in professional practice and, specifically, the AIA's Code of Ethics. AIA Arizona and AIA Houston are currently planning similar meetings.

Why this sudden interest in ethics? There are a number of reasons. First, times are good. A good economy allows us to stand back and look at how we practice and how we relate to our clients and our fellow architects. And for the first time, our Code addresses how we are to relate to the environment, an issue, until recently, beyond the scope of any code of ethics.

A second and more troubling reason for an interest in ethics is a more widespread concern about our ethical and moral state. In March, *Time* magazine reported a current survey that declared that the main problem facing this country was a "lack of morals and values." This problem rated above crime, drugs and the federal deficit as the

issue of biggest concern to most Americans. The increasing concern about ethics may have more to do with who we are as individuals than who we are as professionals.

At the recent symposia on ethics held in New York, Robert Geddes, FAIA, organizer of the event noted that it was unfortunate architects spend so little time discussing the "structure, logic, language and meaning of ethics in architecture" and that, generally, "We lack an ethical discourse." But, as you can see, that is beginning to change.

## RETROACTIVE DOCUMENTATION OF IDP TRAINING MAY BECOME A THING OF THE PAST

The purpose of NCARB's Intern Development Program is to assist in the development of competent, registered architects. The services and resources of the IDP are most beneficial when interns actively participate throughout their internships, since developing the knowledge and skills necessary to become a competent architect occurs over time.

Registration boards, therefore, are concerned with the accuracy of training documentation. Two boards, the Ohio State Board of Examiners of Architects and the Iowa Architectural Examining Board, have begun to disallow credit for retroactively documented internship. The Ohio Board will only allow credit for training four months before establishing an NCARB Council Record, while the Iowa Board will only

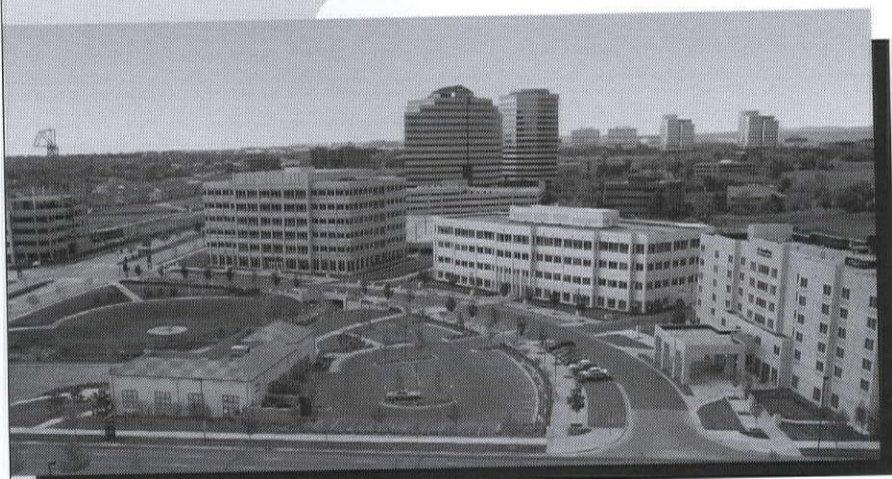
allow one year of retroactive documentation before establishing the record. (Interns must contact their state registration boards for details about acceptance of training for admission to the Architect Registration Examination.)

All of the organizations that provide information about the IDP strongly encourage architecture graduates on the path to registration to begin their IDP documentation with NCARB at the beginning of their internships. While every intern must pay three years of service fees regardless of when he or she begins documentation, there are significant advantages for those who start early.

NCARB offers a deferred payment plan that significantly reduces initial cost for students and recent graduates to sign up for the IDP early. Conversely, documentation of training at the last minute incurs an additional \$300 fee for NCARB services to apply for the ARE within one year of establishing a Council Record. Individuals on the path to becoming registered architects should submit their applications to NCARB to begin their IDP Council Records as soon as possible.

For further information on matters concerning the IDP, please call the NCARB Student and Intern Services Department at 202.879.0500, or visit [www.ncarb.org](http://www.ncarb.org).

