



AIA COLORADO
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AIA DENVER

NOVEMBER 1999

WISE MOVE? YOU BET!

—Joseph M. Jackson, Assoc. AIA
EVP/CEO

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By now, you're probably aware that AIA Colorado relocated its headquarters from Lower Downtown to the award-winning Park Central office complex in the center of downtown Denver. Before I introduce you to our new home, I'd like to provide you with some background on why, at the end of our five-year lease, it was time to leave LoDo for our wonderful and inspired new office space.

If you visited us at our storefront in LoDo, you know that the space provided us with great exposure and visibility, something I believe our previous Capitol Hill address lacked. It gave us the opportunity to showcase architecture and our members' work through monthly exhibits in the piazza! AIA gallery, which stretched the length of the property.

We held many receptions over the five years—many open to the public—several numbering nearly 100 participants. The design of the space let us expand our exhibits into the Board room, with its exposed brick walls, dating back 100 years to when the space was better known as the John Deere Plow Building. With bright primary colors and exposed systems and ductwork, the space reflected the style of the lofts that surrounded us.

We enjoyed a steady stream of walk-ins, many simply the public, wondering what we were all about. On more occasions

than I can count, we were approached by people looking for an architect... allowing us to use our referral program to link them with you, our members.

At the same time, we found there were drawbacks that accompanied the space's strengths, some of which became obstacles we were unable to overcome. Let me provide you with some examples of the challenges of the LoDo space. First, the size of the office was too small to accommodate the way AIA Colorado functions today. The 1,900-square-foot space was originally designed to house two chapters: AIA Colorado and AIA Denver. They joined together in one office to consolidate similar needs—conference facilities, kitchen, copy room, and shared staff functions.

Since then, our organization has restructured to meet the needs of a growing membership, and to accomplish the challenges of staffing AIA Colorado and AIA Denver, and our three smaller local chapters: AIA Colorado North, South, and West. Our staff was wedged together, working in small cubicles, with no storage capabilities. The lack of acoustic separation, along with inadequate lighting, made focusing on the increasing tasks at hand an even greater challenge.

Second, the costs of maintaining the offices were becoming harder to justify. For example, during the final year of our

lease, we paid the full-service equivalent of over \$21 a square foot. As we struggled to navigate a fair renewal lease with the landlord, the best we could negotiate would have had us paying over \$29 a square foot—with no additional tenant improvement dollars coming from the owner to allow us to renovate the space to suit our current needs.

Clearly, this sizeable investment was not within our budgetary plans, and our leadership did not feel it to be in the best interests of our membership to stay. We realized that, in effect, we had been priced out of LoDo. It was time to move on.

A statewide task force was convened, chaired by past AIA Colorado President Ron Abo, to develop our new goals and objectives, and locate suitable new space. Our broker, Carol High of Carol High Commercial Real Estate, did an outstanding job of listening to our wishes and finding several alternative locations for us. Almost from the outset, our first choice was clear: we would take over a street-level space once occupied by Colorado National Bank, in Tower One of the Park Central complex.

In December's issue, I will explain our move and thank the many individuals, companies, and others who have so generously contributed to what I think you will agree to be a suitably beautiful and functional new headquarters.

THE GETTY CENTER

Situated on a spectacular 110-acre hilltop, commanding dramatic views of the Los Angeles basin and beyond, emerges a complex unlike any of its kind: The Getty Center—the third project to be presented at the Design Conference.

Richard Meier & Partners was selected in 1984 as architect for this prestigious and unique commission, to provide a complex benefiting the Getty Trust and the City of Los Angeles. Recently completed and opened to the public, the Getty Center is comprised of six buildings that unite the various programs of the J. Paul Getty Trust for the general public.

With its golden light and brilliant blue sky, southern California provided the unique opportunity to relate interior to exterior space, create a relationship between architecture and landscape, and to focus on the concern with building and garden. The museum responds to this opportunity; it is both introverted—its spaces are conducive to contemplating works of art—and extroverted—its organization lets the visitor experience this unique place.

From the entrance, museum visitors have many choices, either to enter the building or explore the gardens. The lobby is a tall, cylindrical space that opens to the museum courtyard and leads to gallery pavilions. These small pavilions break the museum into easily

comprehensible clusters, each with its own inner courtyard. The visitor is taken on a chronological journey of the Getty collections, with paintings occupying the top floor to take advantage of the natural top light. Decorative arts, manuscripts, and works on paper are housed on ground-level galleries, shielded from the sunlight.

Materials chosen for the exterior cladding reinforce the balance between building and site. Rough cleft travertine was chosen for the museum and retaining walls—a stone evoking traditionalism and endurance, offering a connection to the landscape. The other buildings, more curvilinear in form, are clad in metal panels, complementing the travertine and the site's topography.



The Getty Center. Architect: Richard Meier & Partners

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NATIONAL TASK FORCE RELEVANT TO AIA COLORADO

The American Institute of Architects, especially at the national level, has often been criticized for being a staid, "good-old-boys club" and for not being responsive to our real, current needs. In addition, each past national president created his own agenda; more or less starting from scratch.

Fortunately, in June 1998, AIA's leadership saw the need for change and appointed a task force to develop a strategic long-range plan. Out of this effort evolved The Aligning the Institute for the Millennium Task Force, which developed the AIM Report.

Early on, the task force decided that if the AIA was to be an effective instrument of change, the key factors to focus on were:

- ◆ Leadership and vision
- ◆ Cultural transformation
- ◆ Accountability and responsibility
- ◆ Inclusiveness
- ◆ Access to knowledge and the application of technology
- ◆ Influence and engagement
- ◆ The appropriate structure to support change

To facilitate these issues, the task force recommended a new mission statement: *The American Institute of Architects is the voice of the architecture profession dedicated to:*

- ◆ *Serving its Members*
- ◆ *Advancing Their Value*
- ◆ *Improving the Quality of the Built Environment*

That answers the question, "Why does AIA exist?"

Then a vision statement was developed as follows: "Through a culture of innovation, The American Institute of Architects

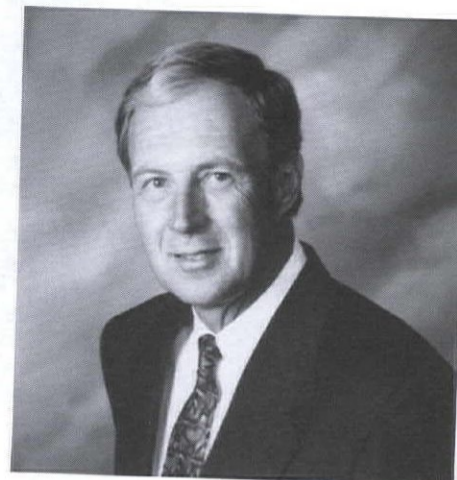
empowers its members and inspires creation of a better built environment." The vision statement helps clarify what we want AIA to become.

The next step was to define core values that include:

- ◆ Leadership
- ◆ Design excellence
- ◆ Life-long learning
- ◆ Ethical behavior
- ◆ Inclusiveness
- ◆ Collaboration
- ◆ Client and member center services

Once these steps were completed, the major objectives or issues for action were defined. While these were developed for AIA National, most—if not all—are relevant to us in Colorado. I've taken the liberty of prioritizing these in the order I feel are most significant in our state.

1. **Partners.** Identify, promote, and enhance strategic partnerships between members, their clients, and other contributors to the built environment.
2. **External Dialog.** Seek opportunities and create mechanisms to foster dialogue that engages the architect with the marketplace.
3. **Information and Knowledge Delivery.** Identify and promote market-driven, timely, relevant, concise, and accessible information and knowledge, using all appropriate delivery systems.
4. **Advocacy.** Initiate and enable results-oriented advocacy with government and industry at the state, local, and national levels, speaking clearly and consistently.
5. **Architecture Education.** Promote the accountability of schools offering professional degree programs in architecture



—Ned White, AIA President, AIA Colorado


for better preparing their students to become architects upon graduation.

6. **Inclusiveness.** Aggressively broaden the membership base to be more inclusive, and focus services to anticipate and creatively respond to member needs.

7. **Governance.** Transform the culture, structure, and resources of the AIA to facilitate the bold implementation of policies that support the mission and vision statements, and provide more timely, consistent, and innovative responses to emerging issues.

As you can see, AIA National is honestly trying to re-evaluate and make itself more responsive and relevant in the 21st century. Michael Stanton, FAIA, our current president; Ronald Skaggs, FAIA, our 2000 president; and our own John Anderson, FAIA, our 2001 president; have all pledged their support and commitment to make this an ongoing and productive program. I encourage both your comments and support for this exciting initiative. Copies of the report can be obtained from the AIA Colorado office.

