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AIA DENVER

SEPTEMBER 2000

WHAT YOU GET...

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What do you get when you cross a group of architects with a graphic designer and throw in a bunch of information?

A new Web site!!!

If you haven't been to aiacolorado.org recently, you may not be aware of the drastic changes in the appearance and layout of our Web site. It's tremendous!

The overall concept of the new site is to show the creative thinking process that happens in architecture. The conceptual sketches, the call-outs, the material specifications, the drawing symbols—they're all meant to remind us of the thinking, creativity and unexpected fun that goes into architecture and design.

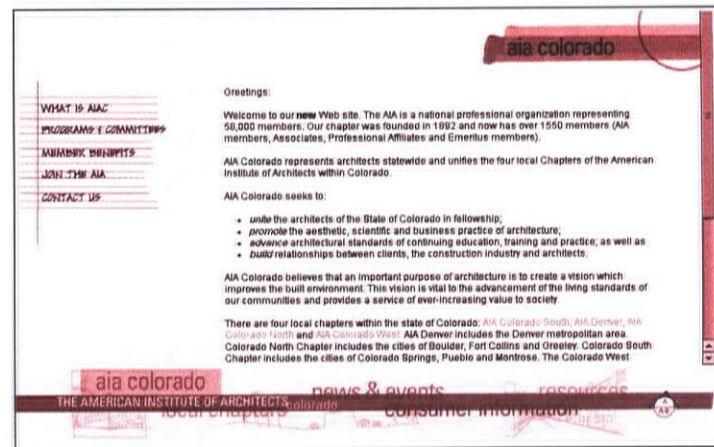
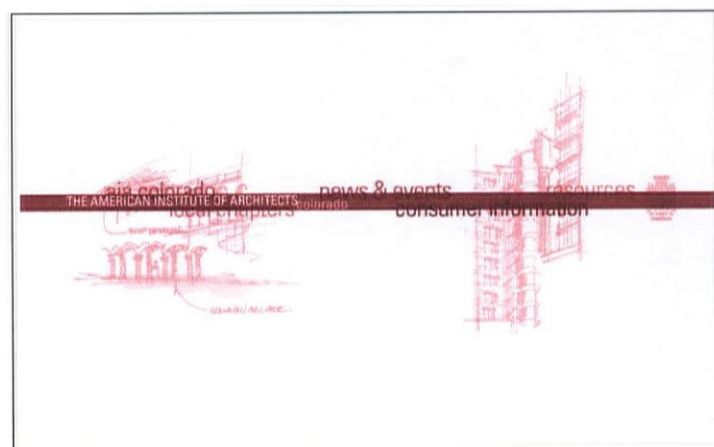
The content within the site provides information on all AIA Colorado resources, programs, membership benefits, the Job Board, publications, and much more. Thanks to the enormous efforts of the

Web Site Task Force, we are now poised to evolve this site into an effective and efficient tool for communicating with members, the public, and our allied associations. Future ideas for the site include expanded local chapter pages, searchable referrals, more committee information—and the list goes on.

We hope you will use this site and help us improve it by commenting on everything from content to ease of navigation to visual impact to whatever else is important to you on a good Web Site. AIA Colorado will begin to move toward electronic

communications for many purposes; this is just the first step in a long journey.

Write/call carolyn@aiacolorado.org /303.446.2266 with your comments.



USING WEB AND CD TECHNOLOGIES TO GAIN CLIENTS

—Bart Mowrey, ImMedia Solutions
Special to AIA Denver

Business landscapes have drastically changed these past ten years. Matter of fact, human technology has exploded faster in ten years than the technological growth of mankind had in the entirety of the previous millennia. Our economies have successfully shifted from that of an agrarian society to one built on the exchange of information. But this torrent of information requires that we change our practices: no longer can we make do by performing a rote task to complete our respective workday. Now we are forced to learn more, faster and immediately implement that learning.



Web and CD technologies now often act as our primary means of obtaining and maintaining clients. This raises a whole new set of problems that management or IT can address. It also provides a new set of solutions, provided the approach is correct.

The most common pitfall is objective. Too often, companies experience the Jones effect. They know they are behind the times, and feel they must catch up and anything on the Web is better than nothing. Even if the cost balloons beyond that of Ecuador's Gross National Product—which, incidentally, is where many of the decision-makers wind up resulting from their electronic myopia. The most realistic objective is that of augmentation, where the Web presence is an extension of the company and not a replacement for humans or hard work.

Another pitfall is not allocating a long-term budget for your Web projects. No

matter what anyone tells you, it will be an on-going project for the life of your business, and there will never be a point where it reaches a state of completion. The best way to look at it is to have objectives of limited areas of functionality.

Probably the most versatile technology is Macromedia's Flash. (<http://www.macromedia.com>.) Not only is it a vector animation program, it's also a fairly sophisticated authoring environment. This means that you can have fully scalable, vector graphics on either your Web site or CD, and often at a hundredth of the size of bitmapped graphics.

Flash can be an entirely navigable environment as either a Web page or a stand-alone X-platform application. For example, floor plans could be posted for your client approval process; areas of interest footnoted, and audio feeds from the designer himself. The original file may

[See TECHNOLOGY on page 14]

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A NEW NEIGHBOR MOVES IN

You know how the late afternoon sunshine streams into our conference room in the new office space at One Park Central—so much so that glare is often a problem and slide shows are simply impossible? Well, that may not be much of a problem in the relatively near future.

Houston-based Hines Development Company announced plans in mid-May

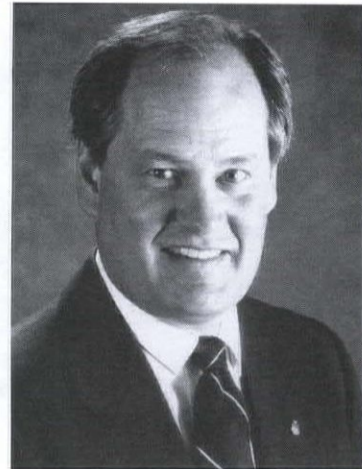
to construct a 42-story office tower on the land immediately west of One Park Central—currently a full-block parking lot. The project will be built in partnership with Global Pacific Properties, the Denver-based firm that owns the property.

If plans go ahead, the building will be the first high-rise to be constructed in downtown Denver in about 15 years; the last one was 1999 Broadway, built in 1985.



Preliminary plans for the building suggest that there will be approximately 607,000 square feet that can be rented with typical floor plates ranging from 24,582 square feet at the base to 14,496 square feet at the stepped-back glassy "crown."

Approximately 1,000 parking spaces will be provided on the first 12 levels of the building. Amenities include 12 high-speed passenger elevators, one oversized freight/service elevator, three parking elevators, a major building lobby on 15th Street, main floor



—Stephen Loos, AIA President, AIA Colorado

restaurant and retail sundries space, and unobstructed mountain views ("unparalleled in the CBD").

Expectations are that construction won't start on the building until it is about 25 to 35 percent leased and that it should be completed sometime around the first quarter of 2003. Gross lease rates are expected to be around \$31 to \$34 per square foot.

Rising from a stone base, the building appears to sport a number of facade treatments—maybe the most dramatic being a vertically striped, rounded facade facing what appears to be Arapahoe Street—an expensive pin-striped suit...

From its 42-story height on Arapahoe Street, the building steps down to the northwest. It will be interesting to see more of the design concept and to see how the building relates to its other frontages.

The building was designed by the firm of Pickard Chilton Architects from some place called "New Haven, Connecticut." I hope Messrs Pickard and Chilton are AIA members!

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SEPTEMBER'S THREE THURSDAYS

—John B Rogers, FAIA
President DFA

Pull out those Palms and mark three Thursdays in September—the DFA has three major construction tours planned! To advance its mission of “helping people understand the impact of architecture on their quality of life,” the DFA will conduct tours of:

New Volunteers of America

Thursday, September 7, 2000, 5:30 to 7:30 p.m., Limited to 50.
Located at 2660 Larimer Street in Curtis Park, meet in the south courtyard behind the building. Architect Andrew Moss of Semple Brown Design, in conjunction with Casson Construction, will lead a tour of the new Volunteers of America Building. The design challenge “...how to design a building that would address the diverse typologies of both Larimer Street and the warehouse district to the northwest, while creating an edge to the residential area and maintaining the scale and character of the neighborhood?”

National Cable Television Center and Museum

Thursday, September 14, 5:30 to 7:30 p.m., Limited to 100.
Located on Buchtel Blvd. Just west of University on the DU campus. The architect, Carl Hole of RNL Design, in conjunction with Adolfsen & Peterson, will be available to answer questions and to demonstrate the variable uses for this unique facility. The National Cable Television Center and Museum serves cable telecommunications and the public by communicating worldwide the business, technology, and programming of cable telecommunications. It will provide education, training, and research covering all aspects of cable telecommunications; increasing understanding of communications in the global environment; and conserving and displaying the history of cable communications.

St. John's Cathedral

Thursday, September 28, 5:00 to 7:00 p.m., Limited to 100.
Located on 14th Street between Clarkson and Washington. The architect, Rich

Sidoroff of RNL Design, in conjunction with Phipps Construction, will provide an overview of the Cathedral Master Plan and the first several master plan projects to be implemented. These will include the reconstruction of the Cathedral monumental front stair, the expansion of the Columbarium (on-grade burial crypts known as “All Souls Walk”), additions and renovations to the Roberts Education Building, and restoration of Saint Martin's Chapel. The Cathedral and Saint Martin's Chapel are on the National Register of Historic Places.

