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AIA DENVER

JUNE 1999

## AIA COLORADO'S FIRM OF THE YEAR

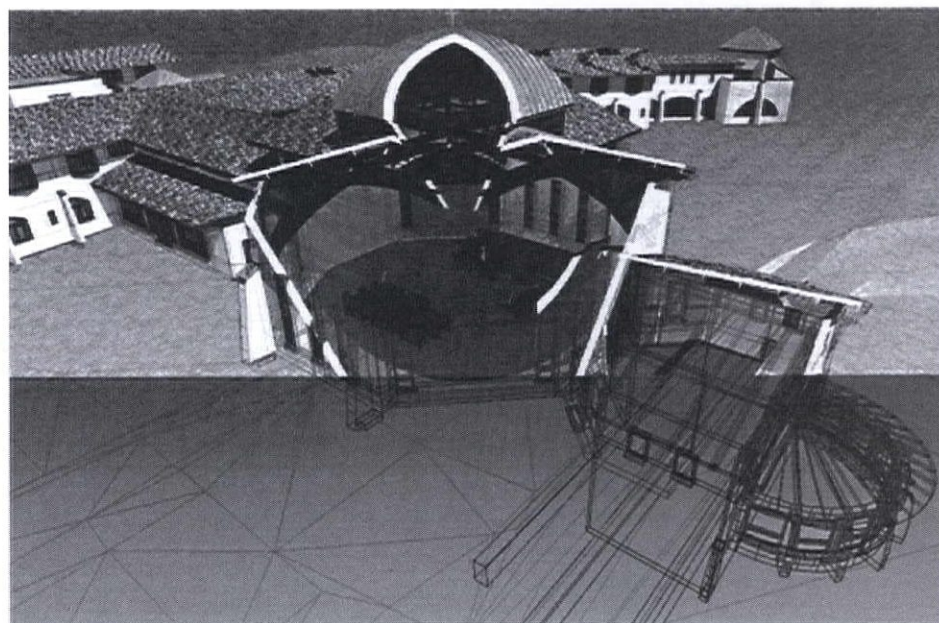
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The 1998 Colorado AIA Firm of the Year, Barrett Steele Architects of Boulder, has evolved a practice over the past 23 years that is rooted in ecologically inspired design principles as well as a desire to contribute projects with the possibility of "making a difference."

David Barrett and Gary Steele, partners in the 16-person firm, go back some 30 years to their high school days in Pittsburgh, as well as architecture school at Kent State University. In 1977, following Graduate School at the University of Colorado, David Barrett founded the firm based on a motivation to influence architecture with a conservation ethic and climatic formal response. In 1983, Gary Steele rejoined Barrett and in 1995 Barrett Steele, P.C. was formalized.

Over the years, Barrett Steele has directed its social and environmental perspectives to focus on "community architecture." Learning communities such as the Eagle Rock School and Professional Development Center (funded by American Honda), the Bal



First-phase construction of the Abbey of St. Walburga, a Benedictine monastic community in Virginia Dale, CO, is to be completed in November 1999.

Swan Children's Center in Broomfield, the Fountain Valley School in Colorado Springs, and the Deerwood Open Campus for the Florida Community College of Jacksonville, all pursue the link between architecture and the richness of the learning experience. Barrett Steele's Casa Viento, on the Isle de Margerita, Venezuela celebrates the nature of this windy desert island in a

community architecture for wind surfers. A monastic community for the Benediction nuns at the Abbey of St. Walburga in Virginia Dale, Colorado is an expression of a long-standing sacred tradition set in a dramatic western landscape. The Greyrock cohousing community in Ft. Collins, as well as

[ See FIRM OF THE YEAR on page 3 ]

## COLORADO WELCOMES NEW FELLOWS

AIA National has elevated 97 architects to its prestigious College of Fellows, an honor awarded to members who have made contributions of national significance to the profession.

AIA Colorado is pleased to announce that four members of the AIA Denver chapter were awarded the fellowship title this year: James H. Bradburn of Fentress Bradburn Architects; Richard C. Farley of Civitas; Fred J. Hynek of Jefferson County School District; and Jennifer Moulton of the City and County of Denver.

Through his technical innovations, James H. Bradburn, FAIA, has built an award-winning firm committed to integrity, professionalism and the pursuit of community-enhancing design excellence.

For more than three decades, Richard C. Farley, FAIA, has translated society's

needs into a framework for civic improvement and visionary growth, stimulating connections among people, their heritage, neighborhoods, and cities.

A true-citizen architect, the volunteer efforts of Fred J. Hynek, FAIA, made it possible for 63 young people in the western United States to receive an architectural education.

Jennifer T. Moulton, FAIA, had a vision to combine good design and sound planning with historic preservation. It has worked economically and environmentally to expedite a comprehensive urban revitalization of Denver.

Out of a national membership of more than 63,000, fewer than 2,300 AIA members are distinguished with the honor of fellowship. It is conferred on architects with at least 10 years of AIA membership who have made significant contributions in one of the following areas:

- ▲ aesthetic, scientific, and practical efficiency of the profession
- ▲ the standards of architectural education, training, and practice
- ▲ the building industry through leadership in the AIA and other related professional organizations
- ▲ advancement of living standards of people through an improved environment
- ▲ significant public service to society

The new Fellows, who are entitled to now use the designation "FAIA" following their names, were invested in the College of Fellows at the 1999 AIA National Convention in Dallas on May 7, 1999.

The 1999 Jury of Fellows was chaired by S. Kenneth Neumann, FAIA, of K. Neumann/J. Smith Associates, Southfield, MI.



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## HOMOGENIZED CULTURES?

One of the most exciting things about vacations and travel is the opportunity to see different lifestyles, cultures, and architecture. Disappointingly, as the world grows smaller through faster travel, better communications, and computers, it seems as though cultures and places are becoming more homogenous.

Travel to any major city in the U.S. and what do we find? McDonalds, Burger King, The Gap, Sears, malls with all the same stores, and of course, Starbucks. When I was young I remember how great it was to go to a different state; we always saw new stores, new restaurants, and new clothes. Anymore in the United States, it sometimes seems difficult to remember what city you're in because of the sameness.

On a recent trip to Mexico with my family, it was both refreshing and disappointing to see a foreign city. It was great to see the abundant use of outdoor spaces as part of buildings, both in hotels, markets, and restaurants. The spaces flowed easily from inside to outside and often there was little if any physical separation.

The buildings were mostly constructed of materials readily available in that area—concrete, stucco and stone, with very little wood other than for ornamentation. Vivid colors were often used and buildings were molded in dramatic shapes.

The city was master planned, and they have a good and cheap transportation system (buses that ran regularly), which almost everyone used. This made the parking lots all quite small and helped minimize traffic jams, although there were some. The older parts of town had a more traditional Mexican feel to the buildings, however the entire city was clearly geared

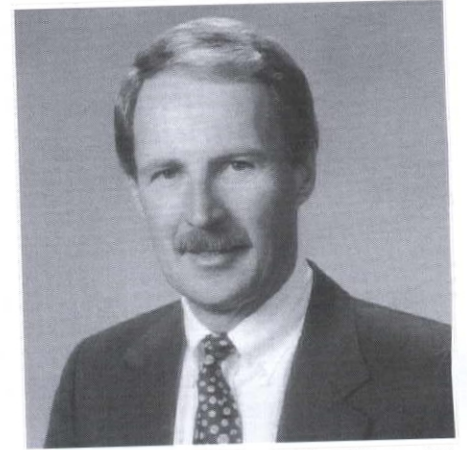
toward tourism. Being on the Caribbean Sea certainly helps, and is always a delight for me, especially after being in the mountains most of the year. The beaches and snorkeling were outstanding.

The disappointing aspect of the trip was the Americanization of the retail and restaurants (Planet Hollywood, Rain Forest Café, Hard Rock Café, etc.). There were even shopping malls with many American brands in them. This tends to make it seem less an adventure or new experience, and a little too familiar.

In addition, the social structure is one of the extremes—from very poor to very rich. There seems to be a limited middle class as we know it. While many nice newer buildings were accessible, in general walks, shops, and public places were dismal with respect to access. For all of our shortcomings, the United States has definitely come a long way.

By going out of the country, we experienced a lot of the excitement of travel that I felt as a child. But as I said, the sameness of businesses is creeping there. The architecture is still fairly distinct which certainly adds to the unique appeal. As architects we need to focus on designing regionally appropriate buildings that give our unique area a character of its own and start a movement to resist the sameness that's engulfing the world.

*P.S. The most disappointing part of the trip was not being able to find decent guacamole and real Mexican food like at the Bluebonnet or Benny's (or is that Tex-Mex?). Oh well!*




—Ned White, AIA

#### ATTENTION RECENT ARE PARTICIPANTS!

AIA Colorado would like to enhance its resource library of ARE study materials. We are looking for donations of used study guides, videos, or other exam-related materials for our office to loan out to future architects. Please contact Carmella Martinez at the AIA Colorado office (303.446.2266) if you have materials to donate, or would like to know more about ARE study resources available.

#### FIRM PROFILE DEADLINE: JUNE 15

The deadline for the 1999/2000 Firm Profile and Membership Directory is fast approaching. A firm profile form was enclosed in the May issue of Colorado Architect. Please complete it and return by fax to The Newsletter Group at 303-757-3374. Some faxes received have changes, however, the individuals' and firms' names were missing. Be sure to include that important information on your form. Remember, the deadline is June 15. After that, any changes will be kept on file for next year's directory.



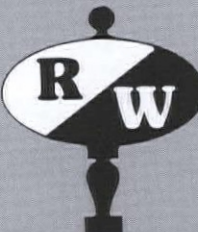
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**[FIRM OF THE YEAR, from page 1]**

the North Boulder Mixed-Use Urban Village at the site of the old Holiday Drive-In, offer alternative possibilities for community in our rapidly expanding Front Range.

The role of the architect, especially in light of the pace of the continued boom in the local economy, was the focus of the 1997 Colorado AIA Design Conference at Stapleton. Chaired by David Barrett the theme, "Towards an Architecture of Compassion," spoke to what Barrett suggests "is a necessary ethic if we are to sustain a healthy living environment in our front range communities."

