



AIA COLORADO
AIA COLORADO NORTH
AIA COLORADO SOUTH
AIA COLORADO WEST
AIA DENVER

AUGUST 2000

Design Awards DESIGN AWARDS SCHEDULE

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In recognition and celebration of the excellence of our resident architects, each chapter holds its own design awards program every year. It's now time to begin planning for all those design awards programs. Here is the schedule of each program and brief information on how to enter or obtain more information.

South Chapter

This year's Call For Entries for the AIA Colorado South Chapter AIA Design Excellence Awards will be mailed early this month. Unlike previous ones, this year will include separate categories for Large Built, Small Built, Concept, Master Planning, Interior Architecture, Improvements to the Urban Environment and/or Landscape Design (Art, etc.), and Residential project types. Any work of architecture, completed since January 1, 1995 regardless of its location, may be entered so long as it was directed and substantially executed by design professionals and/or a firm practicing in Colorado. There is no limit to the number of entries for each firm or architect. Submissions are due September 29 at Bollar & Associates, 13 S. Tejon St., Suite 400, Colorado Springs, CO 80903.

Award presentations will be at the Colorado South Chapter's Gala Dinner

	Entry Form Due	Submissions Due	Awards Presented
AIA Colorado	July 28	August 31	October 13
South	n/a	September 29	December 1
North	September 11	September 29	November 17
Denver	July 10	August 15	September 29
West	August 4	September 1	October 12

on Friday, December 1 at the Briarhurst Manor (mark your calendar). Call Richard Gordon at 719.963.3212 for more information.

North Chapter

The awards are intended to celebrate North chapter architects. Entries must be for projects produced by an architect in the North Chapter region, built anywhere in the world. There is no limit to the number of entries for each firm or architect. All joint venture firms must be identified, and all entrants must sign the disclaimer regarding payment of interns in their office. Categories this year will include Commercial/Institutional and Residential Architecture, Unbuilt Projects, Historic Renovation, and others. Submissions are due September 29 at the AIA Office. Awards will be presented on Friday, November 17 at the

Awards Gala at the National Center for Atmospheric Research (NCAR).

West Chapter

Awards categories this year will include Built Work, Un-Built Work, Remodel and Interiors. All entries shall be the work of architects or designers practicing in Western Colorado at the time of the submitted project's commission. Awards will be presented on October 12, kicking off the Annual AIA Colorado Design Conference at the Aspen Institute. Submission binders can be mailed to Rick Dominick, AIA, PO Box 3235, 1085 Deer Blvd., West Building, Avon, CO 81620. Or call for more information 970.949.4441.

Denver Chapter

See article on the cover.

[See AWARDS on page 15]

VOLUNTEERS OF AMERICA: BOB MAGNESS ADMINISTRATION BUILDING & MICHAEL KERN COMMISSARY

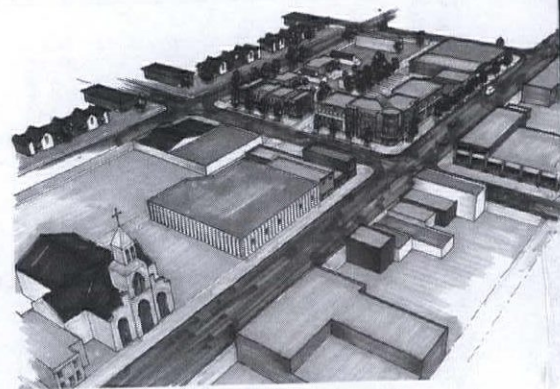
—Semple Brown Design, PC

On the edge of the Curtis Park Neighborhood, along one of Denver's most historic streets—Larimer—is the site for the new Volunteers of America's Bob Magness Administration Building and Michael Kern Commissary. The site consists of a city block bounded by Larimer, Lawrence, 26th and 27th streets. The architectural history of the neighborhood is quite diverse, with Victorian single-family homes to the east, industrial/warehouse to the west, and commercial storefronts along Larimer Street.

Even though several buildings on Larimer were demolished during the

1960s, many strong typologies are still present, such as the pedestrian-scale street environment and chamfered entry corners. Also prominent is Larimer's long history as a significant commercial/mixed-use storefront street. Many buildings were developed in small 25-foot-wide parcels that create a strong street-edge rhythm. All of the buildings, usually two or three stories, were historically developed with zero-front lot lines and most were characteristic of 16-foot, ground-level commercial storefronts, with a variety of uses above.

The design challenge consisted of: Designing a building that addresses the



typologies of both Larimer Street and the warehouse district.

Creating an edge to the residential area. Maintaining the scale and character of the neighborhood.

[See VOA on page 5]

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GROWTH IS NOT A DIRTY WORD EVERYWHERE

I've been spending a lot of time in Sterling so far this summer—family business. Generally, trips to my hometown are quick and not burdened by lots of thought about the experience. Lately, however, I've been aware of some new impressions developing from these visits.

If you don't know Sterling, it's the County Seat of Logan County, home to some 12,000 citizens—and the focus of a vast agricultural community in the northeastern corner of the state. There isn't much between Sterling and Nebraska except Julesburg, sagebrush, cows, corn (if you have some water), and wheat.

Growing up in Sterling was terrific. As a kid on a bike, I pretty much owned the place. While some regard the Great Plains as an acquired taste, I came to feel a bit like you haven't lived if you haven't seen a Colorado sunset turn miles of sagebrush hills first pink, then scarlet, and finally purple as the light begins to die. Working a field at 5 on a frosty morning or laying out under a blanket of stars against an ink-black sky are memories that stick with you. I loved the place, but as a small town, it couldn't hold me when the world beckoned.

Now I drive through town and notice its charms—the lovingly cared-for bungalows, the immaculately manicured parks and parkways, the honest efforts at fixing things up and keeping them well. Everywhere I look, there's evidence of pride and commitment in this small community—pride and commitment achieved in the face of innumerable knock-out punches.

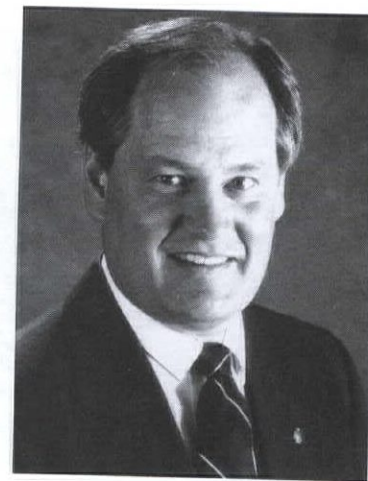
Everyone knows that the agricultural economy has flatlined. The oil "boom"

only lasted about a decade. The new prison will bring in a few new jobs but will help only so much. Sterling is a town continually pulling up its bootstraps and getting on with it in the face of big obstacles. Unlike the front range, a little growth and development couldn't hurt.

I know that there are a lot of Sterlings out there - Fort Morgan, Limon, Alamosa, Grand Junction—great places that could use a little bigger piece of Colorado's economic good fortunes. What's going to make it happen for these places?

I'm just about finished with a book called "e-topia - Urban Life, Jim - But Not As We Know It" by William J. Mitchell, the Dean of the School of Architecture and Planning at MIT and head of the MIT Media Lab. Mr. Mitchell's book is a quick look at the future and what technology will do for us all. One of his points is that location, location, location might not be quite the rule it is now. With technology that is rapidly developing, people can opt to live in splendid isolation in the middle of nowhere and still be tied in with the whole world. Could the romance of small-town life, combined with quick access to everyone and everything, mean that there is a future for the Sterlings of Colorado? It may be a stretch, but not everyone wants to live on a mountaintop or at the base of a ski run.

Second, it would be nice if those who opt to live in small towns are allowed to stay there. One of the cruel ironies currently at work is that you are forced to leave these places just when you want and need to stay the most. The lack of facilities for the elderly and infirm makes these places especially difficult to cope



—Stephen Loos, AIA President, AIA Colorado

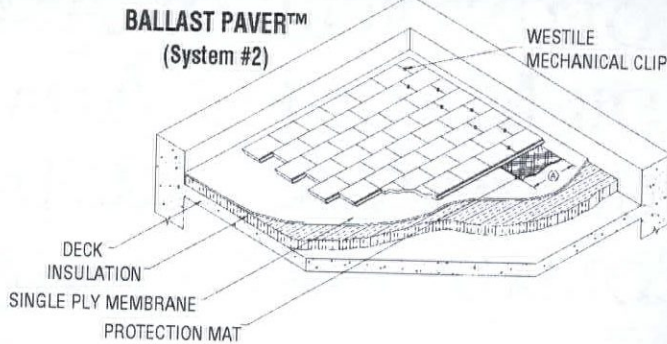
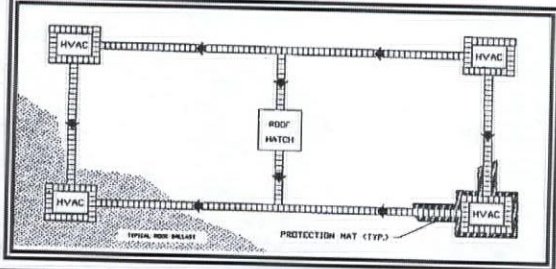
with. Just when you most want the comfort and security of the town you've called home all your life. Just when you are the most vulnerable and least able to cope with radical change. Just when the thought of driving in a strange town is enough to give you shivers. It's just then that you must leave these places to find the assistance you need—whether it is a specialist doctor, a hospital with unique provisions, or housing that can accommodate a growing list of needs and shrinking capabilities.

As stewards of the built environment, architects need to have a role in these matters. As this summer's debate on Front Range growth controls and the speculation on what wonders the "Convergence Corridor" might bring continues, take time to consider the rest of the story. Maybe we should be pushing for a "Convergence Colorado"—a program of growth and development that recognizes the beauty, the unique characteristics, the resources, and the real needs of the entire State—not just the strip along the eastern face of the Rockies.

