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OCTOBER 1999

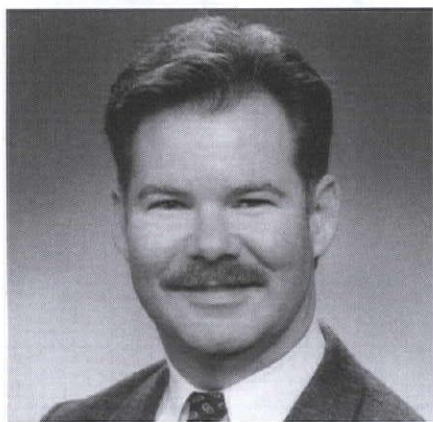
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## TALES OF OLD TUCSON

The 1999 Western Mountain Region (WMR) Annual Conference is history. The buzz from the participants at the Loews Ventana Canyon Hotel and Resort was that it was a solid success both in terms of location and content. August in Arizona was mitigated by an elegant resort hotel nestled in Tucson's beautiful desert foothills made greener (and more humid) by recent monsoon rains. Friday night's Host Chapter Party helped solidify everyone's sense of place with a trip to Old Tucson, a western movie set (if you've seen a John Wayne movie, you've seen Old Tucson...) replete with bad jokes, a corny gunfight, and great barbecued ribs.

Quality content was assured by three days of excellent seminars and guest speakers. Thursday opened the confer-



Joe Jackson, Assoc. AIA

—Steve Loos, President-Elect, AIA Colorado

ence with very informative sessions on risk management, claims prevention, responding to RFPs, and dealing with selection interviews.

Friday and Saturday were spent in a series of great presentations exploring the theme of "Regional Architecture—Architecture of its Time and Place." Especially rewarding were presentations of some wonderful desert architecture by Eddie and Neil Jones of Jones Studio, Inc., and Les Wallach of Line and Space. Michael Rotondi stopped by to show some slides and tell us the secret of life. Dan Gregory, Senior Editor of *Sunset Magazine*, and Reed Korloff, Editor-in-Chief of *Architecture Magazine*, stumped for their respective publications and told us the secret to getting published. Korloff hung around for the remainder of the conference serving as a Greek chorus for most of the other presentations.

The WMR board managed to squeeze its bi-annual meeting and elections into an hour and a half early Saturday morning. The best things to come from it were Dennis Humphries' election as WMR Secretary and Joe Jackson named the new regional Council of Architectural Component Executives Representative. Each will serve a two-year term starting next year. Wayne Silberschlag of Arizona was elected the



Dennis Humphries, AIA

new Regional Director to replace Terry Brown of New Mexico. **Marvin Sparr, FAIA**, of Boulder became the WMR Senior Regional Director.

Saturday night's Awards Banquet was well attended and very long! The best things to come from it, other than a pretty good steak, were **Lou Wynne's** Award of Distinction, Humphries Poli Architects' Citation Award for the Grand Cherokee Lofts, Anderson Mason Dale Architects' Honor Award for the Hudson-Meng Bonebed Site Project, Harry Teague Architects' Citation Award for the Carbondale Community School, OZ Architecture's Citation Award for 1820 Folsom, and Fentress Bradburn Architects' Honor Award for Peery's Egyptian Theater Renovation.

Next year, WMR will join seven other western states and architects from Mexico, western Canada, Guam, and Hong Kong for Summit 2000, a "Super-Regional" Conference in Sun Valley, Idaho. Make plans to attend. It will be fun, professionally energizing, and well worth the effort!

## DESIGN CONFERENCE INCLUDES THE GUGGENHEIM AND TOKYO INTERNATIONAL FORUM

Currently the following two projects have been confirmed for inclusion at this year's conference:

### Guggenheim Museum Bilbao Bilbao, Spain

From the beginning, the architecture of the building that would eventually house the Guggenheim Museum Bilbao was recognized as a decisive factor in making the project the international landmark of artistic excellence it was destined to be. This approach continued the tradition begun by the Solomon R. Guggenheim Foundation when it commissioned Frank Lloyd Wright to design the original museum on New York's Fifth Avenue. Frank O. Gehry was entrusted with the task of

designing the Guggenheim Museum Bilbao, largely because his conceptions reflected the project's enormous potential by integrating the building into the fabric of the city of Bilbao and into its ongoing urban regeneration plan.

Gehry's huge sculpture-like building is fashioned from a surprising array of materials and endowed with an extraordinary, unmistakable silhouette. Under the apparent chaos caused by the juxtaposition of fragmented volumes with regular forms finished in stone, curved forms covered with titanium, and huge glass walls, the building revolves around a central axis, the atrium, a monumentally empty space crowned by a metal dome. Daylight floods in through the glass walls and the skylight

set high up in the dome. Leading off from this central space, a system of curved walkways, glass lifts and stairways connect 19 galleries that combine classical, rectangular spaces with others of unusual proportions and forms. The wealth and variety of spaces makes the museum exceptionally versatile.

### Tokyo International Forum Tokyo, Japan

The Tokyo Metropolitan Government's Decision to hold this competition presented a unique opportunity to rethink fundamental issues related to the civic realm and making public space. The program, unlike that of any other facility

[ See Design on page 15 ]

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# YOUR CHALLENGE: GET OTHERS INVOLVED

**A**s I sat in the Western Mountain Region Conference in Tucson, I reflected on several thoughts. First was the beauty of the Arizona desert with its dramatic but severe mountains, the multitude of giant Saguaro Cactus that were 150 years old and older, the wonderfully designed resort, and the many dramatic homes on the mountain side.

Second, the programs that AIA Arizona put together were very good, and covered a diverse range of topics and their theme "Time & Place" was quite appropriate.

Lastly, as I looked around at the attendees I was disappointed by how few people were there considering the size of our region. While I certainly sympathize with the excuse that we're all busy and a vacation to the desert in August may not be at the top of everyone's list it still seems odd.

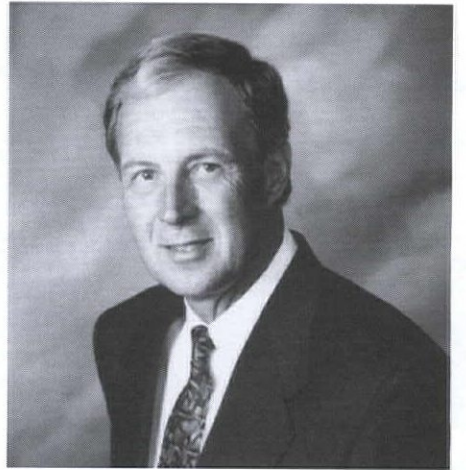
Consider that the American Institute of Architects represents only about half of registered architects and Colorado is about the same. Then look at participation; we estimate that less than 10% of our members regularly participate and attend events. That translates into only one in 20 architects being involved.

People often ask me what is the value of being in the AIA. If we look at the main purposes, they include: uniting to advance the architect's interest, promoting the profession, professional information and to provide recognition for outstanding service and design. Since architects in total only number about 120,000, without a unified national, state, and local voice, we would have virtually no legislative influence. Additionally, through the combined

efforts we are able to be a significant voice to the general public as well.

When I attend AIA events like WMR or local talks and seminars, I'm amazed at the amount I gain. Often it's from the speakers, but just as often it's from conversations with my peers about all kinds of topics. Architecture is a somewhat unique profession in that unlike medicine or law, architects from different firms rarely work together on projects. So it is through the association we have the ability to share professional experiences and challenges. Those who don't participate would be amazed to see how openly competing firms share and how almost everyone believes that if we all improve, the profession improves. I truly believe that you receive four-fold what you put in, whether it be simply attending a program or being part of a committee or board. So your return on investment is huge.

I realize that if you are reading this you're probably already part of the 10% participating, but I'd like to challenge you to recruit a friend or someone in your office who isn't involved and bring him or her to at least two events this year. We could double our participation by this simple act!



—Ned White, AIA

A great option to get involved is our upcoming Design Conference, November 19-21 at the Broadmoor. With three outstanding keynote speakers and a nationally recognized moderator, it will be great and we've also structured breakout sessions for many different interest groups.

In closing, I hope you have had a chance to see our wonderful new office at 15th and Lawrence. If not, please stop in. It's great! And as you know, this was truly a team volunteer effort, but special thanks must go to our staff and especially our Executive Vice President Joe Jackson! Without his tireless efforts we would not be here today, so thanks Joe!