Cost for the tours is \$25 for each tour or \$60 for all three. For DFA members, the price is \$20 for each tour or \$50 for all three. RESERVATIONS ARE REQUIRED. Please call 303.446.2266 for a reservation form or register online at www.aia-colorado.org/dfa.html.

DFA in Education

The Foundation's first efforts to support the public schools program in architectural-related learning is described as follows by Tim Thomas, Curriculum Coordinator/Teacher at Slavens Elementary School.

“Beginning this fall, one group of students attending Denver Public Schools will be using their traditional subjects to help build skills in other areas. The pupils in the “gifted & talented” program at Slavens are going to focus on “Architecture” as a central theme in their studies. To incorporate areas such as math, science, language arts, and history as the foundation for problem-solving and creative-thinking tasks, the decision was made to develop a program that uses a variety of sources.

“Each group of students will receive an overview of architectural history using the terminology appropriate to their ages and abilities. The emphasis, however, will be toward “hands-on” activities that will let them encounter and respond to



DENVER FOUNDATION FOR ARCHITECTURE

different challenges involving construction and design. For example, younger children might make sand castles or Lego villages, while older ones are engaged in fashioning weight-bearing bridges using popsicle sticks and glue.

The program is being formulated so that over time, students will become more knowledgeable about the pro-

profession and more adept at using established procedures for addressing increasingly complex situations. However, the goal is not to create a coterie of “junior architects.” Rather, it is to refine and expand students' abilities through a medium that requires a multitude of talents. The program intends to emulate many of the demands and considerations that architects, designers, developers, contractors, and planners might face.

To achieve this, students will be involved with audio-video presentations, manipulative puzzles, tours, small group activities, and showcasing of results. Architecture is seen as an unique field of study, which will provide both flexibility

and stability. The range of possibilities for investigation is enormous, yet there is a structure and content students can learn to help them in attempting to address those tasks.

The DFA has led the information effort in assisting Tim Thomas, curriculum coordinator/teacher in contacting both AIA in Washington, D.C. and The Philadelphia Foundation for Architecture, which have been helpful in providing assistance and suggestions. Susan Buchanan has been particularly supportive and instrumental in arranging contacts during the planning stages of the program. Several local architects have been very generous in volunteering their services, notably Steve Carr, AIA, at HumphriesPoli Architects, who meets regularly with the teacher in charge of the program, Tim Thomas. If you're interested in participating or if you have ideas/materials you wish to share, I encourage you to contact the principal of Slavens, Charles Elbot (303.753.9151).

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CONTINUING EDUCATION & OTHER EVENTS

SMPS Fall Education Series

September 6—November 29
The Society for Marketing Professional Services (SMPS) 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 are 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 Carolyn Livingston at the AIA Office at 303.446.2266.

September classes:

- 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

SMPS has represented professional marketers who work in the A/E/C industry. Representing more than 4,700 members, The SMPS is committed to keeping our members on top of the many exciting changes on the marketing frontier.

Stainless Steel for Architectural Applications

September 13
The workshop covers basic selection, aesthetic, design, and maintenance considerations for using stainless steels. This workshop is being offered in Denver on September 13, at The Westin Tabor Center, from 8:45 a.m. to 3:00 p.m. for \$75. A range of U.S. and international architectural and construction applications will be illustrated during the workshop, along with case studies illustrating the advantages and limitations of stainless. The course is approved by the AIA for 7 LU hours of HSW credits. 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.

Best Practices of Winning the War for Talent

September 15
The Society of Design Administration will present a two-part, all-day seminar geared to those whose responsibilities

include human resources, marketing, accounting, general administration, and the technical aspects of design firm management. The day will be broken into two workshops: roundtable discussions and networking opportunities. Prices for the conference are Full-day registration, members of AIA allied associations: \$179, non-members: \$199; and half-day registration, members \$89, non-members \$99. Continental breakfast and lunch will be provided. The seminar will take place at 55 Madison, conference room (suite 270) on Friday September 15 from 7:30 a.m.-5:00 p.m. To reserve your spot or for more information, contact Pam Palone, SDA/C, Reese Engineering, 303.316.9270.

Modern Architecture in the 20th Century

Sundays at the Denver Art Museum
A new lecture series for fall begins on October 8, with the antecedents of Frank Lloyd Wright—namely H.H. Richardson and Louis Sullivan—and how they influenced Wright in his design and philosophy. The second lecture on October 22, will explore the Bauhaus Movement and the International Style in both Europe and America, with designers such as Gropius, Mies and Corbusier. The series' third discussion on October 29, will concentrate on the masterpieces of the mid-century masters, Louis Kahn and Alvar Aalto. Finally, the concluding lecture on November 5, will examine a small "sliver" of Post and Late-Modernism with notables such as Renzo Piano, Norman Foster, Frank Gehry, and Santiago Calatrava.

Please come and join us on Sunday afternoons from 1:00-2:30 p.m. and discover the enormous diversity of architecture in the 20th Century. Space is limited to 65 participants, cost is \$45 for DAM members/\$55 for non-members. RSVP to 720.913.0048.

Essentials of Acoustics: Theory and Hands-on Applications

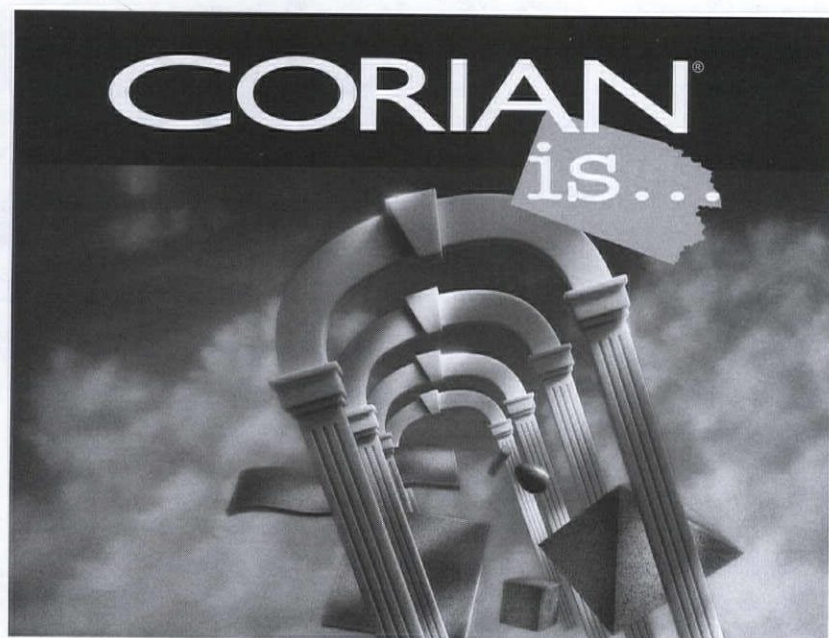
Presentation Facility Design and Audiovisual Considerations
October 6-7
Thorburn Associates will offer two, one-day sessions in the Denver area specifically designed for architects and end-users. Both courses qualify for 12 AIA LUs, as well as HSW. More information can be found at www.TA-Inc.com/aia or 510/886-7826.

City Club Presents Growth Initiative #256 Forum

City Club of Denver is presenting a forum on the controversial Citizen Management of Growth Initiative #256 at its September lunch meeting. Both pro and con viewpoints will be represented. Photographer John Fielder will present the pro position; the opposition speaker is being finalized.

Tuesday, September 19, 2000
12:00 – 1:30p.m.
Denver Athletic Club
\$16.00 advance, \$21.00 at door
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FALL BREAKFAST SERIES — WE'RE NOT ALONE! DESIGNING WITH ALLIED PROFESSIONS

New location, new weekday

AIA Denver's Fall Breakfast Seminar Series will be a whole new ball game this fall with a new location and a new day of the week.

Due to substantially increased attendance, the chapter researched larger spaces to meet demand. This fall, the series moves to the Education Center of the AGC (686 Mariposa), on Friday mornings at 7:15. The details will be sent to you on the official brochure early this month, but mark the Friday dates now!

October 6, 20, 29 • November 3, 10, 17

Note: The AIA Colorado Design Conference held the weekend of October 13 in Aspen.

The fall series is co-chaired by Jim Leggitt, AIA, of RNL Design and Rick Petersen, AIA, of OZ Architecture. Questions? Call Susan Buchanan at 303.446.2266.

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COLLATERAL INTERN TASK FORCE AND THE 1999 INTERNSHIP SUMMIT

—Jesse Adkins III, Associate Director, AIA Colorado; Chis Murdy, Associate Director, AIA Denver; Katie Barnes, Associate Director, AIA Colorado North Chapter; Carol Sundstrom, Associate Director, AIA Colorado South Chapter; Andrea Nicholl, IDP State Coordinator; Jered Minter, Assoc. AIA

We have noticed an increasing dialogue over the past several years in trade journals, newsletters, and within our national organizations and colleges regarding the current procedures for education, testing, licensure, and alternatives to the job title “intern.” The loudest voices, of course, have been current students, recent graduates, and seasoned interns.