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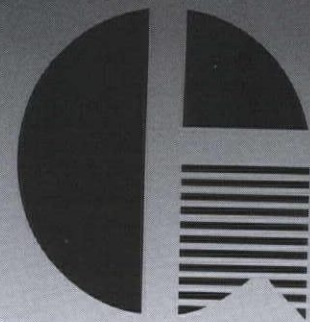
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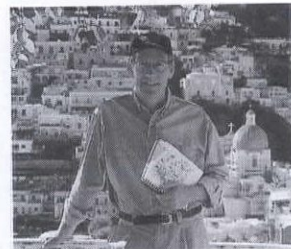


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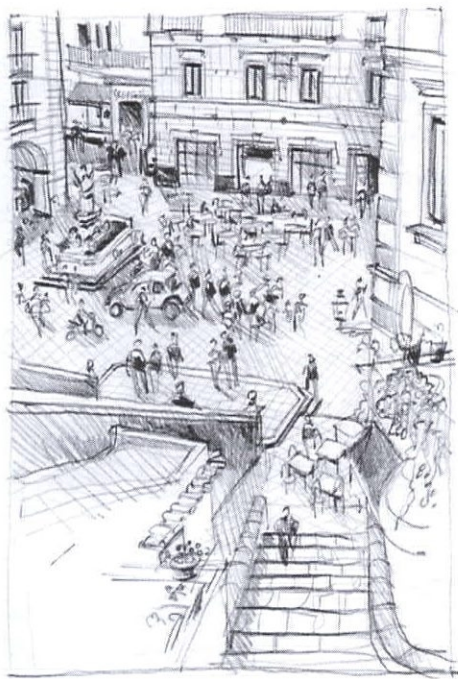
ROOTS OF COMMUNITY DESIGN: A STUDY OF ITALIAN HILLTOWN PLANNING

—Jim Leggitt, AIA



This research project involved the study of small Italian hilltowns and how they've managed their growth and maintained their integrity in a changing world. It was about how we as designers can learn from these ancient communities and apply that knowledge to town planning throughout the United States. My research was funded by generous contributions from the Arthur A. & Florence G. Fisher Traveling Scholarship, RNL Design, and Clarion and Associates.

all designed with a direct relationship to nature. Norman Carver's book, "Italian Hilltowns" captured those villages in remarkable photographs.



Positano, an historic fishing village built on the edge of a coastal mountain is Italy's most vertical resort town. Amalfi, constructed in the 6th century as an important center of coastal trade, has now been adapted to a modern tourist industry. Inland, the 11th century hilltown of Ravello stretches along a ridge line with a castle and cathedral anchoring each end of town. These and many other hilltowns of Campania, Basilicata, and the Amalfi coast offer a rich collection of architectural design and urban spaces within a short distance.



2 Open space and recreation. Protection of open space throughout the area, recreational facilities including parks and trail systems, and public access to natural amenities.

3 Natural habitats. Preservation of critical wildlife habitats and surface water quality, and protection of unique natural features such as ridge lines and steep slopes from incompatible development.

4 Circulation and transportation.

Development of roads, mass transit, pedestrian and bicycle paths that provide for safe and convenient movement of goods and people within the town and surrounding areas.

5 Affordable housing. A variety of housing opportunities that are affordable to the permanent residents and tourists.

6 Economic development. A diverse local economy with retail, entertainment, and business services strengthening the town core.

Each town addressed some of these character attributes better than others. It's important to not only learn from those that succeeded, but also understand those that failed. I found that Amalfi best incorporated all of them in a balanced equation.

Amalfi history

Originally Roman, Amalfi was the first Sea Republic of Italy. After the fall of the Roman Empire, it was first to re-establish maritime trade between East and West introducing products such as carpets, coffee and paper. Amalfi had its own currency and was home to Flavio Gioia, inventor of the compass. From the 9th to the 11th centuries, the Republic of

[See HILLTOWNS on page 14]

Understanding community character

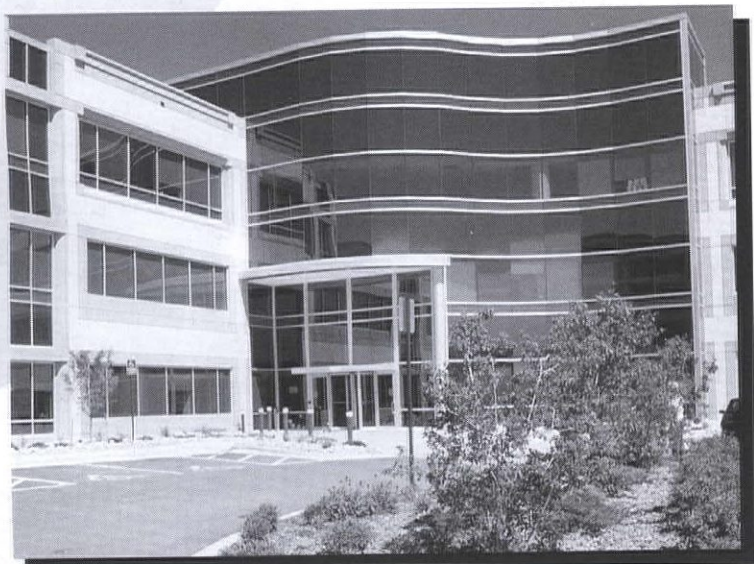
Looking closely at the three coastal hilltowns of Amalfi, Positano, and Ravello, I discovered very good examples of communities that had successfully combined their physical placement on the land with economic conditions necessary for sustained growth. They have also managed that growth over time without compromising any of the design and planning elements that established their town's identity centuries ago. That identity, or what urban designers call "community character," can be organized into six categories, each contributing to the overall personality of the place.

1 Architecture and public spaces.

Building design and planning of public spaces that reinforce the small town identity, development patterns in keeping with the character of the area, protected view corridors to both natural and man-made features.

MODERN ARTICULATION

Mountain View

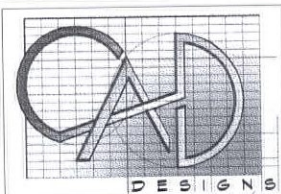


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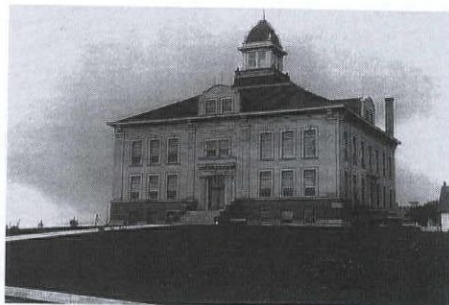
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CONTINUING EDUCATION

ventures. Teaming often sheds light for architects and contractors to better understand the other's roles, and creates long-term partnerships.

The roundtable will be held at the Denver Design Center, 595 S. Broadway, with a light breakfast served at 7:00 a.m., cost \$12 members/\$20 non-members. RSVP to the AIA Office at 303.446.2266.



Historic Preservation Committee Tour

August 24
The AIA Historic Preservation Committee will be touring the Littleton Municipal Courthouse, located at 2069 West Littleton Boulevard, on Thursday August 24, 2000. The courthouse was originally the Arapahoe County courthouse and was built in 1908. The work included exterior restoration with a grant from the State Historical Fund, accessibility upgrades, and interior renovations. Andrews & Anderson, P.C. was the architectural firm for the project. Please

meet Elizabeth Heckart at the west entrance of the building at 8:00 a.m.

SMPS Fall Education Series Beginning September 6 – November 29

Attention architectural marketers: The Society for Marketing Professional Services has created a marketing education series of workshops designed around computer knowledge and design. Nine workshops addressing everything from using Microsoft Word to using Quark and Adobe Photoshop will provide basic and in-depth information on using these programs as marketing tools. Two other topics that will be addressed is working with a printer and marketing on the Internet. There are various fees for each workshop depending on membership status, with a package rate of \$495 for all nine workshops. For more information, contact the AIA Office at 303/446-2266

Fall schedule:

- September 6**
8 a.m. – 11:30 a.m.
Basics of Microsoft Word
- September 6**
12:30 p.m. – 4 p.m.
Advanced Features of Microsoft Word
- September 20**
12:30 p.m. – 4 p.m.
Mastering Microsoft PowerPoint
- October 4**
9 a.m. – 4 p.m.
Getting the Most out of QuarkXpress
- October 18**
9 a.m. – 4 p.m.
Learn from the Printing Experts
- November 1**
9 a.m. – 4 p.m.
Building Your Microsoft Access Database
- November 15**
9 a.m. – 4 p.m.
Illustrating your Proposals: Photoshop
- November 29**
9 a.m. – 4 p.m.
Marketing on the Internet

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Stainless Steel for Architectural Applications

September 13
The Specialty Steel Industry of North America (SSINA) and the Nickel Development Institute (NiDI)

announced today the upcoming workshop for architects and others interested in learning about innovative and cost-effective applications for stainless steel in the architecture, building, and construction industry.

"Stainless Steel for Architectural Applications" is being offered in Denver, on September 13 at The Westin Tabor Center, from 8:45 a.m. to 3:00 p.m. and costs \$75. The workshop covers basic selection, aesthetic, design, and maintenance considerations for using stainless steels. Finish examples and other samples are displayed. A broad range of U.S. and international architectural and construction applications are illustrated during the workshop, along with case studies illustrating the advantages and limitations of stainless.

The presenters are metallurgists and industrial marketing professionals with considerable experience in using stainless steel in the building industry. SSINA/NiDI is a registered provider with the AIA. The course is approved by the AIA for seven LU hours of Health, Safety and Welfare.

For registration information, please contact Julie Chamberlain, SSINA, 3050 K Street, N.W., Washington, DC 20007; Telephone 202.342.8836 or 800.982.0355; Fax 202.342.8631, or e-mail: ssina@colshan.com.

