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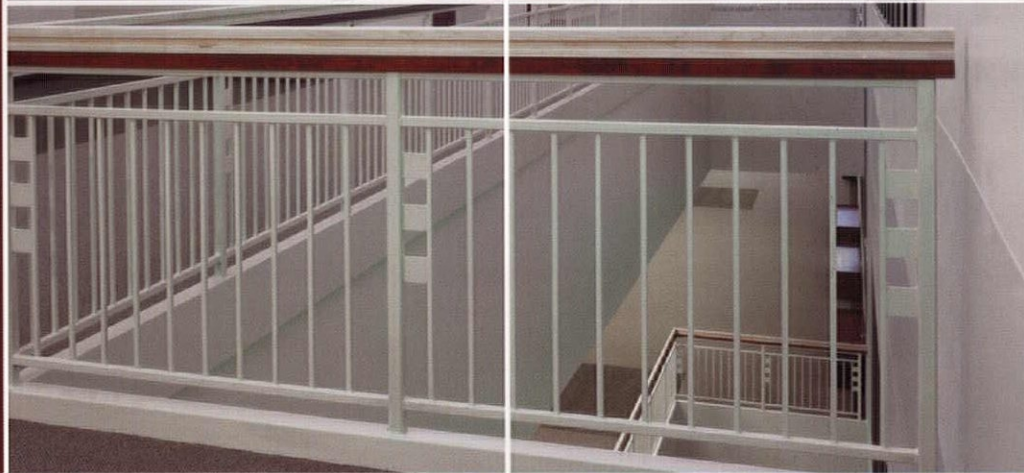
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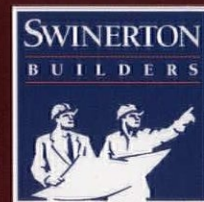
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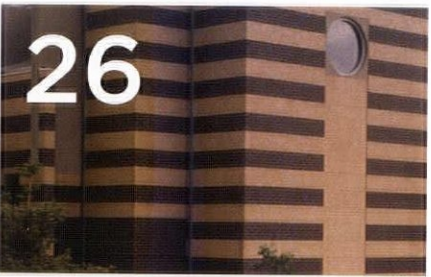
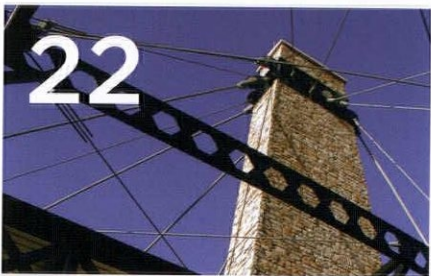
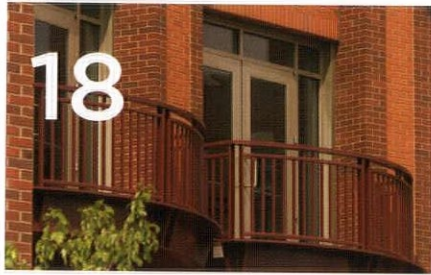
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Volume 1, Number 3



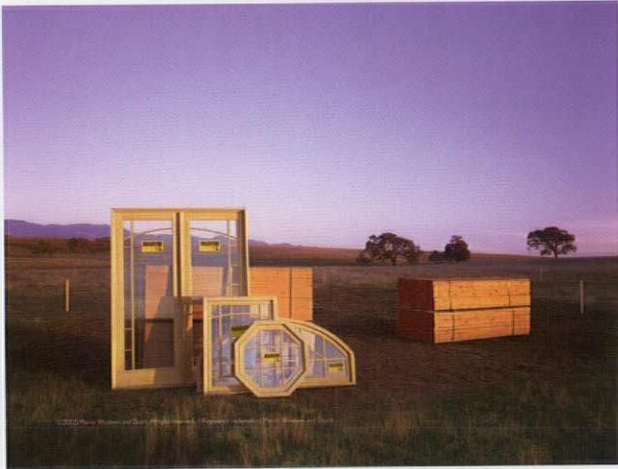
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LETTERS TO THE EDITOR Architect Colorado will gladly accept all signed, dated letters to the editor. We reserve the right to edit for style and any potentially libelous content. Letters should be submitted at least a week before the published deadlines of the magazine and contain a maximum of 250 words. Send them to the attention of the editor at the email or address below.

PROJECT AND NON-PROJECT STORY IDEAS AND SUBMISSIONS

Architect Colorado welcomes your story and project submissions. Just send a note describing your project, trend or issue story idea in 250 words or less on a CD. Include any photos (jpeg or tiff format) that may be appropriate and enclose a hard copy of your submission summary. You may also request a more detailed copy of our submission guidelines and story publication policy, or visit the AIA Colorado Web site at www.aiacolorado.org to view this information.

HOW TO REACH US Send all letters, submissions and inquiries to: Jennifer Seward, Editor, Architect Colorado, 2661 Valencia St. Denver, CO 80238, or send email to jenseward@earthlink.net

ARCHITECT COLORADO EDITORIAL CALENDAR

- > WINTER ISSUE DEADLINES
2005 Design Awards
Editorial: Sept. 30 - Advertising: Sept. 30
- > SPRING 2006 ISSUE DEADLINES
Expanding the Role of the Architect
Editorial: Jan. 13 - Advertising: Jan. 20

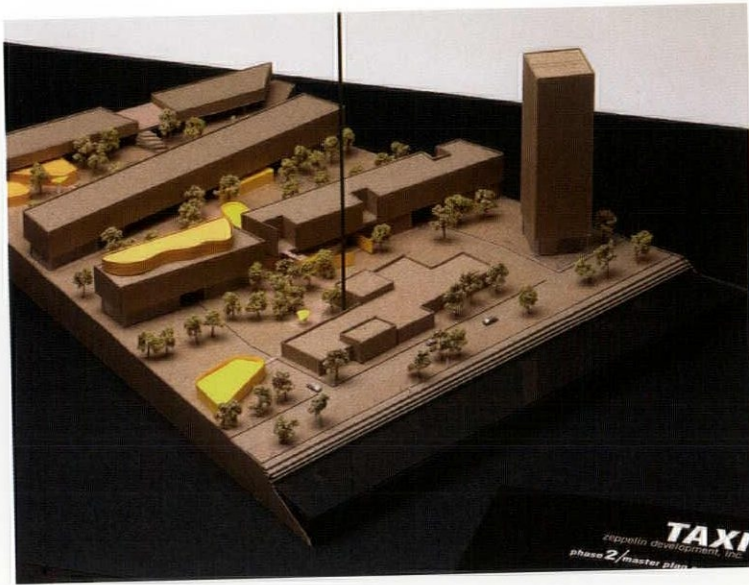
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> LETTERS



YOU KNOCKED OUR SOCKS OFF

We are very pleased with the article [in the fall issue of *Architect Colorado*] by Cynthia Kemper entitled "TAXI: A Collaborative Risk." Bringing five separate architects in four different locations together in a creative design process has been both challenging and rewarding, and the article captures the spirit and dynamic that we hope to infuse in our TAXI project.

Moreover, the magazine itself knocked our collective (yellow) socks off. We found all of the articles informative and stimulating and enjoyed the whole issue.

The projects reviewed are diverse. The presentation is of high quality. The requisite professional stuff is balanced with interesting examples of what's happening in Colorado architecture.

Although we realize that risk-takers, edgy new projects and breakthrough processes are only a part of the Colorado architecture story, we appreciate the look forward and, to future issues.

Yours Truly,
Mickey Zeppelin
Zeppelin Development Inc.

DESIGN STUDENTS MISSING

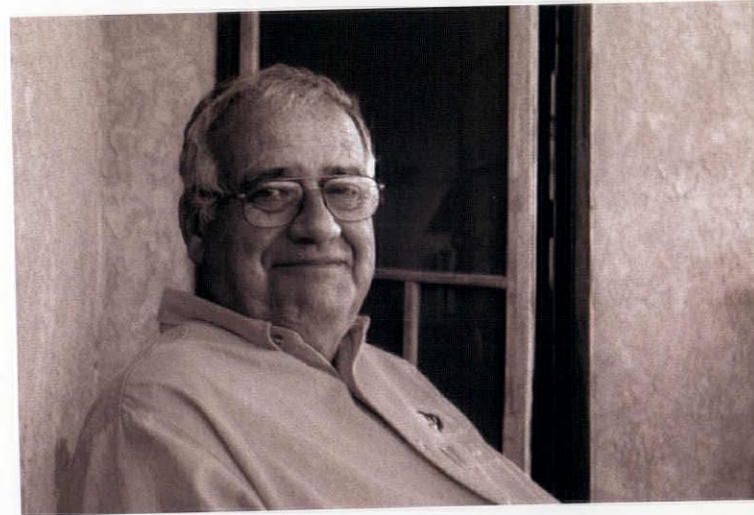
Reading your article "Design Professionals of the Future" in the last issue I was disheartened at the lack of input by future design professionals on the subject, or in any part of your publication for that matter.

Peter Burr, Assoc. AIA

DWAYNE NUZUM REMEMBERED

This is just a short note from Ireland to thank you for your terrific article on Dwayne Nuzum. It truly was a fine composite of various memories of him and his life that beautifully captured his unique diversity and spirit. The layout itself was exceptional and echoed his brightness and always-upbeat friendliness. Again, your excellent portrayal of his great importance and our enormous loss is greatly appreciated.

Sincerely,
John Prosser



CORRECTION In the summer issue of *Architect Colorado*, the Fort Collins Police Services On the Boards project should have identified the following team members: The Neenan Company, designer/builder; Humphries Poli Architects, design architect/architect-of-record; and Brinkley Sargent Architects, police architect.

SEND LETTERS TO Jennifer Seward, Editor, *Architect Colorado*, 2661 Valentia St. Denver, CO 80238, or email jenseward@earthlink.net

LEADING BY DESIGN



FRED FUHRMEISTER, THE FRAME

Our house was buzzing with anticipation.