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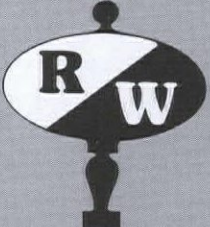
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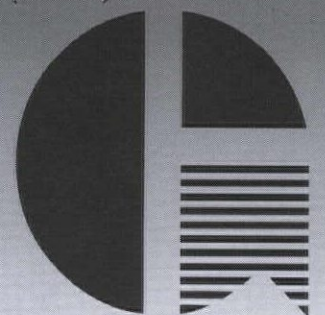
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# A SNAPSHOT ON CHANGING FIELDS MID-STREAM

—Frank Ooms, AIA  
Special to AIA Denver

After 25 years in the profession, 12 with my own firm, Ooms Design, I decided it was necessary to take a hiatus from some of the compounding frustrations of the business of architecture to pursue another of my creative passions—photography. When asked to write about my transition and new direction, it required some serious introspection to summarize my thoughts on paper.

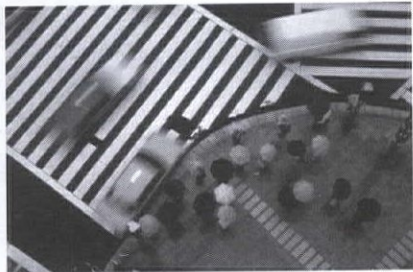
With a small architectural firm of up to eight staff and several more in my custom furniture manufacturing facility, we were able to complete a wide range of successful and rewarding projects. Architecture was the main emphasis of the firm complemented by work in graphics, interiors, and furniture with personal asides in photography. Design-wise, we worked on various exciting projects: office buildings such as CareerTrack in Boulder, contemporary retail and office interiors, DIA retail design standards, restoration work and retail in Larimer Square, and several high-end contemporary residential designs.

Throughout the years, I also designed many pieces of furniture and created a portfolio of fine art photographs. I was fortunate to have both exhibited, independently, in several major cities around the nation. Creativity was the main emphasis of most of our work and was immensely gratifying over the course of many years.

I enjoyed being involved with the AIA, especially heading up the Denver architectural awards for 1995, when we completely revamped the program, much of which is still intact. Despite the success of the architecture/interiors firm and consistency of commissions, the immense amount of time dedicated to most everything but design compounded over the years and became more frustrating than enjoyable. Consequently it got to the point where I

felt that a change and simplification were necessary.

Focusing on photography, with an emphasis on architectural, has given me the opportunity to still indulge in my passion for architecture, albeit that of others. I've always been a fan of good architecture/ design and therefore the opportunity to experience it, photograph it, and meet the people behind the creativity seemed a plus for me.



Award-winning photo from AIA National Competition

Photo: Frank Ooms, AIA

The actual transition to photography full time has been recent, interesting, and promising so far. It took quite some time to wind down the architectural business; it's hard to withdraw from a passion that verges on the point of obsession. Thus starting over with something new was incredibly difficult, however previous professional photographic experience, several national AIA photography awards, followed by judging, and various published works helped instill some confidence to get the ball rolling.

In the year since closing the design business, I've continued to dabble in design, while the photographic work has been starting to come in on a fairly consistent basis. I've been enjoying some wonderful architecture and design, while also photographing it for fun, profit, and the benefit of the firms who have created it.

I approach photographing architecture similarly to how I design, incorporating all of the elements of composition, proportion, texture, color, etc., and juxtaposing them in the best of light and shadow. The goal is to create an image that captures the design no less than the architect/designer envisioned. The photograph becomes a creative record



of the actual project serving many purposes not the least of which is a great marketing tool.

My architectural education and design experience have been a significant asset in pursuing my new direction, ultimately providing for a more knowledgeable perspective when approaching a photographic assignment. One of my latest projects involved the opportunity to work with Historic Denver Inc. and the Millennium Marker committee, photographing Union Station for a commemorative book on the building's architecture and Mario Botta's proposed sculpture for Denver. That came out in mid September in conjunction with Mario's lecture through the Denver Art Museum.

Other projects have given me the good fortune to experience traveling to various parts of the country and internationally. Work with various architects and

designers has recently exposed me to some wonderful architecture I never knew existed and has given me the chance to approach its photographic documentation in the same imaginative spirit that created it.

I hope I've left behind the frustrations of dealing with departments, agencies, commissions, boards, excessively restrictive codes and reg-

ulations, intricate coordination, endless supervision, continuous quality control, litigious climates, unlimited conflicts, politics, etc. I realize that not all photographic projects will be bliss, however a negative photographic assignment may last a few weeks at most, whereas an unfortunate architectural commission could last years!

I now collaborate with architects, designers, art/creative directors, as well as other creative types and pursue the pure essence of capturing various aspects of the natural and designed environment on film. In essence, more emphasis on the creative end, which was—and remains—my ultimate passion. So far, so good.



Custom residence in Boulder. Entry interior and exterior. Architect: Ooms Design

Photo: Frank Ooms, AIA

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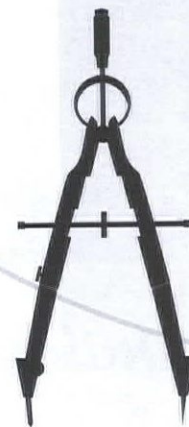
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# CONTINUING EDUCATION OPPORTUNITIES



## DeVon M. Carlson, FAIA Lecture Series

The University of Colorado College of Architecture and Planning is pleased to announce that the Annual DeVon M. Carlson, FAIA Lecture this year will be delivered by Merrill Elam of the Atlanta-based firm of Scogin Elam Bray Architects. In keeping with the tradition of providing stimulating topics on architectural theory and practice, history and environmental relationships, this year's lecture given by Ms. Elam will be an informative review of her firm's work. Preceding the lecture, an exhibit of her firm's work will be on display at a reception in the Environment Design Building.

This free event takes place Thursday, October 7, 1999 at 6:30 pm in the

Mathematics Auditorium of the University of Colorado at Boulder Campus. The reception preceding the lecture will be held in the Environmental Design building from 5:30-6:15 pm.

The DeVon M. Carlson, FAIA Lecture Series was established through the AIA/Colorado Educational Fund in 1981 and since then has provided opportunity for architects, architectural students, related professionals and the general public to hear and communicate with persons important to the architectural profession. This program was established at the time of Dean Carlson's retirement from his 38-year association with the University of Colorado at Boulder and Denver and the College of Architecture of which he was the founding Dean.

For more information on this lecture, please call 303.492.7711.

## 1999 Design Firm Administration Professional Seminar

To promote the exchange of ideas and to educate its members in the related disciplines of design firm administration, the Society of Design Administration is hosting a professional seminar on Design Firm Administration.

Included in the schedule are topics such as: Contract Fundamentals—Clauses you should always include and those you should avoid; Job Costing—What is the mystique about design firms?; Building your corporate image and Understanding the design process. This full-day seminar will be conducted at Civitas in Denver, and participants can sign up for either the full program or chose specific sessions. For more information, please contact Civitas, 303.571.0053 or Fax 303.825.0438. Deadline to register is October 15.

## ISR Offers AIA Technology Course for Architects

ISR is the first registered AIA/CES provider to offer a comprehensive course on Residential Technology for architects. The four-hour seminar is a practical overview to help architects with systems technology. The systems covered include climate/environment, lighting, security/access, audio/video/theater, phone/data networks, water management, window treatments, and specialty applications. Participants will learn what features are available, why systems are needed, how they affect design, how to select systems to fit clients, how to budget design & installation, and what kind of integration and control is necessary

and effective. This course is offered to individual firms by appointment, with a minimum of five attendees. To inquire about this course for your firm, please contact Shannon Watts at 800.451.4370.

## Fall Breakfast Series Through October, Denver Design Center

AIA Denver's Urban Design Committee will present the 1999 Fall Breakfast Series running through October 26. The theme for the seminars will be "The Livable City—New Faces of Urban Design." The series involves a variety of presentations that address current issues architects face related to the design of our cities and neighborhoods. Individual slide shows and panel discussions will focus on various projects in the Colorado Front Range recognized as significant contributors to the urban character of the region.

The breakfast series will once again take place at The Denver Design Center from 7:15 am-8:45 am Tuesday mornings. Co-chaired by Carla McConnell, AIA and Jim Leggitt, AIA, all AIA members, students and the general public are invited to attend the entire series or individual seminars. Call AIA to register: 303.446.2266.