In Barrett Steele's statement on the nature of its explorations, it describes the studio as a microcosm and arena for confronting the dilemmas of a world and profession in transition. The issues include:

- ▲ To honor and give continuance to our past while neither being constrained by tradition or allowing our work to become a shallow imitation of it.
- ▲ To offer a vision of the future that incorporates the technological, while avoiding the trend to dehumanize the experience of place.
- ▲ To create, utilizing the waste of a modern consumer society, rather than waste the opportunity to create within our means.
- ▲ To find personal balance in the ever-accelerating pace we are expected to design in.

Barrett Steele Architects look to each day "as offering opportunities and challenges to retain our humanness and the art in our architecture as we deal with the realities required to sustain our practice, our families and our larger community. It is within our studio that we continually question, dream, make, and refine."

Congratulations to Barrett Steele Architects, 1998 AIA Colorado Firm of the Year.

# MEMBERS IN THE NEWS

**G**ordon, Gumeson and Associates, Inc. announces changes. Professional Affiliate **Eric D. Johanson, PE**, has been named principal of the firm, following 11 years with GGA as a project manager and team leader. He is involved in sustainable building design, including the use of renewable energy sources.

**Kin DuBois, AIA**, past-president of the Colorado Board of Examiners of Architects, was recently elected to a two-year term on the NCARB Executive Committee of Region 6 (Western Council of Architectural Registration Boards). He currently serves as chair of the region, which also includes 13 boards from 11 states and two territories. Kin is a principal with **Klipp Colussy Jenks DuBois**.

**burkett**design recently announced that **Ted Maestas** has joined the firm as a project manager. He will work primarily with fast-paced, technology-driven companies as they plan for and design new facilities. **burkett**design of Denver provides architectural services for commercial and residential projects throughout the state and the nation.

**Durrant Architects** of Denver has named **Bruce P. Birch, AIA**, as project manager. His professional architectural experience includes service to institutional and commercial clients for educational, corporate, health care, and cultural projects. He will lead Durrant's educational and institutional design projects in Colorado. The Durrant group is a national, privately held family of architecture, engineering, and construction management companies with more than 200 employees in 11 offices.

**OZ Architecture** announces the promotion of **Laura Morrison AIA**, and **Tom Markalunas AIA**, to associates with the firm. Ms. Morrison is working on two office structures for Catlin Properties at Eldorado Ridge. Mr. Markalunas has worked on a number of the firm's projects, including Copper Mountain Resort and Chamber Lofts

renovations. **OZ Architecture** has studios in Boulder, Denver, Colorado Springs, and Summit County.

## FIRM UPDATES

**OZ Architecture** was awarded the Award of Merit from the Rocky Mountain Chapter of the American Concrete Institute for its work on the Interlocken Office Buildings. Other award winners included structural engineer **Martin/Martin**; general contractor **Saunders Construction, Inc.**; and prestress/precast, **Rocky Mountain Prestress**.

**Knudson Gloss Architects** of Boulder received ten finalist nominations in six home design categories for the 1999 MAME Awards, sponsored by the Metropolitan Denver Home Builders Association. Nominations include four in the Best Detached Home categories, three in the Best Custom Home categories, and three in the prestigious Home of the Year category.

**Justin Beckner** and **Dawn Barth** joined **S.A. Miro, Inc. Consulting Engineers** as civil engineers. **Scott Reid** joined as a designer, and **Debbie Hembloom** joined as the office administrator. Established in Colorado in 1980, S.A. Miro specializes in structural, civil and analytical investigative engineering.

**J.G Johnson Architects** moved to The Equitable Building on the corner of 17th and Stout streets in downtown Denver. The historic building is a fitting location for the firm that specializes in hospitality, recreation, and residential projects—with additional expertise in historic renovation. The new studio was designed to highlight many historic details, such as masonry arches; marble floors; and rose-colored, split-face granite walls.

**Martin/Martin Consulting Engineers** was recently awarded the national 1999 AISC Engineering Award of Excellence for the second year in a row. This award, presented in recognition of structural engineering excellence and innovation in steel-framed building projects, was given for the firm's role as Structural Engineer of Record on Bank One Ballpark in Phoenix, AZ, home of the Arizona Diamondbacks. The firm received the award in 1998 for the structural engineering design of Coors Field.

**Guy's Floor Service** moved to the Stapleton Business Center: 10276 E. 47th Ave.; Denver, CO 80239. New phones too: 303.371.8900 and fax: 303.375.8790

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The Colorado Architect welcomes all letters. Letters must be signed with name, street address and daytime phone number. The opinions expressed do not necessarily represent the opinions of the AIA Colorado Board of Directors or its membership.

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## CONTINUING EDUCATION OPPORTUNITIES



### Neighborhood Reinvestment Training Institute, June 28-July 2, Chicago

This multiday event includes courses in Leadership & Management,

Community Building, Community Planning & Economic Development, Affordable Housing, and Construction and Production Management. For more information visit [www.nw.org](http://www.nw.org).

### Design of Metal Building Systems, July 15-16

The American Society of Civil Engineers will hold this seminar in Denver, and will cover all aspects of metal building systems from foundation design to available type of metal roofing and wall materials. For more information, call ASCE at 703.295.6155.

### Roofing Industry Educational Institute, various dates throughout 1999

RIEI will be offering seminars throughout the remainder of the year, with topics such as Roofing Safety, Roofing Repair & Maintenance, Roofing Technology, and Rooftop Quality Assurance. For a complete schedule of 1999 classes, call 303.790.7200 or visit [www.riei.org](http://www.riei.org).

### CLE International, various dates throughout 1999

CLE International will offer courses throughout the year on Eminent Domain; Golf, Mountain & Resort Development; Construction Law; Real Estate Finance; and Land Use Law. For more information, call 303.377.6600 or visit [www.cie.com](http://www.cie.com).

### Leading in a Changing World, October 17-22

With emphasis on the management of change, this program explains how to find order in chaos and provides a tool kit of practical skills and techniques to use in addressing change in the corporate environment. Presented by the Center for Management Development, Daniels College of Business, University of Denver. Call 888.567.4709 for more information.

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—William Magnusson, PA

## SHELTERING PROFITS FROM TAXATION WHILE FAVORING THE OWNER

Unfortunately for firm owners, many retirement plans currently being established disfavor the owner in several ways. They may limit what the owner can invest for himself; they may require large vested contributions to employees; and they may have onerous fees attached.

Fortunately, proper plan design may overcome these disadvantages. The qualified retirement plan can offer many advantages for your successful business:

- ▲ It can be designed to heavily favor the owners.

- ▲ A vesting schedule helps keep employees and rewards the loyalty of those who stay.
- ▲ Contributions are tax deductible to the business up to allowable limits.
- ▲ Plan assets are generally protected from creditors under federal law.
- ▲ Additional features may be included in the plan, such as pre-retirement insured death benefits, which may be received federal income tax free by the beneficiary.
- ▲ Fees can be low.
- ▲ It can enhance a firm's ability to attract and retain top-quality employees.

Two types of plans that work especially well for employers with older owners and with younger employees are "New Comparability" profit sharing plans and defined benefit plans. In a new comparability plan, more-favored and less-favored groups are created. The average age of each group is used to determine dollar allocation percentages. This allows owners of differing ages to be favored, while older employees need not receive large allocations.

In a defined benefit plan, older owners can get very large allocations and large tax

deductions, while the amount that must be given to younger employees may be much lower.

Given the demographics of successful architect firms, it often benefits the owner to investigate these types of plans, as opposed to plans such as SEPs, SIMPLEs, and 401(k)s, which generally favor the employees more than the owners.

William Magnusson, MBA, CFP, of Berkshire Financial Group, works with architect owners on these matters. 303.221.2100 x232.

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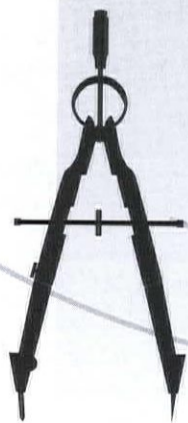
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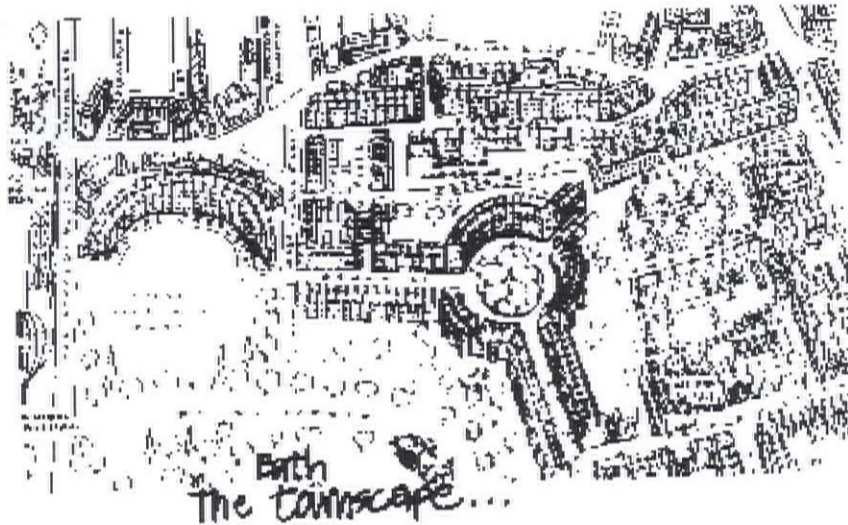
AIA Colorado  
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## A TOUCH OF ENGLAND, SCOTLAND, AND IRELAND

— Robert Swaim, Assoc. AIA  
The LKA Partners

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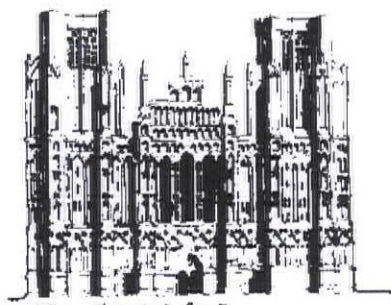
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Bath: The Townscape.