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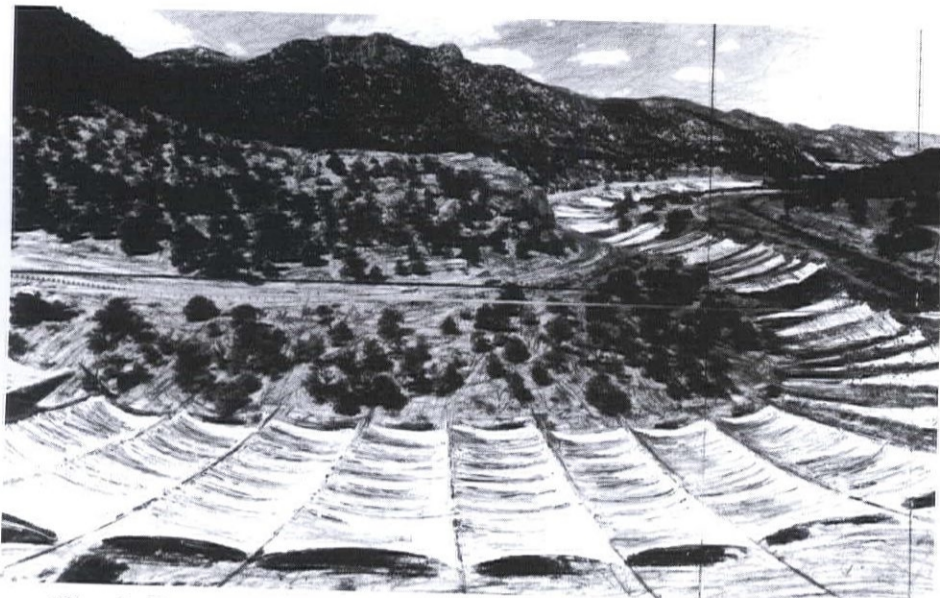
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**[ CONFERENCE, from page 1 ]**

the Arkansas River, and will follow the configuration and width of the changing course of the river. Steel

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"Over the River, Project for the Arkansas River, State of Colorado." Collage 1997. 21,5 x 28 cm. Pencil, enamel paint, photograph by Wolfgang Volz, crayon and tape, on brown cardboard. COPYRIGHT CHRISTO 1997.

wire cables, anchored on the upper part of the river banks, will cross the river and serve as attachment for the fabric panels. The road running along the river, and existing footpaths leading to the water will allow the project to be seen, approached and enjoyed from above by car and from below on foot and rafts. For two weeks, "Over the River" will join recreational activities and natural life of the river.

◆ **David Carson**—David Carson - New York graphic designer who revolutionized graphic design with his cutting edge work for such publications as *Raygun* magazine.

◆ **Frank Miller**—Executive officer of Marshall Erdmann & Assoc. in Madison, Wisconsin. His firm is involved in the vertical integration of modular manufacturing construction, urban planning, design, furniture, and art.

◆ **Susan Szenasy**—In 1986, Susan Szenasy was named editor of *Metropolis*, the New York City-based, tabloid-size magazine on architecture, design, and urban culture. During her 12 years as editor, the magazine gained international recognition and has won numerous awards.



Photo: Wolfgang Volz

Christo and Jeanne-Claude in October 1988 during the staking of "The Umbrellas, Japan-USA," at Ibaraki, Japan. COPYRIGHT CHRISTO.

Szenasy's training in design journalism was on the job: she rose from the junior position of editorial assistant of *Interiors* magazine to senior editor. She was then named editor of *Residential Interiors*, the short-lived offspring of *Interiors*.

Szenasy is the author of several books on design, including *The Home and Light*. She holds a master's degree in Modern European History from Rutgers University and teaches design history and ethics at the Parsons School of Design. She is a frequent lecturer and panel moderator on broad-ranging design topics. She was born in Hungary and is listed in *Who's Who in America*.

◆ **Murray Ross**—Artistic Director of Theaterworks and professor of

drama at the University of Colorado, Colorado Springs.

**Camp AIA For Children**

For children ages 5-14, this interactive, hands-on, two-day session will use programs designed to teach children about architecture. Following the theme of "Raising the Bar," attendees will do research, take field trips, create designs, and build models at the Camp of the Rockies.