It's truly exciting and rewarding to see our national leadership listening to us and taking action to improve the AIA for the next millennium.



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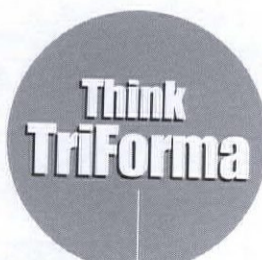
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BE BIGGER THAN YOU ARE THROUGH JOINT VENTURES

—Donald A. Bertram, Esq., AIA
AIA Denver Chapter

In today's world, where many times bigger is better, where faster is better, where quicker is better, and where the demands of clients are such that some of the traditional mechanisms of delivering professional design services have to be augmented and somewhat creative, many practitioners have turned to forming joint ventures with other design firms to market and compete for many different types of projects. Joining forces of independent design firms may provide the synergistic effect to provide for the specific needs of a client or potential client.

Traditionally, a joint venture has been used for this purpose. A joint venture is a partnership with a limited life, scope, and objective—a partnership for a specific project or projects. As a partnership, each of the partners is liable for the acts of the partnership and the acts of the partners in pursuing the interests of the partnership. Today, there is an alternative to a joint venture—a limited liability company (LLC). For tax purposes, it is an entity that is considered a partnership and for liability purposes, it's treated as a corporation. Thereby, an LLC does not expose individual members (partners) to the ultimate liability of the company; the amount of assets that each member has placed in the limited liability company are at risk.

Members of an LLC are not required to be individuals. They can be corporations or any other entity. However, in many instances, these "joint ventures" are born in response to request for proposal or other solicitation, by owners who may require a number of quite specific expertise not prevalent in any one firm. A number of design firms may find it advantageous to join forces to respond to the owner's requirements. At this early stage, it may not be prudent to form and file with the Secretary of State a joint venture or an LLC. The parties should set forth between themselves certain general rules as to how they are going to proceed in at least pursuing this commission. One term for this type of agreement is a teaming agreement. I'll cover specifics about teaming agreements next month.

Many joint ventures are referred to afterward or even during the project as the "joint venture from hell," mainly because the parties did not recognize the limitations and strong points of one another and did not take the time at the beginning to address the various items discussed above.

Drafting and executing the joint venture agreement does have very, very harsh and legal ramifications. It should not be

entered into lightly and should be done with the assistance of counsel. Even with all these legal burdens and hassles of signing the joint venture agreement or limited liability operating agreement, the parties can—and should—be able to obtain monetary rewards for their efforts and increase their professional prestige.

Donald A. Bertram is a practicing attorney and a licensed architect with the firm of Bertram & Associates in Denver. Mr.

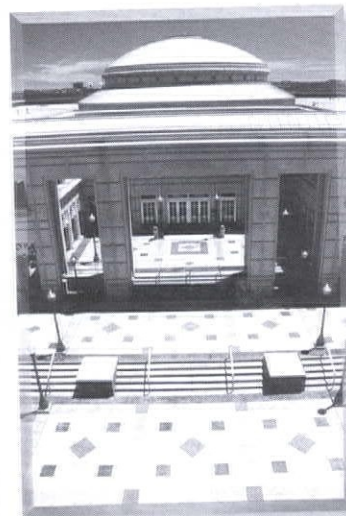
Bertram is experienced in all aspects of design, construction, and business law.

This article was written with the intent of providing legal information intended to be accurate, although not comprehensive. Accordingly, you are urged to consult your attorney for any specific legal advice you may need concerning the subject matter of this article.

Next month: Teaming Agreements.

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CONTINUING EDUCATION OPPORTUNITIES



ACEC's Project Management Seminar

American Consulting Engineers Council of Colorado will present a seminar "Project Management" in Denver on November 5-6, 1999. Learn practical project management skills that you can apply immediately, understand the five parts of any project and learn how to increase buy-in from individuals who execute the project work. Call ACEC at 800.548.2723 or email conted@asce.org for more information.

Moshe Safdie to speak at DU's Law School

The Rocky Mountain Land Use Institute at the University of Denver College of Law invites you to attend the 1999 John Powell Distinguished Lecture. Moshe Safdie, renowned architect and planner and author of *The City After the Automobile*, will speak on Wednesday, November 10, 1999 at the University of

Denver College of Law, Lowell Thomas Law Building, 1900 Olive Street, Denver. Join him at this complimentary event with a reception beginning at 4:30 pm in the Daniel S. Hoffman Lounge and a lecture beginning at 5:30 pm, in the Sam & Freda Davis Auditorium. Following the lecture, Mr. Safdie will conduct a book signing. RSVP to 303.871.6304 to reserve your seat.

APM's On-Site Delivery Courses

The Association for Project Managers (APM) has developed four courses designed for on-site delivery. Each program is specifically designed for engineers, architects, owner/client facilities staff, and government agency design and construction personnel. The nodular courses can be offered in full or part-day formats. Topics may be selected from each program to custom design a course. Current programs include: Total Project Management, Vital Skills For Project Managers, Team Management for Project Managers, and Keys to Project Management Excellence.

Fees for each program are negotiable. For more information, contact Howard Birnberg at 312.664.2300, e-mail assocpm@ix.netcom.com

Blue Maxx Training Classes

Blue Maxx Wallsystems offers its Level I

Training classes in Colorado in Fort Collins November 4-5, Durango November 5-6, and in Montrose November 11-12. The course is \$150 for the two-day training. For registration information, please call 888.478.4608.

AIA eClassroom Debuts

AIA eClassroom is an innovative on-line program that gives you the power to fulfill your continuing-education requirements wherever and whenever you want. AIA eClassroom, located on the AIAOnline Network, features 12 courses derived from the most popular seminars at the 1999 AIA national convention. All courses include links to additional resources, downloadable handouts, and chat areas to discuss the courses with your colleagues.

To begin taking courses:

1. Go to AIA eClassroom at <http://www.e-architect.com/conted/eClassroom>.
2. Select your course. Courses are \$19.95 each for AIA members and \$29.95 for nonmembers.
3. Register on our secure e-commerce server.
4. Begin your course. You can take it all at once or over several sessions.
5. Take the End-of-Course Quiz.
6. After successfully completing the quiz, your learning units (LUs) are reported automatically on your member transcript. You can earn up to 4 LUs per course.

Log on today at <http://www.e-architect.com/conted/eClassroom>, and see how convenient it is to earn LUs online. Your feedback on this new program is important; send your comments and suggestions about AIA eClassroom to eclassroom@aiaemail.aia.org.

Designer-led Workshops Return

Designer-led project workshops are being continued due to popular demand. A joint effort by the AIA, ACEC, and DPIC, they got rave reviews earlier this year so additional workshops were added this fall.

November 19-20: Dallas, TX
December 3-4: Atlanta, GA.

These 1-1/2-day workshops are developed and presented by design professionals who have experience with design-build and construction management. In each, subject matter experts present real-world issues and give self-assessment and business planning guidelines to help attendees make the "go/no go" decisions surrounding designer-led project delivery.

You can attend one or both days and receive CES credits for your participation. Cost is \$475 for Friday sessions and \$275 for Saturday sessions. Call 800.227.8533, x 337 or fax 831.649.3958 to register or request more information.

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EXAMINING THE EDGE

The following is an excerpt from a paper presented by Robert Flanagan at a recent architectural education conference in Montevideo. Mr. Flanagan is an architect and an Assistant Professor at the University of Colorado. He teaches design and analysis in the Graduate Program at the College of Architecture and Planning.

Origins of Examining the Edge

The single-most important message for the beginning student is that it's possible to create an original and credible response through processes of language, sketch, and digital technology. To provide guidance, we must step back and observe the direction in which we are headed, particularly regarding technology. It is all too easy to become enamored of new technology and ignore the reality that we are crafting instruments for creating and transferring knowledge.

Background

First offered in 1989, Examining the Edge is under development in ARCH 6410, Introduction to Digital Design and Analysis of Principles. It is a 16-week, no-prerequisite, three-credit elective, offered in the College of Architecture and Planning at the University of Colorado. The phenomenon of a

generation of technology has eclipsed the imagery of the past, however, many of the concepts and principles are still recognizable in theory—although not necessarily in expression.

Course content is organized in two-week modules. Students can substitute, develop, and implement projects analogous to Examining the Edge as appropriate. It also conveniently punctuates students' learning experience with plateaus that emphasize creativity and the corollary issues of technical mastery. Approximately 25% of the content is restructured each year; the flexible apparatus of modular assignments allows for another composition of a structured, coherent pedagogy.