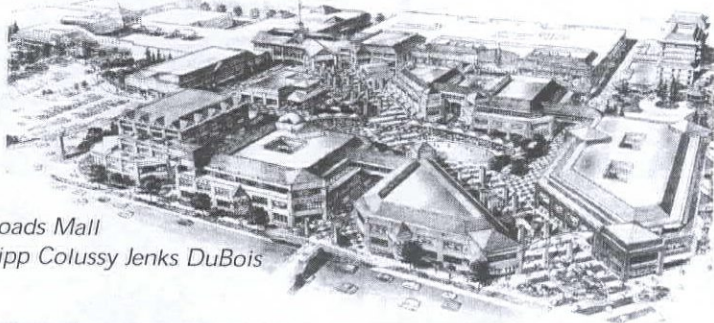


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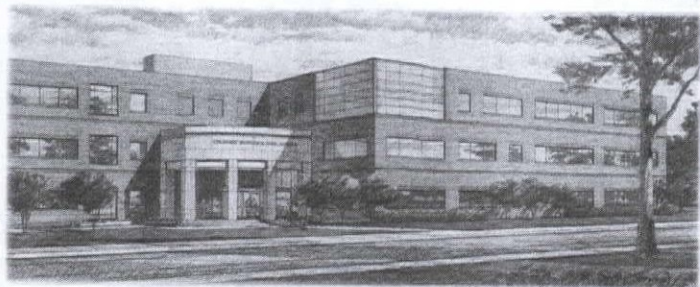


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# OPINIONS AND EXPECTATIONS: FIRMS AND INTERNS

—Carol Sundstrom, Assoc. AIA, AIA Colorado South Chapter

In Part One of this article, the thoughts, emotions, and ideas of interns regarding firms were exposed. This article notes the opposing viewpoints of firms regarding interns.

## Architectural firms feel that interns:

**Are only motivated by money.** Interns are only motivated to work harder and take on more responsibility if there is a promise of an increase in salary or bonus.

**Are only interested in short-term benefits.** Interns will not accept lower salary in return for long-term benefits, such as profit sharing, ownership transition, etc. They will leave a firm that offers such benefits to go to other firms that offer higher salaries without long-term benefits.

**Cannot hand draw when necessary.** Interns are dependent on computers. They have learned to draft on computers and will even take their registration exam by computer. As a result, interns are not able to sketch or hand draft when this may be a faster approach.

**Are not loyal.** Interns do not believe in growing with a company. They quickly move to other firms when the pay is better or when they find their current projects boring.

**Are not committed to becoming architects.** Many of the interns that have satisfied their internship requirements are not eager to begin the registration process, and some are deciding to pursue alternate careers.

**Are too idealistic.** Interns are in search of the "perfect" office where they are paid extremely well and get to do only the work they find interesting with the clients they like. They do not realize that developing this kind of practice is a long and imperfect process.

**Expect architecture to be an 8-5 commitment.** Interns will not put in the time necessary to meet deadlines, without expecting overtime pay or compensatory time off. Architecture is not an 8-5 commitment in school, and the practice of architecture is no different. In fact, an architect's mind is working day and night, regardless of whether the architect is in his/her office.

**Don't understand the pressure to compete with other firms' fees.** Interns are not aware that firms must compete with other firms in their market to get commissions. Although the firm principals are not excited about doing work for lower fees, they sense that asking what they deserve will leave them with dwindling projects and an expensive reputation.

**Lure firms into investing in expensive computer equipment and software, but then they don't stay around to help the firm recoup the investment.** Interns are quick to tell firms what kind of computers and software they need to do the work and are often able to convince "old-fashioned" offices to make the investment. They don't feel any obligation, however, to stay long enough to help the firm recoup its costs and develop the necessary office standards.

**Have a "let them worry about the business" attitude.** Interns are often in control of the speed of producing drawings, but they are not motivated to work faster to obtain a greater margin of profit for the firm.

**Are more interested in doing "cool" projects than learning about the responsibilities of practicing architecture.** Interns are more interested in doing projects that resemble the work they did in college rather than transitioning to the practical, business side of architecture.

**Demand a comprehensive list of benefits and high salaries, but don't stick with the firm that offers them.** Interns will not stay at a firm even if they offer the most comprehensive benefits package in town, yet they demand these benefits at the time of hire.

**Cost firms money by leaving once they gain the necessary skills.** It takes, on average, about six months in an office before a newly graduated intern actually begins to make money for the firm. Once the intern gains enough experience to be "marketable," however, he/she leaves in search of a higher salary, instead of growing within the firm.


**Want to design before they've really learned how buildings are built.** Interns are insulted when drafting is a large part of their responsibilities. It has been our profession's tradition to learn how buildings are built before attempting to design them, and interns should expect to spend a significant period of time drafting before they are given design tasks.

**Have an easier way to take the exam now than we did, but they procrastinate more than ever about taking it.** Even though the exam may now be taken one section at a time, the number of new licenses has dropped dramatically since the induction of the computer exam format.

**Are willing to moonlight.** In search of more money, interns are willing to do additional work in the evenings for pay, placing firms in a position of liability. They are often not skilled enough to do this work unsupervised, and the additional work takes their attention away from the office.

**Expect raises when they pass the registration exam.** Why are interns worth more to the firm the day after they pass the exam than they were the day before? Their responsibilities remain the same, and so should their pay.

**Are not properly educated.** Interns graduate with very few of the skills they need to do work in an office. Why should we have to teach them?



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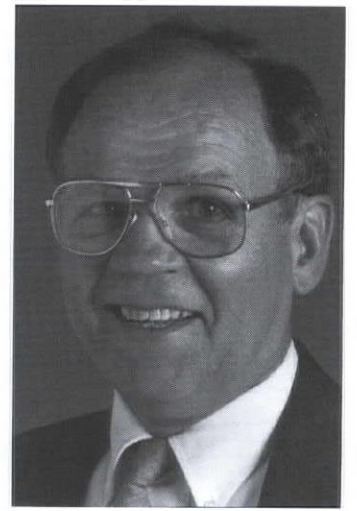
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# STRATEGIC PLANNING IN A CHANGING ENVIRONMENT

—Ken Whitney, Whitney Adams  
Special to AIA Colorado North Chapter



**W**hat's going on that makes you think that you need a new strategic plan?

Executives with whom I consult often answer that questions with variations on the themes "It's taking too much energy to manage and keep people focused," "We seem to be more concerned with the bottom line than growing the business," "We don't seem to be having as much fun as we used to."

In some companies, employees seem to know where they are headed. There is a can-do spirit, a sense of momentum. Often this is due to a set of core values that everyone understands, a shared vision, or a compelling mission to which they are committed. When the vision or the values become fuzzy, running a company becomes hard work. A strategic planning event can re-energize an organization by re-empowering those elements and the commitment to work toward them.

## Plan involves many people

A strategic plan is not necessarily a long-range plan. The latter assumes a stable business environment and projects goals and resources into the future. A strategic plan assumes a changing environment and is concerned with new ways of thinking and the creative edges of the business. It serves as a

framework for making long- and short-range decisions. Strategic planning has to do with inspiration and motivation; therefore it is important that as many people as possible are involved.

The 12-hour planning retreat develops five products: A story about the journey of the organization, a shared vision of the future, a clear statement about the underlying obstacles to that vision, a set of strategic directions, and action plans to implement them.

It's hard to develop a serious plan about the future without a shared understanding of where the organization has come from, how it got there, and what it learned in the process. The ups and downs, the great (and not-so-great) responses to market changes are part of the fabric that make up the organization's identity. Questions such as: what are the key events and turning points, how has our business environment been changing, what have we learned about being in this business, what is our story about the journey we've been on, and how are we positioned to move into the future are addressed in this first workshop.

The planning team is then ready to build a shared vision of the future. I find that most people have personal hopes and dreams for their work and this

process coalesces these hopes into a powerful picture of the future that inspires commitment. This vision becomes a reference point for decisions, as well as a measure of accomplishment.

The next—perhaps most critical part of the process—answers the question, "If this is our vision why are we not accomplishing it?" Organizations over time become comfortable with ways of thinking and acting that aren't serving them very well. These patterns are like cholesterol that block the flow of ideas and energy. Once these obstacles are identified, the team has the possibility of developing strategies to remove them.

In the fourth workshop the group develops a palate of possible initiatives and actions and organizes them into strategic directions. The six to nine action arenas are grouped into three main thrusts that become the framework for the company's action agenda for the next one to two years.

Finally, individuals pick specific initiatives from the action arenas to champion for the next year and in small groups build action plans that they will implement in the following months. The whole planning team reviews these plans to coordinate scheduling and resource issues and gives them the go-ahead.

The final product, not including the action plans, is four to five pages that graphically depict the history, vision, obstacles, and strategic objectives. Companies often enlarge them and place them on the wall in strategic locations. In this form, the strategic plan is a communication device that elicits buy-in from those who were not involved in the process. Each quarter, the planning team meets to review the documents, check on progress, celebrate completion, and build new action plans.