AIA Western International Summit 2000—Exploring the Spirit in Architecture

September 21, 22, 23, 2000
Our world is a cacophony of action and reaction. We run from task to task solving myriad problems while maneuvering through the minefield of client expectations and business management. But where in this chaos is the art in architecture? Where is the spiritual essence of our profession? How can we ensure—in the midst of this maelstrom—that we don't lose our raison d'être?

This coming September in Sun Valley, Idaho, "Exploring the Spirit in Architecture" will examine those elusive factors which elevate our profession. Three relaxing days of presentations and panel discussions will inspire you to explore the spiritual potential in your own work.

If chasing your tail has become your life, this conference will be the pause that reminds you what the case is all about. (www.aiasummit2000.com)

You have until September 2000 to report 1998 and 1999 Continuing Education System requirements.

AIA Continuing Education System (AIA/CES) requirements for architect members is 18 contact hours per year, 8 of which must be in health, safety, and welfare education (HSW), effective on January 1, 2000. This will retroactively affect 1998 and 1999 records, as well.

Design/Build Roundtable Discussion

August 17

Relationships for Design/Build—Keith Molenaar, Ph.D. is an assistant professor at the University of Colorado, Boulder, and a recognized authority on Design/Build. His insight will provide valuable information regarding the nature of teaming for Design/Build, and how the view of private, public, industrial, and highway construction varies regarding teaming for Design/Build. Clearly, the adversarial relationships once thought to be common are now giving way to prime contracts, in-house services, and joint

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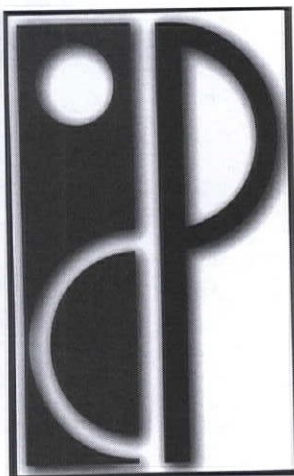
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Renewable Energy in Buildings Call for Entries

The Colorado Renewable Energy Society is pleased to announce its Call for Entries for the Renewable Energy in Buildings 2000 Awards, recognizing designers, contractors, and builders. This free program includes residential and non-residential categories and winners will receive a plaque to be presented at the Colorado Renewable Energy Conference (CREC 2000). An entry form with full details is available for downloading on the CRES Web site at <http://www.cres.gen.co.us> or for more information call Walt Kaesler 303.526.0924.

WHAT DOES THE IDP STATE COORDINATOR DO?

—Andrea Nicholl, Assoc. AIA



know and would appreciate knowing.

This year I have been compiling a list of potential mentors for interns. When an intern calls me looking for a mentor, I have a spread-

sheet of interested people. I match the intern with the mentor by meeting the intern's qualifications (male/female, large/small firm, kind of architecture, etc.), if any. Then I do the same for the mentor. So let me know if you need a mentor or are interesting in mentoring.

I also do presentations on IDP material to firms, schools and AIA boards. At the beginning of the year, I gave a presentation to the AIA Colorado Board and the four Local Chapter Boards at the Annual Joint Board Meeting. You'd be surprised at how many questions the principals had. Overall, I try to be a good source of information for interns.

How can you get involved? What committees are out there for interns? Salary surveys? ARE study guides? Intern Summit? Intern Committee? And so on. I want students, interns, and architects to know about the IDP process, the State Board process, and relevant issues interns face. I'm here to help the interns' internship experience.

About this time last year, Steve Frey approached me about taking over his role as IDP State Coordinator. I was surprised. Why me? Steve said he wanted to nominate me because I am involved in many out-of-work activities and aware of current and relevant issues to interns. By the end of September, after the AIA Colorado's Board approval, I began my role as the IDP State Coordinator.

What happens next? The IDP packets are still the same and available at the AIA office. So I put my business card next to them and waited. The questions started rolling in. I receive questions weekly by phone, e-mail, and one-on-one conversations. People want to know everything from how to get started to the specifics of whether their kind of education applies and how much. If I don't know the answers, I direct them to the National Council of Architectural Registration Boards (NCARB). NCARB's customer service email is very helpful, customerservice@ncarb.org.

I also try to attend the AIA Colorado Board meetings, because I need to know what's happening that might affect the interns. And the board needs another intern voice along with the state associate director and the AIAS president. Speaking of voice, I started the Associates' Column in the newsletter for when issues/events arise that may be of interest to interns. At the same time, I started the Associate Members' Web page. (Click on Associate Members on www.aiacolorado.org) This is a good source of important names, phone numbers, Web sites and articles I think interns need to

[VOA, from page 1]



break-down into the 25-foot bays, the consistency of materials and detailing hold it together as a unified design.

Two existing warehouse buildings have been maintained at

the end of 26th Street to house some of the food services. Simple modifications are being made to these structures to bring a pedestrian scale to their long, expansive facades.

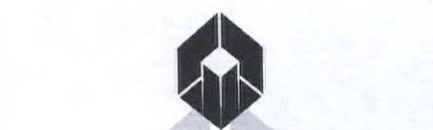
A necessity in the design process was the rezoning of the site to Denver's new C-MU zoning standards. The previous I-1 zone district required 20-foot front and 10-foot side setbacks that solely lend themselves to front lot parking areas. The I-1 zoning only served to promote a schism against warehouse and single-family use.

The design has strong references to the historic typologies of the neighborhood. Without replicating historic details, the new facades follow the proportions, fenestration scale, and rhythms while the building's organization responds to the corner building references in the neighborhood. The main entry at the corner of 27th and Larimer maintains a literal interpretation of the historical facades.



As you move around the building, starting at the entry corner, the facade design takes greater liberties in reinterpreting the typologies. Primary elements—such as a strong building base and a cornice line—are continued but in varying execution. While the facade of the 30,000 square foot office building is intended to

While current Upper Larimer Street is not the pedestrian mecca it once was, the design of this building looks to the future resurgence of the commercial nature of this great Denver street.



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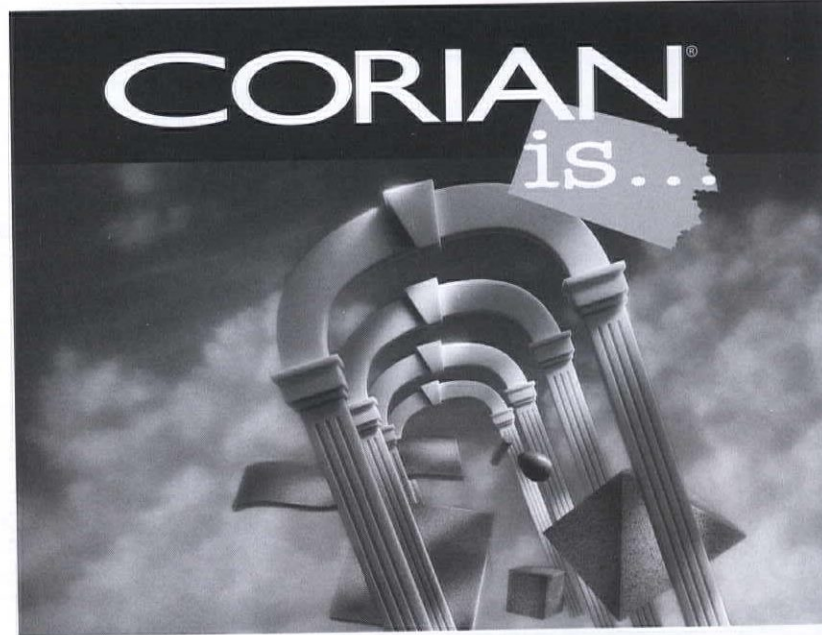
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DENVER ART MUSEUM: SELECTING THE ARCHITECT

—Eileen March, Associate AIA, Denver Chapter

The process to select an architect for the Denver Art Museum expansion/addition has been underway for the past several months. The new 146,000-square-foot wing is funded in part by a \$62.5 million bond issue and includes a parking structure for 1,000 cars.

The museum will raise an additional \$50 million in an endowment for operation and maintenance of the building. The new facility will accommodate special exhibitions, educational spaces, new galleries for 20th century fine arts, architecture, design and graphics, collection storage, and community public areas.

A short list of five finalists were chosen from a field of 18 architectural firms (one, a Denver firm) that responded to an RFQ from the city. The list included: Steven Holl Architects (New York), Venturi, Scott Brown Architects (Philadelphia), Morphosis (Thom Mayne, Los Angeles), Architectural Studio Daniel Libeskind (Berlin) and Arata Isozaki (Tokyo). The three finalists, chosen on May 22, were Morphosis, Libeskind and Isozaki.

The two-phase selection process was structured to begin with criteria that

were wide in scope and narrowed as candidates progressed through each phase. Phase I assessed overall design methodology and philosophy, architects' track record, special expertise and experience in projects similar in scope, and accomplishments and recognition.

Phase II evaluates the effectiveness of each candidate's communication and how well the candidate responds to the needs and issues as articulated by the public, users, workers, and owner. It also begins to look specifically at how the architect will respond to the site, urban context, sense of place and other aspects more applicable to the Denver community and the existing museum.

Candidates will respond to design issues within the context of the civic center design guidelines, the civic center cultural complex master plan, and the Golden Triangle neighborhood plan. The architects will provide design responses to these issues relating to public realm, massing and open space implications.

Examples of items for candidate evaluation:

- ◆ How will the connection between the existing museum and the new wing be articulated?

- ◆ How has the firm covered the integration of the museum/library/neighborhood?
- ◆ How would you react architecturally to the needs of a museum—kinds of environments for visitors, staff, and collections?
- ◆ How will you respond to Colorado's climate in terms of building design and internal building systems?
- ◆ How will you combine the context with the experiential and architectural qualities of the space?
- ◆ Will you build something that is unique for this site and this city?
- ◆ Will it be a landmark for the city?
- ◆ Will you work in a collaborative way?