The precursor to Examining the Edge is an experiment focusing on "Terms of Translation;" it was presented at the 14th National Conference on the Beginning Design Student at Carnegie Mellon University in 1997. It involves interpreting two-dimensional art into three-dimensional expression.

For the beginning designer, this capability is crucial to mastery of the practical issue of program, integrated with the aesthetic issue of composition. This technique does not deny, but builds on, the

historic convention of transformation through plan, section, and elevation. The metamorphosis from two- to three-dimensional interpretation relies on the structuring of a simple language with rules, to converse in a visual dialogue. The language and the rules address issues of scale, color, order, hierarchy, repetition, and spatial composition.

EXAMINING THE EDGE: AN EXPERIMENT IN THE RESOLUTION OF GRAPHIC CONFLICT

The assignment

Sticks (rules) and Seeds (ideas) provide the framework for developing a spatial response. Symbols are identified, an ideological and graphic conflict ensues, and the students establish a response, creating the edge condition. While the symbols are developed collectively, each student has the option of creating his or her own. Trace paper is the preferred medium for the original sketch. It is inexpensive, easily scanned and allows for layering of ideas. As a means to transfer ideas from hand to machine, it is ideal.

Hardware/Software Considerations

ARCH6410 is an introductory class to investigate digital design and analysis principles. The following programs were used, listed in order of importance, and

the date that they were incorporated into the curriculum:

1. AutoCAD, the core program—1989
2. 3Dstudio, the imaging program—1992
3. Photoshop, an image compositional program—1991
4. PageMaker/Quark, a text/image compositional program—1994
5. Netscape, an Internet access tool—1996

Conflict

The 'sketch' structures an argument through graphic, symbolic representation; conflict is inherent within units of discourse and mediation requires a graphic response. It is generally developed on trace paper, but sometimes through direct computer interaction. Translation into the vocabulary of structured two-dimensional symbols follows. From this, a three-dimensional response evolves.

While the conflict inherent between units of dialog structures the argument, language contributes to its mediation. Text and graphics are essentially interchangeable in delivering the message. Composition doesn't just restate the facts developed; it creates new and additional meaning derived from graphic and textual development.

[See THE EDGE on page 15]

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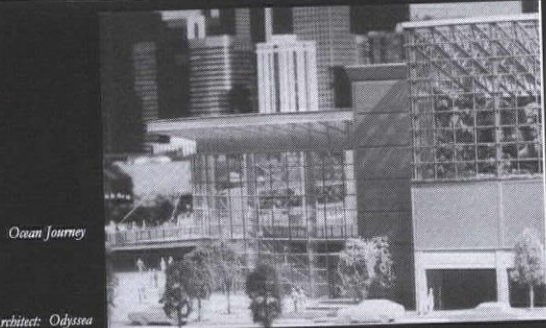
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A TOOL FOR MODERN TIMES

—Paul R. Jeselnick, AIA
AIA Denver Chapter

One would think that every practicing architect would be overjoyed with the limitless possibilities that technological expression appears to provide. Yet there is an ever-increasing gap between those who use computers as a design tool and those

who relegate it to a production role. It may surprise you to know that of the recently completed Getty Center by Richard Meier and Partners, only the floor and reflected ceiling plans were drawn on the computer. Everything else was drawn by hand. Yet Frank Gehry's

Guggenheim Museum in Bilbao, Spain used computer-assisted design.

Here we have two highly successful architects with two very different methods of communicating. Stylistic differences alone are insufficient to understand the role technology plays in shaping contemporary architectural thought.

In the early '80s, the tools used to communicate ideas were essentially the same as those used by Michaelangelo: pen, pencil, paper. How vividly I remember the various weights of lead used to impart texture/weight to a drawing. How I stood over a kitchen sink cleaning those infernal technical pens used to render ideas in mylar, then a relatively new invention.

We look at those same tools now with a sense of nostalgia, having replaced them with a mouse, keyboard, and laser jet printer. And yet one wonders, is the experience of drawing with a computer the same—or even similar—as that of drawing by hand?

Victor Lowenfeld, a student of the development of pictorial expression, theorized that there are two main types of art expression that represent two extreme poles of artistic personality: these he designated as visual and haptic. The visual student primarily concerns himself with the visible environment. His eyes are his primary instrument for perception and he reacts as a spectator to experience. The non-visual student, or haptic, relates his expression to his own bodily sensations and the subjective experience where he becomes emotionally involved. Interestingly, Lowenfeld discovered that pictorial creativity was quite unrelated to the degree of visual orientation and that with proper stimulus, either type could create art works of a high order.

Using Lowenfeld's theory as a basis for classification, it's clear the traditional academic approach to architectural training was primarily confined to an analysis of visual phenomena. Students studied history, learned perspective from diagrammatic charts, and were trained to act as spectators to the visual scene. The Michaelangelos, Le Corbusiers, Wrights succeeded as architects because they had a sufficiently visual orientation to satisfy the academic demands of the day. How many great architects gave up or were discouraged because their talents were not visual, we'll never know.

More than ever before, contemporary architects depend on senses, sources, and tools rather than eyes and hands to communicate. With increasingly sophisticated virtual software, it may be possible to create architecture in the ultimate "haptic" environment. For the immediate future, the computer seems to serve those architects best who are visually oriented. Even Frank Gehry confesses to initially sketching concepts by hand.

It is important to acknowledge the role of technology in contemporary architectural practice, for it has made much of what we do easier and faster. We cannot become so consumed by techno-lust that we blind ourselves to its shortcomings. There is still a place for those architects who continue to communicate using their hands.

Perhaps the best insight to this discussion lies in the words of the great American architect, Louis Kahn, who said, "The world cannot be expected to come from the exercise of present technology alone to find the realms of new expression. I believe that technology should be inspired. A good plan demands it."

Mr. Jeselnick is an associate with RNL Design. He communicates primarily by hand drawing/model and is in the process of learning to use the computer.



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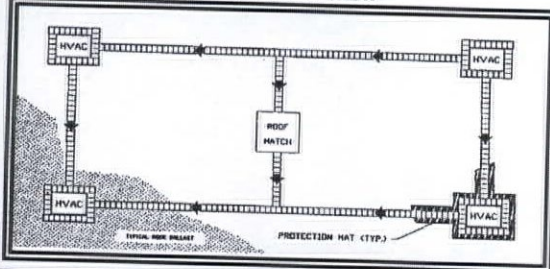
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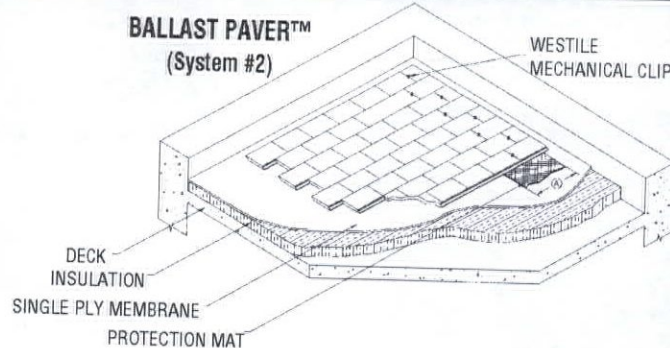
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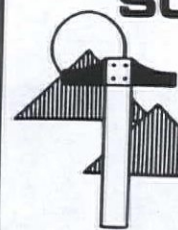


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AIA Colorado North Chapter

Once upon a design...

HOW MASTER PLANNING AND DESIGN CAN—AND SHOULD—TELL A STORY

—Dave Lee, AIA,
Fleetmeyer & Lee Associates
AIA Colorado North Chapter

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As architects and planners, we are storytellers of sorts. The landscape is our blank piece of paper upon which we create these stories. The design elements are our props and establish our setting. And the end users are the characters, for whom in some way we want to design a predetermined experience or ending to the story.

In writing our story, rather than communicating through words on paper as a literary writer would, we formulate our ideas through drawings and sketches. Because the design field is very visual by nature, the use of storyboarding is of particular effectiveness in communicating initial ideas for stories—whether master planning or designing a building. This process, a technique created by Walt Disney, uses a series of graphic images on cards in sequential order to convey an idea or tell a story through pictures. This can be a highly effective storytelling device in presenting ideas to clients.

Usually, we begin by determining just what our desired conclusion is, and

work backward. It is as if we write the story from the end to the beginning and from the outside, in, starting with the larger context (master planning) and carrying the story through to the smallest detail of the architecture. To reach the desired experience, a designer must ask himself or herself some questions: What is the appropriate experience for the end users? How do I want them to feel while experiencing this place? What do they need in their surroundings to facilitate this desired experience? What character must my setting establish to accomplish this? What design tools do I use to create this experience?