Although my son is just barely old enough to be interested — and my daughter is still amused by *Goodnight Moon* — this summer, my husband and I eagerly awaited the release of *Harry Potter and the Half-Blood Prince*, the sixth book in J.K. Rowling's seven-book series, as if it would reveal the secrets of the universe.

As each new adventure unfolds, we fervently pore over the pages, transporting ourselves to the Hogwarts School of Witchcraft and Wizardry and cheering on our hero as he battles Lord Voldemort and the forces of evil.

Whether it's *Harry Potter* or any one of the many fictional heroes — from Tolkien's Frodo Baggins to Lucas' Luke Skywalker — who've captured the hearts of children and grownups alike over the years, it seems we are drawn to these inspirational leaders who allow us to share their mystical adventures, if only briefly. I believe we are attracted to these characters not only because of what they've accomplished, but also because of the incredible environments where their adventures take place, often under the most challenging circumstances.

As leaders of the built environment, architects take on extraordinary and often seemingly magical roles in their communities as well. Like great authors, architects enable us to see beyond the ordinary to achieve great things.

By establishing a sense of place where it was missing, adding to the diverse fabric of urban neighborhoods and creating walkable, sustainable developments that enhance our lives, design professionals play an integral role in shaping the way we experience our day-to-day activities and interact with one another.

In this issue, we take a closer look at how architects can — and should — have a say in managing growth. Steve Loos of the Colorado Community Design Network examines the design fundamentals that, once employed, could put a positive spin on the next wave of Colorado's development.

Rich von Lührte of RNL Design delves into the dark forces of Big Box construction (an architect's nemesis, albeit a builder's dream) and offers some sound ideas for making the most of an issue that is not going away any time soon.

We also feature some unsung heroes who are making a difference on both their personal and professional time, leading the way through their volunteer efforts and community involvement.

Today's leaders of the built environment are making a significant impact in their communities in a myriad of ways — designing homes, schools, research centers, mixed-use developments and even a highway toll plaza with their impressive "Muggle" (non-magic) powers.

We hope this issue will inspire architects to step out of their own familiar environments and embrace the new challenges before them — as we honor a profession that is leading by design.

Jennifer Seward

Jennifer Seward

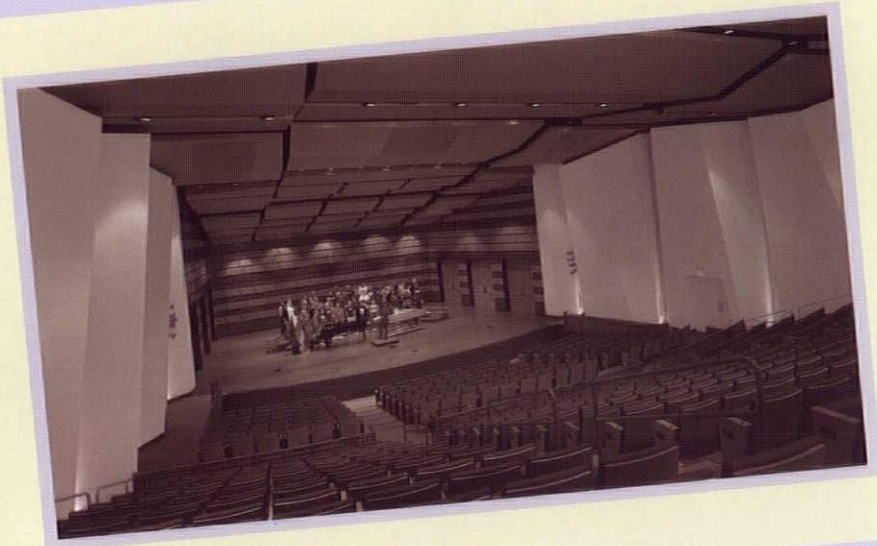
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great things.



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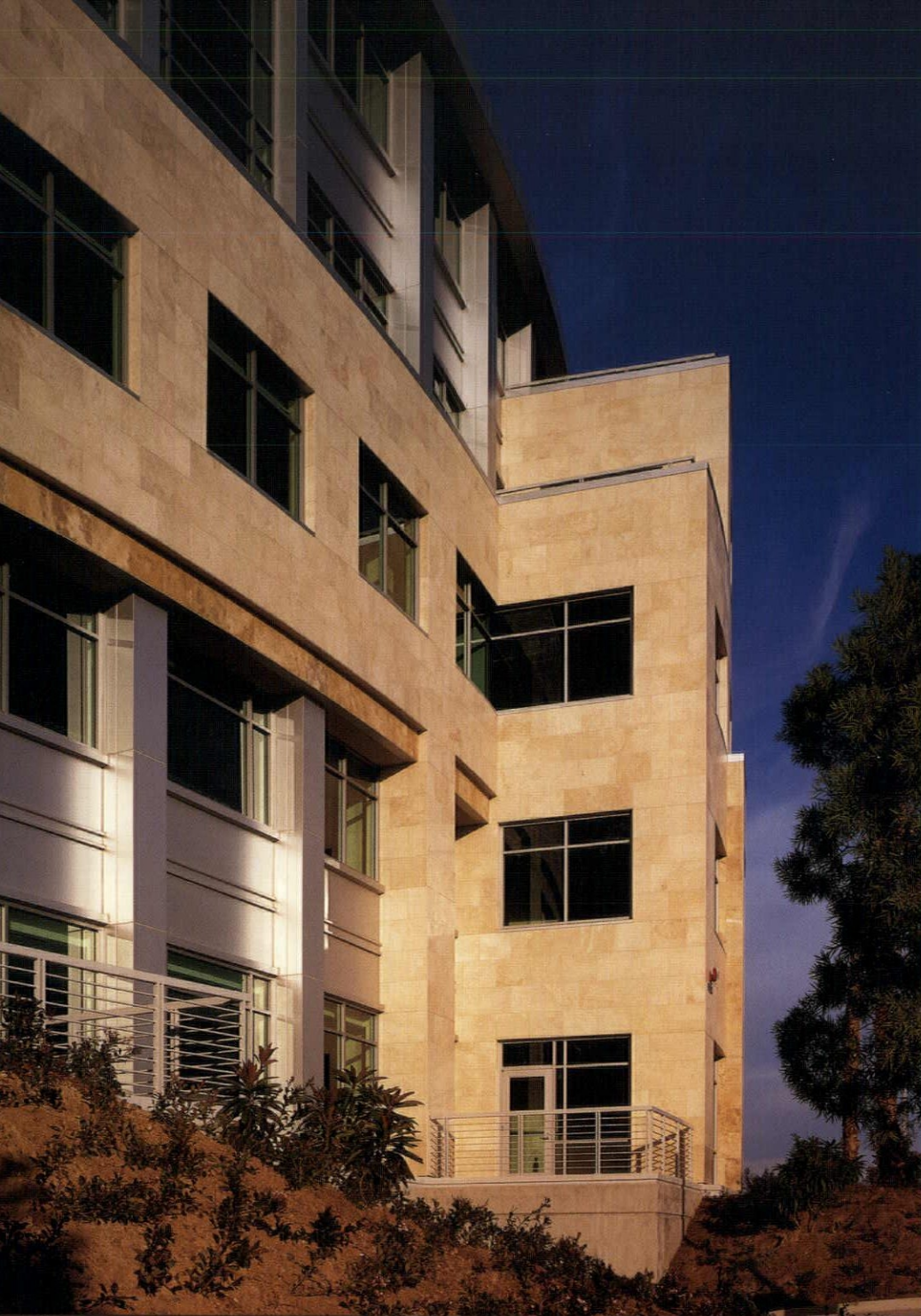
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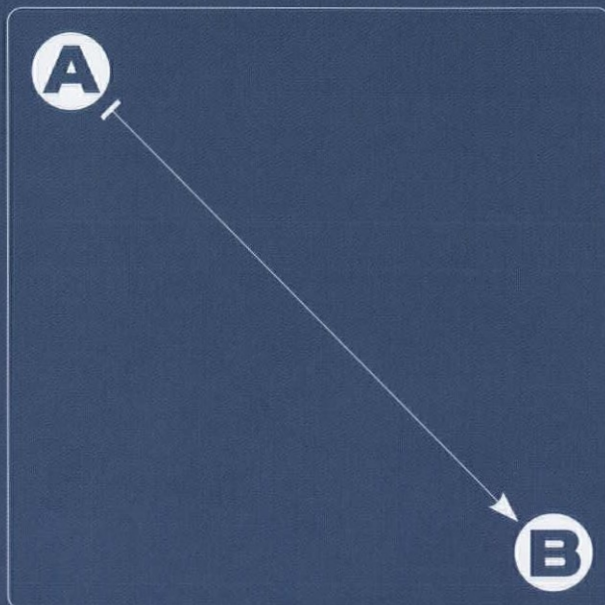
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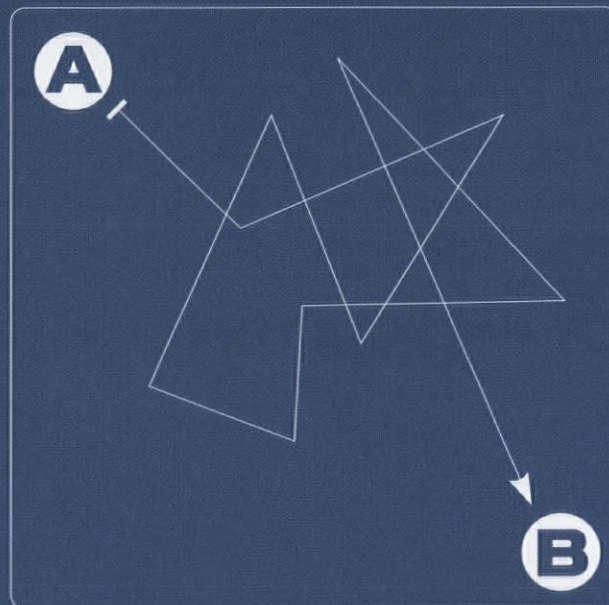
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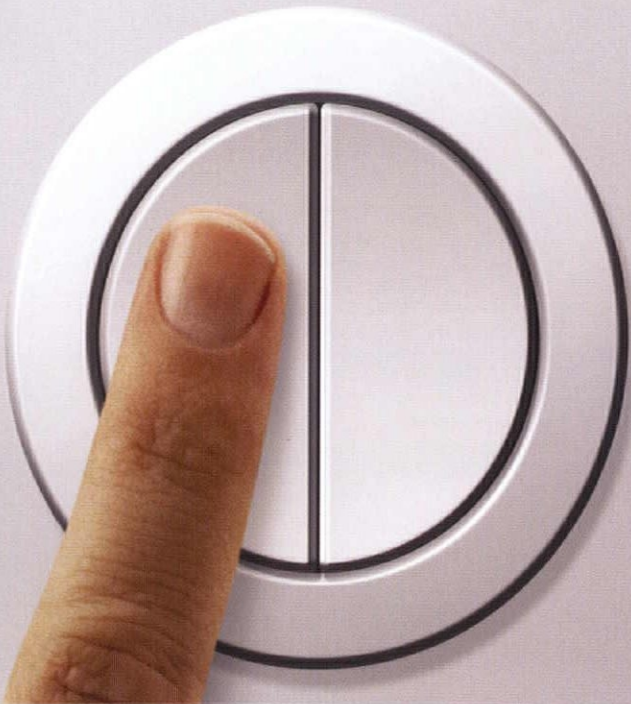
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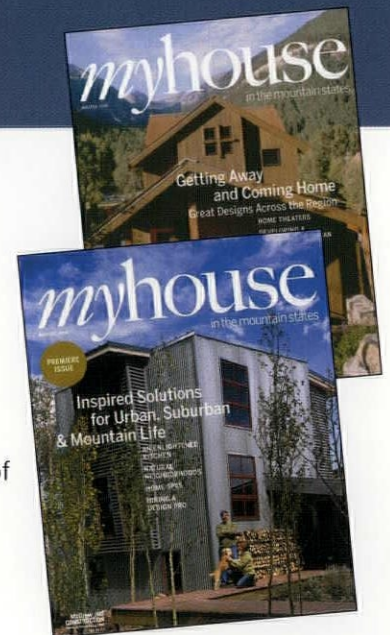
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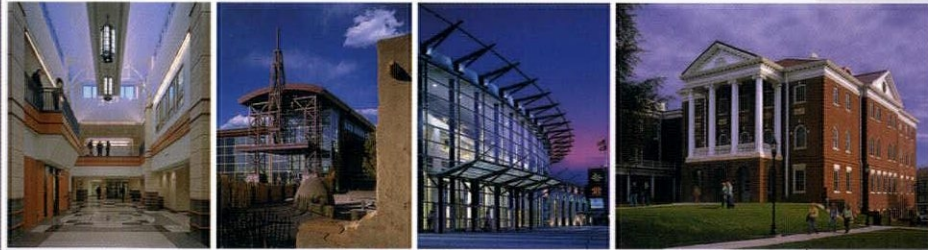