To develop a unified, published opinion of what should result from these issues, the associate directors and former student director of Colorado, AIAS representative, and the IDP state coordinator met after the Philadelphia convention to discuss an action plan. Recognizing that the Collateral Intern Task Force has been moving forward without consulting the Associate AIA leadership at large, we recommend the Colorado associate directors draft a position paper that would be presented to the AIA Colorado Board for approval and, upon approval, be sent to the Collateral Intern Task Force, NCARB, NAAB, and AIA National. Send comments to Carol Sundstrom, South Chapter associate director, at csund@cyberarchitects.com by September 14, 2000.

This response is intended to address the findings of both the Internship Summit and the Collateral Internship Task Force, which, in some cases, contradict each other.

CONSIDERATION 1—Examination
“The registration exam could be taken upon graduation from an accredited degree program.” We do not agree with the recommendation that the entire exam could be taken after graduating from an accredited degree program. This approach would take longer to develop and require restructuring degree programs. Although this may be the outcome of integrating practice and education, further consideration of this concept should not prevent more immediate restructuring of the current examination process.

We agree with the Collateral Intern Task Force in saying that “the examination process should permit a portion of the examination to be taken upon graduation.” We want to see some components of the current exam offered after graduation from an accredited degree program (e.g., Structures, Materials and Methods) and others held until an intern’s practical experience requirement has been met (e.g., Design, Construction Documents).

CONSIDERATION 2—Integrating Practice
“Practice could/should be integrated into education.” Students should have “practical knowledge” as part of their education. Currently, accredited degree programs are not required to introduce students to the “real-world” process of design and construction. Education covers Schematic Design and Design

Development, but is not required to teach Construction Documents or Construction Administration on even the most basic level.

Because it is not a requirement of NAAB Conditions and Procedures, students who want to learn about these phases of design and construction must often work working in an office while they are in school (which only counts toward their internship after their third year of education is completed) or take classes in related departments if offered (such as Construction Science). If the school does not go beyond the NAAB Conditions and Procedures, the student must be self-motivated to get a complete education.

CONSIDERATION 3—Integrating Education
“Education could/should be integrated into practice.” We support this concept, although integrating practice and education is really one consideration, rather than two. As it specifically affects interns, the consideration should focus on the years of education in a professional degree program and the years immediately following it as internship, not the larger issue of continuing education after licensure. That should be addressed in another venue.

CONSIDERATION 4—Titling
“The term ‘intern’ should be reconsidered/changed.” We are concerned that the suggested change to “Graduate Architect” would violate our licensing laws in Colorado. The Collateral Intern Task Force proposes that this title would stay with a graduate—whether he/she ever pursues licensure and the practice of architecture. In cases where the graduate does not pursue architecture as a career, use of the title “Graduate

Architect” would diminish the exclusive rights of the title “architect” and could be confusing to the public.

CONSIDERATION 5—Alternatives
“There should be alternative paths to practical experience.” The IDP Guidelines already allow for a limited number of training units to be gained in an alternative environment (e.g., working in an engineer’s office or experience in design and construction of the built environment outside an architectural practice, where the supervisor is a person experienced in that activity).

Experience in an office is an important, vital component of an intern’s practical experience and should remain the major component of the IDP’s requirements. We want to see the pre-third year experience restriction revised to allow all otherwise-qualifying experience after beginning a professional degree program to be accepted. We also want to see the “Category E” training setting expanded to recognize related volunteer work, such as serving in the Peace Corps.

CONSIDERATION 6—Mentoring
“The profession should foster a culture of life-long learning and mentorship.”

We support this concept and feel that it is already facilitated through the role of “sponsor” in the IDP process. Although currently optional, we want to see the role of “sponsor” more strongly encouraged and tied into a national mentorship program sponsored by the AIA.

CONSIDERATION 7—Reciprocity
“National and international reciprocity progress should be preserved and enhanced.” We support this statement. This should be pursued first on a state-to-state level, then among the United States, Canada, and Mexico, and ultimately with other countries.

CONSIDERATION 8—Accessibility
“Accessibility to the profession should be strengthened.” We agree that “the minimum requirement for registration should be graduation from an accredited degree program” and that “methods should be developed to judge equivalency to accommodate international architects and exceptional cases.” We also agree that “the base rule would be coupled with aggressive pursuit of equal opportunity and affirmative actions to find ways to increase motivation and access opportunities that are currently available.”


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HARMON KILABREW, UROLOGISTS, AND THE AIA NATIONAL CONVENTION

— Marvin J. Maples, AIA, AIA South Chapter

Architects are a strange lot. No offense intended. After all, I am one. It's just that I can't figure out why the editors of this fine publication thought you'd would be interested in my memories of past conventions. When I questioned their lapse of journalistic enlightenment, I was assured that "Oh, they all want to hear what you have to say..."

I'll admit, I was starting to feel a bit more comfortable with the idea, then they finished with "...besides, we can't find anyone else to write the article." Oh yes, feeling much better now. Made me

In case you are interested, the Cub Scouts, led by my ex-best friend Stan Palmquist, who claimed to be related to the Twins first baseman Harmon Kilabrew, voted me out because I killed the den mascot. No really, he was a ferret named Harmon. Go figure. Anyway we would let Harmon out of his cage during den meetings and then spend half the night trying to find him. Made us feel like those guys on American Sportsman. "And tonight we join Den Six in search of the great American ferret." Well to make a long, and very disturbing, story short, Harmon was hiding in the sofa sleeper. Exhausted from the hunt I sat down on the sofa. We all heard the

squeal, and the snap. I tried to convince everyone it was the arthritis in my nine-year-old knees. I felt really bad, but they still voted me out of the den. I wonder if my ex-best friend Stan is one of the producers of Survivor. I wouldn't doubt it.

I guess my most memorable national convention was the 1999 American Urologist Association (AUA) Convention in Dallas. I was actually in Dallas for the AIA National Convention. Both organizations had their conventions the same

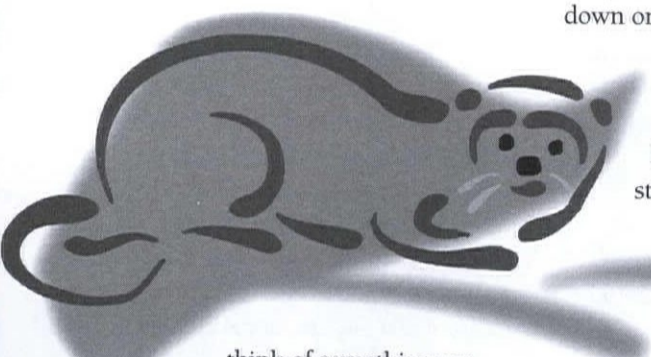
week and chose the same hotel as their headquarters. I am sure it made sense to some organizer somewhere. After all, architects design buildings, and urologists do what ever it is urologists do.

Anyway, I registered and received my nifty little name badge. It was one of those badges with your name written on it in really large letters. Convention organizers do this so that people who don't really know you can read your name from across the room, wave at you like you are an old friend, and then by the time they get to you they have convinced themselves that you are the one they had the blast with at last year's convention. The name badge also announces

if you are a member, vendor, sponsor, guest, or the like. Under all that there is a little space left for the organization you belong to. in my case it said "AIA."

Well, after I clipped my nifty name badge on I was directed to follow the hallway to the buses. "Buses," I exclaimed. "Can't I walk to the exhibit hall?" The registration assistant looked at me kind of oddly and said "Walk, well I guess you could walk, but it is an awfully long way." Oh yes, I forgot this is Dallas, Texas. Everything in Texas is bigger then we are used to in Colorado. So I headed to the buses. Later I found out the convention hall was only two

[See CONVENTIONS on page 13]



think of something my mom said to me when I

informed her that I had been voted out of my Cub Scout den at age nine. She said, " Why would you want to belong to any group that would want you as a member?" Mom meant well, she just never really got the hang of it.

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AIA Denver Chapter



Promoting the architectural design firm

—Lida D. Citroen, RNL Design
Special to AIA Denver

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Members in the news

WorthGroup Master Builders Architects Interiors Developers was recently recognized as one of the Leading Design Firms in the gaming industry by *Casino Executive*™ magazine. WorthGroup was founded in 1990 and has since become a nationally recognized firm specializing in commercial and Native American gaming, hospitality, and entertainment.

Grace Locke, Daniel Muldoon, and Jason Pettigrew have recently joined the team at Slater Paull & Associates.

While some equate the marketing of architects and designers to “herding cats,” the expression actually relates best to the promotion of service providers in general. Getting your arms around a design concept—and then packaging that concept to a target audience in a manner that will encourage them to think differently about your firm—is the goal of promoting and marketing the architectural design firm.

Promoting a service is very different from marketing a product. When marketing a tangible product, such as a toothbrush or a car, it is reasonable to expect that the consumer will test the product (either on site or at home) to determine its quality and usefulness. Once chosen, the product either lives up to its expectation and is consumed, or it is returned because of inadequacy. Perhaps, at that time, another similar product is chosen for testing.

By contrast, when marketing something intangible—such as accounting, legal or architectural services—the client is not able to take the product for a “test drive” before consumption. Clients gather information, such as reputation, credibility, qualifications, and experience. In this case, what sells the service is the relationship.

When marketing architectural design services, we are selling the expectation of the experience. This means the client is asked to determine how much rapport is developed in the relationship and how comfortable the client will be going forward in a relationship with the service provider. Competency must be there from the architect, but competency just gets you to the table. What sells the deal, is the rapport and comfort level the client feels toward the team.