**Optional Activities**

Dozens of activities are offered at the Camp of the Rockies. A few of these activities include:

- ◆ Hiking
- ◆ Fishing
- ◆ Volleyball
- ◆ Nautilus/weight room
- ◆ Indoor swimming
- ◆ Tennis
- ◆ Miniature golf
- ◆ Ice skating

**TENTATIVE SCHEDULE OF EVENTS**

**Thursday, October 22**

5:30-7:30 PM—Presidents' Reception (conference registrants invited to attend)

**Friday, October 23**

7:30 AM Registration Opens  
 9:00 Welcome/Introductions (2 LUs)  
 10-Noon Keynote Speakers: Christo and Jeanne Claude (4 LUs)

**[ See CONFERENCE on next page ]**



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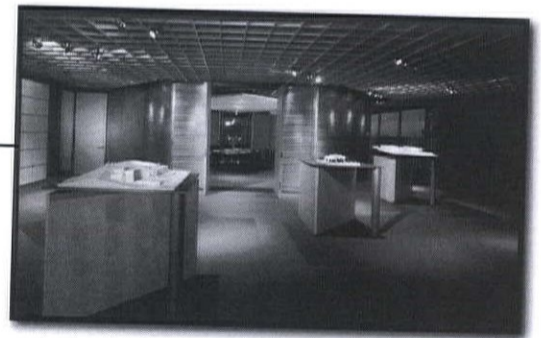


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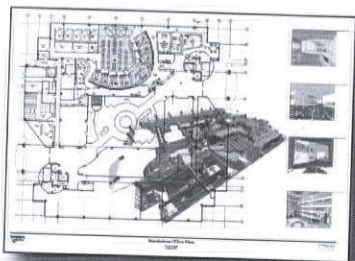
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[CONFERENCE, from page 9]

- 11:30 Exhibits Open
- Noon Lunch in Exhibit Hall (optional 2 LUs)
- 2:00 PM Exhibits Close
- 2:00-3:00 Speaker: David Carson (2 LUs)
- 3:15 Break
- 3:30-4:30 Breakout Sessions (2 LUs)
- 4:30 Break
- 4:45-5:45 Speaker: Donna Dewey (2 LUs)
- Dinner on your own
- 8:00 Performance: David Taylor Astrance Troupe
- 9:30 Astronomers around the campfire

**Saturday, October 24**

- 7:00 AM Registration Opens
- 8:00 Welcome
- 8:15 Speaker: Frog Design (2 LUs)
- 9:30 Break
- 9:45 Speaker: Frank Miller (2 LUs)
- 11:00 Breakout Sessions (2 LUs)
- 11:00 Design Charette Begins (8 LUs)
- 11:30 Exhibits Open
- Noon Lunch and Exhibits (optional 2 LUs)
- 2:00 PM Exhibits Close
- 2:00 Breakout Sessions (2 LUs)
- 3:15 Speaker (2 LUs)
- 4:00 Exhibits Open
- 4:15 Conference Wrap-up: Susan Szenasy (2 LUs)
- 5:15 Conference & Exhibits Close
- 6:30 Awards Gala Reception & Dinner (Aspen Lodge)

**Sunday, October 25**

- 8:00 AM AIA Colorado Annual Business Meeting
- 9:00-Noon Operational Firm Retreats (6 LUs)

24-34 AIA/CES Learning Units available!

# SUMMERFEST WAS GREAT!



Summerfest participants gather for dinner at The Great Northern restaurant.



AIA Colorado South Chapter President-Elect Marvin Maples, AIA, and wife Tammy enjoy the scenery from their deck.

Members from the AIA Colorado North, South and West chapters gathered in Keystone Resort August 8-9 for the First Summerfest. Gorgeous weather, beautiful accommodations, and great energy from everyone attending made for a wonderfully serene weekend. Golfers took advantage of Keystone Ranch Golf Course (yep, those scores weren't so low!), hikers and bikers rode the gondola to explore The Outback, while still others just moseyed around. Gathering together Saturday night, Intrawest Development gave a multimedia show of past, present, and future Keystone; then everyone celebrated at dinner at The Great Northern. Thanks to the best AIA emcee, Marvin Maples, everyone had good times and great laughs! See you next year!



Our home away from home: The Silver Mill Lodge at River Run Village, Keystone. Architect: Cottle Graybeal Yaw.