Each of the Phase II finalists will present strategies with a "client/user" group that is organized by the Selection Committee. During each session, the representative group will explore and discuss the candidates' ideas and proposed alternatives.

The selection process has been thorough and included selection committee visits to candidates' buildings, trips to other



Denver Art Museum Architect finalists, Thom Mayne, AIA, Arata Isozaki, Hon. AIA, and Daniel Libeskind at the Public forum in June.

recent museum projects, and work sessions with each of the candidates. Vicky Aybar Sterling, assistant to the director, Special Projects, noted, "We bring a lot of needs to the table. The building needs to make an artistic and architectural statement. It also needs to be a functional and significant building and museum for the 21st century."

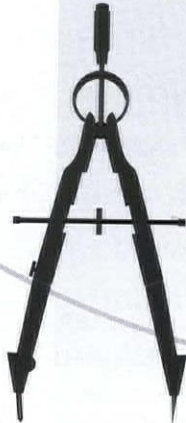
On June 6, a public meeting was held for the three finalists to present their work and their ideas (See Paul Jeselnick's review in this issue). The client/candidate workshops with the three finalists was held July 10-12. After the final selection was made on July 13, the selected architect will pick a local partner architect by the middle of this month.

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Firm profile: Cottle Graybeal Yaw

—Susan Nicholson

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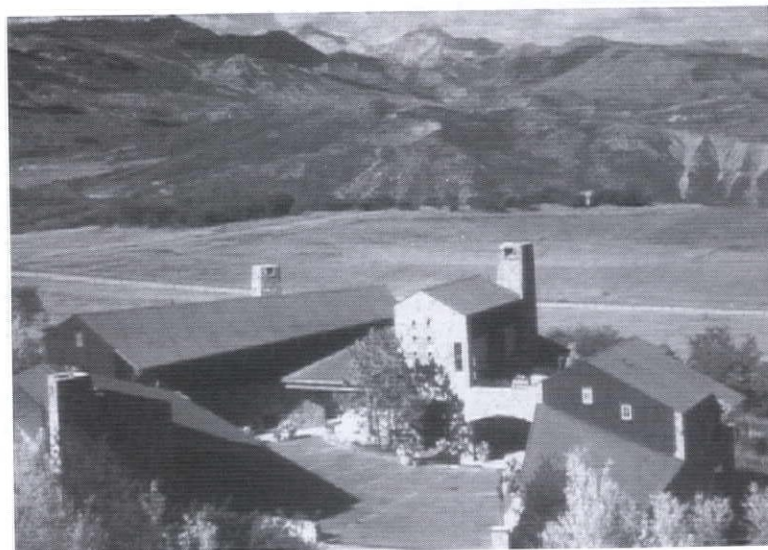
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Our firm of 45 has offices in Aspen, Vail and Telluride, Colorado. We bring a high level of design exploration and interest to a wide range of services, from custom furniture and fixtures, to high-end residential, to large-scale resort planning and design.

Our work has a simple philosophic premise: "To connect people to place and to each other." Purposefully resisting notions of style, we begin each project with nothing more or less than 30 years of experience and a deep commitment to the process of creative exploration and adventure. Our goal is to bring highly successful projects to each client owner.

Our design exploration is collaborative because we believe distillation to solid concept benefits from input at all levels. Exploration progresses until ideas transcend and connect all project factors. We steer this philosophy by beginning each project with a design charette at the project site, where all members of the design team, along with the owners, meet for a design-intense, three-day period.

After visiting the site and setting the design criteria, the design team begins the work of establishing the conceptual direction for the project and presents periodical progress to the owners for feedback. The design direction is then truly a result of collaborative exploration with each client. The concept,



Aspen residence

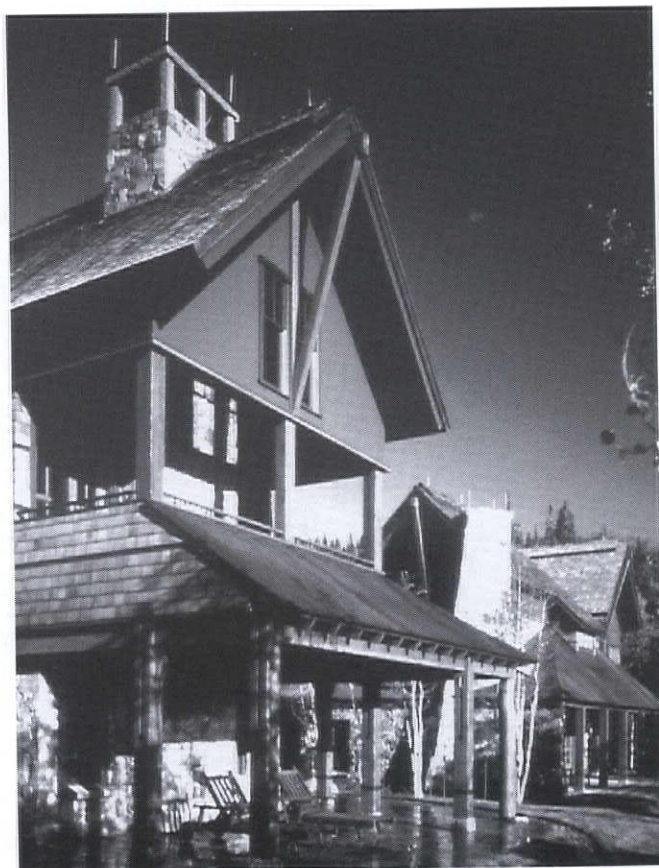
architectural form, and site have a high probability of achieving respectful unity.

Our commitment to collaboration as foundation for idea is exemplified in our working environment. Our offices have no interior walls; the studio environment enhances learning, flexibility, and exchange of ideas. We are able to create flexible project teams combining and recombining staff for maximum interaction.

We also "cross pollinate" staff from one CGY office to another to mix talent and strengthen firm culture. Regular design critiques, where all firm members contribute, involving staff at all levels. Informal non-project design presentations are also open to anyone in the firm. Recently, we have seen presentations on

figure drawing, the Bilbao museum, and a project recognized by the AIA Colorado 2000 Young Architect's program. These opportunities create a culture of non-traditional design attitudes and approaches, develop related areas of interest, and build common ground.

People are important to us, so we think of design not only as architects but from the broader perspective of creative problem solving. We think in terms of adding value to each project through design innovation, marketplace positioning, and other attributes that bring distinction. We look for clients with this same orientation. When our client relationships are based on shared values, understood objectives, and mutual respect, we are able to do our best work, ensuring a successful result.



Steamboat Springs residence



Silver Mill

AIA Denver Apogee

AIA Denver Chapter



AIA Denver Chapter

Imagine a great art museum

—Paul R. Jeselnick, AIA Denver Chapter
RNL Design

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Tuesday, June 6th, the Denver Public Library was the site of an evening of presentations by the three finalists vying for the prestigious expansion to the Denver Art Museum. Despite inadequate advance notification and an equally dismal venue, **Thom Mayne, AIA**, **Daniel Libeskind**, and **Arata Isozaki, Hon. FAIA** did their best to explain (to a standing-room-only audience) why they were most qualified to add to Gio Ponti's masterpiece.

As an architect, it was interesting to see the work of these finalists, and hear them speak. However, as a Denver resident, I question the value and meaning of these presentations, as they apply to the selection process for the museum expansion.

Lewis Sharp, director of the Museum, introduced the candidates and **Jennifer Moulton, FAIA**, director of planning and chairperson of the selection committee, described the purpose of the public meeting. The audience was told that each candidate had 30 minutes to present previous work. She also explained that the presentations were offered as a public service and would not play into the selection process. It was unclear from her introduction if there would be another forum for feedback or input from citizens—or from the architectural community.

Mr. Libeskind, best known for his Holocaust Museum in Berlin, is the reigning "enfant terrible" of London. He began his presentation with a highly animated review of recent projects, including the highly controversial proposed addition to the Royal Albert. His presentation prompted one colleague to respond that "Mr. Libeskind relies on conflict, either external or self-imposed to create works of architecture."

The statement rang true, as his work seemed to be more about shock value than context, materiality, or function. His claim to fame may well be that of the most satirized architect of our time, having his recent proposal in London lampooned in many editorial cartoons.

Mr. Isozaki, one of Japan's reigning master-builders and this authors' odds-on favorite to win, followed with a rather disappointing review of past and future projects. Best known in this country for the Los Angeles Museum of Contemporary Art, his current work includes a striking new museum for Columbus, Indiana.

Unfortunately, Mr. Isozaki's words seemed at odds with the images, which

"This is a unique opportunity. I consider the challenge of designing a building in the center of one of the most vibrant cities in this country to be one of the highest honors bestowed upon any architect."



Architect of Choice for the Denver Art Museum Expansion, Daniel Libeskind.

made it difficult to understand his design philosophy or intent. In addition, owing to a pronounced language barrier, much of his discourse was incomprehensible. Nonetheless, the evocative power of the imagery he displayed spoke volumes regarding his creative talent; moreover, his work has a timeless and memorable presence and has stood the test of time.

A seemingly kinder and gentler Thom Mayne brought up the rear with what was arguably the most esoteric presentation of the evening. Mr. Mayne's highly personal and often-criticized investigations have produced projects such as the Cedars Sinai Chemotherapy Wing and the much-publicized Blades Residence. Mayne would have to be considered the dark horse in this beauty contest, with no actual museum building to his credit. But who knows? Denver has always had a soft spot for underdogs.

The evening concluded with a brief question-and-answer period featuring all three architects responding to their impressions of Denver and what they believed to be the most memorable aspects of the Ponti Museum. Interestingly, all the candidates criticized Denver by expressing their astonishment that the Ponti building was ever built here.

They all also commented on the city's recent lack of quality public architecture. It is unfortunate that the selection committee felt compelled, again, to go outside Denver to seek design legitimacy from yet another star architect. Perhaps even more disturbing was the obvious lack of notification and subsequently inadequate facility/presentation format for what was billed as a "Public Process." We can only hope that when the finalist is selected, we'll be allowed to know his name!