It is proven over and over again that “people do business with people they like.” By building rapport, showing similar thought processes, goals, and approaches, the team can develop a high comfort level with the potential client so that the client believes, “I will enjoy working with these people.”

Getting face time

How do you even get close enough to the client to begin to develop rapport? Often, with “cold” leads (no introductions before contact,) we rely on a variety of impressions before we can expect contact to lead to a relationship. Studies show that in today’s busy media world, it takes seven to nine impressions before a client will “buy.” These impressions can include advertisements, quotes in articles, someone mentioning your firm name at a cocktail party, etc. All of these impressions add up before the client is motivated to pick up the phone and take your call.

Determining which of the various means you use to reach your target prospect takes much more effort. In the case of the legal profession, for instance, strict laws and guidelines govern how, when, and where you may approach a contact who has not initiated a conversation with the lawyer or law firm. In the case of architects; however, the field’s wide open! Since it is an inherently creative and visual world, architectural design firms tend to have cutting-edge methods of reaching their audience.

Tools to convey the message

Creativity, style, and visual impact are always important tools in the architectural design firm’s collateral materials. After all, design is visual and you are selling design, not widgets! While the temptation may be to splash every inch of the page with visuals and words, some of the most effective collateral pieces

(advertisements, direct mail, proposals) produced by premier design firms are elegant, simple, classic, and understated. The message should be clearly and effectively communicated and the design should complement, not distract from, the message. The purpose of the collateral piece is not to sell a product, but to give an overall impression and “feel” for the firm and the quality of services. This is all used to open the door, so a relationship-building process can begin.

Design firms are also creatively using the Internet, their own Web sites, advertising, and public relations to convey the message of high-impact design, on-time delivery, and responsive service. What never fails in the relationship-building process with potential clients is the face-to-face contact between the client and the designer.

Personal contact

By getting involved in trade organizations, professional affiliations, and civic organizations, architects and designers can expand their circle of influence and contacts and create more personal impressions with the targeted audience. Often, these impressions can be more powerful and strategic than a well-placed advertisement. Unfortunately, because an advertisement can reach many more people at one time, personal contacts and visibility are often overlooked.

If we believe that we are selling the relationship of the designer and the client, then that relationship takes nurturing and development. It must be treated with high regard. The client expects to be treated like he is the most special one the design firm has, not a number on a billing ledger. This is the responsibility of everyone in the design firm—from the receptionist, to the project manager, to the firm principals.

A happy client will tell five to seven people about the design firm.... A loyal client will tell three times as many people. When we strive to develop long-term, loyal clients, we are promoting the architectural design firm for sustained growth over the long haul. When we keep in mind that promoting the firm is about developing relationships based on rapport and trust, we are in a better position to groom clients for a process that will keep them happy, satisfied, and loyal.

Lida D. Citroen is director of business development for RNL Design. You can contact her through RNL’s Web site or her e-mail address: www.rnldesign.com lida.citroen@rnldesign.com

NEW MEMBERS

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Durrant Architects

Gargi Duttgupta, Assoc. AIA
Durrant Architects

Steve Forgy, PA
MCSI Audio-Visual Consultants

Christian Fussy, Assoc. AIA
Roybal Corporation

Dean K. Hight, Assoc. AIA
Dean Hight Design

Gary Jones, Assoc. AIA
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David Knapp, Assoc. AIA
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Lines & Columns

AIA Colorado South Chapter

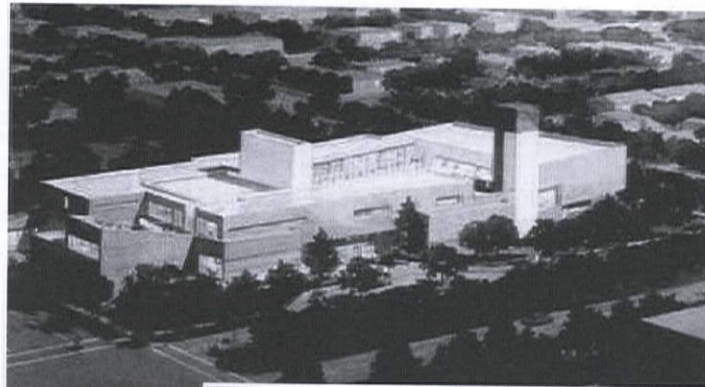
A crown jewel on Cascade

—Colorado College Staff

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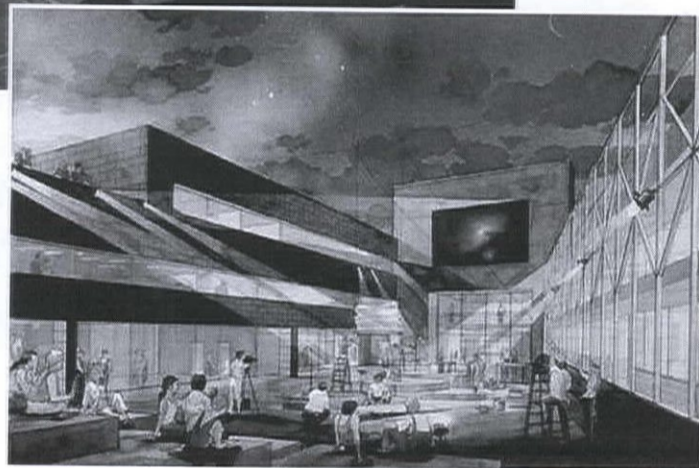
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Built into the foundation of a structure, a “cornerstone” provides the base for what’s to come. At Colorado College, the planned Cornerstone Arts Center will, indeed, anchor an astonishingly fresh approach to teaching and learning. It will also become a crown jewel on a city block that already draws theater, music, film, and dance lovers to Colorado Springs.



dazzling new ways, it will become a model for arts education across the country, noted drama and dance Professor Donna Arnink, chair of the campus building committee.

The Cornerstone Arts Center will have classrooms, performance and gallery space. No construction date has been announced, but Don Wilson, vice president for alumni, development and college relations, said the \$24 million project will probably begin in 2003.



Renderings of Cornerstone Arts Center

The CAC, as well as the new Russell T. Tutt Science Center for psychology, geology and environmental science, are being financed through the Campaign for Colorado College. Launched in 1998,

this \$83 million campaign is the largest in the college’s 125-year history.

Wilson said \$70 million has been raised to date. The campaign concludes in June 2001.

Designed by world-renowned architect Antoine Predock, the structure will be striking, a most-welcome architectural addition to the Colorado Springs arts community. And as the center melds dance, theater, film, art, and music in

Once constructed, the multi-story, multi-use center on the southeast corner of Cache La Poudre and Cascade will complete the north end of a downtown arts corridor, now home to Packard auditorium, Armstrong theater, the Worner Center’s Coburn Gallery, and the Colorado Springs Fine Arts Center. “In the same way people come to this city and go to the Air Force Academy chapel, they will come to CC to see this building,” observed Jonathan Lee, a philosophy professor on the campus building committee.



Antoine Predock

Colorado’s Modernist Legacy

—Elaine Freed,

Historic Preservation Writer and Fund Raiser

Most books on modern architecture look to Western Europe, New York, Chicago, or

California—a focus that, while well deserved, fails to tell the whole story. Colorado and other plains and mountain states get little attention for their modernist legacies. A

few writers have delved into this rich topic, including Don Etter in *Denver Going Modern* (Denver: Graphic Impressions, 1977) and, more recently, Diane Wray in *Arapahoe Acres: An Architectural History, 1949-1957*. Last

year, Rodd Wheaton, Michael Paglia, and Diane Wray, in a new series produced by Historic Denver, compiled a short guide of Denver’s modern architecture.

I hope to add to this growing library on regional modernism with two new books: a monograph on the work of Elizabeth Wright Ingraham and Gordon Ingraham, and a selective survey of 1950s architect-designed modernist houses in Colorado, Oklahoma, Texas, New Mexico, and Arizona.

The Ingrahams have a large body of residential work from the 1950s in Colorado Springs, much of it influenced by Frank Lloyd Wright’s Usonian houses. They ended their partnership in 1970. Gordon died last year; Elizabeth maintains a vigorous design practice, and also lectures and writes. Happily, a few original clients still live in their early 1950s homes and offer a trove of anecdotal information about the experience of building and

owning a mid-century modern house. The Ingraham work comprises more than 140 buildings and additions, most of them in Colorado.

The second proposed book, on regional modern houses of the 1950s, will include selected early works by the Ingrahams and also residential designs by Jan Ruhtenberg, who practiced in Colorado Springs. He designed homes in the International Style for clients in the city’s Old North End as well as the Broadmoor area. My field work will take me to Denver and Boulder, and elsewhere in the state as promising material emerges. I will include the idiosyncratic work of Bruce Goff and Herb Greene in Oklahoma. Possibilities in Texas include the early work of the San Antonio-based architect, O’Neil Ford. I have yet to investigate the possibilities of 1950s structures in New Mexico and Arizona,

[See LEGACY on page 11]



Myron Wood House, Colorado Springs. Architect: Ingraham & Ingraham Architects, 1950.

NEW MEMBER

Stan A. Robertson, Assoc. AIA
 Durrant Architects



AIA Colorado North Chapter

Colorado style? Think green...

—Mark S. Quéripel, AIA

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In the July 2000 issue of *Colorado Architect*, Stephen Loos, President, AIA Colorado, raised a thought-provoking question: Is there a Colorado style or kind of architecture? While our state cannot claim ownership to a “Cape Cod” or “Santa Fe” style, there is one area where Colorado is emerging as a leader: building green.