Ken Whitney, President of Whitney Adams Inc. (303.455.1285) of Denver, is a facilitator specializing in Strategic Planning. He works primarily with small companies and professional associations. Ken has facilitated strategic planning retreats for more than 20 AIA chapters.

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## SOUTH CHAPTER NEWS

### 1999 AIA COLORADO SOUTH CHAPTER BOARD OF DIRECTORS

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#### Congratulations, Lou!

Lou Wynne, Hon. AIA, Colorado South Chapter member, received the Award of Distinction from the Western Mountain Region at the WMR Conference in Tucson, Arizona in August.

Lou was honored for her many years of involvement in the AIA, as the South Chapter Education Director. Her many accomplishments, on behalf of the architectural profession, have included development and production of the "Blueprint for the Future" architecture appreciation curriculum, including conducting training classes to teach teachers how to teach architecture to their students.

Lou's contributions to the profession of architecture include the creation of exhibits of current and historical architectural and related design work; participation in local, state, and regional AIA component activities; participation in community design recognition activities; architectural educational programs and designs; and exhibits of her own work. Lou's previous awards for her service to our profession include the AIA Colorado Award "1995 Contribution to the Built Environment" and the "1995 Professional

Practitioners Award for Environmental Design Excellence in Education." Lou was recognized in 1992 with an Honorary Membership by AIA Colorado South Chapter.

#### Thanks, Sponsors!

The AIA Colorado South Chapter gratefully acknowledges the following sponsors for their contributions to the 1999 AIA Colorado South Gala Celebration. Through their contributions, we are looking forward to presenting our membership with one of the biggest, most fun celebrations ever presented by the South Chapter. Please support these contributors and be sure and thank them for their support of your organization and our end-of-the-millennium celebration.

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Thank you for your sponsorship and we look forward to seeing you at the Gala!!!!

#### MEMBERS IN THE NEWS...

Gordon L. Ingraham, former AIA member and Colorado architect died August 5 at the age of 84. Ingraham was a partner in Ingraham & Ingraham in Colorado Springs from 1950 to 1970. The firm brought some of the first contemporary architecture to the Pikes Peak region. He is survived by former wife Elizabeth Wright Ingraham, FAIA, and four children. A memorial gathering was held at Shove Chapel, Colorado College on August 14.

## THE ART OF FENG SHUI & ITS EFFECT ON ARCHITECTURE AND DESIGN

AIA and Desks Incorporated are sponsoring an educational seminar on the Art of Feng Shui, a blueprint for understanding how energy flow affects our well-being, in both exterior environments such as urban planning, as well as interior. Based on 4,500-year-old wisdom, it looks at placement in very specific and accurate ways. Good energy flow tailored to specific needs can help enhance all areas of life, including health, prosperity, relationships, and harmony. The Seminar will be held for Colorado Springs participants at Desks Incorporated, 4165 N. Sinton Road on October 6, 1999, from 5:30 pm to 8:00 pm.

The seminar will be held for Denver

participants at Desks Incorporated,  
 1835 S. Santa Fe Drive, on October 20,

1999, from 5:30 pm to 8:00 pm.  
 Call AIA to register. 303.446.2266

### THIS YEAR ESPECIALLY... AIA SOUTH CHAPTER HOLIDAY AWARDS GALA

We're celebrating like it's 1999! It's the end of the millennium, the end of the century, the end of the decade—so please join your fellow architects, sponsors and members of the design community in celebration of our architects and their designs. We've gone all out to make this a special celebration. There will be wonderful music, festive conversation, scrumptious food, entertainment, and dancing. People will be able to embrace old times, good times, and the excitement of this year's award winners.

#### Mark your Calendar

December 2, 1999 at the Broadmoor Resort in the Lakeside Dining Room.

Invitations will be mailed to membership and guests in late October. We recommend making reservations early to insure a seat at this special event. Contact Lynn Ellen Braley for information 719.635.3533. Sponsorship for the event is available through the month of October.



AIA Colorado North Chapter

## NORTH CHAPTER NEWS

### 1999 AIA COLORADO NORTH CHAPTER BOARD OF DIRECTORS

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 Executive Director of Local Chapters ..Susan H. Buchanan, CMP

**JVA, Incorporated**, a consulting engineering firm based in Boulder, has added Robert E. Screws to its Civil Engineering design team. Mr. Screws brings nine years of civil engineering experience including water and sewer design, water/wastewater facilities, and site development.

JVA is working with Jefferson county Public Schools and **Slater-Paull**

**Associates** on the initial development project for the 500-acre Fehringer Ranch property off South Kipling Parkway and Quincy Avenue. JVA is producing an offsite utility and roadway bid package to bring infrastructure to the new school site and prepare the building pad. JVA is also working with Slater-Paull on the development of the 40-acre school site including parking lots, access drives, ballfields, and other

site features. These projects are due to begin construction in late 1999 with the school opening in August 2001.

**Randy Giseburt, AIA**, president-elect of the North Chapter, moved to William Zmistowski & Associates in late August. He is working on a club house project in San Antonio.

## MIXED-USE DEVELOPMENT ADDS TO OLD TOWN FORT COLLINS' VITALITY

—Rebecca E. Spears, AIA, RB+B Architects, Inc.  
 AIA Colorado North Chapter

**D**owntown Fort Collins is a happening place. All summer long, there are live bands performing in Old Town several nights a week, free outdoor movies, festivals, road races, art shows and crowds of people! Throughout the year, shops, restaurants, and bars make it a popular hangout for all ages. All this activity makes the downtown area an attractive place to live and work. Mixed-use developments may not be solely responsible for the rebirth of downtown, but they definitely add to the vitality.

AIA Colorado North Chapter firms have been recently involved in the development of two such projects. RB+B Architects, Inc. designed and is a main tenant of Mawson Block, completed in the spring of 1998. The 33,200 square foot development extends the character of Old Town to the east by incorporating the masonry massing and pedestrian-friendly qualities of the historic district.

The steel and glass structures arching toward the sky give away the contemporary nature of the building. Home State Bank and landowners Tom and Nancy Moore worked with RB+B to create a complex of office, (including the architect's) retail, and residential spaces.

The four townhomes and three loft apartments have a distinct urban appeal. A second level floats through the barrel-vaulted space, defined by an expanse of glass and exposed structural materials. The units share a common sheltered courtyard with the office tenants. RB+B collaborated with BHA Design, Inc. of Fort Collins to create

this outdoor living room. Mawson Block was awarded a COBRA Merit Award by *Colorado Homes and Lifestyles* magazine.

At the western edge of downtown Fort Collins, construction is just beginning on a 17,000 square foot mixed-use development. The principals of Vaught Frye Architects and VF Ripley Associates Landscape Architects have teamed with Greg Belcher to form 401llc.

The development will include office and retail on the main level with the architect's own offices on second floor and two loft units on the third and fourth floors, with access to roof gardens. Like the Mawson Block, these units will be provided with two-car garages in the building. The units will be accessed from the elevator on the main floor and share storage space in the basement with the commercial tenants. Using a rich palette of materials and continuing the pedestrian street scale, this building will reflect the character of Old Town.

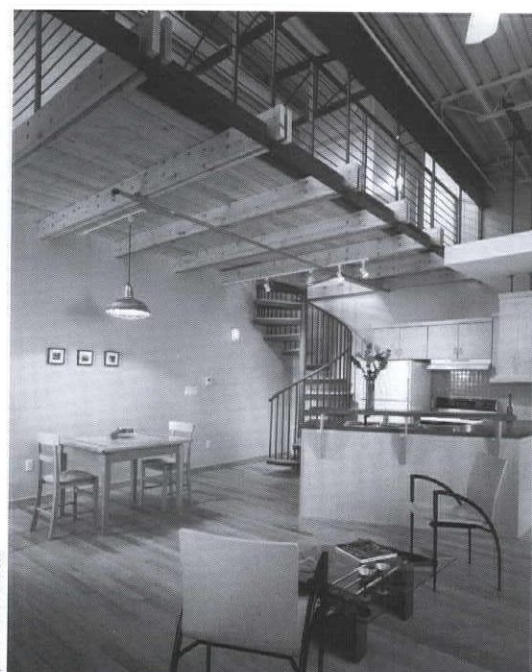
Many other communities are seeing the success of mixed use developments in strengthening the downtown areas. Whether development drives activity or vice versa, these buildings are great places to be as they add color and texture to the fabric of our cities.



Elevation of 401 West Mountain.  
 Architect: Vaught-Frye Architects.



Partial exterior view of Mawson Block. Architect: RB+B Architects, Inc.