Regionalism begins storyboard

An example of a story one might tell in the larger context lies in taking a closer look at the area's regionalism. By drawing upon history and reinforcing what is traditional to the region, one can

design a richer, more integrated project to its context.

For instance, in master planning a church complex in the open prairie adjacent to the foothills of the Colorado Rockies, our firm looked to Colorado ranch vernacular. It is characterized with separate, simple geometric forms laid out in a scattered, yet very intentional, fashion related to functional needs, which enclose usable outdoor spaces. Rustic, heavy timbers with exposed structural connections are also a part of this regional style.

Therefore, in designing the worship and fellowship areas of the church, instead of combining all program spaces into one building, which may be appropriate in another area's regionalism, it makes sense to pull apart the program spaces into separate buildings laying them out in a "campus-like" setting, connected through a series of covered colonnades. This, like the ranch vernacular, allows for exterior courtyard space for various outdoor activities, while taking advantage of the agreeable Colorado climate.

Borrowing the essence of the heavy timber construction, the detailing updates connections with a more "hi-tech" look; respect for the past can be shown with a more contemporary flair. By identifying with the natural vernacular of a setting, you greatly enhance the experience of the users. They will KNOW where they are geographically by capturing the special identifying features of the area and interpreting them architecturally.

This "borrowing from the past" can also be taken to extremes, as in the case of Celebration City, Florida, where the planners and designers created a "history" for a brand new town, and designed the "set" around this "rich heritage and tradition" they essentially made up.

Through manipulating the physical environment, we can create specific experiences—both psychologically and emotionally—for the end users, or characters, of this story. In a dentist's office for example, one approaches this space usually with a bit of apprehension and nervousness. Through its sights, sounds, textures, and even smells, it does not always convey a very "friendly" experience for most.

A person's senses play a major role in how he or she experiences a site or a

space. The "story" begging to be told here is one of a more calming, pleasant experience—at least to help ease the agony of visiting the dentist that many people experience. This could be done by paying careful attention to all aspects of the design experience.

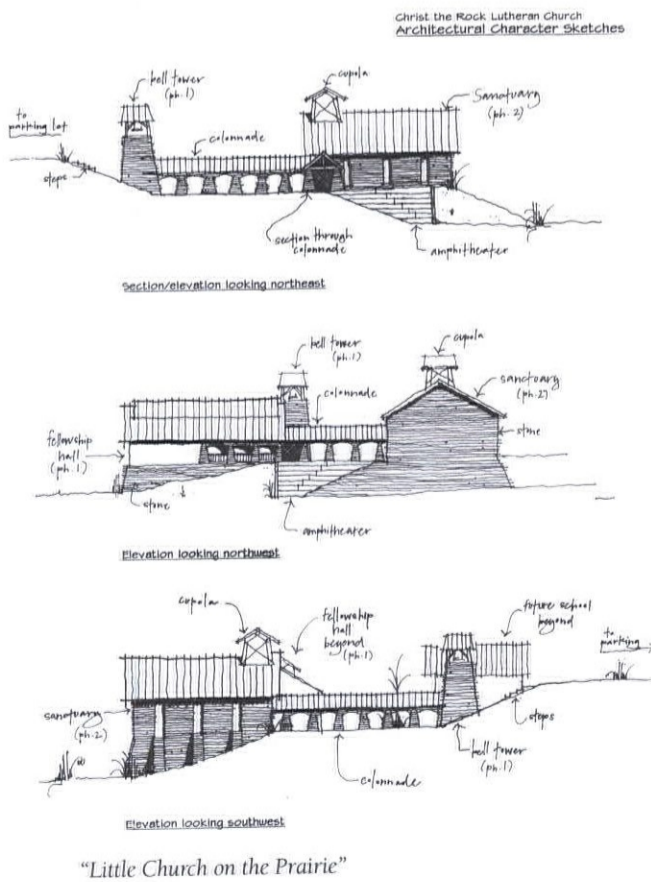
For example, water features often convey a very soothing, calming sound. If this concept could be integrated into the design of the waiting room, it is quite possible that it could offset the bone-chilling, high-pitched whir of a dentist's drill, along with the anxiety that patients in the waiting room feel. As designers, we typically focus on the visual environment and how things LOOK to the user. By moving beyond this pre-occupation and designing for other senses such as sound, touch, even smell, the storyteller can create a more all-encompassing experience beyond that which a person is always cognitive. Thus, the designer is creating a much more effective story.

As designers and storytellers, we have a vast influence over the built environment and how it affects the people around us. We need to think through in a more intentional manner what exactly the appropriate story is that needs to be told (what experience do I want the user to have?), before we begin designing each project, whether it's in the master planning phase or choosing hardware to an entry door. By always "sticking to our story" during the design phase of a project, we can ensure its success and a most happy ending for all involved.

MEMBERS IN THE NEWS...

OZ Adds Five

OZ Architecture announces the appointment of five new employees at the firm's Boulder studio. Peter Carey, Associate AIA, joins the firm as a project architect. Before joining OZ Architecture, he worked for Michael Brendle Architects. Susan Kohuth joins the firm as an interior designer. She was a project manager with Pear Commercial Interiors before joining OZ Architecture. Brian Haffey joins the firm in the MIS department. He comes to OZ Architecture from Stubbins Assoc. in Cambridge, MA. Heather Swallow joins the firm as a project coordinator. Gary Friedman joins the firm as an architectural intern. He previously worked for Brad Adams Walker Architecture.



"Little Church on the Prairie"

109th MERIDIAN

colorado west chapter

AWARDS BANQUET NOVEMBER 6, 1999

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By this time you should have received an invitation to the Awards Banquet that will be held at the Cotton Ranch south of Gypsum on November 6, 1999. The Cotton Ranch is centrally located so that architects from Aspen to Vail to Steamboat should have no trouble getting there. The Cotton Ranch is a new golf and residential community that has been built on the southern edge of Gypsum.

The best way to get to the resort is to get off of I-70 at exit 140, which is the exit for Gypsum. Go south over the Eagle River and under a railroad overpass for approximately 1/2 mile. In the center of town, turn south on Valley Road. The high school is on the southeast corner of this intersection. On the north side is a sign, "National Forest Access." Travel down Valley Road for one mile to an intersection for the Cotton Ranch where

you will turn west. There are stone walls at each side of the road at this turn. The clubhouse is about a 1/4 mile down a slight hill.

The people at the Cotton Ranch have been very good to work with. The location and speakers will make this a must-attend event.

AN ARCHITECTURE OF ITS TIME AND PLACE

—Skip Doty, AIA
 AIA Colorado West Chapter President

This theme of an architecture of its time and place was discussed and explored in various manners by the speakers and participants of the recent WMR AIA Conference in Tucson, Arizona.

What is an architecture that belongs to its time and place in the modern West? Maybe a more appropriate question is to ask what is the modern west? A West that has seen profound changes and growth during the past decade.

A West that still speaks to our myths, while we are stuck in an endless traffic jam near an ex-urban mall. A West that is still measured in undefinable distances, yet has become a small village with the advent of the Internet. A West that has seen the largest continuous boom since the gold rushes of the 19th century. Only this time, the commodity is land and perceptions.

Conferences and conventions have the innate ability to flow together until it is hard to differentiate one from another. To truly understand the concept of place, one had to drive to a conference such as this. Only then can you understand what the word space is all about. Then it becomes apparent why the Western landscape is larger than life.

Another advantage of being on the road is that it allows you to experience the collage of settlement from the early historical structures to the modern subdivisions—often at the same town. These forms give each area an identity of its place.

Reed Kroloff, the Editor-in-Chief of Architecture magazine, gave his interpretation of what he considered to be an architecture of its time and place. An architecture of its time should reflect current technology; cultural realities, and architectural thinking. He presented examples of the Hong Kong Bank, the National Library in Paris and Gothic cathedrals.

Mr. Kroloff stated that an architecture of its place should reflect where it is located. It should embody the cultural values and building traditions of the area. And it should be part of the local concept of time. He presented as examples Mesa Verde and the local San Xavier Del Bac Mission. Often, a building that is part of its place will reflect a mix of cultures.

Mr. Kroloff presented the Phoenix Library as a building that captures the essence of modern Arizona. Its copper sheathing is an interpretative use of a native material. The east and west walls are blank because of the sun. It is also very much about the modern technology of its time. The interior columns do not touch the roof membrane.