The 2000 Parade of Homes, sponsored by the Homes Builders Association of Metro Denver, has for the past four years highlighted green building practices and products in its annual show. This year, Carma Colorado (developers of Tallyn’s Ranch and host of the Parade of Homes in Aurora) required that in addition to the seven showcase homes, all 3,000 remaining houses in the planned development meet Built Green standards.

The Built Green Colorado program, established in 1995, has become the most successful program of its kind in the United States. It is a public-private partnership created by the Home Builders Association of Metro Denver, the Boulder Chapter of the Homes Builders Association, The Governor’s Office of Energy Management and Conservation, The E-Star Home Energy Rating Program and Public Service Company of

Colorado. Several corporations and developers have also joined a multi-year, million-dollar initiative to support public education about the benefits of Built Green.

Building green homes has gone beyond the voluntary “check list” of green products builders can select for the homes they build. The Green Builder Program of Colorado is currently developing green land use guidelines and standards, which will become the dominant form of new community development in Colorado.

“The commercial sector has been ahead of the residential sector in focusing on energy efficiency, indoor air quality and sustainable design,” notes Doug Seiter, state coordinator for Built Green Colorado. “That’s because these types of projects are architect-driven.” Consumer awareness of green building is fueling demand for this new eco-friendly kind of home. One in three home buyers is aware of Built Green homes and 5,000 of the homes will be sold in the state by the end of this year.

Illustrations by Ken Pieper, On Site Marketing Services, Inc.



Hickory



Johnson

For more information about the Parade of Homes and the Built Green Colorado program. Call 303.778.1400 or go to www.hbadenver.com

Mark S. Quéripel, AIA, is principal architect and managing member of Terra Verde International, LLC. He can be reached at (303) 530-3232 or at mark@terraverdeusa.com



Laureate



Genesee



Austin



Cuttermill

Members in the news

OZ Architecture, Boulder Associates and Civitas were collaboratively hired to provide architectural, interior design, site planning, and landscape architecture services on the new Boulder Community

Hospital East Campus Facility. Under the direction of Boulder Community staff, the team will develop programming, functional planning, and interior design concepts that support family-centered care concepts.

NEW MEMBERS

Theodore W. Jerke, Assoc. AIA
 The Morganti Group Inc.
 Garold D. Smith, Jr., AIA
 RNL Design
 Timothy Trapp, Assoc. AIA
 Trapp Associates



109th MERIDIAN

colorado west chapter

No chance of huffing and puffing and blowing these homes down

—Darci Lohn, AIA
Terrasun Design, Inc

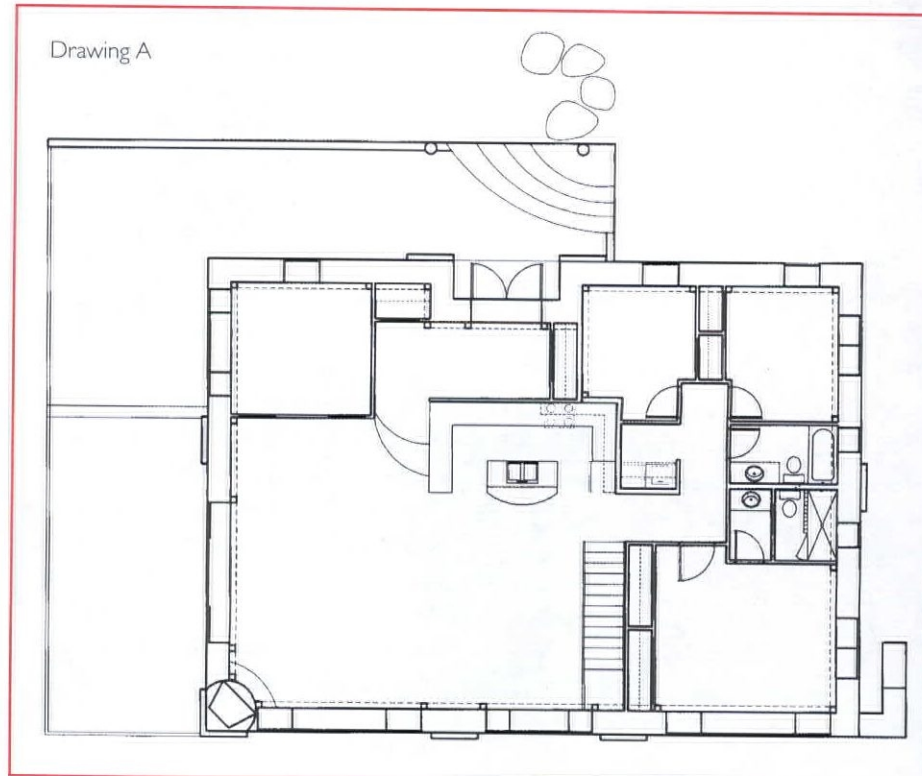
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Straw bale buildings have been around since the late 1800s, just after the first straw baler was invented. After an initial straw bale building boom in Nebraska's farm country, the construction method faded in popularity until the green building movement of the early 1980s.

Straw bale building in the '80s was initially popular with people wanting to build alternative structures that often didn't require sewer or electric hook-ups. The construction system was also seen as an alternative, unconventional system that had little real application to mainstream home building. In addition, concerns about fires, structural integrity, animals and pests, and the rough adobe appearance all contributed to keeping straw bale construction at the outer fringes of the building industry.

Today, however, with new building techniques, improved construction methods, and refined appearances, the straw bale



homes. The biggest initial difference we encountered between a straw bale home and a conventionally framed one was the thickness of the walls. One of our projects has 18-inch thick walls, while the other has 24-inch walls. The great benefit of this thickness is insulation values in excess of R-40.

To us, the floor plans looked odd in the beginning, but we grew to like the heavily poched walls. (See Drawing A). The straw bales are 14 inches high, so we based our plate heights and head and sill heights on 14-inch increments, on top of a 16-inch base.

The 16-inch base was a detail the builder of one of the homes suggested. He thought a 16-inch concrete wall, extended up from the foundation wall, might provide the necessary space for mechanical and electrical systems. In addition, the raised foundation would keep the straw bales farther from potential moisture problems. We think it's a great idea that will help solve many of the wiring and mechanical problems inherent in straw bale

buildings. (See Drawing B).

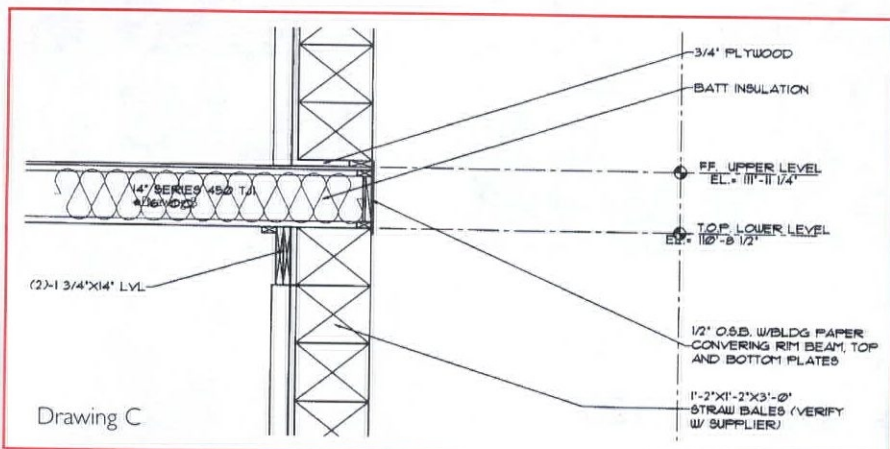
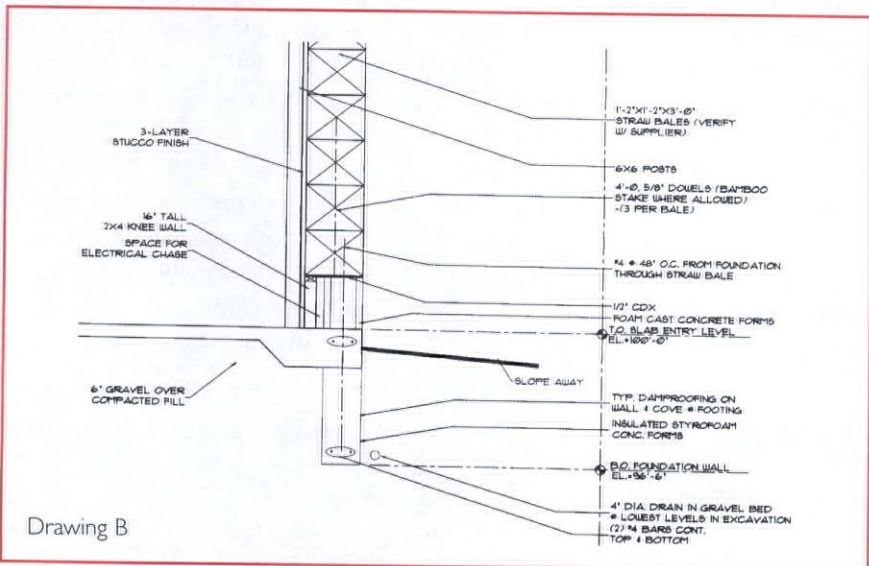
We used traditional insulation and 2x's to fill the 16-inch gap to approach the R-value of the bales. Because of the high insulation values of the straw bales, we were more concerned with thermal

breaks than in a conventionally framed house. With careful detailing and attention during construction, we hope to maintain the homes' tremendous insulation values.