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 Rio Grande Co., Denver
- Bricklaying Workshop & Plant Tour**  
 Thursday, October 8  
 1:00 - 4:00 pm  
 The Denver Brick Co., Castle Rock
- Mortar Specification & Testing Seminar**  
 Thursday, November 5  
 12:00 - 2:30 pm  
 US Mix, Denver

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AIA Colorado North Chapter

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### ATLAS OF THE NEW WEST REVEALS A CHANGING WESTERN LANDSCAPE

The Colorado North Chapter presents William Riebsame, author of *Atlas of the New West*, in an entertaining, informative look at our surroundings. The lecture will take place at 7:00 p.m. Tuesday, September 15, 1998 on the University of Colorado Boulder campus, Geology Room 121. A reception for the author will precede the presentation beginning at 6:00.

What started as a search for a cup of cappuccino and *The New York Times* has evolved into an atlas. While driving through western Colorado, a CU professor and a graduate student began to wonder whether the next rural town would sell such items. They decided to map small-town espresso shops—and that map led to a bigger idea.

The answer to their quest is found in the *Atlas of the New West*, a new book that uses 46 maps to illustrate changes throughout the region. The book features essays by two nationally known CU professors, natural resource and Indian law expert Charles F. Wilkinson, western historian Patricia Limerick, and a photo essay by landscape photographer Peter Goin.

The lecture will address topics of the book including the region's changes, conflicts, its people and places and its imagery, icons, and ideals.



photo: Gregory S. Carlson Photography

The Neenan Company. Fort Collins, Colorado. Architect: The Neenan Company.

# LEAN THINKING PRINCIPLES: AN ALTERNATIVE APPROACH TO PROJECT DELIVERY

—Judy Wooldridge, Marketing Director, The Neenan Company

When the requirements or expectations of a market cannot be met through traditional methods, an industry may need to undergo a fundamental change to survive. This occurred in the automobile industry in the 1980s when the lean production techniques pioneered by Toyota Motor Corporation were adopted by automobile manufacturers worldwide and ultimately replaced mass production as the industry standard.

A comparable change is now occurring in the construction industry as demands for higher levels of performance and accountability in the building process have created a fundamental shift in the method by which many construction projects are delivered. The reason for this change is simple: most building owners and users are owners or managers of a business that requires a commercial, industrial or other type of facility for its operation.

Many of these people are concluding that the best use of their time is in managing their business and not a construction project. They do not have the time to learn the many facets of real

estate and construction and would prefer to delegate as much of the project responsibility as possible.

At The Neenan Company, we understand the needs of owners and the reasons for their dissatisfaction with the traditional project delivery method. We are responding to this change by offering a comprehensive method of project delivery that combines all aspects of a project under a single source of responsibility. This lean approach implements Toyota's Lean Thinking principles into our process.

In simple terms, lean thinking provides a completely new way to approach a project. A key difference between lean thinking and the traditional approach is that all participants—the customer, the architect, the general contractor and the subcontractors—must be aware of the entire project, from start to finish, not just their own individual components. With a commitment from the entire team to contribute solutions and offer daily input to deliver value to the customer, costly rework and delays are virtually eliminated. Lean thinking

[ See LEAN THINKING on page 12 ]



photo: LaCasse Photography

Applied Film Corporation. Longmont, Colorado. Architect: The Neenan Company.



photo: LaCasse Photography

Ball Aerospace & Technologies Corporation. Broomfield, Colorado. Architect: RNL Design.

### NEW MEMBERS

- Michael R. Moog, AIA  
Amoco Corporation
- Gary Mitchell, Assoc. AIA
- David John Schafer, AIA

**[LEAN THINKING, from page 11]**

principles allow managers to focus on the customer's definition of value and how to create it.

With this very clear definition of value, managers can line up all the value-creating activities for a specific project along a value stream, and make the value flow smoothly at the pull of the customer in pursuit of perfection.

There are numerous examples of projects that have been completed in Colorado applying lean thinking principles during the past year, including Ball Aerospace in Broomfield, Applied Films' new facility in Longmont and First National Bank in Loveland. In

each case, the customer received a facility that was completed earlier than promised, came in below budget and will meet their needs for years to come. Equally important, each team worked together to identify solutions that resulted in very satisfied clients.

During the past three decades, The Neenan Company has become the largest integrated development, design and construction firm in the state.