Loft interior view at Mawson Block. Architect: RB+B Architects, Inc.

### NEW MEMBERS

Mark Davis, PA  
 Marvin Windows & Doors





# 109<sup>th</sup> MERIDIAN

colorado west chapter

## AIA COLORADO WEST AWARDS PROGRAM

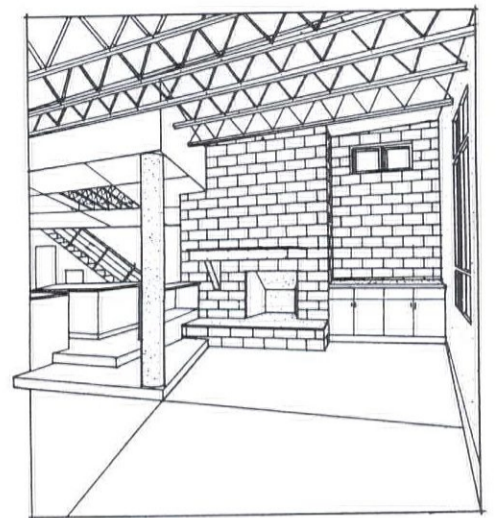
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**A**IA Colorado West Chapter is holding its annual awards program and banquet this month. The deadline for binders was September 29th, but you may still have time to get your binders in. If you are based in Western Colorado, you are eligible to enter. We have assembled a very interesting jury this year and the awards will be thought provoking! We really hope you will be a part of it.

Awards will be presented this year in the Vail area, and the evening will be a great opportunity to get together with your friends and colleagues, and see what we've all been up to. You should be receiving your notice soon, and we look forward to seeing you there.

For information on how to enter, criteria, deadlines, and banquet information, please call Suzannah Reid at 970.920.9225.



1998 Award Winner: Studio B for the Robertson Residence, Glenwood Springs.



1998 Award Winner: Harry Teague Architects for Benedict Commons in Aspen.

## AWARDS BANQUET

—Skip Doty, AIA  
AIA Colorado West Chapter President

**B**y this time, I am confident that you have submitted your projects for the AIA Colorado West Design Awards Program. Now is the time to sign up for the Banquet itself to be held in Edwards on Saturday, October 23, 1999.

This will be a celebration of the wonderful architecture and design that is taking place in Western Colorado. There is a high level of innovation and creativity that needs to be recognized and acknowledged.

There will also be an underlying theme at this ceremony. Much of what I have written about during the past year has been about the sense of the changing community in the West. Problems have been identified and some of the history of the region has been explored. I have attempted to lay a ground work of the past and what currently exists, so that there is a basis for future Boards to build on and act upon.

David Lee, FAIA, the guest juror and speaker, will bring a new insight and awareness of urban design and community to our group. I believe that this chapter has to be involved in the public realm on the issues of growth,

infrastructure and ultimately what kind of communities that we are designing for and living within. I envision his talk and the ensuing discussions to be a starting point for this chapter to set out and deal with these issues in the public and professional settings.

This is the first time that the Awards Banquet has been held in the Vail Valley in many years. This is a wonderful opportunity for those that have not participated in the past to do so now.

At this time, there is a real need for new minds and thinking to be brought onto the Board. It is important to have people on the Board who are energetic and have ideas than to recycle the old. At the same time there should be an informal group of past Board members available to answer questions and give a minimum amount of guidance.

To provide a basis for the new Board, I will complete the program for Area Coordinators and institute some policies to support new members. This is your Chapter, and the Board is there to represent you. I highly encourage you to become involved.

### CALL FOR NOMINATIONS

AIA Colorado West chapter is seeking nominations for year 2000 board positions. All AIA Colorado West chapter members are eligible for nomination. If you are interested in serving your AIA chapter and fellow members, while a building a vibrant and active chapter, please contact Suzannah Reid, AIA, at 970.920.9225 for more information on positions available. The new board will be elected in November. Your participation is what makes our chapter work!

### NEW MEMBERS

Thomas L. Commerford, AIA  
Segeberg, Mayhew and Associates  
Architects

Stephen K. Oliver, Assoc. AIA  
Slifer Designs



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## DENVER MEMBERS WIN AWARDS AT WMR!

**T**hree Denver Chapter AIA firms were bestowed Western Mountain Region awards at the annual conference in Tucson, August 26-29, 1999. The Denver chapter is delighted to announce the winners:

### Honor Award

AndersonMasonDale for Hudson-Meng Bonebed Site, Ogalala National Grasslands in Nebraska

### Honor Award

Fentress Bradburn Architects for Peery's Egyptian Theater Renovation and Expansion in Ogden, Utah

### Merit Award

HumphriesPoli Architects for Grand Cherokee Loft in Denver.

Congratulations!

### Also at the Conference...

After a STELLAR nominating speech by Herb Roth, AIA, Dennis Humphries, AIA, was elected Secretary of the AIA WMR. Congratulations, Dennis.

### MEMBERS IN THE NEWS...

**T**he Downtown Denver Partnership, Inc. announced the winners of its President's Award at its 44th Annual Meeting this summer. A record crowd of nearly 650 people attended the event. The President's Award recognized the Football Stadium Design Advisory Committee for offering its expertise and time to the design process for Denver's new football stadium. Members of the committee were John Anderson, FAIA, of Anderson

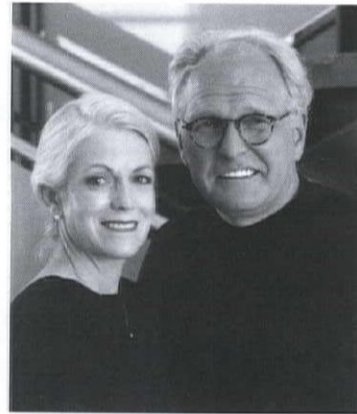
Mason Dale Architects; Dana Crawford, Urban Neighborhoods Real Estate; George Hoover, FAIA, AR7 Hoover Desmond Architects; Brian Klipp, AIA, Klipp Colussy Jenks DuBois Architects, P.C.; Alan Zeigel, FAIA, OZ Architecture; Bill Wenk, PA, Wenk Associates; Tim Boers, AIA; and Mike Casey, AIA. Working in conjunction with other key entities—including stadium architects HNTB, Fentress & Bradburn, and Bertram A. Bruton & Associates, the Metropolitan Football Stadium District, and the City & County of Denver Planning Office—the committee helped shape the stadium's site plan, façade design, and auto and pedestrian access.

Rick Scheuber, AIA, and Barbara Darden, R.A., have formed the new firm of Scheuber + Darden Architects LLC in Denver. Both Rick and Barbara have more than 20 years' experience in architectural practice. The firm's growing client list includes The City of Thornton, State of Colorado Department of Human Services, University of Colorado Health Sciences Center, University of Colorado at Boulder, Buckley Air National Guard Base, the Denver Housing Authority, the Town of Parker, and the Ball Corporation.

Works in progress include the Gilliam Youth Services Center Renovation, the Colorado State Patrol Central Warehouse and Fleet Maintenance Facility, the Town of Parker Main Street Center Historic Structures Assessment,

and the Historic Renovation of the Blunt Homestead at Cherokee Ranch in Douglas County.

Scheuber + Darden has also expanded its staff with the addition of Scott M. Shea, Assoc. AIA. Scott has six years' experience in architectural re-search and practice and is a nationally recognized expert in design for seniors and people with disabilities. Scott has experience in a wide variety of project types for senior housing and government clients including Balfour Senior Care, Sunbridge Assisted Living, Three Bridges at Castle Pines, The Denver Housing Authority, and the United States Air Force Academy.



Designer Deborah Allen and architect Michael Barber, AIA

Designer Deborah Allen and architect Michael Barber, AIA, were married on Saturday, August 14 at Saint Philip-in-the-Field Episcopal Church in Sedalia, Colorado. Mr. and Mrs. Barber are both Principals at Michael Barber Architecture in Denver. Mrs. Barber is the Senior Interior Designer for the firm, and Mr. Barber is the President and Director of

Design. The couple has worked together for 12 years and has collaborated on the numerous projects in Colorado, including the Keystone Conference center, the McGraw-Hill headquarters in Colorado Springs, and the United States Court of Appeals-Tenth Circuit. In 1997, their design talent was recognized when the firm was given the Presidential Award from the National Endowment for the Arts for the design and historic restoration of the Byron White United States Courthouse.

## IF YOU ALWAYS KNEW YOU WANTED TO BE AN ARCHITECT

—Rob Carpenter, Both Lobes Studio, Inc.  
Special Contribution to AIA Denver

**F**or those gifted individuals who are "called" to architecture, the thought of doing anything else sometimes doesn't occur. Their side interests, often related to design and architecture, frequently become subverted to the long and trying road that one must travel to become an architect.