**B**ath is quite possibly England's most beautiful city, where elegant stone buildings in golden harmony reach an apotheosis. It is a masterpiece of 18th Century town planning. The Romans established a spa there early, and the city has been planned and used for pleasure ever since. Magnificent parks, squares, crescents, circles and places join hands to create a most refined urban circumstance. Delightful fan vaulting in the Abbey is an architectural highlight in a town and region that is chock full of the interesting.

Nearby in Somerset is the captivating small cathedral town of Wells. Set into the surrounding rolling green hills, it has retained a tranquil old-world character. Dominated by the exceptional and massive carved "Stone Cliff" of the Cathedral's west front, Wells is essentially a small community dedicated to serving the Cathedral. And what a beauty this church is—the finest I've experienced in the British Isles... but



Wells... The West Front.

Wells... The West Front.

then I've been enamored with it since my architectural history class.

When you stroll around the peaceful Cathedral Close in Salisbury, you are in a haven of meditation and repose. The single glorious spire of this Gothic church is the focal point. The Close itself is surrounded by warm brick and stone period houses. The church's interior cloister effectively captures the sun and glows with radiant light.

Near the town is the amazing, mysterious Stonehenge. I almost was not interested because of the expected mob scene. It is, however, still one of the great wonders and it would take a lot to ruin the experience. Now is the time to head for Scotland.

Edinburgh quite simply must be one of the world's quintessential, most sophisticated, and varied urban environments. "Auld Reekie" is not one city but two — both are equally beautiful but quite different. The Old City, built on a volcano rock outcropping, lords over the high ground. Here the City clusters between Edinburgh Castle and the Queen's Holyrood Palace. This area is a warren of steep wynds, closes and courts. It is defined by very high stone buildings. Below, the New Town — also all in stone—is an orderly Georgian city of grand squares, terraces, and impressive focal point architectural features at the end of every important vista. But there is much more to explore.

Farther east, along the coast in an area called the "East Neuk," well-preserved fishing villages huddle precariously on hills around their harbors. Pittenweem,

Anstruther, and Crail seem like brothers and sisters with interesting old buildings, streets and sheltered harbors. The wind blows a gale, the gulls hover, sway and squawk above, and the bracing smell of the sea is ever present. Anstruther is a little larger than the others and has some good B & Bs and great pubs. The small inland royal burgh of Falkland sits in the shadow of its own mountain with a beautiful palace and attached garden. This restful village is made up mostly of B & Bs, craft shops and many inviting tea rooms—each hard to pass up.

On the North Coast, we find a place known as the "Jewel of Fife." Here are the luminescent stones of St. Andrews... site of the famous "Old Course" and Scotland's oldest university. I relished the immense power of the Cathedral ruins, the atmospheric streets, the courtyards of the old university and the picturesque overall



Edinburgh, Scotland

town site along the sea's edge.

Time to leave Scotland and tour a corner of Ireland. We limited ourselves to only a small western area surrounding Galway. Irish legend calls this area "The end of the earth," the map labels much of it as Connemara. This is the rugged land of "The Twelve Pins"—heather-covered mountains, the mists, the moors, peat bogs, lakes, evocative ruined castles and houses, and the crashing waves of the North Atlantic along craggy cliffs and shore.

I think the best of Ireland is in the delightful countryside—so get out of town (if you can find one). Narrow lanes are typically bordered with stacked rock walls and hedge brambles.

[ See TOUCH OF ENGLAND on page 10 ]

### NEW MEMBERS

- Luann De Herrera Stillwell, Assoc. AIA
- Mary Prinster Edwards, Assoc. AIA  
Open Door Design Services
- Cecelia Samci, Assoc. AIA  
HGF Architects
- Timothy J. Stroh, Assoc. AIA  
Memorial Hospital



# FLORIDA VISIT ROUNDS OUT 50-STATE TOUR

—Elizabeth Wright Ingraham, FAIA

**M**y seven-day tour of Florida last April closed the circle on visiting all 50 states. I bypassed Disney World and while Cape Canaveral was an attractive destination. I decided instead to concentrate on southern Florida with its unique environmental sites and the build-out on both coasts. It was a good choice.

On the architectural side, there was a conspicuous absence of outstanding architectural statements, but the endless procession along the Atlantic Ocean front of Spanish, Mediterranean, and international styles from West Palm Beach through Boca Raton to Miami, caught my eye. The forms were well balanced, the tiles and decorative elements colorful, and generally speaking, it was both tidy and eventually monotonous.

Arriving at South Beach, east of Miami, the art deco buildings are worth going out of one's way to see. Both bright colors and pastel hues formed a pastiche that was enhanced by the reflected light from the ocean. Music blared forth everywhere. South Beach is to Miami what Bourbon Street is to New Orleans: a playground for all ages 24 hours, around the clock.

Driving south on Highway 1, I started the 130-mile stretch to Key West. The archipelago of islands tied together with a two-lane road and 42 bridges must be the eighth wonder of the world. In the early years, the route was a railroad that transported sugar cane from Cuba to the States. In 1933, a hurricane destroyed the entire track system and many of the bridges. It was replaced in 1938 with a road. By that time, sugar cane was being transported by tanker.

Driving over the aquamarine ocean below was almost a surrealistic experience. The small town of Key West at the end of the road was the summer White House for Harry Truman and Dwight Eisenhower. Hemmingway lived there for 17 years before moving to Havana and Tennessee Williams lived there for many years. Tourists come from all over the world and gather at the docks to watch spectacular sunsets.

In Key West, the one-mile-long Duval Street is full of fine eateries, shops, and hotel/motels. It is fun, relaxing, and interesting. Driving back to the mainland, there was time to stop on a few of the islands and see the developments, while studying the mongoose plantings, which help create new soil.

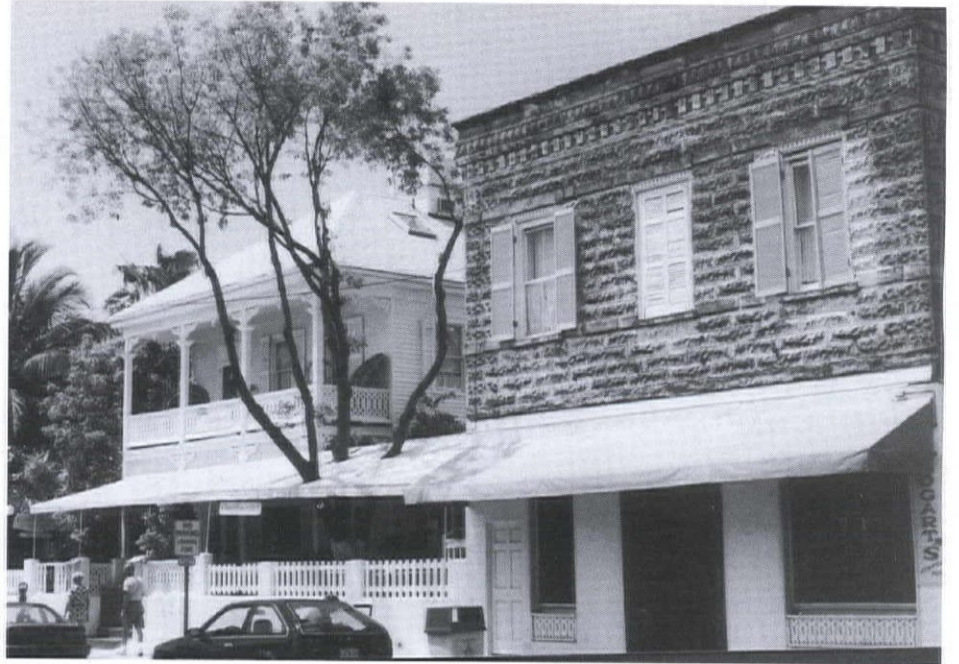


photo: Kim Jackson

At the heart of Key West, Duval Street boasts attractions of all types—from bars and restaurants, to retail shopping, to theater, to bed and breakfasts and more. Pastels are frequently used on trim work throughout the island.

## Everglades National Park

The next stop was the massive Everglades National Park. An open tram and guide took groups of tourists deep into the park to see miles of saw grass, raised cypress hammocks, alligators, egrets, herons, turtles, fish, and a host of other species. The larger crocodiles are said to exist in the salty marshes at the southern tip near the ocean.

A visitors' outlook structure turned out to be a beautiful simple steel bridge and tower. No one seemed to know who the architect was. Watching wildlife in their native habitat is restful, partly because it is so overwhelming and partly because our lifestyle tends to separate us from its wonders—but not its bounty.

The Everglades are seriously threatened by pollution from surrounding development and the chemical spillover

from agricultural crops to the north. The road connecting Miami to Naples on the west coast is constantly in need of repair as the ground shifts, swells, and sinks.

Naples was again tidy with smaller developments and endless golf courses. I visited the agricultural workers' town of Immakalee, where a new school, housing, and a large community were under construction. Long overdue, I am sure.

## Corkscrew Swamp

The high point of the trip was the Corkscrew Swamp Sanctuary, run by the Audubon Society. Contrary to my understanding that swamp water was murky, the water was crystal clear all the way to the bottom. By contrast, the Everglades, which is not a swamp, but a river dissipating itself, was murky.

At the Corkscrew Swamp, visitors walk on a two-mile-long hardwood boardwalk about two feet above the water. The boardwalk has covered sitting areas for observation. Walking through the Spanish moss hanging from the cypress trees while seeing red hibiscus, cat tails, white storks, egrets, tanagers, and an array of flora and fauna was a delight. Notices to talk only in whispers—to not disturb the wildlife—were obeyed; even children were quietly watchful. A 13-foot alligator on one of the swamp's islands watched three otters playing nearby. It was a teeming wonderland and I was loathe to leave.

The encounters with that wealthy nomadic crowd of second-home winter dwellers on both Florida coasts reinforced the notion that impacts of this nature have long-term social and environmental consequences. The observation that the nomads were healthy, well-fed with gourmet foods, and entertained with excellent concerts was momentarily disarming. It is indeed difficult to discredit this blissful happiness.