Both straw bale homes we designed were also passive solar houses, relying on a combination of building orientation, proper glazing and shading, and the right use of materials to maximize benefits of the sun. One house has three stories, while the other is a single-story structure. Both were designed as post-and-beam structures with straw bale infill.

The multi-story home presented some interesting design challenges. The height of our tallest wall was 20 feet, which stretches the maximum height for a bale wall. As a result, we opted to use platform frame construction with straw bale infill. We specified a heavily insulated straw bale break at the floor and that the insulation be brought toward the interior of the house to help bridge the thermal break (See Drawing C). Platform framing also helped us to keep the straw bale walls true and square.

These two homes have been a fun and interesting design experience for us, using an old building technology with new and innovative construction techniques. Barring too many "Big Bad Wolf" jokes, straw bale construction has great potential in an industry calling for more environmentally friendly building materials and methods.



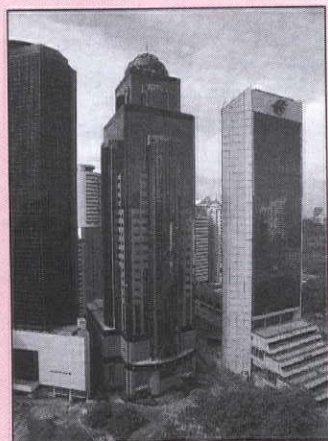
building has matured and become a popular construction type for a variety of home builders and homeowners.

At Terrasun Design, Inc., in Breckenridge, we've recently had the opportunity to design two straw bale

NEW MEMBER

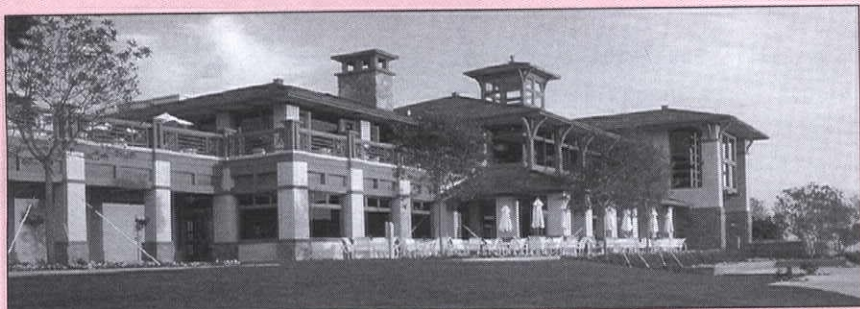
James S. Munn, Assoc. AIA
Frietzlen Pierce Architects

AIA Denver firm profile: RNL DESIGN



Dion Office Building, Kuala Lumpur, Malaysia

RNL Design has finalized an acquisition which brings Klages Carter Vail & Partners (KCV) of Orange County, California under the RNL umbrella. This move makes RNL Design one of the largest full-service architectural design, engineering and planning firms in the Western United States. KCV is well recognized in the Pacific Rim and throughout the world for its design and master planning of large-scale communities and lifestyle resort facilities, including golf resorts, hotels, entertainment and commercial venues, and lifestyle communities.



Cota de Caza Country Club, Trabucco Canyon, California

This acquisition is a marriage of two firms with complimentary goals, objectives and needs. Through RNL Design, KCV gains significant exposure to the US market and RNL Design will tap into KCV's relationships in the Pacific Rim, Europe and the Middle East. Additionally, RNL Design offers KVC the tremendous operations resources of a large A/E firm, which KCV will utilize to expand various services abroad, including interior design and landscape architecture and RNL's experience in institutional and corporate projects.

This merger is a strategic move by RNL design in the firm's positioning effort as a premiere design firm. The firm has consciously moved from a local market to focusing on complex architectural design projects that have national significance. Contact: Richard von Lührte, FAIA 303.295.1717

[LEGACY, from page 8]

except of course for houses designed there by Frank Lloyd Wright.

Why this particular period? I have always been drawn to mid-century modernism—both architectural and decorative design—and believe the post-war era in America created a “cultural revolution” that had a great impact on building. A booming and mobile population, federal housing subsidies, a new highway system, expanding architectural schools, the availability of materials, a shared sense (misguided to be sure) of a safe and orderly future—these and other factors led to a frenzy of new construction. Much of the new work was uninspired, especially in the new subdivisions. Nonetheless, a number of talented designers left their mark on the region. Their work deserves to be documented and celebrated.

These two writing projects are only recently under way. I have still to find funding and publishers. Much remains to be done on that front in addition to reading, looking, interviewing, and writing. Readers of this newsletter can help by giving me architects' names and sites in Colorado and throughout the

Southwestern project area. I also appreciate recommendations of relevant books and articles that help our understanding of what modernism has been in this

region. For example, is it different from other regions? If so, how? If not, should it be?

I am particularly interested in the client experience. Many of these new owners were surprisingly young. What were their expectations? How were they going to live in homes that were

markedly different from anything they had known before? Did it make a difference? Would they do it again? Are these houses hard to maintain? To restore?

Finally, I intend to reflect on modernism today. Who inherits the mantle? What continues and what gets left behind as both architects and clients learn more about siting and materials for a sun-drenched but severe climate? I look forward to your reactions and recommendations.

If you can supply information related to modernist homes, Elaine's phone number is 719.635.2780, e-mail: efreed@ColoradoCollege.edu or send information to 709 East Fontanero Street; Colorado Springs, CO 80907

“I have always been drawn to mid-century modernism”

—Elaine Freed

Membership Corner

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Are you looking for a job? Are you looking for a skilled person to fill a position at your firm? If you answered yes to either question, benefit from one of AIA Colorado's job assistance services. As an AIA member, you receive a substantial discount when you use The AIA Colorado Job Board and the AIA Colorado Resume Book. For more information, view our Web site at www.aiacolorado.org, email us at info@aiacolorado.org, or call us at 800.628.5598.

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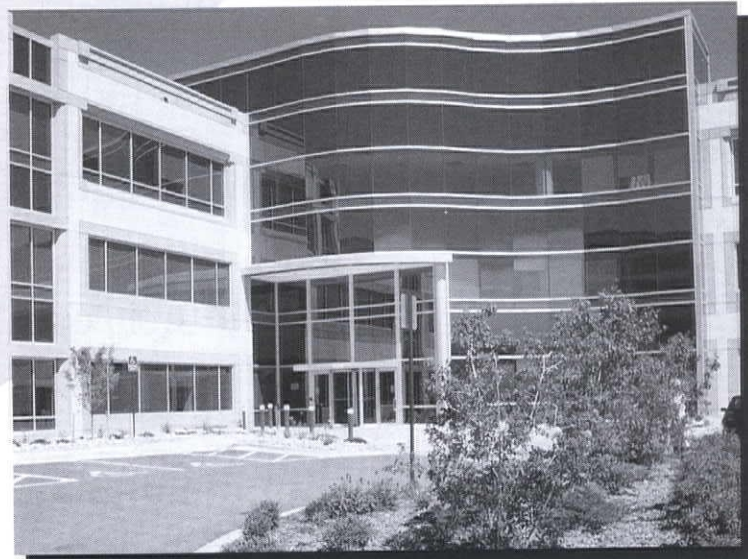
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MODERN ARTICULATION

Mountain View



Developer: Legacy Partners Commercial
General Contractor: Saunders Construction, Inc.
Architect: Oz Architecture
Design Architect: Hylton Design
Engineer: S.A. Miro, Inc.

- Bold features on columns and spandrels provide modern articulation that tie all four buildings of the campus together.
- By varying the two colors used for the precast, from building to building, a sense of contrast and interest is developed.
- The rapid lease rate is testament to the quality of the buildings.



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TECHNOLOGY AND IMPLICATIONS FOR PRACTICE MANAGEMENT

—Eileen March, Associate AIA, Denver Chapter

Use of advanced computer-aided drawing and design tools technology has become the standard in architectural practice. Technology's contribution is beginning to more significantly affect architectural practice management. More firms are leveraging the use of the Internet and other emerging tools for project and data management, continuing education, marketing, and branding.

The Internet

The emergence of the Internet as a significant medium for business communication is changing how architecture and design firms market and brand their services. The Web site is the first contact that many prospective clients have with an architecture firm. The site should be structured to concisely communicate firm services, and can also inform the reader (both explicitly and implicitly) about the firm's philosophy and mission. Web sites are becoming more graphically sophisticated with advanced animation and audio capabilities. In addition, many firms use CD-ROM virtual portfolios that can be directly linked to the firm's Web site for heightened interactivity. (See Bart Mowrey article in this issue).

Professional involvement and support for architects is facilitated by the Internet. For example, continuing education programs for architects through AIA e-classroom online, support multi-media continuing education classes and conferences through the Internet. Many of the conferences presented are in real time, and use technology known as virtual hand-raising, which allows participants to ask questions by phone or keyboard. The ability of the Web to contribute to continued learning is especially important as it relates to employee retention. In the latest Fortune 100 Best Places to Work list, 53 of the top companies offered continued learning and training opportunities, many of which are facilitated by Web-based technologies.