A building that is a reflection of its place is often intertwined with the landscape. The sense of scale allow them to seem larger than life while they are part of all of us. Michael Rotundi spoke eloquently of how Native Americans view the horizon line as a line of definition between life and the under world. An true architecture of place has to interact with the horizon, but in an unconscious manner. The Pueblo Alto at Chaco Canyon exists on a mesa top where it is part of an environment in constant change. At the same time, it appears to be rooted and to grow out of the earth.



It is about leaving our mark on the land

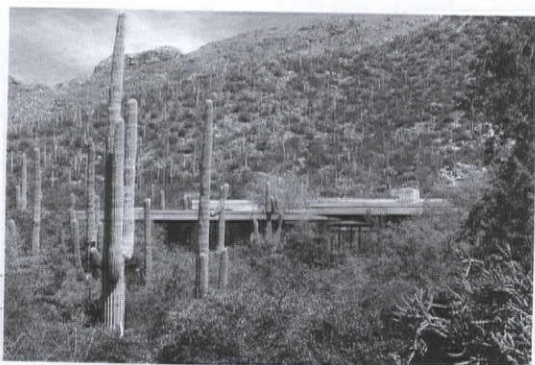
Mr. Kroloff also presented the Fine Arts Center at Arizona State University by Antoine Predock as an universal building with specific roots. The building mass that brings a user down into it is a traditional primitive form. The mass also collects and disperses light. The colors of the building change in response to the light. It is a high example of what it means to be in the desert.

The last highlight of the conference was a brief tour of three residences designed and built by Les Wallach, FAIA. His firm is the general contractor for the projects it designs. The three houses were in the desert at the base of the mountains on the northern edge of Tucson. They were a reflection of much of what is timeless about the desert. They were part of their place, the materials grew out of the earth and they responded and used the sun to their advantage. They were built so that the adjacent desert was not disturbed during construction.

An architecture of its time and place is very much about how we leave our mark on the landscape. The climate allows buildings and roads constructed hundreds of years ago to still be present. This heritage should be reflected in what is built today. In a larger sense, man has always tried to leave his mark on the land. Time can be relentless, and it will not wait for us.



An architecture that engages and respects the landscape



Les Wallach, FAIA, designed his residence to span a dry creek

AIA Denver Apogee

AIA Denver Chapter



TOUR: FROM BERLIN TO BILBAO!

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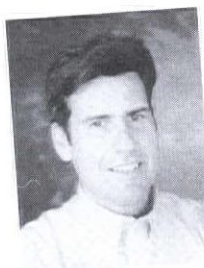
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Tour recent architecture and urban design in Germany, the Netherlands, and northern Spain. Arranged tours and discussions with local experts. Approximately 10-12 days in Spring 2000. Transportation and accommodation: air (Denver/Frankfort/return), intercity rail (Europass), core area hotels (including stays at luxury hotels such as The Havana Palace in Barcelona and the Grand Hotel Esplanade in Berlin. Organized by Gail Karn, Consilium, PC. Group size limited to 16 people. Cost approximately \$2,500-\$3,000 excluding air and rail transportation. CEUs to be determined. Local contact: Gordon Brown, Space Analytics, LLC at 303.329.0049.

some of its most innovative ideas into the design of the project, including the use of titanium for the outer shell of the control room and a giant, daylight-simulating skylight on the interior.

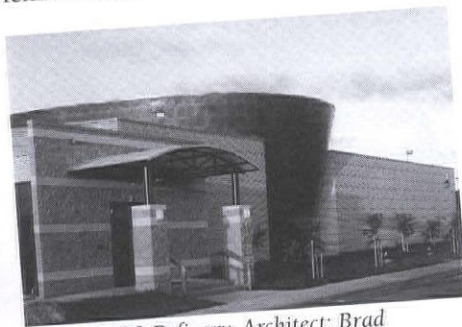
Barker Rinker Seacat Architecture

announces that **Steve Blackburn, AIA** has become a principal with the firm. Blackburn brings 15 years' experience as a project designer and officer with HOK Sports Facilities Group and as a partner with The Sports Management Group, a nationally known recreation planning and feasibility consulting firm based in Kansas City. He has experience at more than 50 colleges and universities and 40 communities nationwide. Blackburn will provide leadership and support to Barker Rinker Seacat Architecture's national recreation center market.



MEMBERS IN THE NEWS...

The Denver office of Durrant has been selected by Cornell Companies, Inc. as the architect/engineer to assist Cornell in the design of a new \$47 million Federal Bureau of Prison facility to be located in Pennsylvania's Moshannon Valley. Durrant will provide architecture, engineering, and security design services for the new facility, which is expected to house approximately 1,000 male and female inmates.



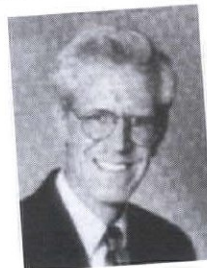
CITGO Refinery, Architect: Brad Adams Walker Architecture

Brad Adams Walker Architecture, P.C. (BAW) is pleased to announce the recent opening of one of its most significant projects, the Central Control Building at the CITGO Refinery in Corpus Christi, Texas. The new CITGO building is designed to be one of the most advanced control buildings in the petrochemical industry. BAW Architecture incorporated

The Neenan Company announces that **Miguel Burbano de Lara, AIA** has joined the firm as principal architect. His responsibilities will focus primarily in the medical facilities market. Mr. Burbano de Lara has 20 years of experience in architectural facilities programming, planning, design, and construction with a very specialized practical involvement in the healthcare market.

Lantz-Boggio Architects PC has

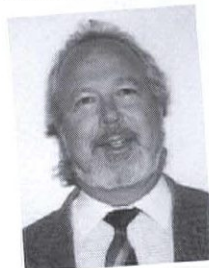
announced that **David Gebel, AIA** project manager has been promoted to the position of Senior Associate. This announcement is in response to Mr. Gebel's significant achievements within the firm. He will continue to manage and direct Health-Care and Long-Term care projects at Lantz-Boggio. Currently, David is managing the \$24 million expansion of Frasier Meadows Continuing Care Community in Boulder and projects at University Hospital.



S.A. Miro, Inc., Consulting Engineers announced that Julie Timmons has joined the firm as the marketing coordinator. She will assist with the firm's marketing efforts in generating new business and maintaining the firm's overall presence in the industry.



JG Johnson Architects, PC announced the appointment of **Ed Kammerer, AIA**, formerly a principal of HNTB Architects and Facilities Director for Natrona County School District in Casper, WY, as senior technical director and Aimee Schutz as marketing director. "We are excited about the new additions to our staff and are confident that they will help bring our business forward into the next century," said Johnson.



Alan Berger, assistant professor in Landscape Architecture at the University of Colorado at Denver, has been awarded the 1999 Award of Recognition by the Council of Educators in Landscape Architecture (CELA). Gene Bressler, director of the Landscape Architecture Program at CU-Denver said this is the highest award given to assistant professors teaching in the field of landscape architecture. Berger is a junior faculty member researching and documenting reclamation of altered landscapes in America.

JVA Incorporated announced the addition of new staff members. Catherine A. Scarince has joined the firm as a structural project engineer; Curtis Kostecki has joined the civil engineering design team, and David A. Poe has joined the firm as a design engineer.

JVA Inc.'s structural department is working with Klipp Colussy Jenks DuBouis Architects and the Eagle County School District on three new school projects in Eagle County. Gypsum Elementary School No. 7 and Gypsum Middle School No. 4 are to be constructed on the I-K Bar Ranch site in Gypsum. Eagle Elementary School No. 8 will be constructed on the Eagle Ranch site in Eagle. The schools are slated to open in August 2001.

NEW MEMBERS

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Paul T. Bergner Architect
- Richard P. Melick, Jr., AIA
Melick Associates, Inc.
- Casey Schmitt, Assoc. AIA
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1999's COBRA WINNER: MAWSON BLOCK, FT. COLLINS



COBRA 2000

Watch your mail this month for COBRA 2000's Call for Entries!

Submittals will be due Thursday, January 13 and awards will be presented on January 21, 2000. This year's eligible residential projects include (1) new or remodeled structures (2) adaptive reuse (3) sustainable design and energy conservation.

The fourth annual awards program is sponsored by AIA Denver and Colorado Homes & Lifestyles. Colorado's

Best in Residential Architecture (COBRA) is designed to elevate public awareness of the state's finest residential designers. The program is open to architects throughout Colorado, and AIA affiliation is not required.

For more information, call Susan Buchanan, CMP, at 303.446.2266.