Members in the news

Joseph M. Pahl, AIA, and Scott Pirnack, AIA, both of Pahl Pahl Architects/Planners were named Honorary Colonels by the Colorado National Guard (AMG) on June 2nd. The honor was presented in appreciation for their continued work on several ANG facilities, especially the new Denver Armory, a three-unit project containing classrooms, meeting rooms, a large commercial kitchen, a gymnasium, and many other Army related facilities.

OZ Architecture has announced numerous promotions in the firm.

Linda Purcell, Assoc. AIA of has been promoted to an Associate within the firm. **Kelly Davis, AIA, Laura Morrison, AIA** and **David Schafer, AIA** have all been promoted to Associate Principals.



Linda Purcell, Assoc. AIA

Prominent Denver attorney, Eugene R. Commander joins the law firm of Shughart Thomson & Kilroy as a shareholder effective July 1. Commander will head the firm's nationally recognized Construction Law Group practice in Colorado.

Arlo Braun & Associates has announced Karen Wyckoff, Greg Harkness and Tari Ensign as project managers to its new office at 1058 Delaware Street in Denver.

NEW MEMBERS

- Richard Alberta, Assoc. AIA
- Glenn Cashmore, SA
- Michael J. Davenport, AIA
- Gilpin Design
- Kelli N. Davis, PA
- Producers Council/Colorado Assoc. of Plaster & Stucco
- Christopher L. Flora, Assoc. AIA
- Downing Thorpe & James
- Kirk Johnson, PA
- Cartwright Distributing
- Gregory Scott Lockridge, Assoc. AIA
- Gensler
- Michael A. Meints, PA
- Cator, Ruma + Associates, Co.
- David Tait Milliken, AIA
- David Milliken, Architect
- Kevin N. Patterson, SA
- Timothy M. Ross, Assoc. AIA
- Pahl Pahl Architects/Planners
- Victoria E. Schmitz, Assoc. AIA
- J. Matthew Spidell, PA
- Guman + Associates
- Ka Meng Sun, Assoc. AIA
- Wong Strauch Architects
- Susan S. Taylor, Assoc. AIA

Lines & Columns

AIA Colorado South Chapter

Renowned architect lecture

—Carol Sundstrom, Assoc. AIA

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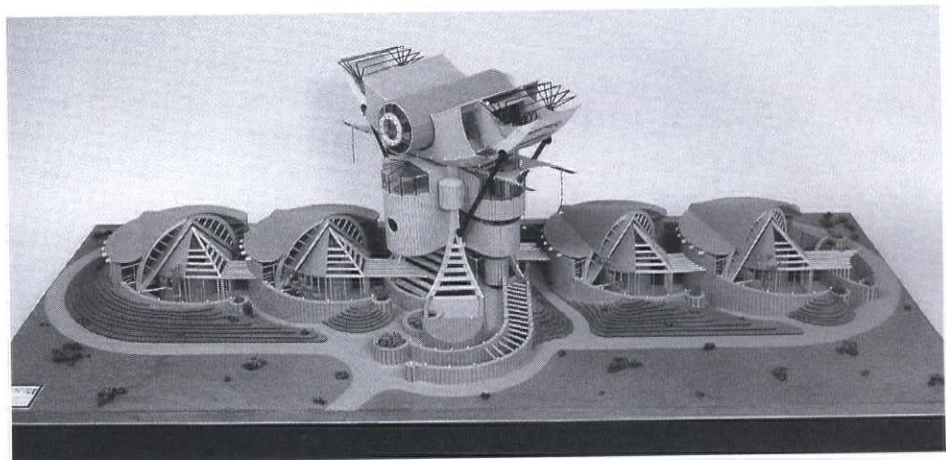
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 Mark Gerth, Assoc. AIA
 Keys & Associates
 James Bryant Pocock, AIA
 US Air Force
 Janet Smoot, Assoc. AIA
 Barrentine Bates Lee

The AIA Colorado South Chapter will host a lecture by renowned architect Bart Prince at 7:30 p.m. on September 8, 2000, at the University of Colorado, Colorado Springs campus. Cost for admission is \$5.00 for Associate AIA members, \$10.00 for AIA members, and \$15.00 for non-members. All members will receive a postcard in the mail by mid-month. A new monograph of Bart Prince's work authored by Christopher Mead, "The Architecture of Bart Prince, A Pragmatics of Place," has recently been published. Copies of the monograph will be available for purchase and autographing at the lecture.

The following text is excerpted from "Houses, by Bart Prince, An American Architecture for the Continuous Present," Christopher Mead, 1991 (out of print):

"The work of the New Mexican Architect Bart Prince resists easy translation into words. One searches for the right phrase to describe his architecture: dramatic and provocative forms; hallucinatory variations on the circle, square, and triangle; spaces that blur into a single experience of interior and exterior;



Bart Prince, Hanna Residence and Studio Village Project, Albuquerque, NM, 1979. Model.

flamboyant structures and unexpected, syncopated juxtapositions of finishing materials and decorative details."

"Prince's own combined residence and studio of 1983-84 on Monte Vista Avenue in Albuquerque is characteristic. The house rises three stories, an

oblong hoisted aloft on four cylinders above its long and narrow corner lot, midway down a street lined with single-story contractor versions of Mediterranean, Spanish Colonial, Territorial, and Ranch style houses that

[See BART PRINCE on page 11]

Past presidents' lunch

—Marv Maples, AIA

On June 21st, a lunch was hosted for the past presidents of the South Chapter, to give the current board an opportunity to meet with its predecessors, receive feedback on the AIA today, and talk about how it compares to the organization they led when they were in office.

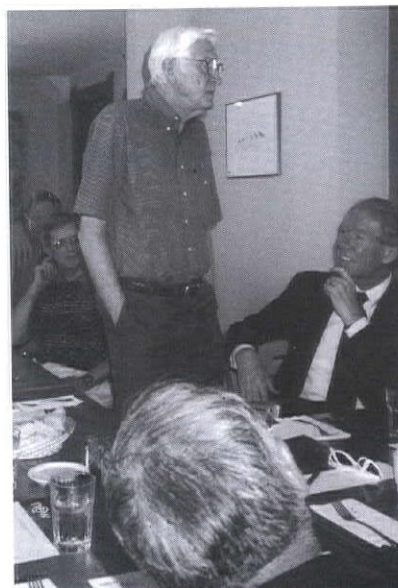
Dempsey Currie, AIA (1983);
 Patrick Ziuchkovski, AIA (1985);
 Ronald Briggs, AIA (1987);
 James Cook, AIA (1990);
 Elizabeth Wright Ingraham, FAIA (1993);
 Duane Boyle, AIA (1998); and
 Marvin Maples, AIA (1999).

Guests from AIA Colorado included President Stephen Loos, AIA; Executive Director Joe Jackson; and Executive Director of Local Chapters Susan Buchanan.

F Lamar Kelsey, FAIA, South Chapter president from 1961 addressing the gathering of South Chapter past presidents.

It was very enlightening to hear from all of the individuals; about what activities they thought were successful in the past, and what policies and events they would enact if they were in charge now. Topics ranged from programs, fees, continuing education, architect-sponsored events, the profession in politics, and membership and retention. Many good ideas were discussed and digested, along with the wonderful lunch.

Attendees included Past Presidents Lamar Kelsey, FAIA (1960 State President);
 Duane Waldo, AIA (1971);
 Clifford Nakata, FAIA (1974);
 Michael Collins, AIA (1977);
 Richard Lightle, AIA (1981);



Michael Collins, 1977 AIA South Chapter President addressing the group.

Members and associates gather for kick-off of scholarship program

—Marv Maples, AIA

During the evening of June 21 (remember we have already had lunch with the past presidents), more than 30 architects, interns, and friends met at the Phantom Canyon Brewery for an evening of food, pool drinks, and lively discussions. The crowd was split about 50/50 in terms of architects/associates.



AIA Colorado South Chapter Members and Associates gathering at the Phantom Canyon Brewery.

The South Chapter Associates Forum Chair, and current board member Carol Sundstrom—along with help from the programs committee—planned the evening. Local architects and interns got a chance to mix a little without having to worry about billable time and deadlines.

The event was planned as a kick off to the new South Chapter Scholarship fund. AIA Colorado South is funding a one-year \$250 scholarship for a new associate member who will become an active participant in the AIA Colorado South Chapter, including attendance at the chapter events and serving on a chapter committee. The chapter will pay the associate's local and national dues for the year, waive any fees for South Chapter events, and distribute the remaining funds as needed to attend state and national AIA events.



AIA Colorado North Chapter

Northern exposures

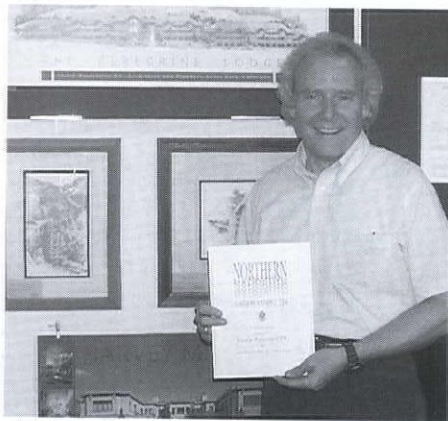
NORTHERN EXPOSURE EXPOSURE EXPOSURE

GALLERY EXHIBIT 2000
AIA COLORADO NORTH CHAPTER

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North Chapter architects had a chance to show off their work during the 5th annual Northern Exposures Gallery Exhibit held at the state office May 15th through June 15th. The show was juried by members of the faculty of the College of Architecture and Planning at the University of Colorado at Denver (Graduate School). The jurors were **Doris Sung, AIA, Taisto Makela, AIA,**

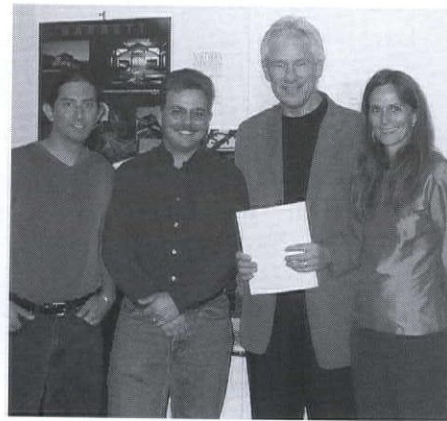


Roger Thorp, AIA, received a Citation Award for his hand-drawn sketches in an "Extremely practiced, skilled hand in a classic illustration style. The jury found this to be far superior to any computer graphic and hopes this art form stays alive."

and **Robert Flanagan, AIA.** A reception and awards program were held on Friday, June 2nd in conjunction with the LoDo Art Walk.