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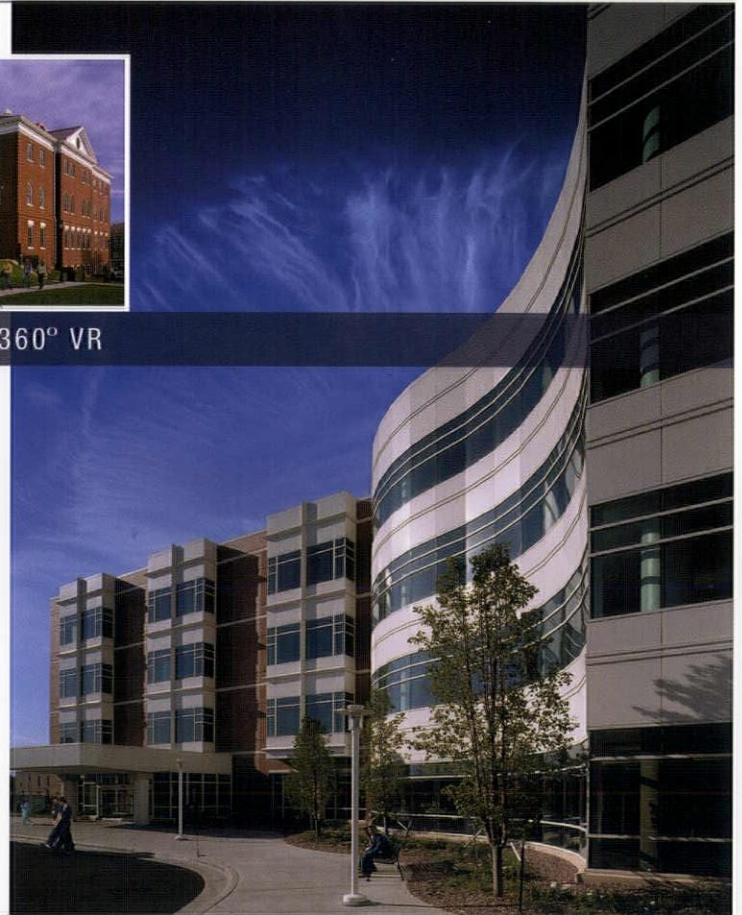
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> PAGE 14

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HIP TO BE

BLUE CUBE DEFINES MODERN LIVING IN CHERRY HILLS

SQUARE

Elevated above a two-and-a-half-acre site and featuring mountain and meadow vistas from every window, the one-room-deep house in Cherry Hills Village has become known simply as the Blue Cube. A 9,335-sq ft work of art, this home to a family of four stands powerfully yet elegantly against the rolling hills, open meadows and distant mountain views of its distinctive neighborhood.

For Denver's BrendleAPV, an architectural firm with extensive experience in modern civic buildings, it was "very appealing to create a house that would become a piece of architecture true to itself," said Michael Brendle, FAIA, adding that "the artistry lies in the creation of a modern home that caters to its occupants' specific requirements while maintaining the integrity of the design."

WORKING MAGIC

The family wanted a modern home and, according to the owner, was looking for someone who "would go away, do magic and make it all happen."

After learning more about the family's requirements — separation of the main living spaces from the guest suite and office space, a large entertaining area and a music room — the design team of Brendle and Tania Salgado, AIA, was able to put theory into practice on this one-of-a-kind project.

"We were motivated by the panorama, and the linearly oriented, one-room-deep design was born," said Brendle.

Traditional orientation was reversed by putting the living spaces on the second floor and the bedrooms on the first. The inclusion of outdoor dining and entertaining spaces, with open vistas to the distant mountain ranges, accentuates the interplay of the continual opening of one space into the next, until you have traversed from indoors to out.

Moving through the stainless-steel, center-pivot front door, you climb the glass entry stairs, lit from below, which creates a sense of floating up into the home.

At the top of the stairs, the home's main 160-ft long path separates the music room, offices and guest suite from the rest of the house. Traveling from one section of the house to the other, the path makes its way over a 23-ft glass bridge with a rock garden visible below.

The bridge terminates in the living space of the main house where a central fireplace is the focal point. Beyond the living space and separated by another glass stair is the dining room, kitchen and north patio. The central stairwell acts as a barrier between the children's bedroom and the master suite below.

Designed as a noise barrier, the bridge gives the owners the sense that they have left their home for a less distracting office while the guest suite offers visitors a distinct sense of privacy.

INDIVIDUAL EXPRESSIONS

The linear orientation accentuates the sense of movement, in layers, as one space reveals itself to the next.

"We wanted it to unfold like a novel," explained Salgado. As a result, each space is individually expressed in texture and form, adding complexity and unexpected surprise to the whole. It was very important to





the owner to have a distinct impression of change in spatial quality and environment when tuated by the finish materials selected.

“Each material is used as a graphic to create a composition,” said Brendle. “A window is not just a window; it is a wall from floor to ceiling that defines the room and frames the view beyond.”

This idea is exemplified in the music room, where the polished black porcelain floor is a plane of space extending to the glass wall. The materials are not simply used to decorate but also to create the composition. Each of the finish materials was chosen deliberately, explained Salgado, noting that there are no applied finishes: “The materials are the finishes and are true to themselves.”

DELIBERATE INTENTIONS

BrendleAPV worked with the client to choose pieces throughout the house that tie in with the architecture and the composition of each room. Everything used for and in the house is intended to reinforce the concept of the strong architectural presence the homeowner desired.

“The house never strayed from the consistency of the design idea,” said Brendle. “Down to the last detail, there was always a deliberate intention to reinforce the idea of modern living.”



PREVIOUS Materials and composition were key in the design, including the planes of the black porcelain floor and the glass. Michael Brendle said: the “window is not just a window; it is a wall from floor to ceiling that defines both the room and frames the view beyond.” **OPPOSITE** The 23-ft glass bridge connects the music room, offices and guest suite to the main house, providing the owners a sense of leaving home and going to work. **ABOVE** Inside finish materials were selected to be true to themselves.

BLUE CUBE (a private residence)

LOCATION Cherry Hills Village
CONSTRUCTION COST Confidential
SCOPE 9,335 sq ft
COMPLETION Nov. 2003
PRIMARY MATERIALS Cast-in-place architectural concrete; stainless steel wall panels; black brick masonry; black slate tiles; blue-tinted and sandblasted glass wall, floor, and stair tread panels; wood and steel structure; porcelain, bamboo and carpet flooring; glass block and laminated glass interior panels.