## Two interpretations of "shingle style"




In Redmond, Washington, Baylis Brand Wagner Architects of Bellevue, Wash., created this award-winning "shingle style" custom residence.

In Denver, Sears Barratt Architects of Englewood took another approach in a home built by Sunshine Carrington Homes of Littleton in the 1999 Parade of Homes. We invite you to see it at 4360 Augusta Drive in Broomfield.

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## REBUILDING RUSSIA: DRAWING FROM THE PAST

—Bridget Rassbach, AIA  
Davis Partnership Architects

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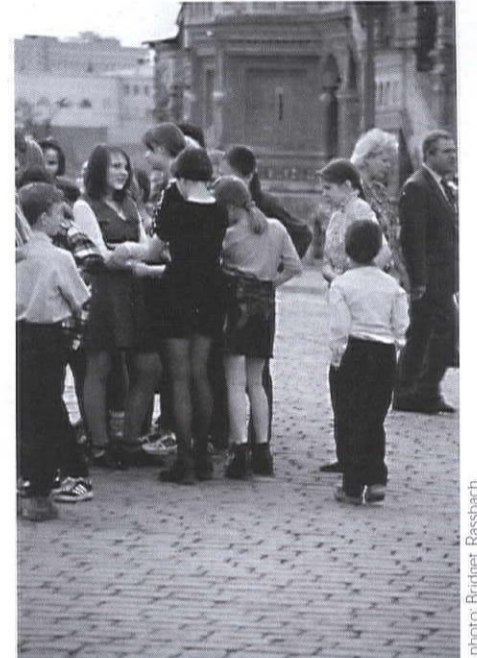


Cathedral of Christ Our Savior,  
Moscow

photo: Bridget Rassbach

Ironically, the only large, new construction project that I saw was the reconstruction of an old project. Originally built in the 1880s, the Cathedral of Christ Our Savior was demolished by Stalin in the late 1930s in his efforts to rid the country of religious faith and replace it with political faith. The site remained a open hole in the ground for a few years until Stalin built an enormous public swimming pool for the people, the proletariat.

The end of Communism allowed a return to religious faith and the regrowth of the Russian Orthodox Church. In 1995, the pool was drained and construction began on a new Cathedral following the original plans from the 1880s. The care with which this church was renovated was significant. The structure consists of masonry bearing walls, true arched openings, with abundant stained glass and gold leaf detailing. The construction time, however, was much shorter than the original, and the project was completed in September, 1998, for the 800-Year Anniversary of the founding of Moscow. This project epitomized much of what I found in Russia: the resurgence of religious faith, coupled with a



Local teenagers in Red Square,  
Moscow

photo: Bridget Rassbach

regard for the past, and a desire to distance themselves from the last 70 years of Communism.

At St. Petersburg, formerly known as Leningrad, I saw continued work rebuilding pre-Communist Russia. Restoration of the country palaces of Petrodvoretz and Catherine Palace was begun after World War II. These palaces had been almost completely destroyed. The energy and commitment to rebuild them was enormous. Yet the very people who had been oppressed by the Czars donated their time and energy to restore these symbols of their oppression. Even under the Communist regime, the Russian regard for their roots was remarkable.

Russia is struggling to find a new identity, and the old and the new are seen mixed together everywhere. The onion dome is the most well known Russian image. It symbolizes the eternal flame of faith and this is an appropriate Russian symbol. The rekindling of religious faith and strong enduring ties to the past were the threads that ran through the architecture and spirit of the new Russian culture.



St. Basil's, Red Square, Moscow

photo: Bridget Rassbach

**W**hen I planned my trip to Russia in the Spring of 1997, my only mental images of the country had been from pictures and written descriptions of Communist Russia. However, I knew that the breakup of the Soviet Union and the relaxing of barriers to the West were changing the face of the country. My expectations of the environment and the architecture were unclear. What I found when I arrived was a country in the midst of profound social and physical transformation.

Moscow was the first city I visited. My hotel overlooked the aging fair grounds of the Exhibition of Economic Achievement. Walking in the fair grounds, I was immediately struck by how quickly the country was changing. This was revealed not in new architecture, but by the in-line skaters practicing stunts on the Monument to Space Travel and by young women in the latest fashion. I spent the next three days touring the usual sites: the Kremlin, Red Square, Lenin's Tomb, and a bus tour of the city sights. Very little new construction was occurring, but most of the city was undergoing extensive renovations.

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### AIA DENVER ANNOUNCES LEADERSHIP INSTITUTE

AIA Denver is proud to present a new, high-level program called The AIA Leadership Institute. This six-session series has been developed for principals, associates, senior associates and senior project managers to provide business and leadership training in the architectural practice. Each session focuses intensely on concepts, applications, and skills development. The Institute begins this fall, held the first Friday of each month, and will conclude in February. See the insert in this month's newsletter for full information and registration. Hurry—session size is limited to 18 participants! Questions? Call Susan Buchanan, CMP at 303.446.2266.



WHAT EVERY ARCHITECT NEEDS TO KNOW ABOUT DESIGN/BUILD, PART II—

# CLAIMS, INSURANCE AND BONDS

—G. William Quatman, AIA, Esq.  
Shugart Thomson & Kilroy, P.C.

**P**ublic and private owners are turning to design/build as the way to control cost, schedule, and claims. This is the second of a two-part article on some things you need to know to compete in the design/build marketplace.

### Claims and Risks

For years, architects have been told not to take responsibility for site safety, not to warrant their work, not to sign broad indemnity clauses, and not to guarantee their estimates. But as a design/build contractor, the owner will expect you to handle all site safety issues, warrant the project for a year or longer, sign a "contractor's" indemnity clause, and guarantee that the job won't cost more than a lump sum.

In addition, you have the risks of weather, delays in delivery of materials, liquidated damages, subs who go broke, mechanics' liens, labor shortages, or strikes. In other words, the things that contractors deal with on every job. Are you prepared to take on these risks?

Early claims statistics on design/build projects show that there are actually fewer claims against architects on

design/build jobs than on traditional work—in fact, about half as many. Active participation during construction, plus a team-like approach with the contractor and owner are the likely reasons for these statistics. Nonetheless, you need to be aware of the risks and the insurance that is available to help address them.

### Estimates

Design/build requires accurate estimates. There can be a significant loss if the contractor's fixed price is based on defective or incomplete plans. Since fully detailed designs are usually not ready when the design/build team locks in its price, team members need to prepare conceptual estimates with sufficient contingencies, plus be creative at making design changes during construction as actual costs become known. It must be the team's commitment to give the owner a quality project, but remain flexible during construction. There should be an agreement among the team on how losses will be handled due to cost overruns and errors, either in design or construction.

### Insurance Coverages and Exclusions

There are some fundamental differences between an architect's and a contractor's insurance. The primary difference is that your professional liability policy usually excludes coverage for construction work done by you, and the contractor's general liability policy excludes coverage for design errors. In addition, the typical professional liability policy contains several exclusions related to design/build. It may be possible to remove these exclusions by endorsement, but this will vary with the insurer and the firm being insured.

The standard policies exclude coverage when the insured is part owner of another firm who is making the claim. This exclusion will prevent a separate design/build company (or subsidiary) in which the architect is a 50 percent owner from being able to make a claim that would be covered under the architect's policy. Be aware of other exclusions in your policies that relate to liquidated damages, express warranties or guarantees, and indemnity clauses for other than your own negligence.

Talk to your insurance agent before entering into any design/build contracts. Also, remind your design/build partner that under Colorado licensing laws, the individual shareholders, members, or partners are personally liable for the acts, errors, and omissions of the firm unless the firm maintains professional liability insurance with minimum statutory limits.

### Bonding

Although most design firms can easily get professional liability and general liability insurance, many cannot get a bond. Architects generally keep their assets low and insurance high to protect the firm from losses. Sureties, however, want to see a large financial statement. Nearly half of the design firms

surveyed in 1998 reported that when they are unable to procure bonds, they made arrangements with a bonded contractor to provide a bond. If you intend to pursue public projects, a payment and performance bond is almost always required by state or federal statute. Without a bond, the design/build contractor cannot compete for a large segment of work.

### Public Projects

Some of the greatest growth of design/build is in the public sector. In 1997, the Colorado Legislature authorized the state to enter into a design/build contract for a 500-bed juvenile corrections facility. But under public procurement laws, architects are selected on qualifications, while contractors are selected on price. This creates a conflict on design/build projects. As a solution, most governmental agencies select their design/build teams on a combination of price and qualifications. However, the cost to prepare detailed proposals and cost estimates sufficient to lock in a price can exceed \$100,000 a team. Some public owners will pay a "stipend" to help offset the proposal costs, but the amount is rarely sufficient.

### Plan for Success

These are exciting times to be an architect. Planning for the design/build wave will ensure your success.