The exhibit showcased a wide variety of work with awards going to three different firms.

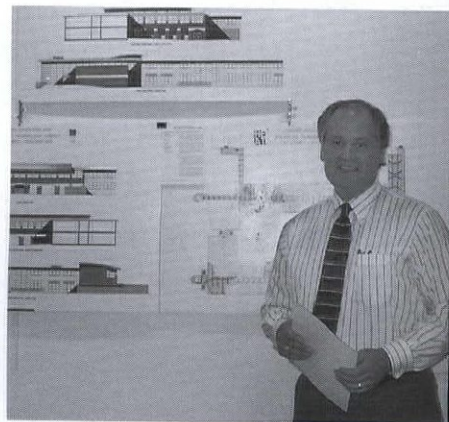
The North Chapter's traveling exhibit showcasing the previous year's Design



Barrett Studio Architects received an Honor Award for the Abbey of Saint Walburga. Jurors commented on the "simple forms and attitude of proportion that scaled beautifully with the complexity of elevation."

Award winners made its debut at the gallery reception. **Chris Johnson, Associate AIA,** from Downing Thorpe James, outdid himself again this year with this gorgeous display.

The 2000 Northern Exposures was a success and we look forward to doing it again next year.



Abo-Copeland Architecture received a Merit Award for its "Creative adaptation of an existing building type" in the plans for the renovation of Building 903 at Lowry.

Members in the news

JVA, Incorporated a consulting engineering design firm has added Mike Kramer to its Civil Engineering design team.

Knudson Gloss Architects was honored by Colorado Preservation Inc. (CPI), receiving the State Honor Award for the renovation and adaptive re-use of the 1905 Lincoln School in Erie. The three-story, 18,000 square foot, brick and stone building was transformed into an efficient Town Hall of the town government.

Boulder Associates is pleased to announce its newest Associate **Eric Miller, Associate AIA.** Eric has been with Boulder Associates for three years and is responsible for the company's information technology needs,



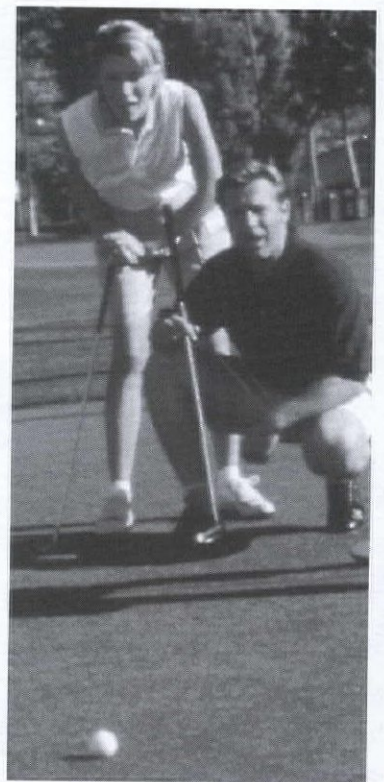
Eric Miller, Associate AIA

CAD management, 3D renderings, and presentation drawings.

AIA Colorado North 2nd annual golf tournament

Join the North Chapter on Friday August 18, 2000 for its 2nd annual golf tournament. This year's tournament will take place at Pelican Lakes Golf and Country Club in Windsor Colorado. A portion of the funds raised in the tournament will be placed in the AIA Colorado North Student Scholarship Fund to help Colorado University students in the pursuit of an education in the field of architecture. Funds will also go into the AIA Colorado North Chapter of the AIA Continuing Education Fund to bring speakers and programs to northern Colorado.

The tournament will be played with four-person scramble with a shotgun start at 1:00 p.m. A barbecue and cash bar will wrap up the day's event at approximately 5:30 at the newly finished log clubhouse. Call the AIA Office for more information. 303.446.2266



NEW MEMBERS

Jennifer Clark, Assoc. AIA
Downing Thorpe & James
 John Greenland, Assoc. AIA
Downing Thorpe & James
 Brad W. Guinn, Assoc. AIA
Downing Thorpe & James
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DENVER FOUNDATION FOR ARCHITECTURE

—John B Rogers, FAIA
President DFA

The Foundation's summer walking tours are well underway, with four planned for August and four for September. This popular program is enjoying its fourth year under the auspices of Trustee RéJean Peoples ...

... and due to the Foundation's program, the AIA Colorado 2001 Convention Committee has listed these offerings during next year's national convention, May 17-19, 2001. The Foundation will be supplying tours and docents for approximately ten downtown tours including LoDo, Central Business District, Golden Triangle, Uptown, and Curtis Park walking excursions.

The selected tours were identified by a survey conducted during this year's national convention in Philadelphia. We are hard at work customizing these tours for the architects, moving away from the more general public audience. We look forward to being a part of what will surely be an incredible meeting next year when an expected 15,000 attendees descend upon Denver.

In the July issue, we asked for response from both members of the Foundation and the interested public to the 10 listed activities proposed for the Foundation—Here again is the list as we continue to accept input and suggestions to set priorities for projects to further our mission of bringing public attention and understanding to our city's best architecture.

◆ Co-sponsor (with the Golden Triangle Association and Denver AIA) a design



DENVER FOUNDATION
FOR ARCHITECTURE

competition for a pedestrian bridge from the Golden Triangle to the Sunken Gardens across from Speer Boulevard.

- ◆ Initiate a joint program with DPS to assist the schools in using art and architecture in their curriculum.
- ◆ Conduct a feasibility study for creating architectural archives. There are currently some in the Colorado Historical Museum, some with the Denver Public Library, and some with AIA Colorado.

- ◆ Sponsor a public survey to honor Colorado's 20 best buildings built in the 20th century to help create public awareness of how outstanding architecture in Colorado has contributed to our quality of life.

- ◆ Coordinate and sponsor architectural tours for the 2001 AIA National Convention in Denver.

- ◆ Continue to sponsor our annual "Art by Architects" exhibit. This spring's exhibit received 58 entries and 29 were selected and hung in the AIA Colorado Gallery.

- ◆ Continue the current summer walking tour series. This summer, the Foundation is conducting the tours listed here. In addition, new tours are being organized and planned for the 2001 National Convention for May 17 to 20, 2001.

- ◆ Increase the Foundation's membership and its funding. The Foundation is preparing for a membership and funding drive to be conducted this fall.

- ◆ Complete the Denver architectural guide book. This Foundation effort is well along, and will be completed this year. Assistance will be needed for distribution and sales activities.

- ◆ Plan and sponsor a public fall architectural lecture. Both the date and subject are open to suggestions and a combination event or co-sponsors are welcome.

Currently, the Trustees are analyzing its strategies to strengthen its mission and its membership base. A search for effective and diversified trustees is under consideration to garner fresh ideas and develop new tactics. All this takes time.

We are hard at work in bringing architecture to the public... hang in there with us as we build a strong base from which to do so.

Upcoming DFA tours:

LoDo:	August 5 & 26; September 9 & 30
Central Business District:	August 12
People and Steeples:	August 19
Golden Triangle:	September 16
Auraria Campus:	September 23

Denver Foundation for Architecture
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Denver, CO 80248
303.779.9193
E-mail: denverfdnarch@aol.com

AIA Elections Alert!

Elections for directors and officers in all chapters will take place in late October. Please contact your chapter president-elect by September 1, 2000 if you are interested in being a candidate for the vacancies occurring in your chapter for 2001:

AIA Denver: Jim Leggitt 303.295.1717

AIA North: Mark Quéripel 303.530.3232

AIA South: John Goodloe 719.473.7225

AIA West: Rick Dominick 970.949.4441

You may also contact Susan Buchanan at AIA 303.446.2266.

[BART PRINCE, from page 9]

sit stolidly centered on their rectangular plots between front and rear strips of grass.

Passerby's struggle to articulate what they see because—like the inhabitants of Metropolis who first cry out, 'It's a bird, it's a plane!' before realizing that it's really Superman—what they see is not a house; a submarine, perhaps, or a hovercraft, or a dirigible, or a spaceship, but not a house. The Prince residence is different, an individual in its neighborhood of conventions."

"This individuality, which not only eludes stylistic labels but also questions the usual formulations of a house, discourages attempts to classify Prince's architecture. Prince himself distinguishes his work from 'mainstream architecture that through history has consisted of one style or fad after another.' Rejecting the 'latest trendy style, complete with lengthy verbal explanation,' he argues instead that 'True Architecture comes as a result of a creative response to the needs of the client's and originates in 'an idea that depends on the creative use of space

and materials.' The architect must 'creatively express the time in which he lives,' and yet Prince's emphasis is so insistently on the creative individuality of that expression that his architecture seems to be historically autonomous."

"The autonomy, however, is in some ways deceptive, because the idea of Prince's architecture—which produces such varied works—is itself both consistent and based in this century. Generally, that idea continues into the present the aesthetics of 20th century modernism. Specifically, it is rooted in the peculiarly American tradition of Organicism. Defined by the Midwestern architect Frank Lloyd Wright (1867-1959), and the Oklahoma architect Bruce Goff (1904-82), the Organic tradition argues for the necessary individuality of each architect and each architectural design. The tradition's individualism makes it difficult to classify its works with a coherent set of stylistic similarities. Coherence comes instead from a shared attempt to create an organically integral architecture that rethinks the possibilities of geometry, space, structure, and materials."