After a certain amount of time in the workplace, the myriad of responsibili-

ties required of an architect can be overwhelming. In addition to architectural design, many architects spend much of their time and energy simply "putting out fires". They become so wrapped up in the day-to-day pragmatic world that a little bit of the artist within them dies. They may not feel that there is a place in architecture for the skills that may initially have led them into architecture. They may be

poets, sculptors, philosophers, or singers—and few people beside themselves will ever know it. Many designers look elsewhere to express their own artistic potential. In a fully integrated cross-disciplinary practice, these people can contribute to the development of architecture albeit in a more indirect fashion. This is what occurred when I began expanding on my computer drafting skills to include

### NEW MEMBERS

Jerry Golden, PA  
Golden Graphics

Gary Harris, PA  
Tennek Sports Surfaces, Inc.

Jeffrey J. Mack, PA  
Turner Construction Company

Lee E. Renner, PA  
LER Specialty Contractors

Scott M. Shea, Assoc. AIA  
Scheubert + Darden Architects, LLC

Joseph Francis Smith, II, AIA  
Vanatta Sullan Sandgrund & Sullan, P.C.

David Dale Sprague, AIA  
Ohlson Lavoie Corporation

Rebecca Stone, Assoc. AIA  
OZ Architecture

three-dimensional modeling. Later, I discovered computer animation/computer-generated imagery as a career path that could both spring from and yet remain constantly informed by my years in the field of architecture.

**Computer animation bridges gap between concept and form**

The similarities between architecture and computer-generated imagery (CGI) are many. Architectural design obviously relies on the ability to visualize to communicate ideas and CGI helps bridge this gap between concept and form. It is an exceptionally effective tool to visualize space and experience it virtually. There is a symbiotic relationship between architecture and CGI. The value of this relationship has become increasingly acknowledged, yet computer animation remains one of the most under-utilized tools available to architects. It's evident that more and more companies are earning their fortunes through the application of computer technology. They will naturally

often considered to be arbitrary (at its worst), and undervalued (at its best). Better communication through animation provides the client with an opportunity to enhance the quality of their input. Their ideas can be tested against a visual model; the design process benefits from feedback and an informed exchange of ideas.

Communicating architectural concepts will always be a process of abstracting ideas into diagrams because our current methods of construction rely upon them. However, plans and elevations all too often fall short of presenting the complete picture. Even clients with the ability to "read" and understand drawings will still occasionally draw inaccurate conclusions based on a lack of information. Computer-generated, three-dimensional models communicate with everyone. Moreover, the images and models are, by their very nature, fluid in their ability to change and respond.

To use CGI exclusively as a marketing tool is to ignore its full potential. Computer visualization should be integrated into the design process itself. It is in this use that the relationship between architecture and CGI is strongest. Most firms have bought into this idea conceptually, but the actual execution requires an implementation plan, appropriate technological resources, patience and a willingness to experiment. It also requires a particular set of skills. The ideal user is an architectural designer who uses CGI as both a design and presentation tool.

One barrier to the widespread use of CGI is cost. A state-of-the-art visual graphics workstation can cost upwards of \$12,000; additional costs are associated with training and software. The cost can be mitigated by outsourcing, or by acknowledging the fact that being awarded a multimillion dollar project, based on a cutting-edge presentation, is worth the initial investment.

**Animation helps clients experience design**

Computer animation in architecture has yet to be fully used as another way of capturing and representing ideas. It

can reach far beyond just the visual world. Instead, it is more often used merely to illustrate, just as architects have used CAD merely to draw.

Yet animation can express so much more than just the visual. It can include mood, tempo, rhythm, sound, and motion. Virtual breezes can blow, snow can fall, flags can flutter, water can splash, and birds can chirp. These effects are the day-to-day reality of the built environment we design—and they can never be captured in a still image alone. Animation allows architecture to be experienced sensually, like no other medium.

The ability to make this happen is what led me to establish Both Lobes Studio, Inc.—named because of the ties architecture has to both art and science. Although I am not practicing as a licensed architect, I am contributing to the profession by helping firms leverage technology to develop and communicate design innovations.

Your questions and comments are welcomed. Please contact Rob at Both Lobes Studio, Inc. (e-mail: [rcarpenter@bothlobes.com](mailto:rcarpenter@bothlobes.com)) for additional information.



expect their architects to be equally as competent in the realm of design innovations. The most sophisticated clients are already demanding it.

Architects still struggle to communicate with their clients and the public at-large. As a result, architectural design is



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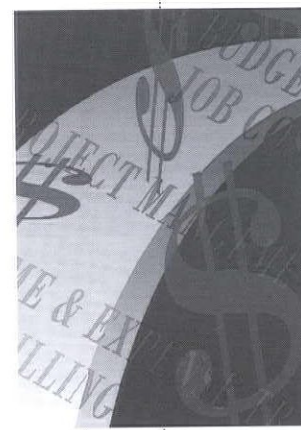
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# ARCHITECTURE FOR EDUCATION

—Suzannah Reid, AIA  
AIA Colorado West Chapter

Architecture has played a little role in elementary education over the last 50 years in America. School buildings have not been treated as expressions of learning or expressions of the communities within. They were buildings about containment and getting efficiently from one classroom to another, they were territorial, and anonymous. We all remember our own early school experiences, ones that most likely included double-loaded corridors, windows discouraging a view, and the isolated rooms where learning took place. Be quiet, sit up straight, pay attention, and above all, no day dreaming, was how we were asked to learn.

In recent years, we have timidly broken out of this mold, and moved toward buildings somewhat more expressive of their true functions and occupants, not to mention buildings that enhance and foster the learning experience.

Educators and school boards realized that windows are okay. Lively spaces for children to congregate are beginning to emerge and buildings with personality are beginning to take over from the "big box" educational institutions of the '60s and '70s.

At Compass, however, nothing is timid. They have thrown out all the old ways of thinking about grade school education, and jumped dramatically ahead with programs and buildings designed for a whole different idea about learning.

Compass began as the Aspen Community School, back in 1970 on the grounds of the Aspen Institute. The private school set out to offer a child-oriented, democratic approach to learning. In 1972, the school moved to the Woody creek campus it occupies today. In a log building, designed by Harry Teague, the students found open spaces, dynamic architecture, and that democratic approach to learning. The archi-

tecture directly expressed what went on inside, and contributed to the way that the school day was played out. Today Compass has two campuses and a number of buildings and programs that make up a true departure from the traditional types of grade schools most of us experienced.

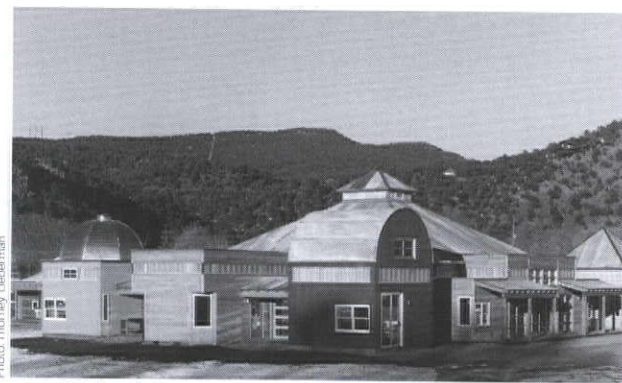
The 208 acres of the Woody Creek Campus now houses not only the original community school, but a number of artists in residence and the Sustainable Setting program. Buildings are arranged in a manner that gives the impression of a small town all its own. Students travel outside the classroom to take advantage of "real-world" experiences with artists and ecologists, as well as the acres of undisturbed landscape surrounding the campus. Taking learning from abstract discussions to actual experience is integral to the learning experience at Compass.

The stewards of the educational idea that drives Compass have not only opened their minds to education but to an architecture that truly embodies the philosophy of the school. This is most apparent in the newest addition to Compass, the Carbondale Community School. In this building, central open spaces serve to provide the learning community of K-8 students with opportunities to combine and learn from each other, as well as the teachers.