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- > Edwin A. Bemis Public Library Addition, Littleton
- > Rockland Community Church, Golden
- > Cañon City Public Library, Cañon City

HEART & SOUL

ONE BOULDER PLAZA EMBODIES
THE ENERGY AND VITALITY
OF ITS COMMUNITY



> PAGE 18

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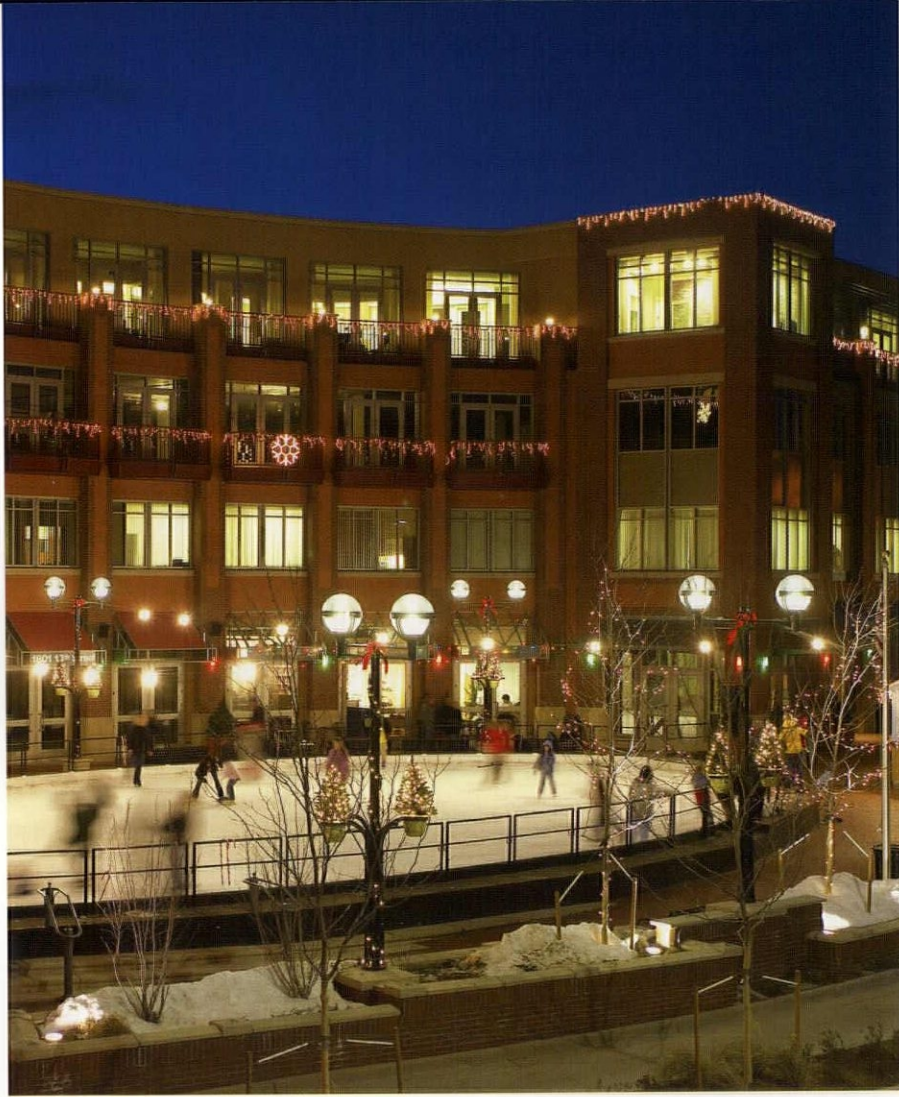
AN URBAN COMMUNITY KNOWN AS MUCH FOR ITS ENVIRONMENTALLY PROGRESSIVE ATTITUDE

as its academic and artistic energy, Boulder is an eclectic mix of historic architecture and hip, new design elements. One Boulder Plaza — a 400,000-sq-ft, mixed-use redevelopment covering two city blocks in the center of downtown Boulder — has become a delightful new addition that embodies both the energy and vitality of the community.

The conception of One Boulder Plaza was inspired by the urban design goals formed four years ago as part of the Downtown Alliance's visioning process. The Alliance — comprised mainly of leaders from the business community, neighborhoods, Historic Boulder, the Downtown Design Advisory Board and the Planning Board — envisioned a downtown with many quality-of-life features. In following this vision, the design included the character of a true pedestrian district, public plazas, upper-floor residences above retail, underground parking and an array of environmental graphics, sidewalk lighting, landscaping and other district amenities.

"The overall concept of the project moved very early toward the vision created by the Alliance, and that has had a very positive impact on the development," said Paul Eklund of P.N. Eklund Interests, one of the project's developers.

One Boulder Plaza adds to downtown Boulder as an entertainment, retail and commercial destination. It includes retail, restaurants, banking and drive-throughs, residential condominiums and commercial office space, all of which open to a large, oval public plaza in the heart of the complex. The plaza, with pedestrian activities similar to those on the nearby Pearl Street Mall, contains a fountain in the summer and converts to an ice rink in the winter. In addition, three underground parking garages provide spaces for 460 cars.



BLENDING OLD AND NEW

The design of the buildings draws from the fabric of the surrounding historic neighborhoods. “Downtown Boulder has so many rich textures, colors and delightful details, and these all inspired the design,” said Tom Thorpe, AIA, a principal with DTJ Design, the project architect.

The palette of traditional materials uses brick, stone, metal and stucco but adds contemporary colors and details. Curved and chamfered corners emulate those found throughout the historic downtown. High, open storefronts create retail interest at the pedestrian level, and balconies, sunshades, railings and streetscape furnishings provide animation while expressing the mix of uses.

The phase one building at 1301 Canyon Blvd. includes 30,000 sq ft of commercial office and retail space and 67,000 sq ft of residential space. A portion of the second floor, as well as the entire third and fourth floors, are The Residences at One Boulder Plaza, featuring 32 homes, three of which meet city affordability guidelines. The residences range from

1,200 to 3,000 sq ft and offer spectacular views, high ceilings and refined finishes.

Bank One, one of One Boulder Plaza’s anchor tenants, consolidated its downtown retail banking services and drive-through operations into the first floor of 1301 Canyon Blvd.

The second- and third-phase buildings, 1800 Broadway and 1801 13th St., fill the square block previously occupied by Bank One. A four-story building faces the oval plaza, with restaurants and retail shops at street level and three floors of offices above. The existing bank building was remodeled and expanded with additional offices. A multi-level interior “pedestrian street” runs through the block connecting all spaces to the plaza.

The Lofts at One Boulder Plaza — the fourth-phase building at 1360 Walnut St. — is currently completing construction. The lofts contain 30 condominiums as well as street-level retail, all built above below-grade parking. Phase five consists of new architectural exterior cladding on a pre-existing office building in the project.



CHALLENGES AND OPPORTUNITIES

The design and development team met significant challenges developing two city blocks in a thriving downtown without disrupting surrounding businesses and roadways.

“The reality of our collective vision included some short-term growing pains,” said DTJ Design Project Architect Joseph Ginther, AIA. “Roads were closed and traffic diverted in a four-block area of Boulder's downtown. The final result was that of an undulating urban edge with internal pedestrian and vehicular circulation sculpted around the central plaza.”

Physical organization and technical systems for restaurants, retail, offices, residences and parking with distinct and sometimes conflicting requirements had to be coordinated inside individual buildings.

The development team also created a strong marketing plan and hired a residential marketing consultant to get the project off the ground. The team spent many months researching the needs of potential downtown residents. Focus sessions targeted marketing needs, and a residence competition and lottery were created to develop excitement about the project. As a result of this extensive research, the residences sold out the first day they were put on the market. ◆

PREVIOUS LEFT The heart of One Boulder Plaza connects Pearl Street — Boulder's downtown pedestrian mall — to the Boulder Creek path. The area hosts numerous civic activities year-round, including Boulder's Farmers' Market. **PREVIOUS RIGHT** The final phase of One Boulder Plaza will be the Lofts at 1360 Walnut, which will include 13,350 sq ft of retail, 58,900 sq ft of loft-residences and 80 under-building parking spaces (Completion in spring 2006). **OPPOSITE** The oval plaza functions as an ice-skating rink in the winter and is the site for civic activities and restaurant seating during the summer. **ABOVE LEFT** 1800 Broadway includes 50,000 sq ft of office renovation and 34,500 sq ft of new office space. **ABOVE RIGHT** The Residences at One Boulder Plaza range from 1,200 to 3,000 sq ft and offer spectacular views, high ceilings and refined finishes.

ONE BOULDER PLAZA

LOCATION Two square blocks in downtown Boulder between Broadway and 14th Street, and Walnut Street and Canyon Boulevard

CONSTRUCTION COST \$75 million

SCOPE 400,000 sq ft in five buildings that includes 100,000 sq ft of retail/restaurants;

125,000 sq ft of residential condominiums and 168,000 sq ft of commercial office space

PURPOSE A mixed-use complex of retail, restaurants, residential condominiums, office space and underground parking, all organized around a block-long public plaza

COMPLETION First three phases completed 2002-2004, fourth phase complete by fall 2005, fifth phase by spring 2006

OWNERS W.W. Reynolds Co., Lee Real Estate, P.N. Eklund Interests and Kelton & Kendall
ASSOCIATED DESIGNERS (architecture, landscape architecture, planning): DTJ Design Inc. and CommArts Inc.

STRUCTURAL ENGINEERS JVA Inc., Nicol & Associates Inc. and KLG Engineering

MECHANICAL ENGINEER PS Engineering

ELECTRICAL ENGINEERS Innovative Electrical Services Inc. and Architectural Engineering Design Group Inc.