Lines & Columns

AIA Colorado South Chapter

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The Main Dining Room at The Broadmoor Resort is the location for the AIA Colorado South Chapter Gala on the 2nd of December. This festive, end-of-the-millennium event would not be possible without the generous financial gifts of our Gold, Silver and Bronze Sponsors. They are:

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CITY OF COLORADO SPRINGS LANDSCAPE CODE

—Ronald A. Bevans ASLA
 City of Colorado Springs Planning Group
 Special to AIA Colorado South Chapter

Last fall, the City of Colorado Springs implemented a new Landscape Code that addresses the issue of sustainability and regional context within the landscape by incorporating the concept of signature landscapes in all new developments of multi-family, industrial, commercial, institutional, and public facility projects.

The "signature landscape" has been defined as a "landscape development consistent with local climatic and soil conditions and that evokes the aesthetic and ecological qualities of regional native plant communities." The overall goals of the Landscape Code works toward creating the sustainable built landscape, reflecting the regional character of the plains and mountain foothills, and resulting in water conservation.

The City has also adopted qualification requirements for people submitting landscape plans with Development Plans for the City review process. The goal is to raise the quality of all plans and designs submitted. Beginning November 1, 1999,

to submit a landscape plan for review, the designer must meet one of the following criteria:

- ◆ Licensed Landscape Architect*
- ◆ Full/Associate Member—American Society of Landscape Architects
- ◆ Degree in Landscape Architecture, Design, or Horticulture

*It was recognized that Colorado does not license its landscape architects. For landscape architects to hold a license from another state or Colorado before sunset, specific qualifications are required that are applicable to the desired qualifications of the new Code.

Where were the architects?

Noticeably absent from this list was the inclusion of architects. It was recognized during the development of the Code that many architects do have the necessary knowledge in areas of agricultural soils, climates, regional landscapes, plant materials, and design, but it wasn't necessarily something that could be applied across the board. As an option, the Code does let anyone submit these plans through a process that looks at past

experience and the specific plan to be submitted—to determine that the intent of the Code is met.

After submitting several diverse projects and demonstrating competent knowledge in the design and inspection of those landscapes, the designer is then given the opportunity to apply for recognition as a qualified designer. Ideally, this "track record" would have been established during the one-year period between November 1, 1998 and November 1, 1999, when the Code was applicable, yet the qualification requirement was not.

The qualification requirement of the Code was not intended to advance any one profession, but to ensure that those who are most responsible for design and development of the built environment have the appropriate skill level in their respective disciplines, raising the quality of these plans. The landscape and fabric of the community that is established today will define our legacy within the community for future generations.

NOVEMBER CALENDAR FOR COLORADO SOUTH CHAPTER

Please call Rhonda Boger Linder with any questions 719.473.8446.

November

- 15 Programs Committee Meeting, Noon @ LKA Partners' Offices
- 17 AIA Board Meeting, 7 am @ Desk's Inc.
- 19-21 AIA Colorado Design Conference @ The Broadmoor
- 30 January Newsletter deadline

CONNECTING WITH ARCHITECTURE'S PUBLIC THROUGH THE DFA

—Steve Carr, AIA, President,
Denver Foundation for Architecture



How many Denver area architects know about the Denver Foundation for Architecture? The answer at the end of 1999 is probably not many. But by this time next year, that answer should change.

The Denver Foundation for Architecture (DFA) is barely seven years old. Its most well-known activity is sponsoring and organizing tours of Denver area architecture. Although tours are important to us, there's more to the DFA.

The DFA was founded in 1992 from the James Sudler Foundation and began its full tour season in 1996. The origins of the DFA lie in two circumstances facing the AIA a few years ago. One was the need to address the complexities of the federal tax code regarding public education and lobbying. The other was recognizing that, though a proportion of the Denver public has a strong interest in architecture, it's not the same kind of interest architects have.

With minimal funds and no paid staff, the DFA relies on its volunteer board of practicing architects and dedicated members of the public with an interest in architecture. Two outstanding volunteers helped the DFA through its first few years: the esteemed Barbara Sudler Hornby and Blair Gifford, a sociologist and management professor at the UCD

B-school who was a docent at the Chicago Architecture Foundation.

The Board today is diverse—Karl Berg, FAIA (RNL Design); M. Gordon Brown (Space Analytics, LLC); Susan Buchanan (AIA Colorado); Steven Carr, AIA (Intergroup Architects); Christiane Citron, Esq. (Colorado Center for the Book); Cathy Donohue (The Mayor's Office); Blair Gifford, Ph.D. (University of Colorado); Melissa Harder (BedandBreakfast.com); Dennis Humphries, AIA (Humphries-Poli Architects); Bret Kudlicki (Gifford Spurck Associates); Peter Orleans, AIA; Rejean Peebles (National Properties); John Rogers, FAIA (RNL Design); Karen Stansifer.

The DFA recently clarified its three-part mission through a strategic planning process:

- ◆ Stimulate understanding and appreciation of the contribution of architecture and design to the fabric of daily life.
- ◆ Celebrate and interpret the architectural and design heritage of the Denver area for all audiences – local, national and international.
- ◆ Create a public forum for contemporary issues involving architecture and urban design in the public area.

Expanding our successful tour program is a major objective. To our present tours—LoDo, the Mayan Theatre, the

Federal Courthouse, Auraria, Peoples & Steeples, Geology of Downtown and others—we want to add tours on contemporary architecture, Denver's neighborhoods, places like Red Rocks and the Air Force Academy, conversions and adaptive reuse and others focused on the evolution of Denver architecture. To do this, we need to train and increase the number of docents.

Denver needs a place where the public can turn for information to help understand the issues involved with today's

architecture and urban design. Part of the DFA's efforts are focused on forums like the recent one on three major building projects requesting tax support—the Art Museum, the Zoo, and the Convention Center. "November Ballot: Architecture for Art, Animals and Armies of People" raised important questions about the impact of these projects on the urban life of Denver.

[See DFA on page 14]

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On the ballot this year, citizens of Aspen will vote on two different transportation systems. One is light rail and the other is a dedicated bus way from the airport to downtown. These issues have sparked heated debate in the area and what follows are two viewpoints on the transportation issues.

RAIL TRANSIT IN RURAL COLORADO: PRACTICAL IDEA OR EXPENSIVE FANTASY?

—Jeffery Evans, Special to AIA Colorado West Chapter

What began as little more than resistance to change has evolved into a front-line battle over the appropriate role of government in shaping our lives. It is also a tale of what can happen when cause and effect become irrevocably reversed, and concept triumphs over practice.

The core beliefs in the process that led to the exclusion of several hundred yards of pavement in an otherwise continuous highway are that roads cause traffic, and highway expansion causes increased traffic. The leadership of Pitkin County clung to this belief for nearly 20 years in the face of ever-increasing traffic volumes on the same old two-lane road. When the nickname for the road became "Killer 82," the County finally relented, and construction furiously proceeds today.

The leadership of Aspen would not be so easily swayed. While refusing to expand the highway, Aspen refused to expand its town. Across-the-board downzoning to one-third the density of the original master plan led to a conversion of the real

estate market into a commodities market. Today, houses trade like Dutch masters' paintings and hundreds of old-time locals make their fortunes before relocating to warmer climes.

As an inevitable side effect, most working people now commute 20 to 60 miles to their jobs, helping fill the highway to capacity. A less obvious result was the economy, jobs, and population increased beyond anything the original tourist economy could have supported, created by waves of second home owners. The law of unintended consequences has created nearly everything the policy initiators claimed they were trying to prevent. On the other hand, it's a great place to be an architect if you enjoy designing opulent private estates.

On the transportation front, Pitkin County (population 14,400) is the primary financier of a \$10.4 million-a-year bus system, the second largest in the state.

The quarter mile of highway intended to remain restricted to two lanes may become a sort of monument to top-down planning and social engineering hell bent on ignoring every cultural reality that stands in its way.

Rail: The Magic Bullet?

The state caved in during a ten-year Environmental Impact Statement process, originally scheduled to take 18 months, and agreed to design for "person trips" rather than "vehicle trips." The idea is to make it so inconvenient and expensive to drive into Aspen that people will turn to mass transit. However, since buses are a form of mass transit that require lanes of asphalt—the only two of which will be clogged—there is no way to declare victory over the four-lane, reviled symbol of 20th Century urbanization, except to switch the transit mode to rail.

When no citizen task force could be convened to endorse the idea of building a rail line for two or three miles—from an intercept parking lot into town—the rail idea was steadily expanded to Glenwood Springs. For \$250 million in capital costs (underestimated by at least 50 percent) and annual operating and maintenance costs 60 percent higher than a bus system, until reality doubles that number, we have the perfect alternative to paving two additional lanes for less than a mile. And it only took 29 years to come up with this plan.