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However, if you aren't able to donate your time, there are other ways you can

show your support. The 2001 Convention Committee is now in the middle of the main corporate and convention sponsorship drive for next year. The sponsorship committee has produced a brochure detailing the many convention sponsorship opportunities available and the benefits associated with each opportunity. You and your firm can gain tremendous exposure by sponsoring

the many events for which AIA Colorado will be responsible.

We're not just looking for monetary sponsorships. There are many chances to donate products or services for use at the convention too—and still get great exposure.

Getting involved with the 2001 Convention is a fun way to meet your

peers in the industry and show your support for AIA Colorado. If you have questions about other ways to get involved with the convention, please contact me.

Sonia Riggs is the 2001 Convention Manager for AIA Colorado. You can reach her at the AIA Office, 1515 Arapahoe St. #1-110, Denver, CO 80202, 303.446.2266 sonia@aiacolorado.org

THE AMERICAN INSTITUTE OF ARCHITECTS — TWENTY-FIVE YEAR AWARD

The test of time is used to single out the executed projects that receive this award. They must have been completed 25 to 35 years ago and must be projects designed by an architect licensed in the United States.

Eligibility

Any AIA member, group of members, component, or PIA may nominate a project for the Twenty-five Year Award. The award is open to architectural projects of all classifications and may be one building or a related group of buildings forming a single project.

◆ The project may be located either in the United States or abroad, must have been completed between 1966 and 1976, and must have been designed by an architect licensed in the U.S.

◆ The project must be standing in a substantially completed form and in good condition.

◆ The project should still carry out the original program. Change of use is permitted when it has not basically altered original intent.

◆ The project must have excellence in function—in the distinguished execution of its original program and in the creative aspects of its statement by today's standards. Building and site together should be examined. Any alteration to the immediate context shall be taken into consideration.

Nominations previously submitted may be resubmitted provided they still meet the stipulated date of substantial completion of the original project.

Submissions

All exhibits must be submitted in an AIA uniform binder, obtained by contacting the AIA Honors and Awards Department, 202.626.7586, or rlee@aia.org.

Each submission shall contain the following information:

◆ A nomination statement by the sponsoring AIA member, group of members, component, or PIA

◆ A short description of the original project; a statement of the condition of the project with respect to use and general appearance at the time of the submission; and a brief outline of the transformations, if any, that may have taken place in the interim period.

◆ A minimum of four photographs (either black-and-white or color), a

maximum of six slides, and site and floor plans to properly illustrate the project in its original condition must be included. If available, a minimum of four photographs; a maximum of six slides; and site and floor plans of the extent of intervening changes, if any, should be included with the submission to assist the jury in its evaluation. A minimum of two photographs and a maximum of four slides of the project in its current condition.

◆ A signed intern declaration.

Schedule

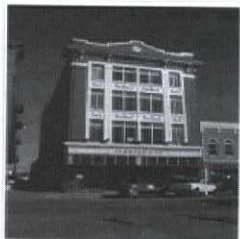
All nominations must be submitted to the AIA Honors and Awards Dept., 1735 New York Avenue, NW, Washington, DC 20006-5292, Attention: Twenty-five Year Award, and postmarked no later than September 1, 2000.

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THE PATH TO FELLOWSHIP

—Glen S. LeRoy, FAIA

Elevation to Fellowship (FAIA) is one of the highest honors that The AIA can bestow on one of its members. It is a recognition that the member has contributed notably to the advancement of the profession of architecture. The process involves a thorough submission of a nominee's qualifications, a series of recommendation letters, and a rigorous peer review.

While some view the process as initially overwhelming, successful nominees often find the process worthwhile and even exhilarating.

Most fellowship nominations require several months of work.

They involve a detailed documentation of a nominee's professional career and

service. A sponsor, who is already an AIA Fellow, is selected by the nominee to assist in the preparation of nomination materials. The sponsor also assists in the solicitation of reference letters. These letters, often representing a national reach, come from other Fellows, other AIA members, and community or civic leaders. Highlights of the nominee's practice are also graphically illustrated and described in the nomination package.

One of the most rewarding things was the application process itself. It allowed me to reflect on my career and to receive the support of my friends and colleagues.

—Frank Zilm, FAIA

Two critical elements of the nomination package are the preparation of a one-page Summary of Achievements and the selection of a nomination category. During the selection process,

one jury member typically reads the nominee's entire submission, but all jury

members read the Summary of Achievements. While a nominee may document the entire breadth of their professional achievements, they must select only one category for submission. The year 2000 categories included:

1 "To promote the aesthetic, scientific, and practical efficiency of the profession" (includes design, urban design, and preservation sub-categories)

2 "To advance the science and art of planning and building by advancing the standards of architectural education, training and practice" (includes education, research, literature, and practice sub-categories)

3 "To coordinate the building industry and the profession of architecture" (includes led the Institute and led a related professional organization sub-categories)

4 "To ensure the advancement of the living standards of people through their improved environment" (includes public service work and government / industry organization sub-categories)

5 "To make the profession of ever-increasing service to society" (includes alternative career and volunteer sub-categories)

Two members of AIA Colorado, Curt Dale, FAIA and William Deno, FAIA, were elevated at the recent 2000 AIA National

Convention in Philadelphia. They join 62 other AIA Colorado Fellows.

The postmark deadline for year 2001 inductees is October 20, 2000. For further information, you may contact the AIA Honors and Awards Department, 202.626.7586 or rlee@aia.org. You may also contact the AIA Colorado office or any of the AIA Colorado Fellows.

Glen LeRoy, FAIA, principal at Gould Evans Goodman of Kansas City, Missouri was elevated to fellow in 1999. He is past chapter president of AIA Kansas City, (1997), and faculty member at the University of Kansas.

Key FAIA Nomination Dates

Early June, 2000

Nomination packets available from AIA National

October 20, 2000

Postmark deadline for submission of nomination packets to AIA College of Fellows Jury

January/February, 2000

Notification of New Fellows

May, 2001

Installation of New Fellows at AIA 2001 National Convention in Denver

CALL FOR ENTRIES—INSTITUTE HONOR AWARDS FOR REGIONAL AND URBAN DESIGN

The purpose of the Institute Honor Awards for Regional and Urban Design is to recognize distinguished achievements that involve the expanding role of the architect in urban design, city planning, and community development. The awards seek to identify projects and programs that involve public participation and contribute to the quality of the urban environment.

Owners, individual practitioners, private design firms, public agencies, civic organizations, and public interest groups may submit nominations for projects and programs in which they were involved. Applicants do not need to be architects or members of The American Institute of Architects, but an architect licensed in the United States must be the author of the project.

Submittals may include urban design projects, planning programs, civic improvements, environmental programs, and redevelopment projects. Since many urban design projects are never "completed" in the traditional sense, "incomplete" projects or ongoing programs may be recognized if a significant portion has been completed, implemented, or adopted by a local jurisdiction.

Entry forms must be completed, submitted with the entry fee, and postmarked no later than September 8, 2000. All submission binders must be sent to the AIA Honors and Awards Department, 1735 New York Avenue, NW, Washington, DC, 20006-5292, Attention: Institute Honor Awards for Regional and Urban Design, and postmarked no later than October 6, 2000.

To request a call for entries or for more information, contact the AIA Honors and Awards Department, 202.626.7586, or rlee@aia.org.

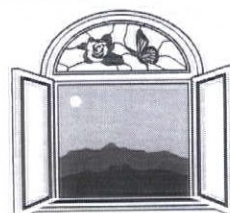
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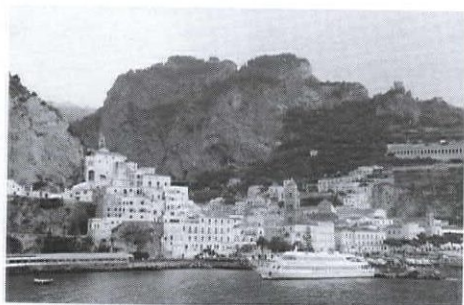
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[HILLTOWNS, from page 3]



Amalfi rivaled the great maritime powers of Genoa and Venice. Paper mills flourished with abundant wood from mountain forests and a natural harbor established a diverse economic base for the remote coastal city. Its maritime code, the Tavole Amalfitane, was followed in the Mediterranean for centuries. But raids by Saracens and a flood in the 14th century devastated the city. Amalfi's power and influence weakened, until it rose again in modern times as the major resort on the Amalfi Coast.



1 Diverse building scale and terrain-based development. Amalfi has several distinct neighborhoods, topographically layered from the ocean to the upper valley: coastal resort, central commercial, hillside residential, lower-valley industrial, and upper-valley agricultural. Architecture changes according to the area and ranges from the prominent

four-story beach hotels to single-family farm houses overlooking the grape and lemon orchards. Public spaces are primarily located along the beach areas and Via Del Duomo, Amalfi's single street that connects the upper valley to the harbor. All development patterns carefully follow the steep terrain and reflect how the hillsides were transformed from small terraced orchards to a series of progressively stepped buildings, stairs, and parallel walkways.

2 Dramatic open spaces in a mountain setting. The mountainous topography has established a simple hierarchy of open spaces;

those intimate public piazzas centrally located on level grades, terraced properties on the gentle slopes dotted with small villas, orchards and vineyards, and steep mountainsides with cliffs and vegetation too steep to develop. A mountain trail system built to access higher villages provides a network of hiking trails connecting most of the coastal towns.

Although the open spaces vary greatly, they are all similar by being either naturally framed by the dramatic mountain geography and ocean, or nested within a walled environment of buildings.