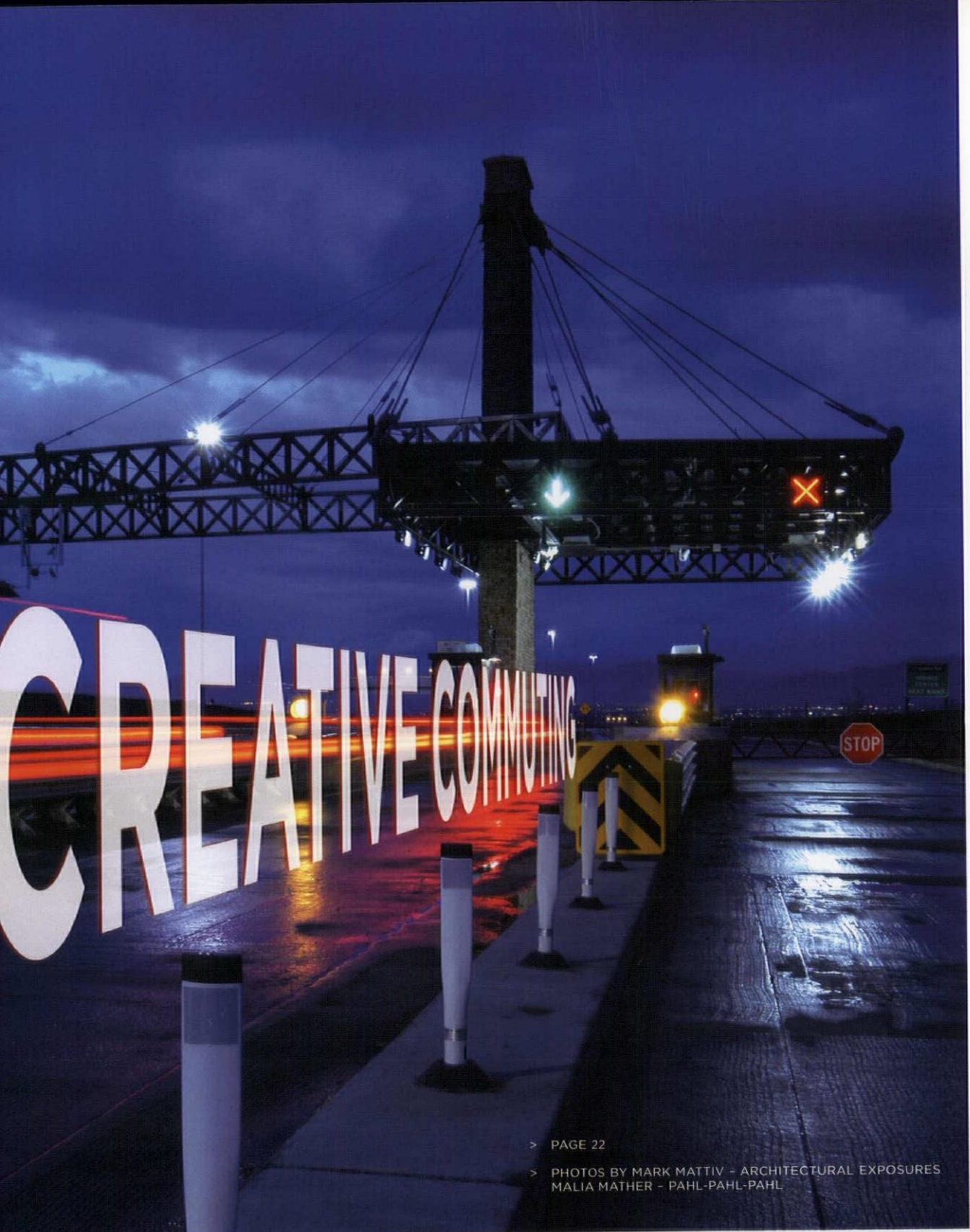
GENERAL CONTRACTOR Wyatt Construction Co. Inc.

MECHANICAL CONTRACTOR Design Mechanical Inc.

ELECTRICAL CONTRACTOR Core Electric

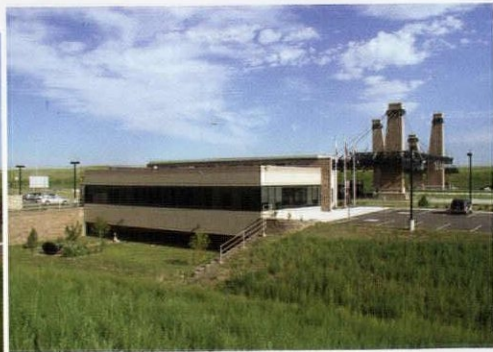
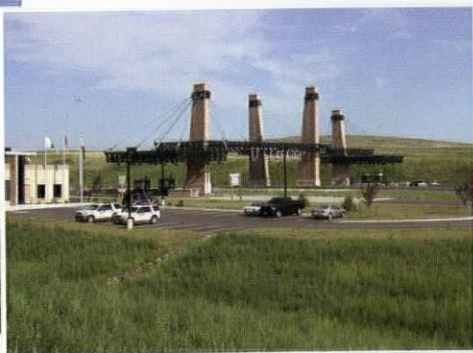
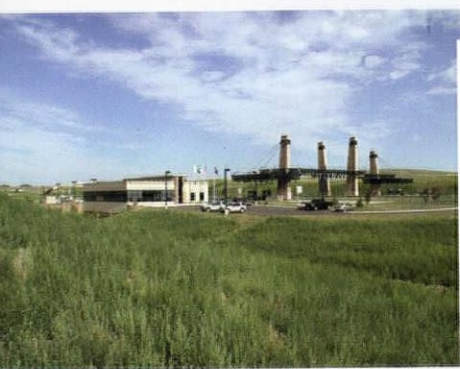
OTHER NOTABLE PROJECTS BY DTJ DESIGN INC.

- > Xilinx Colorado Corporate Campus, Longmont
- > Community Medical Center (Boulder Community Hospital), Lafayette
- > Elkstone, Mountain Village, Telluride
- > Eagle View Reserve, Mountain Village, Telluride



> PAGE 22

> PHOTOS BY MARK MATTIV - ARCHITECTURAL EXPOSURES
MALIA MATHER - PAHL-PAHL-PAHL



NORTHWEST PARKWAY TOLL PLAZA AND ADMINISTRATION BUILDING TAKES THE HIGH ROAD OF ARTFUL DESIGN

Influenced by the intersection of an inspiring site between mountains and plains and a rather straightforward functionality, the Northwest Parkway toll plaza and administration building elevates highway building design to an art.

Fresh from working with Pahl-Pahl-Pahl Architects/Planners on toll plazas for the E-470 ring road, Steve Hogan, executive director of the Northwest Parkway Highway Authority, made it clear from the start of the project that he wanted “a distinctly different structure,” said Principal Architect Joe Pahl, AIA. When presented with the initial set of drawings, Pahl recalled that Hogan simply said: “We want more.”

And he kept saying it.

DRIVEN BY NATURE

The design team quickly realized the architecture of the tollbooths should frame the natural beauty of Broomfield County, instead of calling attention to itself. This drove many of the design choices, including adopting a palette of earth tones to echo the landscape, and the generous use of natural stone and painted steel on the pylons to reiterate the materials most commonly used in the county’s other civil structures.

The tollbooths’ suspensions-and-supporting-pylon structure and materiality intentionally recall extant bridges that cross the surrounding roadways. Contrary to assumption, most of the booth canopies “don’t really function as a roof, but they hold up equipment and signage,” explained Pahl-Pahl-Pahl Job Captain Bill Wood, adding that the canopies above the two outside lanes do have actual roofs with enough top-weight to keep the canopies tethered in the face of the area’s strong winds.

A larger-than-normal truss system not only hides the highway management equipment but also allows unimpeded views of the plaza’s scenic backdrop. Elimination of the center pylon “reveals a great view,” said Pahl, “and at about six o’clock in the morning, that view’s pretty impressive.”





VISUAL TRANSPARENCY

Pahl said that safety was paramount on this project. The team paid close attention to the safety of toll collectors and other workers, as well as that of the drivers. Based on the E-470 design concept of “comfortable transition,” care was taken to make the toll plaza identifiable, easy to navigate and minimize the “eye shock” that results from the high light contrast prevalent in many toll areas.

Pahl describes the administration building as “a kind of banking facility and area of public interaction,” noting that it was not intended as the centerpiece of the project. Instead, it was designed to allow the toll plaza itself to shine.

“People driving by should experience the branding effect of the canopies and the beautiful view of the mountains,” said Project Manager Bret Johnson, AIA, of Pahl-Pahl-Pahl. Plenty of glass and natural stone give the building a sort of visual transparency, aided by its modest placement nestled to one side of the plaza.

The overall stone look of the building, created using paint and blond-and-tan concrete, also helps it blend into the landscape. The building’s intentionally quiet design successfully — if paradoxically — conveys a sense of nature and of its highway context.

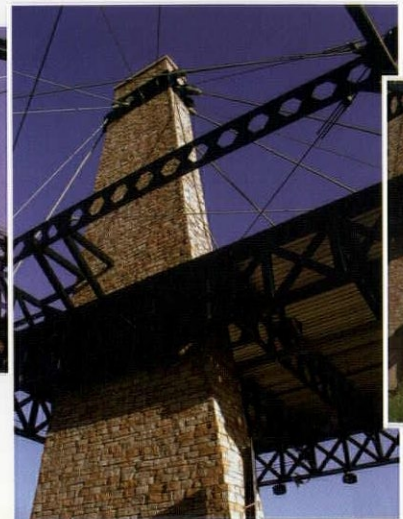
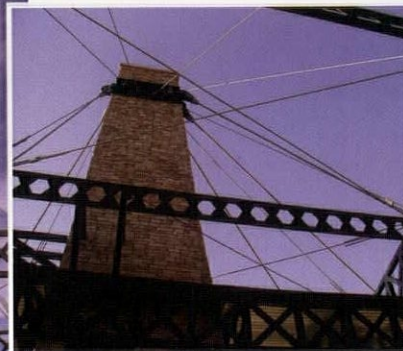
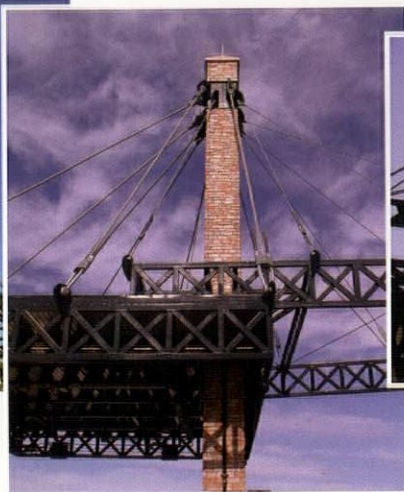
DESIGN CONTINUITY

Two distinct spaces — administration and operations — run along either side of an east-west, two-story glass hallway.