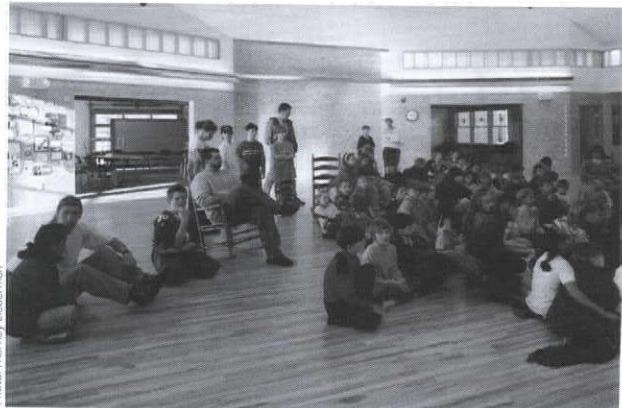
Areas for learning within an age group are defined by different architectural forms that grow in complexity as

children move through the grades. Kindergarten spaces are made up of simple forms; as you progress through the grades, the construction and architectural expression of the spaces grows in complexity—the same way a child's mind moves from simple clear concepts to more complex views of the world. All the spaces in the school are open whether to the outside with large, overhead doors, or to the inside with central gathering spaces, children are given the opportunity to engage both the inward and the outward in all aspects of learning.

Even though this endeavor has been at work for almost 30 years, ideas about learning are continuing to be expanded, re-evaluated, and pushed into challenging areas, not only for the students, but for everyone involved. It is a credit to the people who have envisioned this idea that they chose not only to recreate learning, but also to bring architecture into the role of participant and signifier of their philosophy.



Carbondale Community School, 1998. Architect: Harry Teague Architects



Interior of the Carbondale Community School, 1998.

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# CONTRADICTIONARY EXPECTATIONS

—Barbara R. Maloy, AIA  
Barbara Rogg Maloy, Architects  
AIA Colorado North Chapter

**A**rchitects gain satisfaction designing houses when home design is regarded as an art form.

A house should be a place where living, growing, relaxing, working, entertaining, and re-relaxing takes place every day. A place where the rooms are not just big, but big enough, because each room is about something real and useful. A place where the layout is not random or made to impress, but where each room seems natural and comfortable and invites the use for which it is intended. A place where ceiling heights have meaning and purpose: to express the central core of the house as a high-ceilinged airy space for people to gather, or to express with its lower height the more intimate nature of the room, or to change its height from the surrounding ceilings because it defines an area within a larger space.

There may be a landing on a stairway to pause and look out a window on the way upstairs; or a wide, covered porch, which is an invitation to a visitor to move from public, to semiprivate space before ringing the doorbell. Attributes such as these constitute the essential nature of "home."

Although people are away from their houses longer than ever and spend more time in public spaces than previous generations, the importance and desire to go "home" to an environment that sustains

them is stronger than ever. People expect a great deal of versatility from their houses. So much so, that the results of home designs often show signs of confusion.

Most people spend most of their time in the kitchen, family room, and bedroom. We live more casually now, and yet, so many newly built homes have grandiose, ballroom-sized foyers. There is usually a formal living room—pushed to a corner but still there, just in case—and a large dining room, too formal to use except for evening dinner parties. The key is not to eliminate these rooms, but to combine functions in a pleasing way, such as a combination library and dining room, or a living room that has wide openings to a shady deck with lots of outdoor furniture.

Home designs offered today are growing bigger and bigger in an effort to incorporate the sometimes contradictory expectations of the potential buyer. Many homeowners, after buying the largest home their budget will allow, are learning that size is not the answer to feeling "at home" and does not provide them with the sense of domestic well-being that they anticipated. Some remodel a new home in an effort to make it more livable, while others add on their existing older home, rather than buying new. Home is in the details, and in the proportions of the building and in the spatial design of a good floor plan. The addition

and renovation business is thriving and it is an art form to do it right—and a worthy mission for architects.

The responsibility of architects whose practice is residential architecture and of those architects employed by housing developers is great in scope. The gospel of wealth is loose in the land, and the view from here is that mass-produced imitations of grandiose houses are sure to disappoint many people who buy them.

The key word is "imitation." A 12,000-square-foot, beautifully designed, multi-

million dollar home could be a wonderful place to live. And so could the average-sized 2,200-square-foot, beautifully designed home. The fact is, the grand mansions in Newport, Rhode Island are examples of blinding opulence and yet, the proportion, scale, and detail of the architecture has a rightness about it.

Where is the satisfaction in having more square footage in a three-story walkout, when the contours of the land are pushed into great piles of awkward steep

[ See Contradictory on page 15 ]

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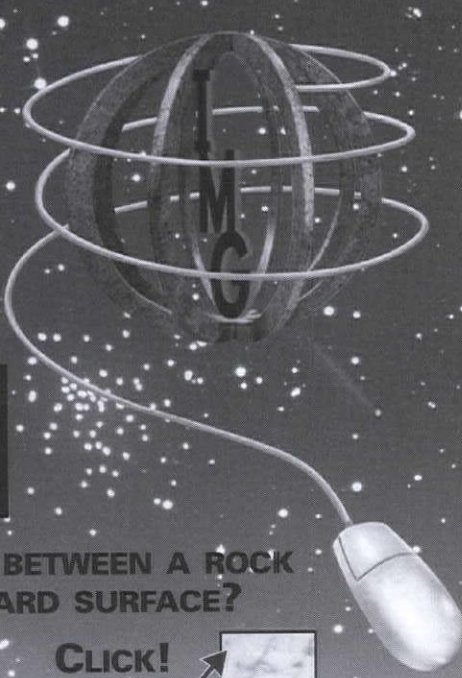
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PAGE 13 Colorado ARCHITECT

# OTHER ROADSIDE ATTRACTIONS—SCHOOLS AT THE END OF THE ROAD

—Skip Doty, AIA, AIA Colorado West Chapter President

**A**aaa hhh! The end of the road. Where the tarmac meets the dirt and the dirt changes from smooth to washboard to a track that evolves into the grass behind a chicken coop.

Marble sits at the end of the Crystal River Valley that can be traveled. It has always been at the end of the road, whether the road was a railroad serving the quarries or what passes as asphalt. This is a town that came back from a deep slumber to reincorporate itself as a town in 1973 and is enjoying a steady growth because of its proximity to the resorts in the Roaring Fork Valley.

Although it shares many of the vital human characteristics of other out-of-the-way places, there is a major difference. The residents developed a real desire to educate their younger children in town. Marble is located in Gunnison County, but since re-incorporation, students have been subjected to a sometimes-treacherous, one-hour bus trip to Carbondale in Garfield County.

This desire took a physical form in 1995 when parents established a Charter School. The original high school, which was built near the turn of the century, was boarded up since 1950. The Marble Historical Society and the town were using parts of the building since the late '70s. The parents

were able to convince these entities to share some of the spaces in the original school building.

In 1996, this building, which is on the National Register, was once again functioning as a school. The school has a classroom at the lower and main levels. The museum has an exhibit room on the main level and a classroom exhibit at the upper level, much like it was 75 years ago. It is a wonderful contrast to see all of the computers being used on the modern desks and then upstairs, to see the ink wells and primers still waiting for the students to return.

The school is operated much like a traditional one-room school house. Two teachers teach grades K-8, while high school students are still bussed to Carbondale. Education is based on the model of a progressive public education. It is a very hands-on, project-based curriculum, with much attention on the individual. It also tries to take advantage of the natural setting of Marble for much of the outdoor and environmental studies.



Overall view of school showing a marble base at the lower level

## Lake City

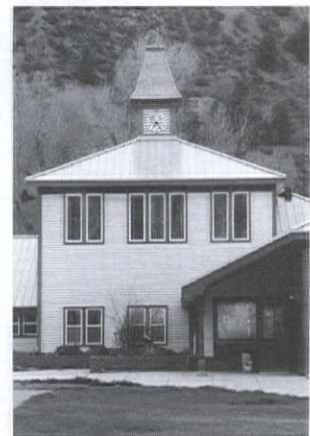
Lake City, with its location at the base of the San Juan Mountains, is also isolated for much of the year. This town is more prosperous and has more year-round residents than Marble.

Like Marble, parents were faced with their children taking an even longer bus ride to schools in Gunnison.

The original school house that was first built in 1880 was torn down in the fall of 1986. Dean Moffatt of Sundesigns Architects in Glenwood Springs was then given the task of designing a school and meeting house for the community, which opened in 1988.

The site for the school is a town block that borders the main road through town. Mature cottonwood trees line three sides of the block. Mr. Moffatt set the building on the north end of the lot to take advantage of the winter sun and to allow space for future growth. The L shape builds to a crescendo at the center, which is an open, two-story meeting space for the school and the community. The classroom wings that form the two arms of the L open onto the yard. The

center piazza is crowned by a bell tower from a historic church in Wyoming. It was restored and has become the symbol for the school. The exterior materials of brick and wood siding match the other public buildings in the town. Mr. Moffatt has done a masterful job of designing a modern building that has become an



Core of school with renovated clock tower

integral part of an historic town.