3 Reinforcing natural habitats. Strong visual and pedestrian connection to Amalfi's beach and rugged coast adds to the town's overall success. Stone breakwaters separate harbor activity from swimming. Lush hillside orchards and natural vegetation obscure whatever roads and walks have been engineered into the slopes. Similar to the concentrated valley floor development of Amalfi, buildings of neighboring ridge towns Pontone and Pogerola hug the natural ridgeline, while orchards and vineyards drape over the steep slopes overlooking Amalfi.

4 Overlapping auto and pedestrian circulation. The most visible clues of growth in Amalfi are those physical adjustments made to accommodate vehicular traffic. Once-narrow coastal drives have been widened, often with awkward retaining walls and cantilevered guardrails. The open stream that once flowed down the valley through town is now underground in concrete pipes



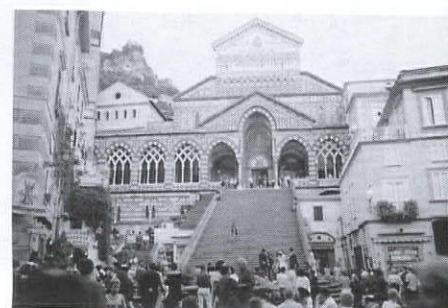
beneath a street that brings vehicles farther up the valley. The main street, Via Del Duomo, serves all vehicular traffic as well as all pedestrians in town, creating bottlenecks and an odd clash of activities. What functions beautifully is the larger Piazza Duomo and Piazza Flavio Gioa, both serving as the centers of social and religious events, commercial and transit centers.

5 Housing at resort prices. Amalfi is no doubt a tourist destination and reflects the popularity of its status in both housing and lodging. Hotel prices are some of the highest on the Amalfi peninsula; due to the limited available land to build on, new housing has been limited to steep slopes and difficult to access sites. A few multi-family

apartment complexes have recently been built. Opportunities do exist for residential conversion of the abandoned paper mills located up the valley from town.



6 Economic and social diversity. The success of Amalfi comes from its smart pedestrian orientation, perfectly mixed with a blend of commercial amenities and cultural attractions. The central Piazza Duomo has a constant flow of tourists, local weddings, outdoor dining, shopping, and local business activities. The Waterfront area buzzes with coastal traffic, regional bus activity, tour boats, swimmers and sunbathers, restaurants and hotels. The immense variety of cultural, commercial, and entertainment activities in such a compact and accessible location guarantees the ongoing success of Amalfi.



Learning from Amalfi

The rich character of towns along the Amalfi Coast offer an ideal outdoor classroom for urban designers. My research in Amalfi left me with an optimism and enthusiasm for creating places for people that successfully integrate the natural environment with those economic and social elements of great community design. I encourage you to visit similar European communities and take the time to observe, document, and really understand the place and those elements that define their identities.

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IT'S TIME TO STRENGTHEN THE RELATIONSHIP WITH YOUR STATE LEGISLATOR

—Jerry Johnson, Hon. AIA/C
AIA/Colorado Lobbyist

*"It's not what you know,
it's who you know."*

We grow up in this country understanding the role that good contacts play in our lives, such as getting a job interview, winning a competitive bid, and opening doors. Having good contacts is often a more important factor in determining success than going to the right school, getting the best grades, or having the highest test scores.

The concept of who you know speaks to issues of influence and relationships. And nowhere is the concept more in play than in legislative politics. During the upcoming legislative session—which begins in January, 2001—the contacts that architects can develop or nurture, and exploit to the benefit of the profession may be decisive in determining the outcome of our anticipated issues with the interior designers.

NOW is the time to build or strengthen the relationship with YOUR State Senator or Representative.

WHY relationship building is important is best illustrated by a story. When former State Senator Sally Hopper talked to groups at the State Capitol, she loved to point out that each day she received

dozens—sometimes hundreds—of calls from constituents. She would look through her stack of pink message slips and pull out the ones from people she knew. (Calls from John or Flodie Anderson—friends, neighbors, and campaign workers fell into this group.) They would go to the top of the stack and would get calls from the Senator right away. Those whose names were familiar—but not friends—would get a call back later in the day or the following day. Those she didn't know might never get the return call because of the press of business or the volume of calls.

Constituents who have a relationship with an elected official have credibility with the legislator and can get a hearing. They find a willing listener and a sympathetic ear. The stronger the relationship between the elected official and the constituent, the better the anticipated response. Most members of the state legislature are running for office this summer and fall, which gives you a great opportunity to get to know them—or get to know them better.

The primary election is scheduled for August 8. The general election for November 7th. Between now and then, candidates will be knocking on doors, hosting fundraisers, organizing literature drops, and stuffing envelopes. They will be looking for friends to host a coffee for neighbors in their home.

Architects can do each of these tasks. Campaign work is much less complicated than project design. But it starts with an overture to the candidate. He or she must first know that you are anxious to give him or her a hand.

Invite the candidate to your office to meet the members of your team. As candidates get to know you, they will begin to think of you as their personal expert on the practice of architecture or related issues and will call on you for advice when the issues emerge later during the legislative process.

If you need help making the first contact to your own state senate or representative candidate, call me at 303.399.1997. Part of my job as AIA/C's lobbyist is to facilitate introductions. We'll sit down over a cup of coffee, and you'll be delighted to know how easy it is to get to know your legislator.

In an earlier issue of this publication, the AIA/C staff asked members who

know candidates to forward that information to the office. A call to Joe Jackson at 303.446.2266 will be appreciated by everyone involved in government affairs. That information will form a critical building block in our legislative information database.

At some point during a future session of the state legislature, we will win or lose an important bill. The win or the loss may come down to a single vote or several votes. YOUR call to a state senator or representative may make the difference in whether we win the vote or we do not. And at that moment, you may look back at these next several months as a period that was an opportunity taken or an opportunity lost!

[AWARDS, from page 1]

AIA Colorado

AIA Colorado is in the middle of its 2000 Design Awards process and if you have entered, your submittals are due on **August 31** at the AIA Office. To add an additional dimension to the Awards and the Design Conference, it is the intent of the AIA Colorado Design Awards Committee to have the jury choose from the submissions the project(s) that is/are most representative of the spirit and theme of the conference "NewArchitecture." This "New" award will be announced during the Design Conference. For more information, go to www.aiacolorado.org.

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AUGUST EVENTS

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 Denver Foundation for Architecture, AIA Office	2 Noon Cte. on the Environment, AIA Office ◆ Noon 2001 Convention Mtg., RNL Design	3 4 p.m. Denver Chapter Board of Directors, AIA Office	4 11 a.m. West Chapter Board of Directors, Greenwood Springs ◆ Noon-4 p.m. GAC Retreat, Anderson Mason Dale	5 10 a.m. DFA Tour LoDo
7 Denver Foundation for Architecture, AIA Office	8 7:30 a.m. Housing Cte., AIA Office ◆ 3 p.m. North Chapter Board of Directors	9 7 a.m. South Chapter Board of Directors	10 7:15 a.m. Design Build Roundtable, Design Center	11 11 a.m. North Golf Tournament, Pelican Lakes Golf Club ◆ 11 a.m. Editorial Board ◆ 12:30 p.m. Finance Cte. ◆ 2 p.m. AIA Colorado Board of Directors, Location TBD	12 10 a.m. DFA Tour Central Business District
14 Denver Foundation for Architecture, AIA Office	15 7:30 a.m. Housing Cte., AIA Office ◆ 3 p.m. North Chapter Board of Directors	16 7:30 a.m. Urban Design, AIA Office	17 7:15 a.m. Design Build Roundtable, Design Center	18 Noon North Golf Tournament, Pelican Lakes Golf Club ◆ 11 a.m. Editorial Board ◆ 12:30 p.m. Finance Cte. ◆ 2 p.m. AIA Colorado Board of Directors, Location TBD	19 10 a.m. DFA Tour People & Steeples
	22 7 p.m. Rockies Game—AIA/C Board	23	24 7:30 a.m. Historic Preservation Cte.	25	26 10 a.m. DFA Tour LoDo
28 September newsletter deadline	29	30	31 5 p.m. AIA/C Design Awards Binders due	For more information on any of these events, call AIA Colorado at 800.628.5598, unless otherwise noted.	

GALLERY EXHIBITS
Through August 15
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AUGUST 2000

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"THE CITY IS THE MAN" TEACHER OF THE MAN"

—Simonides

By now AIA Denver members have received this year's Call for Entries (that vivid blue, yellow-and-fuchsia card that landed in your mail late June). As the title implies, AIA Denver's Design Award Program is to be the culmination of a year-long effort to broaden its scope of recognition by adding an award category for Civic Design.

Any public agency building in the metropolitan Denver area is eligible to be nominated. The award will include individual buildings, master plans, series of buildings (i.e., school districts, universities) or an agency-wide effort on all of their projects. Awards will be given in both architecture and urban design. AIA Denver is instituting these awards to recognize efforts by public agencies for quality design.

AIA Denver President **Herbert B. Roth, AIA**, has been promoting this drive since taking office in January, after experiencing the AIA Seattle's civic program last year. "For too long," Roth says, "AIA has operated independently from the city's planning department. How does this benefit anyone in the architecture profession? We need to reach out, offer our services, be available to act as advocates for good urban design. We must earn the seat at the table. It is time begin recognizing our civic works and those that devote their lives to designing them."

On Friday, September 29, the AIA Denver Annual Design Awards will take place at the Denver Art Museum. This year's jury is chaired by **Adele Naudé Santos, FAIA**, an architect and urban designer who is currently professor of architecture the University of California, Berkeley. Jury members include **Aaron Betsky, Allison Williams, FAIA, Mary Margaret Jones, and Daniel Solomon, FAIA**. Call the AIA Office for more information 303.446.2266.

Volunteers of America builds on Larimer



PAGE 1

A study of Italian hilltown planning



PAGE 3

Firm profile: Cottle Graybeal Yaw



PAGE 7

Northern exposures



PAGE 10

DFA marks progress



PAGE 11