“Walking in that space, especially on a clear day, is beautiful,” said Wood.

A full basement supports both departments and offers a lunchroom, lockers, storage and mechanical equipment space. Daylighting bestows northern light on

PREVIOUS The tollway at night. **ABOVE** Central hallway of administration building. **OPPOSITE** Central hallway of administration building.



administrative offices while precisely figured overhangs protect the south-facing operations offices from too much heat and light.

The design specified raw concrete floors with a precast concrete roof atop the clerestory of the corridor to reflect the building's highway heritage. To further emphasize its highway identity, building millwork alludes to design elements from the tollbooths. For instance, tapering legs resemble the taper of the pylons. Similarly, exterior overhangs feature cable ties that mimic those on the pylons.

"At all levels, the same details are echoed — from the littlest elements to the biggest," said Wood.

"This intentional continuity of design and concept is something we always keep in mind," Pahl added.

The structures are physically tied, too. The administrative facility contains equipment that helps filter the air in the tollbooths, reducing workers' exposure to exhaust fumes and other pollutants.

Indian arrowheads and a bison skull uncovered during excavation further enrich the building. After an archeologist documented the artifacts, the client decided to create a permanent display area. In addition to acting as a poignant reminder that others have used the land, the custom-designed display cases add an angular, random element to the otherwise long and linear hallway that "softens the space and helps the eye slow down," Wood said.

The demands of a design-savvy client, combined with a comprehensive team effort, molded a project that was both spare and inviting.

"We were really fortunate to have a client who was willing to invest in a public project, which can so often be so utilitarian," Pahl said. ♦



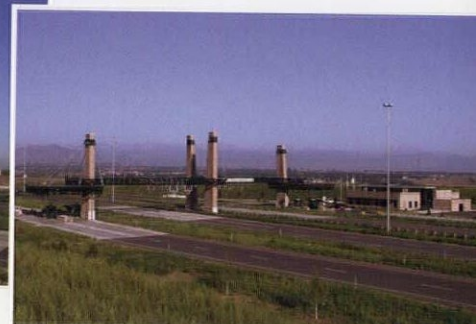
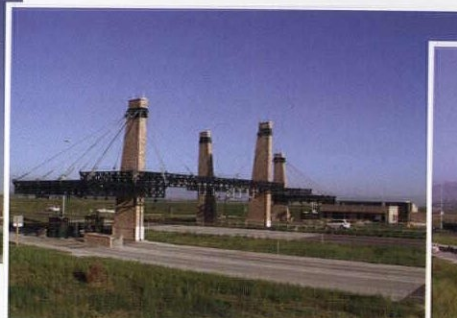
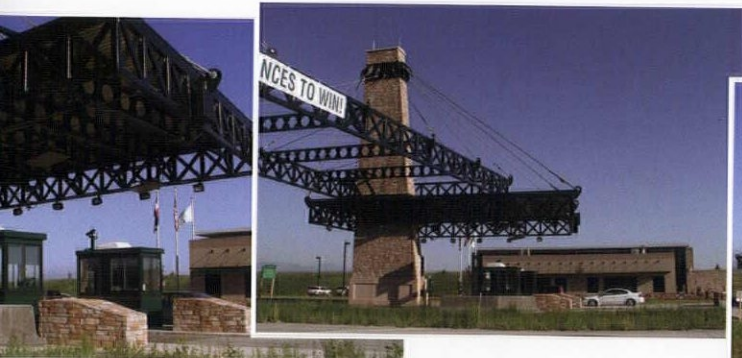
OTHER NOTABLE PROJECTS BY PAHL-PAHL-PAHL

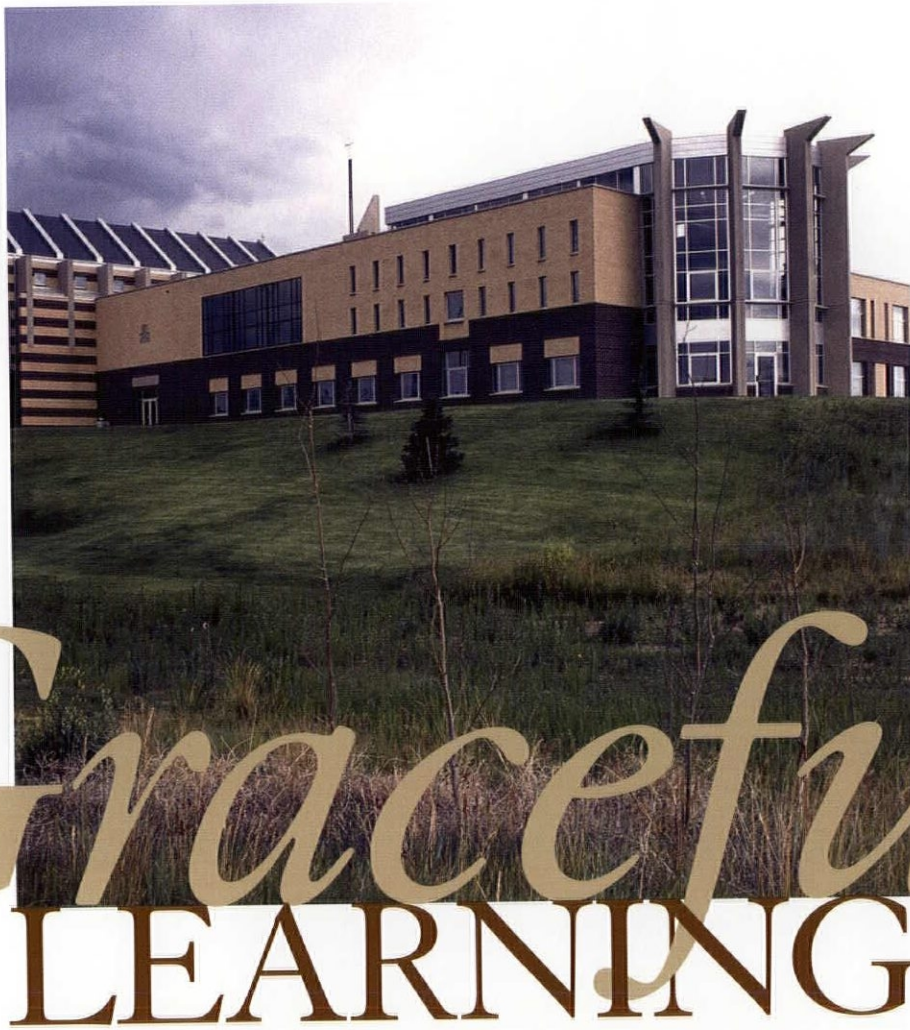
- > E-470 Toll Plazas, Administration Building and Maintenance Buildings
- > City Park Golf Course Clubhouse, Denver
- > First National Bank of Parker, Parker
- > Douglas County Health and Human Services Building, Castle Rock
- > Embassy Suites Hotel, Denver International Airport

THE NORTHWEST PARKWAY TOLL PLAZA AND ADMINISTRATION BUILDING

LOCATION Broomfield County
CONSTRUCTION COST \$6.2 million
SCOPE 60-ft-high by 280-ft-wide toll plazas spanning the parkway and 12,000-sq-ft administration building on a 30-acre site
COMPLETION Nov. 2003

OWNER Northwest Parkway Highway Authority
ARCHITECT Pahl-Pahl-Pahl Architects/Planners
INTERIOR DESIGN design5280
MECHANICAL/PLUMBING Leffingwell Consulting Engineers
ELECTRICAL The Szynskie Group
STRUCTURAL Monroe & Newell Engineers
GENERAL CONTRACTOR Northwest Parkway Constructors
(joint venture of Washington Group International and Kiewit Western)
PROJECT OVERSIGHT ENGINEER Carter & Burgess
CIVIL ENGINEER URS/Washington Group





Graceful LEARNING

Regis Jesuit High School reflects
the past while creating a
bright new future

> PAGE 26

> PHOTOS BY FRANK OOMS PHOTOGRAPHY

Constructed in the form of a perfect square, Regis Jesuit High School's design represents the four cornerstones of Catholic education — intellectual, physical, emotional and spiritual development. From its hilltop location in Aurora, the 97,000-sq-ft building commands 180-degree views of the Front Range.

Designed in 1989 by Denver's David Owen Tryba Architects, the structure was originally intended to accommodate only the school's 800 male students. Twelve years later, David Owen Tryba returned to the site of the firm's founding project for an extensive expansion and renovation of the campus. The new design incorporates a girls' school for the first time in Regis' 127-year history while also adding a new 130,000-sq-ft boys' school.

As a result of the new design, "the building's exterior suggests several structures built over time, each complementing the others while breaking down the large scale of the complex as a whole," said President David Tryba, FAIA.



A NEW DIRECTION

In early 2000, when parents and alumni teamed to establish a new girls' division for the existing school, the plan was to construct a separate high school on a shared campus.