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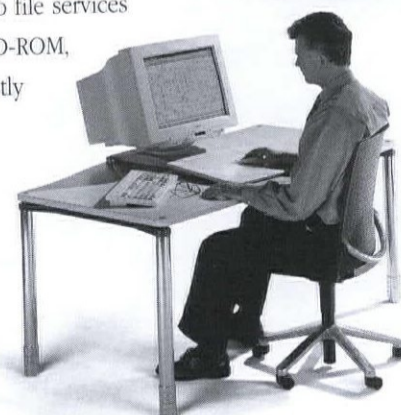
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## QUARRY VISITOR CENTER AT DINOSAUR NATIONAL MONUMENT

—Skip Doty, AIA

Several themes dominate habitation and perceptions in the West. These include the sense of limitless space and the large scale of a perceived empty land; the heat from the sun and the way it combines with the large sky to affect the quality of light; the waves of human habitation and exploration that has not always been known or recognized, and the land itself that has been exposed by the elements to give a lesson in geology.

These elements do not always occur together, but when they do, they intertwine into a setting that is larger than the parts. Man has often built in this landscape, but not often with results that match the setting.

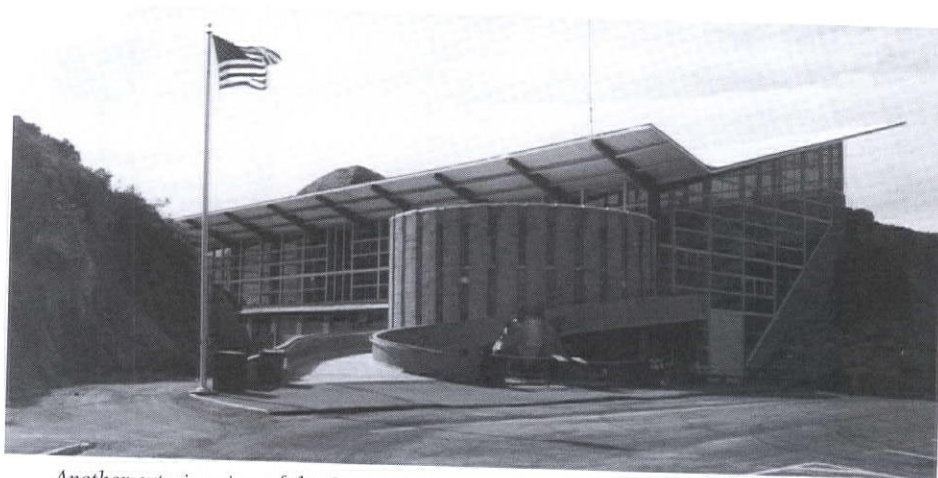
Dinosaur National Monument straddles the border of Utah and Colorado. It is bisected by the Green and Yampah Rivers, which have cut torturous paths through the uplifted stone. This is an ancient land that has always been off the beaten path.



Exterior view of Quarry Visitor Center, Dinosaur National Monument.

There have been continual waves of habitation through the area, which is now the southern edge of the monument. The dinosaurs inhabited this area approximately 135 million years ago. At that time the ancestral river flowed east toward an ancient sea. The fossils discovered here did not mark the end of the dinosaur era.

discovered the largest group of bones ever found on an uplifted ridge above the Green River. He was able to send full skeletons back to the Carnegie Museum and the Smithsonian Institute. In a typical Western twist these groups lobbied Congress to set the area aside as a National Monument in order to protect it, which Congress did in 1915.



Another exterior view of the Quarry Visitor Center at Dinosaur National Monument.

There was little activity at this Monument from 1919 till the mid-1950s. At that time, the National Park Service decided to revamp its studies of the dinosaurs and build a visitor center. Anshen & Allen from San Francisco designed the building that was dedicated in the summer of 1958.

The building had to accommodate three program requirements. It had to be a visitor center, it had to be a work area for paleontologists to excavate and study the remaining dinosaur bones, and it had to provide necessary laboratory space. These different functions remain the same 40 years later.

It accomplishes these requirements in a straightforward manner. A shed-type building extends the length of the ridge. It has large, clerestory windows along the north and south walls. These windows are protected from the sun by an overhang created by a swooping butterfly roof. The north wall is supported by concrete piers that were carefully set into the ridge where the bones lie. The east and west walls are essentially window walls with large doors to provide truck access.

An overhead crane to provide access to the ridge is supported by the roof beams. The clerestory windows create an ever changing quality of light within the space. In many ways, this building is a machine for habitation.

This is a vast land that is marked by large uplifts such as Split Mountain. Imagine several layers of Flatiron type mountains stacked upon each other rising out of a rolling, forested plain. One of the deceiving juxtapositions about this scale is that while the land itself is so large that it appears uninhabited, it is actually teeming with life at the smallest scale. Anything built out here has to be of a certain scale or else it is swallowed up by the land.