*Bill Quatman is a member of AIA Colorado and past president of AIA Missouri. His law firm has offices in Missouri, Kansas and Colorado. (303) 572-9300.*

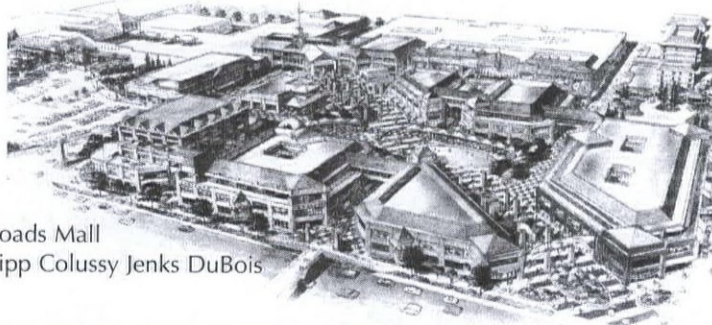


The Renaissance

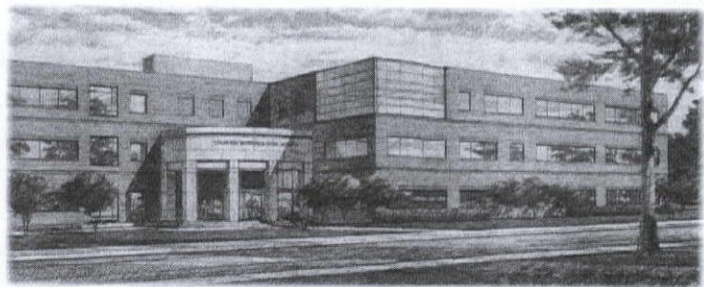
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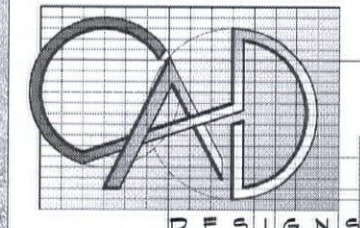
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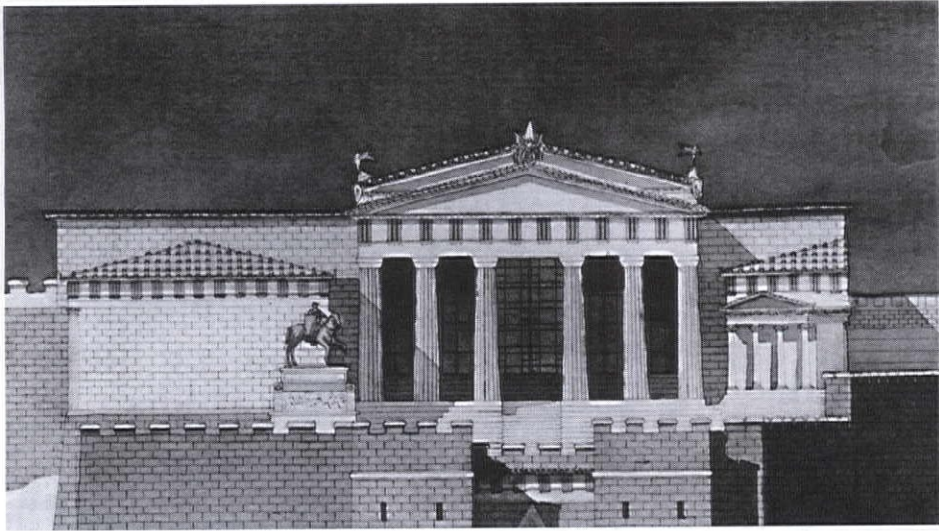
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# PRESENT-DAY ANALYTIQUE

—Eileen March, Assoc. AIA



Propylaea Temple, Greece

Jesse Adkins had never been to Paris. Yet he had graphically studied, through sketching and watercolor, some of the city's most intriguing buildings. This study enabled him, through two traveling scholarships, to travel to Paris from September to November 1998.

Adkins was awarded the Fisher Traveling Scholarship (through AIA Colorado), and the Booth Traveling Fellowship (through his alma mater, the University of Michigan). His mission was to continue his graphic study and explore presentation techniques developed by the Ecole des Beaux-Arts. As part of his study, he would also research the history and significance

behind the Analytique: how it was used as a compositional means to communicate design ideas and how it served as a medium for design study.

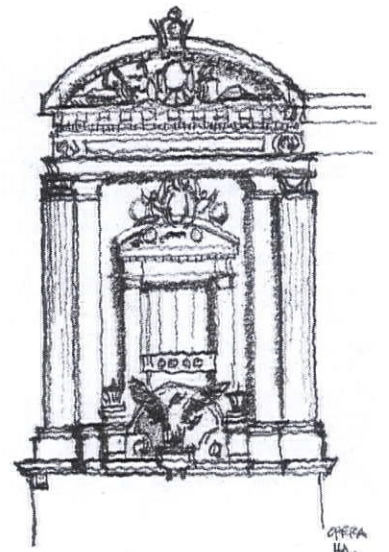
As a student, Adkins became interested in traditional Beaux-Arts methods, including the study of proportion, the five orders, and ornamentation. His watercolors have been shown at the Campus of the University of Michigan at the Clements Library and as part of a traveling exhibition of the 1993 World's Columbian Exhibition in Chicago.

However, when he entered the world of practice (he's currently with Anderson Mason Dale), he began to wonder if the craft of architecture is in jeopardy. "We no longer think of the line we draw as

it relates to the built product, but we think of it in terms of computer commands and key strokes," says Adkins. His goal was to learn from history the importance of craft and study and apply these lessons to current practice, possibly restoring the method of architectural study via manual sketching.

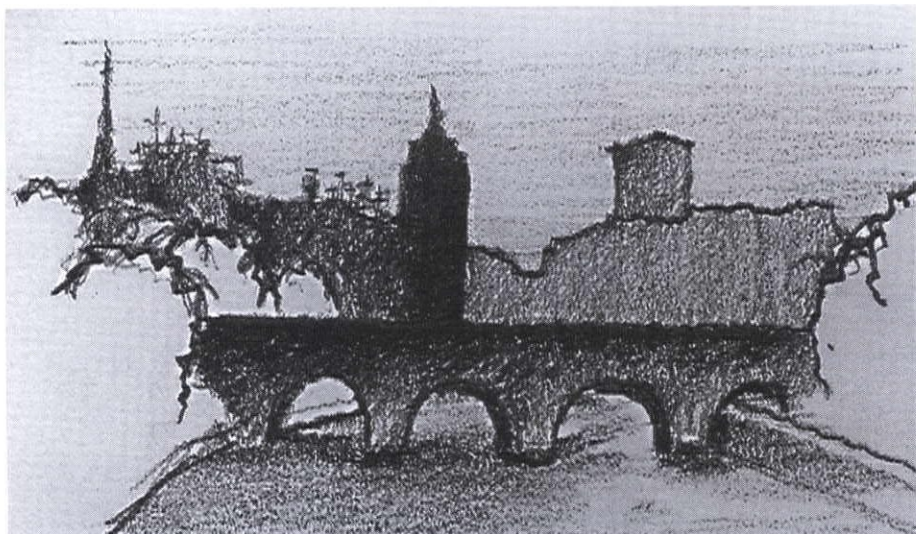
He went to Paris last September, with plans to examine several buildings including the Novel Opera de Paris, the Bibliotheque Nationale, the Grand Palais, and the Bibliotheque St. Genevieve. He planned to first travel to Athens, then Italy; the bulk of his time was to be spent in Paris. He wanted to explore the inspiration for Beaux Arts Classicism. He investigated classical buildings from Greece to France via sketch, photo, and watercolor. "I had seen these buildings in books," says Adkins, "Studying them by hand, making physical contact, and seeing the actual play of light and shadow made them so much more significant." His study was not just to illustrate the detail and strength of a design, but to use his illustrations to tell the story of a building.

The story that unfolded for Adkins did not relate to a particular building. Rather it begins to describe how to resolve the use of craft in a practice that is increasingly dependent on



Paris Opera House, Paris

technology. "This trip informed my work by changing my attitude and approach to design," says Adkins. He now uses a kind of mental analytique: embracing and rigorously investigating his design ideas and using them to support consistency through plan, section, and elevation. "Designers can employ the methods of the analytique even if they are using computers. The computer has a user just as a brush and ink have a user. This trip taught me that good design is about process and the careful study and representation of ideas."



Bridge at Ile de la Cite, Paris

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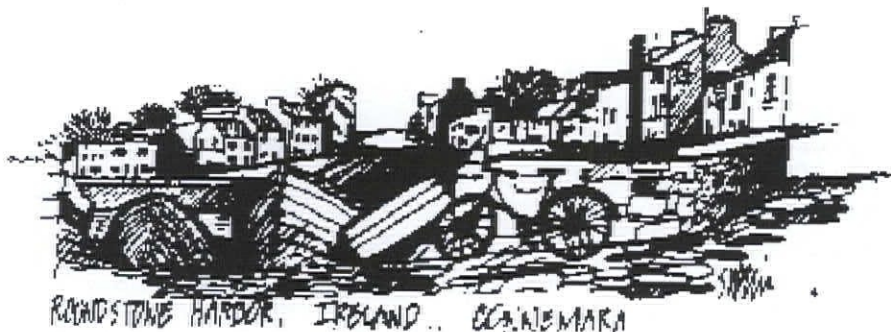
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**[ TOUCH OF ENGLAND, from page 5 ]**

Hills, vales, the expanse of the hard rock turf "Burren" where wildflowers grow between the cracks and ancient dolmen capture the sun and moon between waves of the mists... these are all captured here by one's senses. Drink it in... the taste is both sweet and sorrowful. Storm-beaten cottages, stone monastic settlements with round towers, castle tower houses, Franciscan Abbeys, all are in ruin. The ancient piles are full of spirits, ghosts, and sometimes a group of brightly marked, ever-present sheep baying into the winds. Flowers and vines cover the walls. These remnants seemingly are very slowly melding back into the land.

Back along the coast—especially at the rugged "Cliffs of Moher," a legendary spot south of Galway, the harmonious sounds of bristling winds, pounding surf, and gulls singing begin to reverberate in your ears, sounding like Celtic bands. Waves onto rock are like the "Bodhran" drum beat.

Many of the larger towns are a bit disappointing environmentally—two exceptions being the old heart of Galway and the planned town of Westport. All towns and villages have great pubs, however—so one can always find a warm haven. In Westport, go to "Matt Malloy's." Always terrific traditional music sessions—and if Matt's not on the road playing flute

with "The Chieftains," he will likely show up at his place like he did for us.

Croagh Patrick dominates the views around Westport. St. Patrick's Holy Mountain is the destination of many thousands of pilgrims each year. In fact, the trek from "Ballintubber Abbey," 13th Century, near St. Patrick's Well is the originating point for many. St. Patrick himself had built an earlier church here in the 5th Century and one can inspect the foundations.

The final recommendation closing out the discussion of this "Wee Corner" of Ireland—do not miss two major attractions near the village of Gort. The first attraction here is Coole Park. The second is Thoor Ballyee. Both are associated with the great poet W.B. Yeats. Thoor Ballyee is a Norman square tower castle that was purchased by Yeats and used as his "Ivory Tower" during the 1920s. This place of mystery and power should not be missed even if you are not a literary buff. Time to go home, to remember, and to dream. Good travels to all!