"We wanted to provide a single-gender, co-institutional education by operating as two separate divisions, each with its own staff," said Regis Director of Campus Planning Rick Sullivan. "As such, Regis Jesuit is able to provide its students with the best of both worlds — a structured academic environment during the class day, with expanded social opportunities after school and at school events."

Phase Two of the new campus was designed in two parts. Part One included the expansion and renovation of the existing campus to accommodate the new girls' school while incorporating the same cornerstone principles as the original school.

"The parents were determined that the original school would stand up to the brand new boys' school," said Tony Thornton, project architect with David Owen Tryba Architects. "We changed all of the interior colors and cleaned the building from top to bottom, inside and outside, and gave it a new life."

Part Two called for the design of a new boys' school. The success of this project relied on the Jesuit commitment to the community to develop an appropriate relationship between the two divisions, including shared outdoor space. A spiritual link between the two is represented through the alignment of the respective chapels and their elevated presence on the site, visible to the surrounding community. The new building also utilizes materials similar to those of the original high school to emphasize the campus unity.

The addition, though fully integrated into the Regis campus, is a pinnacle of modernist design with a bold use of masonry and contemporary detailing.



GROWING SPACE

Construction of the new high school and athletic fields took place while school was still in session. While this presented a challenge for the project team, “the students were fascinated with the construction process, and we took real pride knowing they were watching the new building go up right outside their classroom windows,” said Bill Stott, project superintendent with Denver’s Gerald H. Phipps Inc., the general contractor.

In addition to the athletic fields, a series of athletic facilities were also built, including a baseball stadium, softball field, football stadium, natatorium, field house and multiple practice fields to accommodate the 1,800 students and faculty.

The outdoor spaces are arranged correspondingly with the indoor spaces to emphasize the distinction between the social development of assembly and the individual educational growth that shapes the daily lives of students. The master plan also envisions a future classroom and office addition to the girls’ school, an auxiliary gymnasium and an additional field house, as well as a shared fine arts theater complex.

Careful site manipulation maximizes the dramatic views with an economy of space while minimizing the effects of parking 850 automobiles.

“We didn’t want to destroy the peaceful nature of the original campus,” said David Owen Tryba Project Manager William Moon, AIA. He explained that the buildings were placed in the center of campus and cars at the perimeter, shielded by landscaping in order to keep the views into and out of the campus from being dominated by a sea of automobiles.

PREVIOUS LEFT View of the renovated girls’ school.
PREVIOUS RIGHT View of the new boys’ school Considine Family Grand Entrance Hall.
ABOVE View from inside the girls’ school looking out into the central courtyard toward the bell tower and chapel.
OPPOSITE View looking across the new varsity practice field to the new boys’ school entrance and chapel.



A NEW TRADITION

“Outside of the Jesuit community and the Regis family, people might think that [the incorporation of] two distinct divisions isn’t that new of an idea,” said Father Walter Sidney, S.J., Regis Jesuit High School president. “But within the Regis family, this was a bold idea — one that was not always supported. But now it’s appreciated as a huge success.”

In fact, this concept has been such a success, noted Father Sidney, that other Jesuit facilities around the country are considering looking at a similar model. The Class of 2005 was the first class of boys to graduate from the new facility; the first class of girls will graduate from Regis Jesuit High School’s newly integrated campus in 2006.



REGIS JESUIT HIGH SCHOOL

LOCATION Aurora
CONSTRUCTION COST \$25 million
SCOPE 130,000 sq ft of new school and 97,000 sq ft of renovation
PURPOSE Expansion and renovation of Regis Jesuit High School to accommodate girls on the campus for first time in 127 years and build a new boys’ school
COMPLETION August 2004

OWNER Regis Jesuit High School
ARCHITECT David Owen Tryba Architects
STRUCTURAL ENGINEER McGlamery Structural Group
M/E/P ENGINEER Swanson Rink
CIVIL ENGINEER Mulhern/MRE

LANDSCAPE ARCHITECT THK Associates
GENERAL CONTRACTOR Gerald H. Phipps Inc.
MECHANICAL SUBCONTRACTOR RKMI

OTHER NOTABLE PROJECTS BY DAVID OWEN TRYBA ARCHITECTS

- > The J.W. Marriott Hotel and Janus Corporate Headquarters at Clayton Lane, Cherry Creek North
- > Our Lady of Loreto Catholic Parish, Foxfield, Colorado
- > Wellington E. Webb Municipal Building (with RNL Design), Downtown Denver
- > Englewood City Center and RTD Light Rail Plaza / Bridge, Englewood
- > Hotel Teatro, Downtown Denver

SETTING

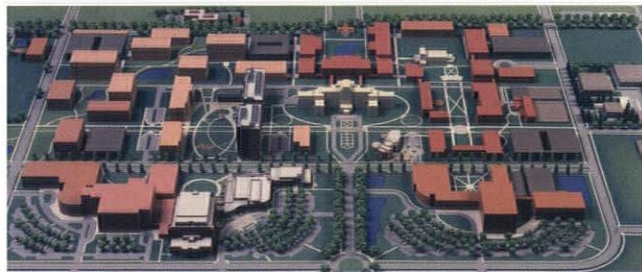


> PAGE 30

> PHOTOS BY RON JOHNSON,
RENDERING BY KLING LINDQUIST

UCHSC RESEARCH COMPLEX ONE
USHERS IN A NEW GENERATION
OF CONSTRUCTION ON THE
FITZSIMONS CAMPUS

THE STANDARD

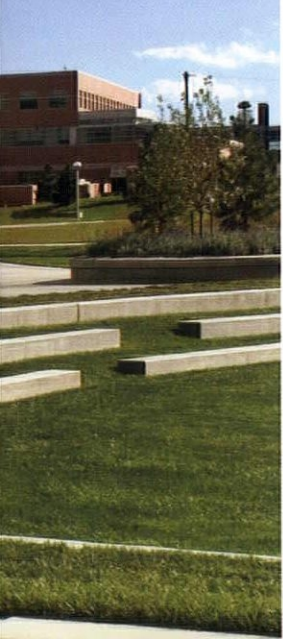


On a warm Colorado afternoon on the Fitzsimons medical campus in Aurora,

the open amphitheater of Research Commons becomes a natural gathering place. Intended for visual relief, casual gatherings and formal campus events, the commons is bordered by tables, benches and a covered arcade. It offers an excellent space for the staff and students of the University of Colorado Health Sciences Center to have lunch or just enjoy the outdoors.

Rising behind the commons is the aluminum-and-glass facade of Research Complex One, a 623,000-sq-ft, two-building project that is home to some of the finest medical research professionals and most promising students in the country. The buildings' articulated curtain wall pays tribute to the advanced scientific work going on within while providing the occupants with beautiful panoramic views of Denver and the Rocky Mountains.

"It's always crucial to design for the user," said Leonardo Diaz, a principal at Kling Lindquist, part of the design team for Research Complex One. "Design features like the Research Commons help make this an attractive and inviting workplace as well as a functional laboratory."



STARTING FROM SCRATCH

Recognizing the limitations of its original 46-acre campus at 9th and Colorado in Denver, plus the growth potential within biomedical research and education and the opportunities presented by the closure of the former Fitzsimons Army Base, the University of Colorado made the decision in 1998 to relocate its entire health sciences campus from its cramped, urban location to the newly acquired 216-acre Fitzsimons site.

“This is an opportunity of a lifetime for the University of Colorado,” said Diaz. “Few institutions are able to build a new health sciences campus from the ground up in such a short timeframe.”

The two buildings of Research Complex One contain a total of 241 open, generic laboratory modules, each with 48 In ft of bench space, and workstations for six to eight technicians. Semi-enclosed research alcoves, completely enclosed research procedure rooms and a linear equipment room support each module.

This state-of-the-art research space accommodates a range of research needs with the flexibility for routine customization by the researchers themselves. It also provides the basic infrastructure to meet future changes in the nature of research as a whole.

The open labs were designed to foster interaction among researchers. Principal investigator offices, break rooms and conference rooms are grouped on each floor to further the opportunities for interaction.

Upper-level bridges between the two buildings meet the needs of larger departments while enhancing personal communication. The bridges were considered essential by the researchers, many of whose work spans several scientific areas at any given time.

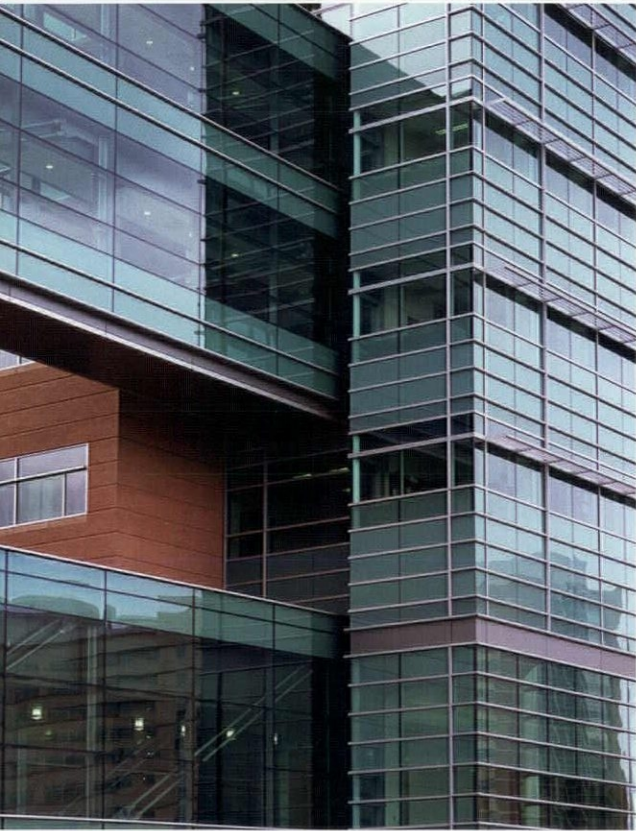
“All the lab components are movable, making it easy to reconfigure labs to suit researchers,” said Chief Planning Officer Jerry Scezney of UCHSC Institutional Planning. “This [design] also makes it less expensive and less disruptive when researchers are moving their labs.”