The sun is a constant companion. Even during the blast furnace days of summer it can change its mood without warning. The quality of light that is created takes on an ethereal aura. Anyone who lives or travels through this land has to respond to the sun. In the same way every building has to be able to use and shield itself from the sun.

Eight hundred years ago, the Fremont Culture lived here in pit houses and practiced a semi nomadic lifestyle. The Spanish Fathers Dominquez and Escalante camped near here in 1776 while on their journey to discover a route to California. Captain William Ashley and other fur trappers floated down the Green River in 1821. John Wesley Powell explored this area in 1871. Butch Cassidy was known to pass through here on his way to quieter fields. The remains of a few pit houses still exist, but there are few other traces of this history. One of the other ironies of this region is that structures have to be either quite stout to withstand the elements, or they take on an ethereal, transparent quality that can be easily transported or left behind.

This area was altered forever in 1909 when Earl Douglass, employed by the Carnegie Institute, explored the Uintah Basin in search of dinosaur fossils. He

[ See QUARRY on page 14 ]

### NEW MEMBERS

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# COLORADO WELCOME CENTER IN DINOSAUR

—Skip Doty, AIA

The town of Dinosaur, CO is a wonderful conglomeration of sheds, trailers, oil roustabouts, and ranchers with some broken down dreams mixed in for seasoning. It is the first form of civilization one encounters while traveling east on U.S. 40 from Utah. It is also a fork in the road for those who want to travel south into the big empty of Rangely, Colorado.



Before the advent of I-70, U.S. 40 was a busy and popular route for travel. It has now evolved into a long road between isolated points. Dinosaur National Monument lies to the north of it in Northwestern Colorado. This monument generates much of the recreation travel in this region.

For these reasons, the town of Dinosaur was selected by the Colorado Tourist Bureau as a site for a Colorado Welcome Center. Michael Brendle, FAIA, was selected to be the architect for the center. After a convoluted process, the Welcome Center opened in 1996.

Mr. Brendle responded to the aesthetic of the local community, and to the history of the region for the design of the building. He was also able to incorporate the symbolism of the dinosaur into the center.

Metal, concrete, concrete block and glass are the basic palette used to compose the building. These materials, especially metal roofs and exposed structure, are used extensively on the buildings in this area. They are able to withstand the constant testing by the elements. The small budget and isolation from sources for materials and labor further required the use of these type of materials.

The issue became one of how to best use these materials, in order to produce a building that met and tested the program. Mr. Brendle was able to meet this challenge. He set the building back from the corner of the highway intersection, and used a mixture of concrete block and concrete to form what appears to be two solid walls. A closer look shows that the west wall has three large windows bisected by concrete walls. The corner of the lot is covered with a rock and flower garden.

A visitor enters the building through a door on the south side. This entry is defined and protected by a suspended

metal roof and superstructure. The building is lower on the east side, and the visitor can see the metal roof and exhaust fixtures. These are a response to the nearby industrial landscape. The landscaping on the east side includes trees and a lush lawn that extends from the parking lot to the building.

This small building has created a game of scale so that it reads as a large building from the road, but it is at a human scale for those that enter and use it. The metal entry with its simple elegant details invites one to enter. The large walls capped with a concrete dinosaur frieze are the correct scale for highway architecture.

The low perpendicular concrete walls on the exterior extend inside and define the different interior functions. One area is for coffee and rest while the other areas are for the distribution of brochures and information. At a higher level these walls can be seen as the ribs of the dinosaur that support the beast and give the building its life.

This Colorado Welcome Center and the Quarry Visitor Center are symbols of service. They were built per the requirements of a government entity to service the needs of a mobile public. This direct interaction can both answer questions and set the tone for how a particular trip will turn out.

These two buildings are unabashedly modern. The architects created these buildings in different decades with different constraints and problems to solve. But, in both instances, they were not afraid to use a modern language that tested the limits of the program to solve these issues. These expressions are worthy goals to work toward.

## QUARRY, from page 13

Visitors enter the building by walking up a curved concrete ramp to the second floor. There, they enter a circular building attached to the shed. Inside is the museum, gift shop, offices, rest rooms and support facilities.