## REBIRTH OF AIA DENVER'S YOUNG ARCHITECTS' FORUM

**A** AIA Denver's Young Architects Forum (YAF) has come alive! Chaired by Denver Board Directors **Herbert Roth, AIA**, and **Rick Petersen, AIA**, the YAF's goal is to give young design professionals a forum for creative expression, action and growth. Open to young design professionals of all disciplines (both AIA and non-AIA

members), YAF members hope to further architectural design and thought in Denver through the unique insights of young architects and designers.

Young designers interested in joining YAF are encouraged to call Suzanne Lanyi (303.534.7007) or Sylvia Deye (303.861.5704).



YAF likes to have fun, too. Here, YAF members participate in the annual Cardboard Derby at A-Basin.

## SEAC'S JUNE 18TH FOCUS: ROBERT MALLIART & SANTIAGO CALATRAVA

**T**he Structural Engineering and Architecture Committee is now focusing attention on the work of Robert Malliart and Santiago Calatrava. Robert Malliart was a Swiss engineer whose 1930s bridge designs have yet to be surpassed in economy, efficiency, or elegance. Most of his commissions were the result of design competitions in which his designs were the least expensive, although this is hard to believe when you see the bridges.

Santiago Calatrava is a Spanish engineer/architect working mainly in Europe. His mastery of structural engineering has enabled him to create an

architecture that elevates one's expectations of the built environment. Architects will try to imitate him, but not without the expertise of extremely creative engineers. The works of these individuals show very clearly the value of engineering and the beauty in visual expression of structure.

Please join us for a discussion of Malliart's and Calatrava's work on June 18th, 12:00 noon in room 490 of the University of Colorado Architecture Building at 14th and Larimer. For more information please contact Paul Irwin (jrharris@ix.netcom.com), phone: 303.860.9021, fax: 303.860.4537.

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## CUBA: HEARTBREAKING BEAUTY

—Susan Kreul-Froseth, AIA

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Old Havana

photo: John Kreul

All of the available guidebooks write that you cannot be prepared for what you will see in Cuba. We arrived on an early morning flight from Cancun to Havana. Our group of 100 people consisted of members of Global Exchange, a non-profit humanitarian organization. Global Exchange's tours focus on topics such as culture, health, sustainable development, and ecotourism.

My purpose in participating in the adventure was to meet leading Cuban architect Miguel Coyula, and to see the work that he is doing in Havana. From the air, our first glimpse of Cuba revealed a lush green environment with ribbons of silver rivers transverse the land. We sensed that something magical was about to happen and we were not disappointed.

In a source titled, "In Context: A Journal of Hope, Sustainability, and Change," comes the admission that there are plenty of signs that things are going badly in the world, but there are also encouraging signs coming from some unexpected places. Cuba has experienced a multitude of challenges related to the shortage of resources. Cubans have lost an average of 30 pounds due to the scarcity of food and their mode of transportation: biking or walking.

In the wake of their economic troubles, Cubans have pledged commitment to ecological and sustainable innovations. Former Washington-based Cuban Diplomat Juan Antonio Blanco visited with our group and feels it is essential now that Cuba is faced with "global economic reinsertion: to focus on many aspects of development. These range from sustainability to socially responsible and tolerant attitudes.

Among the richest aspects of Cuban culture is the architecture representing centuries of prosperity and cultural influence. Not only has Cuba escaped the wrecker's ball, but also due to the rich 400-year history framed against a backdrop of scarce resources, a truly unique situation now exists. Nowhere in the world has time stopped in quite this way.

World organizations have recognized the importance of Cuba's past. UNESCO has placed Havana on the World Heritage List, as it is identified as one of the most authentic colonial cities in the Americas. When I met architect Miguel Coyula, he was involved in the completion of an accurate (1"=1000') scale model of Havana. He is also the lead architect for the community of Atares, a 36-block area in Old Havana comprised of 16th and 17th Century buildings.

Atares is a community of 3,088 housing units, stores (with occasional

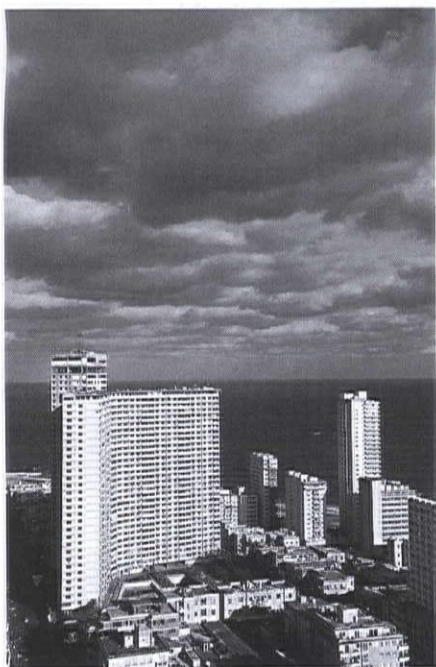
merchandise), schools, and some 12,000 residents facing social problems, in addition to reconstruction challenges. It represents a case study community, which has been fully documented by Coyula and his group. The study involves tracing the area's history, social and economic research, and construction planning.

On our visit to an Atares school, we presented the students with dearly needed pens, crayons, paper, and shoes. The teacher who accepted the offering stated, "You are in your home. We recognize the great importance of building bridges among people." This was truly the most inspiring trip I have ever taken. Some day I hope to return. Possibly a tour for interested architects and other professionals could even be planned. You must be ready to dance, laugh, and cry, but you may not ever be prepared for the overwhelming beauty of Cuba and its people.



Old Havana tenement.

photo: John Kreul



Scene from Havana Libre Hotel.

photo: John Kreul

### AIA COLORADO NORTH ANNOUNCES ITS FIRST GOLF TOURNAMENT

Related to be an annual event, AIA Colorado North's first golf tournament is scheduled for Friday, August 20th at Pelican Lakes Golf and Country Club in Windsor. This will be an especially exciting event because Colorado's newest golf course is scheduled to open July 1st.

Join us in this four-person scramble that will benefit the AIA Colorado North Chapter student scholarship fund and continuing education programs. Door prizes include golf gift certificates, AIA hats, and golf packages.

After the tourney, join other players at the barbecue dinner and cash bar in the outdoor tent facility at 5:30. There will be a hard hat tour of the new club house and Water Valley Development after the barbecue.

It's just \$65 a player to participate in the tournament. Sponsorships are only \$200 a hole, which includes a sign and a card in the program flyer. For more information, call John Sohl at 970.353.6964.

**NEW MEMBER**  
Christopher Pope, SA



# TOURING TOKYO WITH EDWARD SUZUKI

—Rebecca Spears, AIA

I have discovered once again that the AIA opens up new opportunities to its members through the people you meet. I had the pleasure of serving on the Colorado North Chapter board a couple of years ago with **Richard Hill, AIA**. At the time, we enjoyed discussions about architecture while carpooling to board meetings. In February, Richard learned that I was going to be traveling to the Orient and he recommended I try to get to Kuala Lumpur while in the neighborhood. When I told him I would only be in Singapore and Tokyo, he made a surprising offer. He wrote a letter of introduction for me to an architect in Tokyo. It seems they had been classmates at Notre Dame University in the early '70s and had since served on the same international committee.

When I arrived in Tokyo, I called the office of Mr. Edward Suzuki to arrange a meeting. Mr. Suzuki explained that this was a very busy time for him as he was just notified that his firm was a finalist in a design competition for a new museum of modern art and the interview was only a few days away. However, he offered to take me along on a research outing to the Tokyo modern art museum that afternoon. He admitted it was not a very good building, and he would be noting what not

to do. I offered to take a train and meet him there, but instead he picked us up at our hotel. He also brought along a copy of his recently published book, "Edward Suzuki, Buildings and Projects." It wasn't until I started leafing through the pages that I realized what an accomplished and renowned architect he was.

As we drove, Mr. Suzuki asked me what kind of architecture I was interested in. I had always admired the work of Arata Isozaki and Kenzo Tange, modern Japanese architects, for the clean lines and sparse elegance of their buildings. Hearing this, Mr. Suzuki replied, "We're not going to that museum. I will take you to see some good architecture." We then spent the rest of the afternoon driving around Tokyo visiting buildings by Suzuki, Tange, and Tadao Ando.

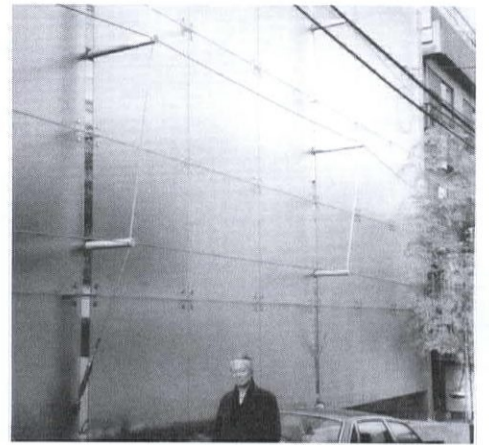
The first building, the Tokyo Club in Nishihara, Tokyo, Mr. Suzuki designed during the "bubble economy" as he described it. In the early '90s clients had extensive budgets that let architects experiment with high-tech systems. The location is typical in Tokyo, a narrow alley/street, on a tight site with no view. Mr. Suzuki created a translucent veil of glass on a steel and cable grid to separate the courtyard

from the street. This entered by "bowing" under this glass curtain as you would upon entering a traditional tea house.

We visited several shops Edward Suzuki had designed using different textures of concrete, glass, and steel. In one hair salon, the floor was made from steel plates, rubbed to a soft finish with frosted glass plates hanging from the ceiling. Another two shops featured hills of white sand mounded up against the glass windows.