The school shares several characteristics with the one in Marble. Education is very hands on and the setting of Lake City is

emphasized in the studies. Unfortunately, high school students are still bussed to Gunnison. Parents are very involved with the school and it has become a focal point for local activities.

Schools have always been one of the bedrocks of a community. The two schools in these isolated communities underline this fact. But, in the long run, they could only happen with the concerted efforts of the diverse community elements.



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## ADA MARKS NINE YEARS OF UNCERTAINTY

The AIA attended a White House forum on disability and cultural diversity, marking the ninth anniversary of the Americans with Disabilities Act enactment. The forum focused on how to improve outcomes in education, employment, and civil rights enforcement for people with disabilities.



The AIA remains an active participant in dialogue on the ADA and accessibility matters. Many government and legislative colleagues in attendance specifically addressed such issues, including Attorney General Janet Reno, Secretary of Education Richard Riley, and Secretary of Transportation Rodney Slater.

### AIA AND GSA INTRODUCE DESIGN EXCELLENCE TO US SENATE

GSA Administrator David Barram and Commissioner, Public Buildings Service Robert Peck. Also in attendance were Sen. Charles Robb (D-Va.), Secretary of the Commission on Fine Arts Charles Atherton, and representatives from the offices of Sen. Ben Nighthorse Campbell (R-Colo.), Sen. Charles Schumer (D-N.Y.), and Sen. Daniel Patrick Moynihan, Hon. AIA (D-N.Y.)

The Design Excellence Program highlights public architecture that incorporates new approaches in design, new materials, energy conservation, and engineering technology at an affordable cost. More than 20 projects by AIA member firms are represented this year. Working together with such agencies is a key component to successfully representing the interest of architects in the federal procurement arena.

On August 2, the AIA and the General Services Administration (GSA) co-hosted a Capitol Hill event celebrating GSA's Design Excellence Program. On hand to represent the AIA was Norman Koonce, FAIA, Executive Vice President and CEO, who discussed the awards with

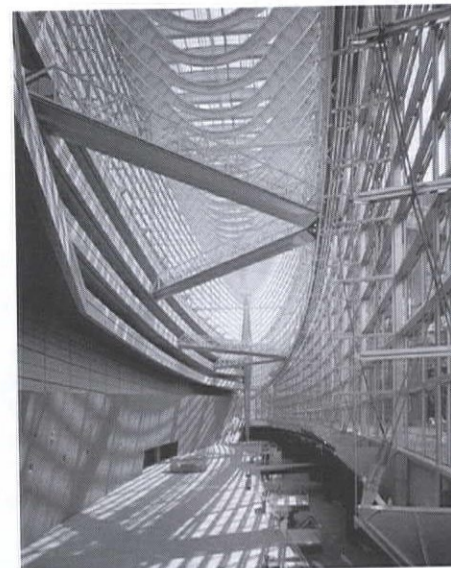
[Design, from page 1]

in the world in its scope and complexity, proposed ambitious requirements with the mission to satisfy public needs and address Tokyo's growing international character. The relationship between the peculiar site geometry offset by the sweep of the train viaduct, and the location of an open public space essential to the program, was the first step in the generation of an urban complex.

The building's form is dictated by the intent to create a public precinct protected from visual and environmental impacts of the surroundings but accessible from all sides. A granite perimeter wall acts as a gateway, filter, and formal frontal plane that defines and encloses the landscaped urban Plaza.

The Plaza extends under four major performing arts spaces (5,000-seat theater, flexible space for 3,000, music hall for 1,500, and experimental theater for 600) suspended above and aligning in diminishing volume along the western edge of the site. Theater lobbies conceived as trays under each hall with transparent glass walls afford a continuous view of the Plaza below. Civic functions on the plaza, including a library-mediatech, a multimedia theater, restaurants and cafes, shops, and an art gallery provide activities giving the space its public character. Along the eastern edge of the site, the plaza visually filters into a large public room, the Glass Hall, the main space of the complex whose form mirrors the curved viaduct of the existing railway.

Under the landscaped Plaza, a Concourse connects the public to local and regional rail networks. Containing a food court with shopping, continuing education facilities, and an International Exchange Salon, the circulation of the Concourse wraps around a central Exhibition Hall and becomes itself the main floor of the Glass Hall, where an information center is located. All building functions are accessed from this level. Bridges and pedestrian ramps connect all conference rooms to the theaters and give the complex total flexibility of usage by relating these func-



Tokyo International Forum

tions to the rest of the program. The curved solid volume that contains a Conference Center overlooking the Glass Hall conceptually shields the Plaza from the train tracks.

In the architectural tradition of grand 19th Century spaces, the Glass Hall, a transparent glass enclosure, is spanned by a 750-foot long truss hovering over the project. Light filters through the volume of the Glass Hall roof creating constantly changing shadows. At night, light reflecting off the surface of the roof truss ribs transforms the structure into a monolithic floating light source illuminating the Glass Hall and assuring the visual presence of the building in the Tokyo skyline.

[Contradictory, from page 13]

slopes to accomplish it? Using roof trusses on every type of two- or three-story house is like putting a hat on already tall house. Gone is the opportunity to have carved-out attic rooms for walk-in storage, or a windowed reading room loft in the peak, or a future addition of a teenager's hideout.

Our challenge is to educate the residential client about proportion, scale, and detail, and know how to illustrate these principles. Our responsibility is to act as a guide and interpreter opposed to the social phenomenon of bad design, and to resist the temptation to unquestioningly follow a wish list.

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# OCTOBER EVENTS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>For more information on any of these events, call AIA Colorado at 800.628.5598, unless otherwise noted.</p>				
4 5 pm Denver Foundation for Architecture, AIA Office	5 7:15 am Fall Breakfast Seminar #3, Denver Design Center	6 Noon Committee On The Environment, AIA Office 5:30 pm Feng Shui Seminar, Desks, Inc., Colorado Springs	7 5 pm AIA Denver Board of Directors, AIA Office 7 pm "Promises, Promises," CU Denver	1 6 pm AIA Denver Annual Awards Gala, Oxford Hotel Ballroom
11	12 7:15 am Fall Breakfast Seminar #4, Denver Design Center	13	14 7 pm "Promises, Promises," CU Denver	8 2-5pm Government Affairs, AIA Office
18	19 7:15 am Fall Breakfast Seminar #5, Denver Design Center 7:30 am Housing Committee, AIA Office	20 7:30 am Urban Design, AIA Office 5:30 pm Feng Shui Seminar, Desks Inc.	21 7:30 am Design/Build, AIA Office Noon Design Committee, AIA Office 7 pm "Promises, Promises," CU Denver	15 11 am Editorial Board, AIA Office 12:30 pm Finance Committee 2 pm AIA Colorado Board of Directors 4:30 pm New Member Reception, AIA Office
25	26 7:15 am Fall Breakfast Seminar #6, Denver Design Center	27 Fall Member Lunch Series, Tattered Cover LoDo-2nd fl	28 7:30 am Historic Preservation, AIA Office 7 pm "Promises, Promises," CU Denver	22 29

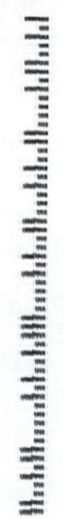
## NOVEMBER HIGHLIGHTS

- 6 West Design Awards Gala
- 12 North Design Awards Gala
- 19 AIA Colorado Awards Gala
- 20, 21 AIA Colorado Design Conference
- 24 Member Lunch Series

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PAGE 1

Changing Fields  
Mid Stream



PAGE 3

Mixed-Use Development  
adds to Old Town  
Fort Collins'  
Vitality



PAGE 8

If You've Always  
Wanted to be an  
Architect...



PAGE 9

Architecture for  
Education



PAGE 12

Schools at the  
End of the  
Road



PAGE 14

Looking Back, Looking Forward is the theme of this year's Design Conference. It is the intention of AIA Colorado to spotlight the "Projects of the Century" and their architects as we meet in the beautiful setting of The Broadmoor Resort. Pulitzer Prize-winner Paul Goldberger of The New Yorker has agreed to moderate the sessions. Tentatively scheduled for discussion at this time are three of the most important pieces of architecture built in the last 25 years: the Guggenheim Museum in Bilbao, Spain; the Tokyo International Forum; and the Getty Museum in Los Angeles. Architects have been invited from all three design firms to speak at this historic event.

This year's event begins with the Design Awards Gala on Friday, November 19, with programming throughout the weekend. We expect turnout to be high as the weekend dates should not interfere with work schedules. For more information, contact AIA Colorado at 303.446.2266.