There's more, of course. A whole new society will be built around the romance of the venerable train station. Quaint, high-density villages will spring up, carefully controlled and regulated—wholly organic and richly social.

Hogwash.

We are who we are, and designers, planners, and bureaucrats with visions are not going to change us. "Urban sprawl" is not the result of bad planning, lack of foresight, or rapacious developers. It's the result of the fact that the most cherished housing type is the single-family detached residence. The car lets us drive to an individual plot of land where we can erect walls we don't have to share.

Innovation is wonderful if it respects and reflects the way people really live. The impulse to force an idealized concept on imperfect humans is a certain recipe for bad design, regardless of scale, scope, or context. The best designs, the best plans, the best examples of public policy, are those least noticed.

Jeffrey Evans builds architectural models in his single-family detached residence outside Redstone, 40 miles from Aspen. About 80% of his business comes from clients designing opulent private estates.

In January 1970, the Aspen City Council passed a resolution asking the State of Colorado to hold off on the four-laning of Highway 82 at the entrance to Aspen, while transportation alternatives were studied and evaluated.

Sometime in the year 2004, the expansion, from two lanes to four, of the 41 miles of Highway 82 between Aspen and Glenwood Springs, will be completed—except the final quarter mile of highway at the entrance to Aspen.

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RAIL? WHO NEEDS IT?

If Martians watch Earth, they must have concluded that the automobile is the dominant life form on our planet.

Since 1950, human numbers have doubled. In the same period, the car count has expanded tenfold. Today, a new car is born every second. Cars are breeding like (VW) Rabbits. Yes, people still outnumber cars, but cars outweigh us three to one, and consume roughly five times more energy (in gasoline) as we use in food.

Cars—and pavement—rule. And not just the road. Their needs rule land use planning, and urban and suburban design.

Traffic jams are infuriating. But what's the alternative? Light rail, commuter rail, bike lanes, sidewalks...c'mon, get real. Architects in particular should keep their hands on the wheel. Auto-centric subdivisions, three-car garages, blacktop in the driveway, asphalt shingles on the roof—it's a proven and profitable recipe.

But what about New Urbanism, walkable neighborhoods, Peter Calthorpe's cute little front porches? Give me a break. Trade your Explorer for an Expedition. If you've already got an Expedition, lease an Excursion. It's a "fuel's paradise." Party hearty.

We are AutoNation, the Oil Tribe. The average American now drives the distance to the Moon every 20 years.

You know what the Great American Ritual is, don't you, the activity that most defines our culture? Hint: it's not going to church, playing golf, watching the boob tube. Our defining ritual is "filling 'er up" at the local 7-11, Kum 'n' Go, Toot & Moo. It happens 150 million times a week!

Cheap oil has always been an American birthright. Oklahoma alone possessed more oil than Germany or Japan. California had more than Germany, Japan, France, Spain, Denmark, Sweden, Finland, and Italy combined. If Texas—birthplace of that three-ton status symbol called the Suburban—had been a sovereign nation, it would have placed in the world's top ten.

Fish don't worry about water and Americans don't worry about oil. Instead we swim in it. I know middle-class Coloradoans who do their Christmas shopping in Minnesota at the Mall of America. Texans drive 1,000 miles to shoot a Colorado elk—hunting and gathering taken to new extremes.

Of course, U.S. oil production peaked 27 years ago and has been plummeting since, but who cares? Who cares that we're building air bases in the Saudi deserts? Who cares that we import more oil than any other nation uses? Who cares that world oil production should peak by 2020?

When that happens, journalists will shout, "We're running out of oil." That's

not true. Roughly 60% of the world's conventional oil remains to be produced. But we are running out of cheap oil. It now appears that about 70% of U.S. oil will be consumed between 1950 and 2025. This is the Baby Boomer's legacy. Our grandparents used about 15%; and we'll leave the rest to our grandchildren and their kids' kids. As someone who once drove a pickup truck to Patagonia, I may not be the best person to ask, but is there a neglected ethical issue here?

A year ago, I was standing on Main Street in Aspen when a semi drove by. Emblazoned in large letters on the size was a question: WE'VE SHOT ALL THE BUFFALO, NOW WHAT DO WE DO? In 1872 there were about 15 million bison roaming the Great Plains. A decade later, only a thousand were left. The heedless waste seems criminal today. Will future generations view our pell-mell liquidation of oil, arguably Earth's most valuable resource, as equally shortsighted and greedy? Petroleum is a gift of geology, a one-time windfall—and we're spending it like there's no tomorrow.

There are many ways to soften the inevitable transition to a world in which oil is more expensive. They include more efficient cars (only 1% of the energy in the gas tank moves the driver, the rest is pissed away), smarter land use planning (this shouldn't be difficult, even a random change would probably be an improvement), and last but not least, transit alternatives.

Here in the Roaring Fork Valley, we're debating whether to spend about \$70 million of our money (and \$130 million of Uncle Sam's) to fund a 40-mile rail route from Aspen to Glenwood Springs. We've already got the second busiest bus system in the state, with about 2 million riders a year. We've got a long linear valley, with communities lined up like

pearls on a string, the perfect layout for rail. We've bought an existing rail corridor. Seems like a no-brainer.

But no. We're told that rail is a pipe dream, that it's too expensive (although the average family now spends \$7000 per year on its personal auto fleet), that it's premature, that we'll have to subsidize the operating costs...the litany of choo-choo critics everywhere. Their preferred alternative? Pave some more of paradise. Spend \$100 million to

four-lane three miles of Highway 82 through scenic Snowmass Canyon.

The best that can be said for this "solution" is that it won't confuse the Martians.

Randy Udall directs the Community Office for Resource Efficiency, a nonprofit energy office in Aspen, Colorado. CORE's address is Box 9707, Aspen, CO 81612. (970) 544 9808 or rudall@aol.com. For more on the world oil picture, see www.altenergy/core.

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THE WESTERN MOUNTAIN REGION CONFERENCE

This year's Western Mountain Region conference in Tucson. This was one of the best conferences I've attended. Every speaker was top notch, the quality of the breakout sessions was pertinent, the banquet was excellent, and the hotel was wonderful—the perfect site for a gathering of architects. Listening to the various speakers and seeing some very interesting design prompted me to write this article.

The main speaker (who spoke on several occasions at the conference) was Reed Kroloff, editor of *Architecture* magazine. Mr. Kroloff is one of the most entertaining speakers I have heard. He was articulate, to the point, motivational, and he had no problem portraying the competition between *Architecture* and *Architectural Record*. One of his comments surprised me. He was talking about how to get published in his magazine. Apparently there have been quite a few submittals for publication from Arizona, New Mexico, and even Nevada, but very little from Colorado! We need to do better!

Colorado architects have a lot to offer, certainly as much as our competitors in Arizona. And it does not take that much to be considered for publication. According to Mr. Kroloff, all that is required to be submitted initially are snapshots, drawings, or even color Xerox copies of photographs. It would seem

that that is something most of us can—and ought—to do. If they think the project is worth publishing, they contact the architect to get more information.

On a related second point, *Architecture* is making a strong attempt to publish new firms. Just flipping through the pages of the last few editions, there are several projects by previously unpublished firms. I think not only the AIA Colorado South Chapter benefits from increased exposure, but obviously all of AIA Colorado does, especially if some projects make their way into publication before the 2001 National Convention in Denver.

I was struck by the area's residential design. Tucson residential design is far different than what we see around Colorado, which is to be expected due to the environment. What I did not expect to see was the diversity of design as well as the individualism.

The conference was in an upscale part of town, but it is amazing how many different and unique interpretations of southwestern architecture exist there. The materials were consistent with the desert setting yet ranged from stucco to exposed concrete block as a major exterior finish. Even the color of membranes on flat roofs consistently matched the

—Duane Boyle, AIA
AIA Colorado South President-Elect

color of the house. The designs were far from being boxes; some had wings connected by walkways or bridges. Running through the neighborhoods, it became apparent that even though the areas were visually consistent, every house I saw was significantly different than others, each having distinctive architectural character. These neighborhoods were not that different from upscale areas in Colorado, yet it seems that attention to architecture was more prevalent. It also could be that more architects are



involved in residential design there than here, where homebuilders seem to dominate residential design even in upscale areas.

And finally, South Chapter congratulates Lou Wynne. Lou won the Western Mountain

Region 'Award of Distinction' this year and she accepted it at the banquet in Tucson. We all know of Lou's contribution to architectural education in Colorado and it is only right that her efforts are recognized at the regional level. Is national recognition for Lou next???? Lou's award also marks the second year that a South Chapter nominee has won the WMR Award of Distinction. Last year, Colorado Springs Mayor Mary Lou Makepeace received the award.