Edward Suzuki's buildings reflect dualities or oppositions he describes in his book, such as darkness and light, which we recognize only because of the contrast it presents with its opposite. The Joule-A mixed-use building in Azabu, Tokyo expresses the contrast of delicate skin and strong structure beneath. The perforated aluminum skin is torn in parts to expose the space frame beneath. This has a similar function as the glass curtain to provide a translucent screen between the street and the apartment balconies in this case.

Our tour ended at the Tokyo Metropolitan Gymnasium by Kenzo



Edward Suzuki, architect, standing next to the curtain wall of glass he calls "tensegrity" for tension and integrity.

Tange. The folded silver roof that looks like a Samurai helmet was gleaming in the evening sun. Mr. Suzuki graciously signed the copy of his book and presented it to my husband and me. I feel very fortunate to have had this experience and I owe it to the people I've met through the AIA.

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## WHAT I DID ON MY WINTER VACATION

—Glenn H. Rappaport, AIA  
Black Shack Studio Architects

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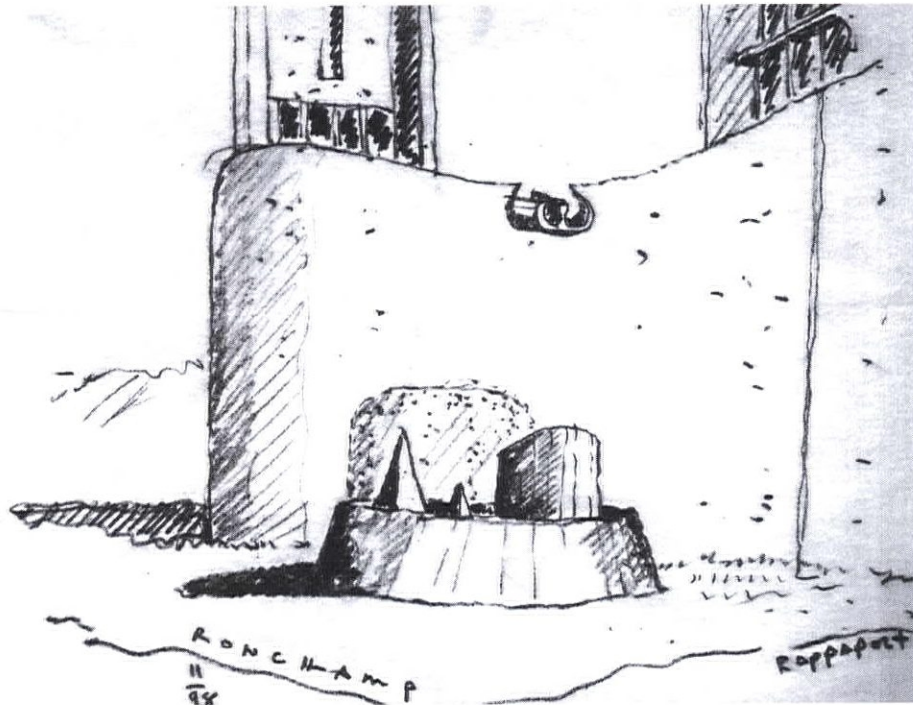


Illustration of Ronchamp

Last November, I had the opportunity to fulfill one of my dreams—the chance to make a pilgrimage to see the buildings of Le Corbusier. I called my friend Charles, an architect practicing in Vermont, and convinced him to meet me in Paris. There we began our seven-day journey. We wanted to see a number of projects which were designed over the course of his long career. We began with Villa Roche and Villa Savoye, and ended with La Tourette and Ronchamp.

Viewing Corbus' work of over a 40-year period was very exciting for us. Each of the projects we traveled to was powerful in its own way, but for me, Ronchamp was the apex. Many churches in Europe are fantastic—they tell us the story of the people and their circumstances. Often these churches and cathedrals are the result of countless people working over hundreds of years.

Ronchamp is different partly because, to me, it is essentially the story of one man's spirituality and how he interpreted the forms of churches and molded them around his own dreams. As with all great artists, Le Corbusier's beliefs and way of making things, though incredibly personal, has power for the rest of us. The chapel at Ronchamp, which was completed in 1955, is a delightful piece of habitable sculpture. It rests on the top of a hill half a day's drive from Paris into the countryside.

We arrive at Ronchamp about 9 a.m. It is a Sunday, but there are no scheduled services, as it is a pilgrim's chapel, not the main church in the town. This is wonderful because the two of us are all alone for the first few hours. It is a

beautiful, clear day. After driving up the windy wooded road, we come to the parking lot and the small pavilion selling coffee and Le Corbusier memorabilia. We can see the chapel at the top of the walking path about 100 yards away. Here are some beautiful books about the chapel and other L. C. projects. The elderly couple that run the outdoor bookshop can see how excited we are.

For us, flying to Paris, taking the high-speed train to Lyon, renting a car, careening through the French countryside with our maps plastered against the windshield, and finally arriving here on this beautifully tranquil Sunday morning—at arguably one of the world's most spiritual pieces of architecture—is indescribable. There it is, up the path, waiting for us. The pregnant pause at the bookseller takes on a power all its own, analogous to discovering the chest of buried treasure, then sitting down to have a cup of coffee before opening it.

We begin our ascent. The chapel rises slowly into full view. What first strikes me is how handmade the building is. It has a kind of studied crudeness, like powerful primitive art—a quality that belies its sophistication. Yes, it is a religious chapel, but it is also a building about paying homage to ideas, creativity, and the human spirit. We walk around the building just looking for a while, trying to make mental notes. All around the perimeter are the smaller sculptures—some fully embedded in the walls (like the huge pivot-hinge doors made of painted enamel and concrete), some partially embedded (like the confessionals and pulpits), and others slightly detached (like the collector

for the water that comes off the roof in one giant concrete scupper on the north side). I am told that the enormous "crab shell" roof collects massive amounts of water, draining it into a cistern that is then used extensively by the townspeople below.

Inside we are all alone, surrounded by a wonderful display of functional sculptures washed in multicolored light. Directly across from us, the hand-painted greens, blues, yellows, and reds of the stained glass windows beam with light, filling the space of their deep angular recesses. Chubby concrete muntins frame these small stained-glassed dreams of almost a half century ago. The rugged concrete pews with their dark molded mahogany slab benches and backs seem to float in the shadows as we stand in the sanctuary. Tiny side chapels, with brightly painted walls, fill with light pouring down from 60 feet above through slits and punched openings that we later learn are patterned after L. C.'s interest in harmonics. An abstract stair, seemingly suspended in space, leads to a cubic concrete lectern stuck high on the wall like a barnacle on the side of a great ship. We are entranced.

There are signs saying no photographs, but the light is so incredible that I think maybe I can take my point-and-shoot camera, turn off the flash and assume responsibility for my actions. I move to stand in one of the small alcoves off the main sanctuary, and take a photo. At just that moment, two gentlemen in their late 40s or early 50s walk into the chapel. Their appearance tells me they are also architects. They are speaking in German. I walk around a little longer, and, unable to control myself, again unholster my camera and begin to take a few discreet shots, reasoning that the ghost of L. C. will understand.

After a few moments, I hear their camera go off, then my camera, then their camera—and within seconds it sounds like a paparazzi convention. After a few more minutes, our shutters close down and the two fellows walk out. No one has made eye contact, or uttered a word—silent partners in crime—a testament to the power of architecture, and the beauty of light. Charles and I linger on for half the day, sitting, walking, sketching and talking. By the time we walk back to the parking lot, there are half a dozen tour buses and people everywhere. We had our quiet time with the master and we were not disappointed.

### NEW MEMBERS

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# AH, TO BE IN PARIS AGAIN!

—Marvin Sparr, FAIA

**P**aris for a week. The chaotic movement of people, then the building catches your eye with arrival at Charles DeGaulle airport for a first impression. People conveying systems in tubes, metal bottom and Plexiglas top, connect level to level. Air delivery through sculpted fiberglass "ducts." Circular building and traffic patterns create some difficulty for people movement on both upper and lower levels.

On entering the city through an area predominately "old city," we were exposed to the Paris of years ago. Beautifully detailed buildings, multi-family housing, mixed-use with very interesting shops at street level. Hotels, office buildings, and smaller commercial buildings interspersed, made up the fabric of this part of the city. We were aware that the design of buildings included detail from ground to rooftop, giving the buildings scale and relevance to people and community in which they're located.

Access within the city is multifaceted, economical, and efficient. Too much to see in one week, especially in detail. The Louvré, a great old building, and Pei's Pyramid does not detract from it. Space is uncrowded and the shape and

materials are so clean and simple, they don't compete for attention. Art is beyond comprehension, both in quality and quantity. The Touillerie Garden off the open end of the Louvré Courtyard is a compliment to the overall complex. The old train station has been restored and converted to the D'Orsay art museum and is a must. The exterior is old, classical, well-detailed, and inviting. Inside, a modern design creating interesting spaces that were well used for displaying all types of art, including an area for Frank Lloyd Wright chairs, windows, etc. The impressionists on the top floor are a must see. Start there and work down.

Notré Dame is a magnificent building. It's not the most ornate cathedral, but the proportions, the stained glass, and its notoriety do cause one to look twice. The front façade was partially covered by scaffolding for restoration.

The Opera House is fully illuminated at night from adjacent buildings, an unthinkable situation in our society with liability issues, structural modifications to support the luminaries, metering of power, and access for maintenance. A classical building with huge columns, exterior stone, and a mixture of very simple, plain detail and some plush ornate decorations. A



The Louvre, Paris

significant area is committed to a lobby, side lobbies, service areas; the theater is relatively small.