Project Extranets

The desire to share information and improve communication between design team members has led firms to begin using Web-based storage and retrieval systems for centralized, comprehensive, electronic construction documents. The use of these systems, by both large and small firms, was identified by a recent national AIA survey as an emerging practice trend.

Project extranets are beginning to be used by firms as a way to unify team members (many of whom often work in remote, multi-national locations), allow easy access to design and construction documentation, and improve the speed and quality of communication and decision making. The extranet is an extension of a firm's Web site that has secure access for clients and project personnel. Information located on the extranet can

include photographs, reports, drawings, schedules, and other design and documentation (depending on permission/access).

Fentress Bradburn Architects Ltd., a Denver architectural firm, implemented a project extranet system three years ago, and now uses extranets for 90 percent of its projects. Ned Kirschbaum, an associate principal with Fentress, says that the benefits of using project extranets include facilitated communication and the speed associated with a centralized document storage location. He has found that more and more clients are requesting the technology, especially with projects that are on a fast track. "The system helps information move out into the field and makes the process of change more fluid and cost effective," Kirschbaum says. "In the very near future, I believe that Web collaboration tools will be the primary conduit for client/architect/contractor communication."

Knowledge Management

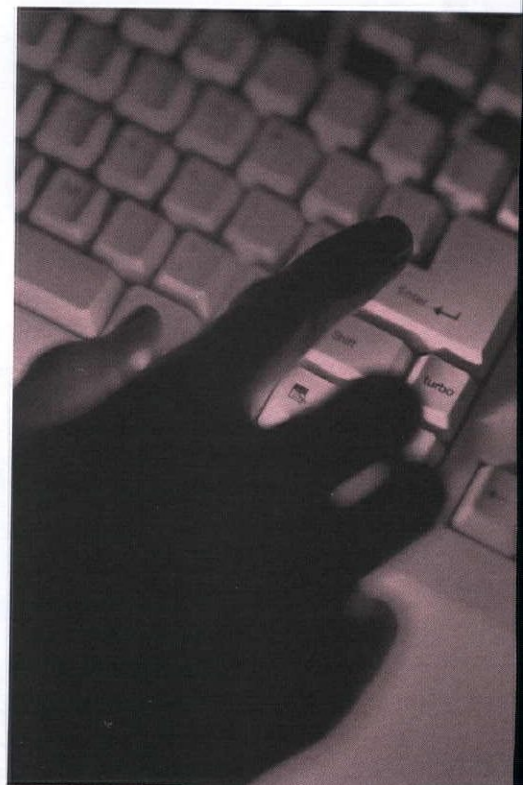
Architects are beginning to compete and differentiate themselves based on their ability to provide information that is tailored to their clients. Knowledge Management (KM) plays a key role in the process of obtaining information and putting it into context. The American Productivity and Quality Center (APQC) defines KM as "the strategies and processes of identifying, capturing, and leveraging knowledge" to enhance competitiveness. The practice starts first by creating, finding and collecting both external (client-related) and internal knowledge and best practices. The next step is sharing and understanding those practices so they can be used. Finally, the process includes adapting and applying those practices to new situations.

Related to architecture and design firms, this process can be focused several different ways: developing client/contact related databases, documenting and sharing best practices information (benchmarking) that are related to particular projects and/or project management, developing product and research databases, and others.

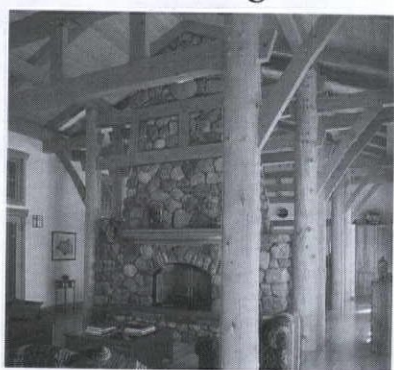
Information technologies have speeded the process of transferring best practices and knowledge, causing, in many cases, an information overload. However, many of the tools now available to facilitate knowledge management have made it easier to access, absorb, and use information in decision making. For example, document control software enables viewers to search and browse existing documents (similar to an advanced search engine) and assists with the assembly of database and benchmarking information.

Other widely used knowledge management tools include distributed technologies such as Lotus Notes and corporate/project intranets that let users search, expand, catalogue, and share information with unlimited access.

Information access and usage has become a critical function of all businesses and clients increasingly rely on architects to perform as knowledge providers. The communication and knowledge technologies described facilitate the process of extracting meaning from information and sharing it with our colleagues and clients.



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[CONVENTIONS, from page 6]

blocks away from the hotel. I guess no one walks in Dallas. I felt safe enough on the streets, so it must be the weather.

As I walked through the lobby of the hotel, I was amazed at all the people. There were architects and urologists from all over the country. They all had on their little name badges, with their names written really large and their association names written really small. I could see that many of the conventioners were renewing old friendships, made at past conventions.

I found my way through the lobby and was heading toward the buses when a man from across the room waved at me and made a bee line right towards me. I could see that his name was George and that he was a vendor at the convention. George approached me, vigorously shook my hand and made some comment about being glad to see me again this year. Now, I am usually sharper in these situations, but with all the confusion, the three martinis I had on the plane, and the fact that this was my first convention, I did not want to insult anyone. So I said "Well George, nice to see you again." I like those name tags.

I accompanied my new friend George to the buses and we headed off to the convention center. I have to admit that the excitement was building. I never really figured out who George worked for; all I knew was that he was a vendor and that

he thought we had one heck of a fun time at last year's convention. Made me kind of wish I had been there.

After the long two-block bus ride to the convention hall we finally arrived. I had not recognized anyone on the bus, but it did not concern me 'cause I was going to meet the Colorado contingent at the hall. As I stepped off the bus I was greeted by one of the largest banners I had ever seen. Yep, they sure do things big in Texas. It said in big red and black letters "Welcome Urologists". Oops! I grabbed George's name badge and studied it closely. "What the *!#\$@ is AUA," I think I asked. Note to Convention Organizers: Smaller font on the names. Larger font on the "AIA" designation.

I finally made it over to the AIA convention. I was amazed at the excitement, the number of vendors and exhibits. It was truly a first-class event. Having never been to a convention, I was overwhelmed by all that was available to do and see. My favorite part was the seminars that were offered. I think I fulfilled all of my continuing education credits just by participating in the seminars—not to mention the opportunity to meet and discuss the important issues affecting our practices and the industry, with architects from all over the country.

One of the highlights of the Dallas convention was getting involved in helping to get John Anderson, FAIA, elected as President for 2001. It was a thrill to be able to see the inner working of the elec-

tion process and rewarding to know that at our convention in Denver, John will be in the forefront.

I met up with many friends from Colorado—people I only get to see at special events. We enjoyed the Dallas architectural and cultural offerings and took many tours together, between happenings at the exhibit hall. All in all, it was a very rewarding experience.

You are probably wondering why it took so long for me to get to the point of this article. It is because the convention experience is different for each individual and no one can really tell you what it's going to be like. There is something for everyone, regardless of your affiliation, practice, specialty, interests, or needs. If you have never been to the AIA National Convention you owe it to yourself to attend. Hey, if you get yourself elected as an officer of your local chapter board, your way is paid! In my mind, that in itself is enough to warrant a stint on the Board.

We are all very lucky that the 2001 convention will be in Denver. It is an opportunity for everyone to experience the convention, without having the long-distance travel and expenses associate with attending in another city. I think it would be great that every firm require that every employee attend some part of the convention. I believe it will enlighten them and make them more valuable as employees. Consider highlighting special events that your clients may find inter-

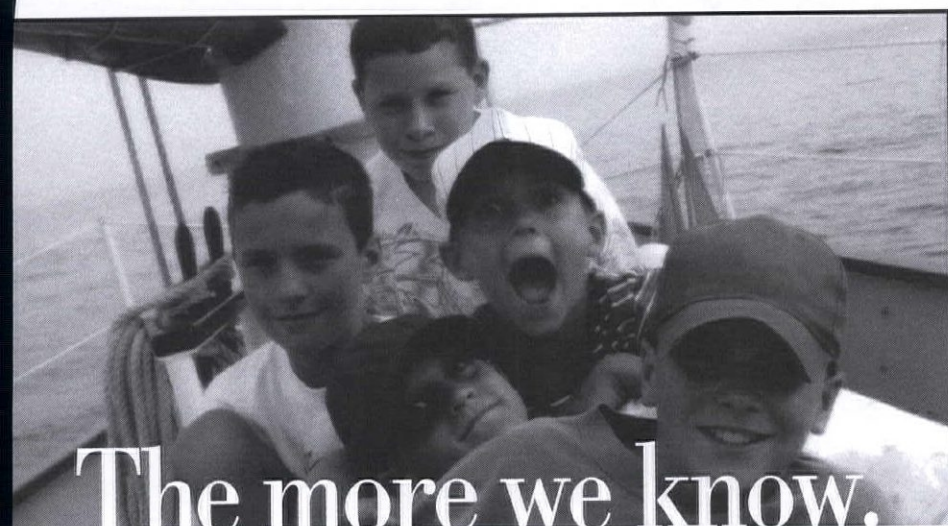
esting and get them involved also. What a wonderful opportunity to show off the best that our profession has to offer.

I look forward to seeing you there. And if you run into George, assure him I am on my way. Tell him you think I may have grabbed the wrong bus.