Visitors enter the shed on a mezzanine that runs the length of the building. This mezzanine places them closer to the actual bones in the ridge. The swooping roof lowers the scale of the building to a more human size and it directs your gaze up to the ridge. At first, the visitors didn't have access to the level below the mezzanine because of the scientific work taking place. This work has been curtailed so now there is access throughout.

The laboratory spaces still exist below the mezzanine. They are also lit by the south clerestory windows. The actual excavation of the ridge was stopped about seven years ago, but occasional studies still take place.

Not that many public buildings built in the West embody all of the themes that were discussed earlier. This visitor center does so with an architectural language that is quite modern and timeless. The large forms are basic and fit into the landscape. A visitor is not dwarfed by them and at the same time, the landscape does not dwarf the building. This modern building lies in harmony with its surroundings.

The butterfly roof protects the visitor from the sun, and it directs the light onto the ridge and other parts of the building. The large room is in a constant state of animation. The roof itself can be seen as a metaphor of a bridge reaching into the past. It also harkens back to the temporal state of most of the structures in the region.

This visitor center was designed with an essential modern language that remains as fresh and timeless today as it will in the future.

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## GOVERNMENT AFFAIRS BRIEF



### THE DEMISE OF THE DERIVATIVE

—Donald A. Bertram, Esq., AIA

Hear ye, hear ye, it is safe now for all men, women and children to leave their homes—the State Legislature has completed its session for the year!

The 1998 Sessions of the Colorado General Assembly was nothing less than exciting. The AIA Colorado Government Affairs Committee (GAC) was resourceful and responded admirably to each and every challenge with gusto and tenacity, and great success. The GAC was instrumental in amending the Certificate of Merit law HB-198/1372 and the passage of the Good Samaritan Law SB-198/124. In addition, the GAC was the driving force behind the continuation of the Architects Licensing Law, HB-198-1018 and numerous much needed modification to the licensing law HB-198/1016.

There are many changes to the Licensing Law, one of which was the deletion of CRS 12-4-115 (2) Use of Title - "The word architect or derivative of the word shall not be used... unless licensed to practice..." This change was rigorously protested by AIA.

The removal of the prohibition of derivative of the word architect was a response to our changing society i.e., "computer architecture," etc.

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The books are boxed averaging 25 to a box and may be picked up at the Friends' "Book Outlet" store at 14573 E. Alameda on Wednesdays between 10 a.m. and 4 p.m., or by special arrangement. For more information or to place an order, call the Friends at 303.366.2434 or 303.336.0410.

Now, the "home designer" may, without reputation, be known as "architectural home designer," but he/she cannot use the word "architect" (CRS Sec. 12-4-111 (2) (1)).

In addition, an old question may have been, at least, partially answered. The question is "what does a person who has graduated from a school of architecture but has yet to have passed the licensing exam refer to themselves as?"

In the past, many people who were applying for licensure were reprimanded if their resume denoted their job description as "project architect." The same holds true if the term "intern architect" was used. This will still be the case after July 1, 1998. The engineers, by stature, have a stature of "engineer in-training," architects do not.

However, these graduates in between may contemplate the use of "architectural intern." This does not use the word "architect" and does fairly designate their status. The official position of the Colorado Board of Examiners of Architects on this issue will only occur after hearings or public rule making proceedings.

Donald A. Bertram is a practicing attorney and a licensed architect with the firm of Bertram & Associates located in Denver. Mr. Bertram is experienced in all aspects of design, construction, and business law.

(This article is intended to provide accurate, although not comprehensive, general legal information. Accordingly, you are urged to consult your attorney for any specific legal advice you may need concerning the subject matter of this article.)

## MEMBERS IN THE NEWS

Carol Ditchkus of Martin/Martin Consulting Engineers received the SMPS Colorado Leonardo Award for 1998. This award is given to a member who demonstrates a high level of professionalism in the marketing of services for the built environment.

Monroe & Newell Engineers, Inc. added four new employees. Michael K. Hulett, Colleen A. Hazel, and Jeffrey A. Sexton are engineers in training, and Erin A. Harkness is the marketing coordinator.

Civitas, Inc. is pleased to announce that Henry Jackson, former Chief Planner for the City of Aurora, joined the firm. Henry will work on the redevelopment of Stapleton International Airport, along with many other urban design and planning projects. Dick Farley has been named an associate of the firm.