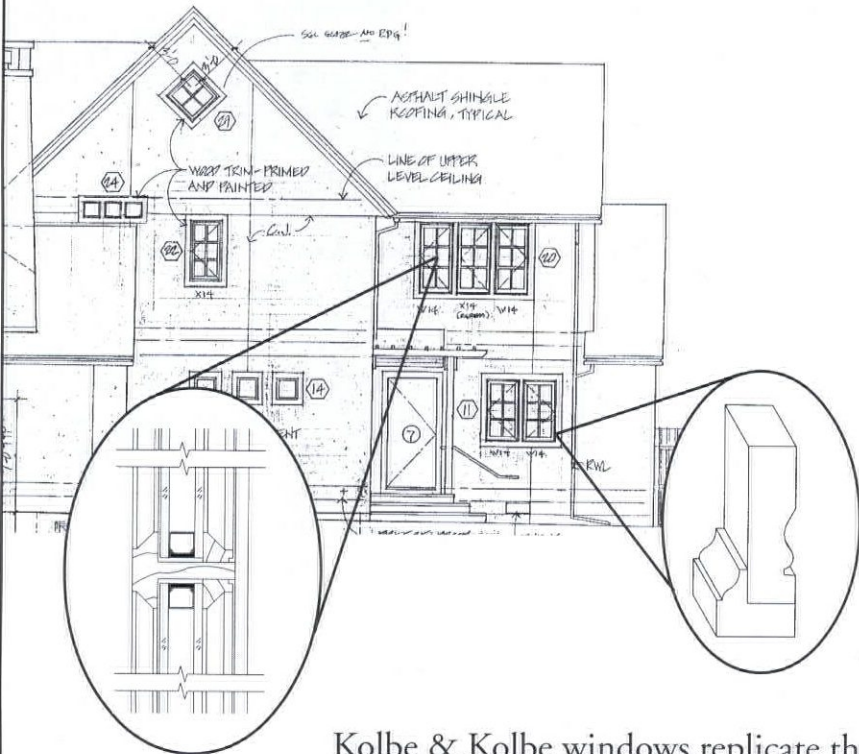
Maybe not the greatest architecturally was Invalides. It is a complex of buildings, once a hospital, now a church, military barracks, military museum, and site of Napoleon's Tomb. An architectural interest is in the domed structure housing his tomb and those of his relatives. One enters at the main level, which is up a short flight of stairs from grade. At this level, several alcoves hold the tombs of relatives. At the lower level, via a grand staircase, is the massive tomb of Napoleon: a reddish stone, highly polished and approximately 8' wide x 16' long and 12' high. The tomb area is surrounded by a colonnade and walkway so you can view the tomb from all sides.

We found Bistros and cafes very charming, and different, high-quality food, and outstanding service including assistance with the language. And each

neighborhood had its own character. Ride the metro to a stop, get off and walk around that neighborhood, get back on the metro, go to the next stop to experience the differences of the neighborhoods. The "City of Lights" rivals any we have seen. The stores in this area were the most elaborate and complex ever we've seen and were decorated for the holidays.

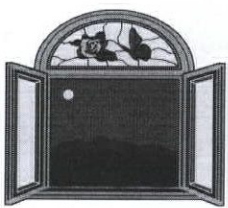
Paris is an extremely interesting, diverse city with most of the problems that go with a city of that size. Too many cars, thus too much pollution and too few places to park. A lack of open space, so watch for the dog droppings on the sidewalks. It has very complex layout of streets; it is not uncommon to have five to seven streets come into a rotary, making rotaries and double rotaries an event to watch! The architecture is interesting, well-detailed, complex, and comes in all sizes and shapes.

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## ALLIANCE CONSTRUCTION SOLUTIONS COMPLETES THREE PROJECTS

Alliance Construction Solutions and its project teams have recently completed the following projects:

Project Name/Owner: Loveland Community Health Center/McKee Medical Center  
 Architect: Architecture One  
 Location: Loveland, Colorado 450 N. Cleveland Avenue

Construction Cost: \$600,000  
 Completion Date: March 1999  
 Project Description: This newly completed 4000sf demolition I remodel to an existing building was completed on-time and within budget. It included an expansion to the medical treatment rooms, a full dental facility and classrooms for patient/family education.

Project Name/Owner: ARC Assisted Living Facility/American Retirement Corporation  
 Location: Aurora, CO  
 Construction Cost: \$7.5 million

Completion Date: April 1999  
 Project Description: This high-end retirement facility includes two, 40-unit assisted living buildings and a 13-unit memory-impaired facility. The project included two, two-floor buildings of 27,000sf each, a one-story 12,000sf building, commercial kitchens and dining facilities, offices and associated site development.

Project Name/Owner: Middle Park High School/East Grand School District  
 Location: Granby, CO  
 Construction Cost: \$2.2 million  
 Completion Date: January 1999  
 Project Description: This project consisted of two additions: one 7800sf and the other addition was 2400sf to this existing high school in Granby. The additions were comprised of several classrooms, including a science lab and an athletic training facility.

## ON THE BOARDS

JG Johnson Architects of Denver has just completed the renovation and addition of the Indian Tree Golf Clubhouse in Arvada. Originally built in 1970, the exterior and interior were completely redesigned to offer more amenities to the Club's guests, including a new meeting facility, expanded restaurant and lounge, and a revamped Pro Shop. JG Johnson Architects specializes in recreation, hospitality and residential architecture.

The ground-breaking ceremony for the Colorado Private Reserve, a private club on South Jackson Street in the Cherry Creek area of Denver, took place May 3rd. Designed by Lantz-Boggio Architects of Englewood and to be built by Haselden Construction, the

three-story "English Gentlemen's Club" will be open to both men and women and is scheduled for a September opening. Facilities will include a restaurant/bar, library, conference rooms, billiards, card room, offices and a health club.

The University of Southern Colorado has selected Hanscomb to provide project management services required for the renovation and expansion of the Chemistry Building in Pueblo. The project entails approximately 55,000 gross square feet on four levels, with adjacent site development. Jean-Paul Prentice, Hanscomb's Manager of Projects, will oversee the completion of design and construction activities. Hanscomb is an international construction management and consulting firm.

## A/E FEE SURVEY RESULTS RELEASED

The 1999 Fees and Pricing in Design Firms has been released by PSMJ Resources, Inc. Key findings in this year's edition include:

▲ Billing rates in design firms increased an average of 4 percent from the levels found last year. This is somewhat above the rate of inflation, indicating firms have seen some real economic improvement from rising prices.

▲ Design services bidding is level, or even shrinking, after many years of increasing use.

▲ Contract terms for design services have not changed over the past year; design firms are performing much the same services under the same fee structures and contract terms as they were a year ago.

For information on this survey, call 800.537.PSMJ.

P<sub>2</sub>RS Group, Inc. (P<sub>2</sub>RS), a professional engineering firm, founded in 1978, is dedicated to providing its customers with world class "Responsive Engineering". P<sub>2</sub>RS provides engineering and planning services throughout the United States. Albuquerque serves as the corporate headquarters with satellite offices in Los Alamos, New Mexico; Arizona, Colorado and Oregon. Our company's success is largely contributed to our loyal employees with a large core of individuals that have 10 to 20+ years of service with us. We employ a team of the finest professionals in the business with the common goal of providing services to our customers at the most competitive cost and the highest quality available on the market today, with long-term operating efficiency and life-cycle costs in mind. The principals of P<sub>2</sub>RS have project experience dating back to 1960.

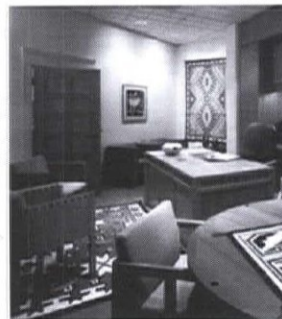
The P<sub>2</sub>RS staff supports the traditional Architecture/Engineering Industry in the design of Facility Systems as well as the High Tech industry in such applications as Semiconductor & Clean Room design, including base buildings, equipment and tool installations to support the manufacturer, and sustaining & capacity evaluations. We support a broad mix of public and commercially based projects which include:

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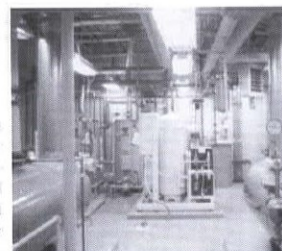
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# JUNE EVENTS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
	1 Noon, 2001 Convention, RNL Design	2 Noon, Committee on the Environment, AIA Office	3 5:00 PM, Denver Board, AIA Office	4 3:00-8:00 PM, North Chapter Gallery Reception, AIA Office 5 <b>SATURDAY</b> 8-5 PM, ARE Seminars, UCD Rm. 490
7	8	9	10	11 2:00 PM, Government Affairs, AIA Office
14	15 3:00 PM, North Board, Location TBD	16 7:00 AM, South Board, Desks Inc, Colorado Springs 7:30 AM, Urban Design, AIA Office	17 7:30 AM, Design/Build, AIA Office Noon, Design Communications, AIA Office	18 11:00 AM, Editorial Board, AIA Office 12:30 PM, Finance, Dixon's 12:30 PM, President's Lunch, Dixon's 2:00 PM, Colorado Board, AIA Office
21	22	23 Bike to Work Day!	24 7:30 AM, Historic Preservation, AIA office	25
28 Neighborhood Reinvestment Training Inst. See Continuing Ed...	29	30 Deadline for Firm Profile in membership directory.	For more information on any of these events, call AIA Colorado at 800.628.5598, unless otherwise noted.	

## JULY HIGHLIGHTS

- 4 Independence Day!
- 5 AIA Offices closed
- 15 Design of Metal Building Systems

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## Summer Vacation...

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PAGE 1

A Touch of England, Scotland, and Ireland



PAGE 5

Rebuilding Russia: Drawing from the past



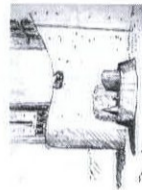
PAGE 7

Cuba: Heartbreaking Beauty



PAGE 11

Ronchamp in Winter



PAGE 13



We are proud to announce that our own **John D. Anderson, FAIA**, of Anderson Mason Dale Architects has been elected First Vice President/President-Elect of National AIA! John will be the national president-elect during the year 2000 and national president for the year 2001.

Elections for this prestigious office took place at the National AIA Convention in Dallas on May 8. Chosen from a field of four candidates from across the country, John was successfully elected following a run-off vote with one other candidate.

John is the first Colorado architect ever to be elected as president of National AIA, representing more than 63,000 members nationwide. A wonderful side benefit is that John holds the office of president as Colorado hosts the National AIA Convention in Denver during 2001.

Congratulations John, for this tremendous honor!