Committed to sustainability?

The Committee on the Environment meets the first Wednesday of every month at noon in the AIA office. If you are committed to the principles of sustainability and wish to promote those ideals, we encourage you to attend. We have several exciting projects in preparation for the AIA National Convention in 2001. Call Peggy Kinsey at AndersonMasonDale Architects for additional information.

The *Sustainable Design Resource Guide* is back in print and available at the AIA office (\$30 each + shipping and handling).



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- B352 Duties, Responsibilities, and Limitations of Authority of the Architect's Project Representative with Instructions (2000) \$1.50
- G701 Change Order (2000) \$15.00
- G704 Certificate of Substantial Completion (2000) \$15.00

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- G605 Notification of Amendment to the Professional Services Agreement (New Document) \$15.00
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[TECHNOLOGY, from page 1]

be several megs, but the presentation version may be a mere 50k. Another advantage is that its plug-in is ubiquitous, shipped with most browsers, and self updating. Current install base now exceeds 262 million users, so nearly every hit will be a page view.

For more authoring power and versatility, this can be teamed with Macromedia Director if object-oriented coding is needed or if you want to add other resources like QuickTime video or QuickTime VR (<http://www.apple.com>). Most 3-D software packages render to QuickTime VR formats. This can often be the best way to illustrate look and feel in a space if your client lacks visualization abilities.

Another technology that can make life better is Active Server Pages (ASP). This is basically a set of Web-based instructions that can present customized html to every user based on information saved in your database. For example, you can customize client pages, maintain a secure environment, gather market data in seconds, receive and disseminate data, and

initiate e-commerce—all in your own site. Here, too, Flash can be added to interact with that data and provide a user experience rather than just a page view. The cost can be high, but the returns can be staggering.

Direct mail is still going full force

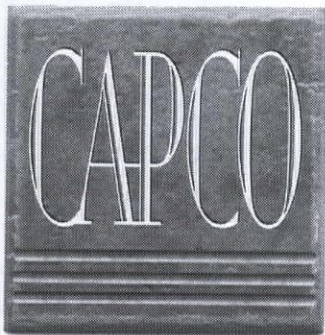
Many companies are opting to use CD-ROM technologies to present their goods or services either as an introduction for their products or services, or as a tool in their sales presentation. The most recent is the business card CDs. They have the wow factor, are small, and are nothing more than a CDROM that's trimmed down to 40, 80, and 100-megabyte sizes. This can hold an altered version of your Web page, a flashy presentation, or even just a video that will bring more customers your way. The cost of CDs can also be very high, but are extremely effective tools in your sales arsenal.

Bart Mowrey is Director of ImMedia Solutions, <http://www.immediasol.com> a Denver-based digital media production company. Past and current clients include JPL/NASA, American History Museum, Smithsonian, and IBM Corporation.

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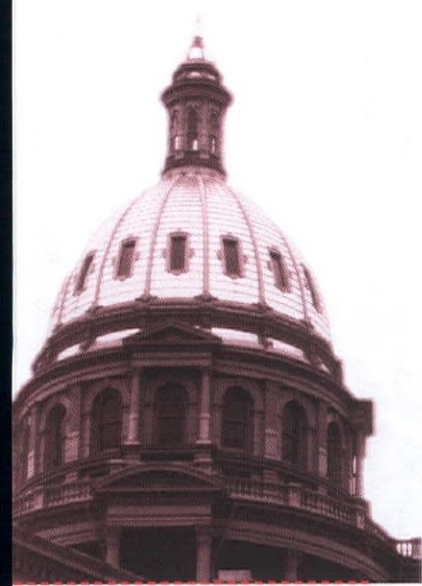
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ACCOMPLISHMENTS SET FOUNDATION FOR NEW COMMITTEE YEAR

—Eileen Koenigsberg, AIA
Government Affairs Committee Chair

architect does. This program will again gear up this fall to connect with more legislators and develop relationships with key leaders in the legislature. We are looking for hosting firms again, and, of course, architects to attend these. Also, the joint legislative receptions—hosted by AIA, the AGC and the ACEC—have given our members an avenue to host a reception for legislators and their staffs in an architectural-ly significant project.

The GAC has restarted the Design Conference Government Affairs Luncheon program, to reach more of the general membership with a knowledge base of the committee's activities and the issues we are addressing.

Every winter and spring, our legislative affairs subcommittee reviews proposed legislation (yes, we read all of the bills!) and discusses those that will affect the architecture profession, whether small business or large. This committee directly works with our lobbyist, **Jerry Johnson, Hon. AIA/C** to give him

direction and hear his insights on how architects would be affected by certain legislation—and whether we support or are concerned with a bill. Responsible growth bills and the many guises they have taken over the past year have been of particular interest to us, although none have made it out of the legislature.

We have been studying the interior designer registration issue and its implications on the architecture profession through our task force subcommittee, as well. As you are probably aware, it's of extreme importance that all architects of the state are informed of this issue and the position we have developed.

Many other items are discussed around the Government Affairs table—from QBS, to the State Capitol building renovation, to backing historic railroad reconstruction, or a single code for the state of Colorado to how to get the membership to call their legislators. If you have specific issues of interest to you, or legislation you think would be of interest for the architectural

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Watch your mail for the workshop information, or a full description of ENERGY-10 as well as confirmation of workshop dates can be found at the SBIC web site, www.SBICouncil.org.

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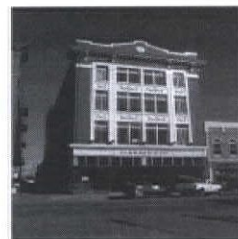
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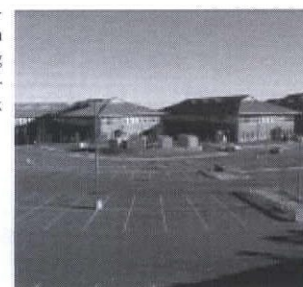
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SEPTEMBER EVENTS

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
4 Labor Day, AIA Office Closed	5 7:30 a.m. Housing Cte., AIA Office 3 p.m. North Chapter Board of Directors	6 12 p.m. On the Environment, AIA Office 12 pm. 2001 Convention Mtg., RNL Design	7 4 p.m. Denver Chapter Board of Directors, AIA Office 5:30 p.m. DFA Tour — VOA	8 11 a.m. West Chapter Board of Directors, Greenwood Springs 12 p.m. Government Affairs Cte., AIA Office	9 10 a.m. DFA Tour LoDo
11 12 p.m. Denver Foundation for Architecture, AIA Office	12	13 7 a.m. South Chapter Board of Directors	14 5:30 p.m. DFA Tour — Natl. Cable TV Center & Museum	15 11 a.m. Editorial Board 12:30 p.m. Finance Cte. 2 p.m. AIA Colorado Board of Directors 5 p.m. New Member Reception, AIA Office	16 10 a.m. DFA Tour Golden Triangle
18	19 7:30 a.m. Housing Cte., AIA Office 3 p.m. North Chapter Board of Directors	20 7:30 a.m. Urban Design, AIA Office	21 7:30 a.m. Design Build Cte, AIA Office	22 September 20-24 WMR Summit 2000 Conference, Sun Valley, ID	23 10 a.m. DFA Tour Auraria Campus
25	26	27	28 7:30 a.m. Historic Preservation Cte. November newsletter deadline 5 p.m. DFA Tour — St. John's Cathedral	29 5:30 p.m. Denver Design Awards Gala, DAM	30 10 a.m. DFA Tour LoDo

For more information on any of these events, call AIA Colorado at 800.628.5598, unless otherwise noted.

GALLERY EXHIBITS

Sept 15 – October 15
Carl Pletch & Nurit Wolf, Photo Exhibit

OCTOBER HIGHLIGHTS

12 West Design Awards
13-14 2000 Design Conference, Aspen

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NEW ARCHITECTURE, THE REINVENTION OF OUR PROFESSION



If you believe that 2000 marked the beginning of the new millennium, we are already embarking on a journey into a time unlike anything we have ever seen. Of you who believe 2001 marks the beginning of the new age, there is still time to prepare for change that will occur at an unprecedented rate, faster than any previous period of history. It has been suggested by academic scholars that in the next ten years, we will generate more new knowledge than mankind has learned since the beginning of modern man! This acceleration of knowledge has transformed the way in which we learn, the way we work, and what we produce.

The acceleration of time affects all of us. There is a need for the modern professional to constantly reinvent, to learn new and innovative ways to do things, and to look for new opportunities to "catch the wave" of this transformation.

The changes that we are seeing open up countless new opportunities for us as creative professionals to reinvent ourselves, to take on new and uncharted waters, and to open our minds to new ways to practice, new market opportunities, and design challenges that will reinvent our practices and generate new ways for us to express our creativity.

A great place to begin the journey into the new millennium is at the 2000 AIA Colorado Design Conference. Recognizing the opportunities and challenges that lie ahead, the theme for this fall conference will be New Architecture, the Reinvention of our Profession. In this conference, we will look at a number of aspects of the profession that offer new and creative ways to practice.

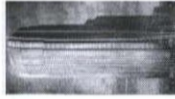
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PAGE 1

A new neighbor moves in



PAGE 2

Crown jewel on Cascade



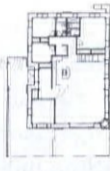
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Colorado Style? Think green



PAGE 9

Straw bale construction: No blowing these houses down



PAGE 10