[DFA, from page 11]

The DFA is also home to the forthcoming *AIA Guide to Denver Architecture* being prepared for the AIA's national meeting here in 2001. A grant to the DFA from the Scientific and Cultural Facilities District helps support this effort.

The DFA will continue to host events that construct bridges between Denver architecture and the public. In March, 2000, the gallery at the AIA Colorado office will feature the DFA. Our annual DFA reception and meeting at that time will have a presentation by an important speaker.

The DFA is a small organization that needs to grow to keep up with Denver's growth and development. Similar foundations in other cities, Chicago and Seattle for example, are older, larger, more active and have larger budgets. Raising funds for speakers, training, forums, and a permanent, part-time director are future objectives.

The DFA's future depends on two simple elements—people and money. We will never turn away either one. A modest request of support (\$5.00) will appear in the AIA dues statement. Annual memberships are \$25 for individuals, \$35 for families, \$15 for students. For more information, you can call 303.779.9193 or me at 303.738.8877.

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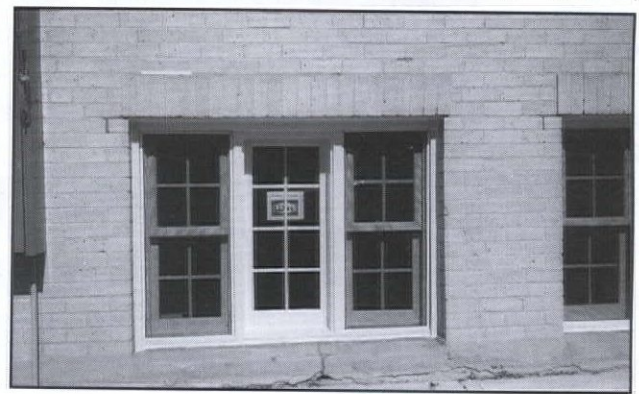
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- ◆ Develop a communication plan to educate design and construction professionals, code officials, elected officials, and the general public on the impact of design on public safety.
- ◆ Identify and develop strategic partnerships among the contributors to the built environment. The partnerships will focus on fostering an atmosphere of client- and public-centered service.
- ◆ Establish a "Center" within the AIA to deliver information on design and construction issues to architects and allied professionals.
- ◆ Enhance and strengthen the advocacy components to aggressively preserve the public safety qualification thresholds established in state licensing laws.

Accordingly, the AIA will work to oppose legislation imposing practice restrictions on industry sectors that do not meet the established public safety qualification thresholds. Don't miss this opportunity to participate in this important process.

Plan to participate in the Government Affairs optional luncheon to take place on Saturday, November 20 during the Annual Design Conference. Jim Dinegar, vice president of Government and Industry Affairs from AIA National, will be on hand to discuss the Interior Design legislation and other upcoming federal issues.

By now you may be aware that interior designers have filed the necessary paperwork to pursue licensure in the State of Colorado. Learn how this will affect the profession of architecture by participating in the November 20th luncheon.

Here are a few recommendations resulting from the National AIA Interior Design Task Force and Board of Directors meetings.

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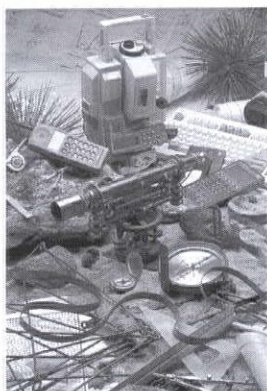
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[THE EDGE, from page 5]

Student Example: Happiness/Death

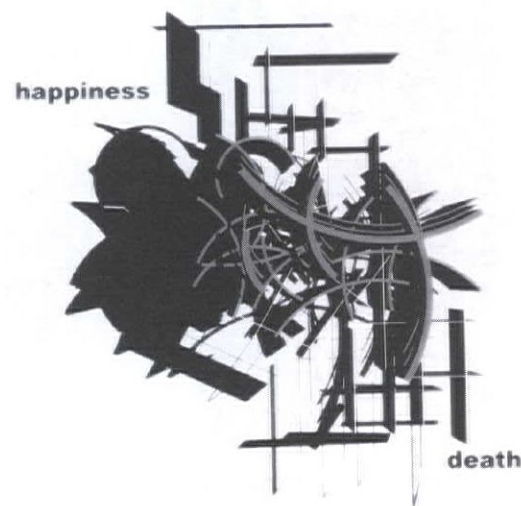
The conflict of the two occurs when the path of death crosses into the boundaries of the arc. When the line (death) collides with the end of an arc (happiness) the vibration causes the texture on the arc. The conflict of the event sends the line into a chaotic state. Ultimately the line continues out of the area of the arc and returns to its normal pattern of growth.

Quality

Research methodologies contained in this work are geared to enrich the technical, aesthetic and critical judgement of the beginning design student, particularly regarding the current digital revolution. Basic challenges still confront the beginning design student as she or he attempts to span the chasm between the nebulous universe of concept and the realm of the real (or virtually real). The simplistic digital solution of substitution (model building) and the convenient solution of technological instruction (teaching AutoCad) are rejected; careful consideration of the

converging requirements of original composition, technology, and spatial constructs are examined.

I can't say exactly where architecture is heading, but as a collection of technical specialties, computer-aided design will certainly fail and never be appreciated for its poetic potential. The working separation between theory and practice says that conceivably we can mend the rift. Whether we can evolve to a level of



"Happiness/Death," by student Benjamin Hanlon

architecture "that cannot be reduced to the status of representation of thought," remains to be seen—perhaps in the virtual world.

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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1 5 pm Denver Foundation for Architecture, AIA Office	2	3 Noon Committee On The Environment, AIA Office	4 3 pm AIA Denver Board of Directors, AIA Office	5 6 SATURDAY AIA West Design Awards Gala
8	9	10	11	12 2-5pm Government Affairs, AIA Office ◆ North Chapter Awards Gala, Hotel Boulderado
15 South Chapter Programs Committee Meeting, Noon @ LKA Partners' Offices	16 7:30 am Housing Committee, AIA Office ◆ 3 pm North Chapter Board of Directors	17 7 am South Chapter Board of Directors @ Desk's Inc. ◆ 7:30 am Urban Design, AIA Office	18 7:30 am Design/Build, AIA Office ◆ 12 noon Design Communications, AIA Office	19 6 pm AIA Colorado Design Awards Gala, Broadmoor 20-21 SAT/SUN AIA Colorado Design Conference 21 SUNDAY 7:30 am AIA Colorado Annual Business Meeting, Broadmoor
22	23	24 Fall Member Lunch Series, Tattered Cover LoDo-2nd fl	25 AIA Offices Closed Thanksgiving	26 AIA Offices Closed
29	30 January Newsletter deadline	For more information on any of these events, call AIA Colorado at 800.628.5598, unless otherwise noted.		

DECEMBER HIGHLIGHTS

- 2 AIA Colorado South Design Awards Gala - Broadmoor
- 3 AIA Denver Holiday Party
- 29 Member Lunch Series

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AIA COLORADO ANNUAL DESIGN CONFERENCE

As we close out the millennium, and the 20th century in particular, it seems an appropriate time to reflect on the past, yet a perfect time to consider the insights that history can bring to the new century before us.

With this in mind, we have assembled a dynamic team of architects representing what many believe to be three of the most influential works of architecture of this Century—The Tokyo Forum, The Guggenheim Museum Bilbao, and The Getty Center. Over the course of the Design Conference, the lead designers from each of these projects will present and discuss their work in a conversational format that invites open dialog and lively discussion. Paul Goldberger will guide the conference, reviewing the diversity and design philosophies behind these three projects, and conclude with useful insights that might be gained as we step into the next century of architecture.

These important works will have a guiding role in shaping our thoughts about design as we enter the 21st century. We hope you will leave this two-day conference recharged, with a better understanding of how we approach and apply design in our daily lives of architecture.

The weekend format at the historic five-star Broadmoor Hotel and Resort will provide you with a getaway setting—the ideal climate to consider new ideas, catch up with friends, and possibly escape with your spouse, family, or a friend for that much-needed rejuvenation. We're excited about the prominent line-up of speakers we have assembled and invite you to join us for the last AIA Colorado Conference of this century.

Brian R. Klipp, AIA
Conference Co-Chair

Dennis Reseutek, AIA
Conference Co-Chair

The Getty Center



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Examining the Edge



PAGE 5

Once Upon a Design



PAGE 7

An Architecture of its Time and Place



PAGE 8