Kevin J. Stockton was promoted to associate at J G Johnson Architects, P.C.

R. Nicholas Loope, FAIA, is the president and chief executive officer of The Durrant Group.

Chris Krueger has joined Demand Construction Services, Inc. as a consultant, specializing in construction productivity/efficiency improvement and cost estimating.

OZ Architecture added three employees. Lori Martens is an interior designer, Debbie Kinney is a CADD designer, and Eric Scholz is a project architect. The firm also opened new offices in Colorado Springs at 26 South Tejon Street, Suite 302; and in Dillon at 325 Lake Dillon Drive, Suite 102.

The Fannie Mae Foundation announced that the Colorado Coalition for the Homeless won the Maxwell Award of Excellence for the Renaissance at Loretto Heights. Lantz-Boggio Architects, P.C., designed the building.

The Maxwell Award of Excellence Program seeks to identify, recognize, and showcase the outstanding work of nonprofit organizations developing and maintaining housing for low-income Americans.

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## CALENDAR EVENTS

### SEPTEMBER

- 2 Committee on the Environment meeting, Noon, AIA Offices
- 3 Denver Board meeting, 5:30 PM, AIA Offices
- 5 Denver Foundation for Architecture (DFA) Civic Center Tour, 10 AM, call DFA for more information at 303.799.9193
- 10 West Chapter's "Ecological Living" series. Steven Strong presents "Photovoltaics in Buildings," Aspen, call 970.920.9225 for more information
- 11 West Chapter's "Photovoltaics in Buildings" workshop presented by Steven Strong, Carbondale, call 970.920.9225 for more information
- 11 Sixth Annual AIA Denver Golf Tournament, Canterbury Golf Course, call AIA for more information at 446.2266
- 11 Government Affairs Committee meeting, 2:50 PM, AIA Offices
- 13 Denver Foundation for Architecture (DFA)
- 15 North Chapter Board Meeting. Call AIA for location at 800.628.5598
- 15 North Chapter event: "Atlas of the New West." CU-Boulder Campus, Geology Room 121. Reception 6:00 PM. Presentation 7:00 PM
- 17 Design Communications Committee meeting, Noon, AIA Offices
- 18 *Colorado Architect* Editorial Board meeting, 11:00-Noon, AIA Offices
- 18 AIA Chapter Presidents' Brunch, 9:30 AM, location TBA
- 18 AIA Colorado Finance Committee meeting, 1:20:00 PM, AIA Offices
- 18 AIA Colorado Board meeting, 2:5:00 PM, AIA Offices
- 19 Denver Foundation for Architecture (DFA) Lower Downtown Tour, 10 AM, call DFA for more information at 303.799.9193

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24 Historic Preservation Committee meeting, 7:30 AM, AIA Offices

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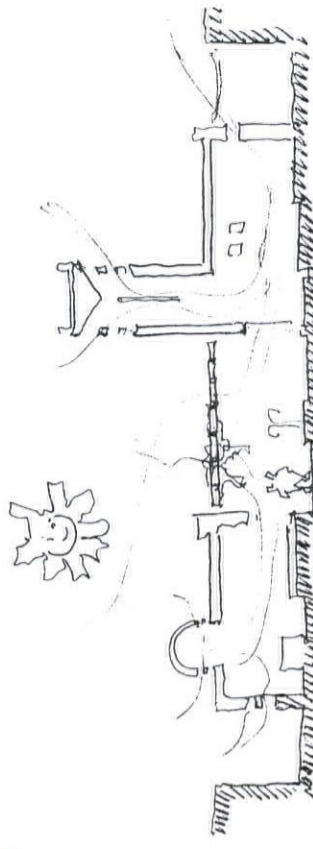
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A different approach to a juvenile facility

PAGE 5

Lean-thinking principles: An alternative approach to project delivery

PAGE 11



Sketch by Alexandros Tombazis, from "The Climatic Dwelling."

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experts on environmental building. Speaker Steven Strong, a pioneer in the use of solar and photovoltaics in building design, will present "Photovoltaics in Today's Buildings" at the Given Institute in Aspen on Sept. 10 and a photovoltaics workshop on Sept. 11 in Carbondale. Reservations are needed for this 14 CELU course.

For more information, fax your address and fax number to Joanie at CORE, 970.544.9599, or call Suzannah Reid, AIA at 970.920.9225, and watch for more information in your mail box.