HIGH-TECH PLANNING

The south building of Research Complex One predominantly houses work focused on cancer research while the north building features general biomedical research. The design team of Kling, Fentress Bradburn Architects (architect-of-record), GPR Lab Planners and ME Engineers met with each of the research groups to tailor the generic lab spaces to meet their specific needs. “Core labs” were developed around sophisticated equipment and specialized skills to serve the entire university research community.

Cutting-edge technologies such as robotically operated equipment washing lines were also implemented. In addition, the research-imaging core contains one of the first 900-megahertz nuclear magnetic resonance machines in the country.

At the northern end of the Research Commons lies the Auditorium Wing, a



PREVIOUS LEFT The Cancer Research Tower and pedestrian bridges, as seen from the Research Commons. **PREVIOUS CENTER** Artist's rendering of interior pedestrian walkway. **PREVIOUS RIGHT** Model site plan. **OPPOSITE TOP** South tower building. **OPPOSITE BOTTOM** The University of Colorado Health Services Center Research Complex One from the southwest. **BELOW** Auditorium wing and north tower arcade from under the pedestrian bridge.

15,400-sq-ft, two-story structure housing a 200-seat research auditorium and a 100-seat education auditorium. These facilities, used daily for classes and lectures, include multimedia technology for broadcast between the auditoriums or out to the general research community.

"Given the importance of this complex within the research and academic community, the Auditorium Wing was given special prominence on the site," said Fentress Bradburn Principal and Project Manager Jeff Olson, AIA.

Connected directly to the north research building, the auditoriums were designed to support the education classrooms and teaching labs on level one, as well as the departmental research labs on the upper levels.

FUNCTIONAL FLEXIBILITY

A 130-ft pedestrian bridge connecting the north and south research buildings at levels two, five and six is the initial phase in the development of an internal campus circulation route. Design accommodations have been made for future extensions of internal circulation to the University Hospital facilities on the south and to Research Complex Two, now under design, to the west.

"The functional design of the laboratories gives UCHSC researchers the inherent flexibility to meet the changing needs of research in the years ahead," said Olson. "The physical scale of the project will serve to notify the broader research community that UCHSC is optimizing the opportunities presented by the new Fitzsimons campus...and sets the standard for future construction." ♦

UNIVERSITY OF COLORADO HEALTH SCIENCES CENTER RESEARCH COMPLEX ONE

LOCATION Fitzsimons Campus, Aurora

CONSTRUCTION COST \$182.6 million

SCOPE 623,000 sq ft

PURPOSE UCHSC needed to relocate from a cramped, urban location to a newly acquired 216-acre site on the former Fitzsimons Army Medical Base. RCI is a research laboratory facility and one of the first elements of this relocation. The university's goal was to bolster its position as a nationally prominent biomedical research institution. The two-building complex brings together 20 research departments.

COMPLETION June 2004

OWNER University of Colorado Health Sciences Center

ARCHITECT-OF-RECORD Fentress Bradburn Architects Ltd.

DESIGN ARCHITECT Kling Lindquist

LAB PLANNERS GPR Planners

CIVIL ENGINEER Civitas, S.A. Miro

STRUCTURAL ENGINEER Martin/Martin, Sheflin Group

LANDSCAPE DESIGN InSite Design

INTERIOR DESIGN Gallun Snow Associates

GENERAL CONTRACTOR Hensel Phelps Construction Co.

OTHER NOTABLE PROJECTS

BY FENTRESS BRADBURN ARCHITECTS

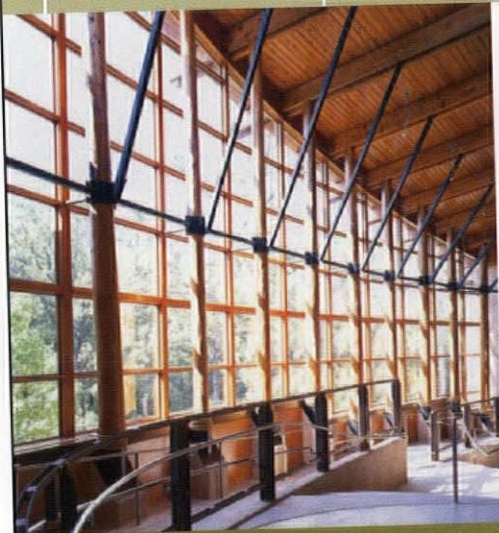
- > Colorado Convention Center Expansion, Denver
- > Sacramento City Hall, Sacramento
- > Seattle-Tacoma International Airport Central Terminal Expansion, Seattle
- > Denver Academy High School, Denver
- > Cape Girardeau Federal Courthouse, Cape Girardeau, Mo.





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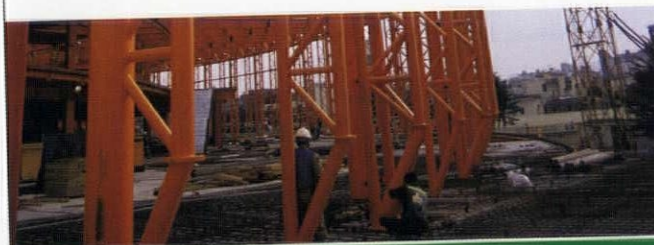
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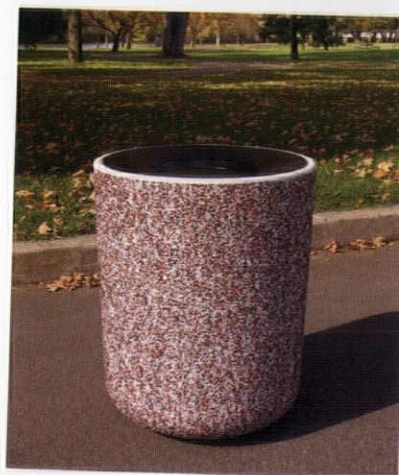
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ARCHITECTS CAN LEAD

THE WAY IN PLANNING FOR SMART GROWTH

Growth is the source of a great deal of conflict for many architects. On the one hand, growth and development are the forces that drive most of the profession. On the other hand, it is very troubling to see the products of these forces as potential contributors to many unintended results. You know the list: sprawl, depletion of irreplaceable resources, loss of place, traffic congestion and so on.

These are big problems, and it can be difficult for design professionals to figure out how to make a positive impact as leaders of the built environment.

In the midst of busy lives, growth and development aren't a problem for most of us until the bulldozers arrive. Unfortunately, if this is when we get involved, we are usually too late. Our reactions rarely get beyond the symptoms to attack the root problems.

“Growth and development aren't a problem for most of us until the bulldozers arrive.”

THE FUNDAMENTALS

As professional leaders of the built environment, architects are often encouraged to get involved — to bring their training and experience to bear on the issues and lead the efforts to be proactive rather than reactionary.

Architects are uniquely qualified to engage in these efforts. They know about quality, the creation of communities and environmental responsibility — and they understand the power of design and the design process with their ability to unravel difficult problems and affect positive results.

Often, however, the problem is putting these skills into play. The design community can help make growth more acceptable by paying attention to five fundamental building blocks: conserving resources, responding to the environment, creating a sense of place, working with context and building cohesive communities.

Design professionals may find these fundamentals familiar; however, this should not undermine their relevance in making growth more acceptable. For architects, these fundamentals represent our best hope for making a positive impact on Colorado's next wave of development.

CONSERVING RESOURCES

It should go without saying that wise land use is a key to smart growth. Irreplaceable productive land, scenic areas, historic sites, streams, lakes and wetlands, wildlife habitat and migration routes are all resources that help establish an area's essential character. These elements do not necessarily honor arbitrary jurisdictional boundaries, so preservation must be accomplished on a regional basis to be effective.

RESPONDING TO THE ENVIRONMENT

While Colorado is subject to extreme temperature swings, destructive winds and bright sunshine that can peel paint, we are, for the most part, blessed with a relatively benign environment. Skillful development planning and architectural design can tame

Making Gains

Colorado Community Design Network influences quality design, making growth more acceptable.

Long-term planning is a less direct, though desperately needed aspect of managing growth. The Colorado Community Design Network — a loosely knit collection of volunteers — is dedicated to raising the bar on design quality along the Front Range.

CCDN welcomes architects, landscape architects, planners, educators, developers, builders and anyone else engaged in growth and development to its debate on quality design, sound planning and excellence in building community.

To date, this group has chosen to enter the discussion at the level of local decision-makers — specifically, members of planning boards and councils — who are on the front lines of these community issues. CCDN has primarily worked to reach these leaders with programs to help them understand quality design — from the layout and planning of entire communities to the creation of individual homes.

CCDN has also worked to instill the idea that this understanding can and should help create the vision for future communities.

The results have been overwhelmingly positive. In fact, if there were enough hours in the day, CCDN's hardy band of volunteers could be involved in these efforts full time. There is a huge demand for the insights that CCDN provides.

While CCDN has focused on design quality, there are many other groups coming at the issue of growth from their own perspectives. The opportunities for making a difference are plentiful and varied; architects need only to get involved. ◆



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Lessons in Growth

HARRY FRAMPTON

Managing Partner, East West Partners



"Smart growth is a very complex subject. It isn't easy or neat; it means different things to different people. So for those people looking for easy answers, you aren't going to find them. The end result of smart growth is what I call "good community," a good place to work and play.

My guess is that Colorado is doing a better job than in most parts of the country. In the past three to five years, there has been a recognition of smart growth and we are seeing projects that incorporate that. In Denver you can see it in the redevelopment of Lowry and Stapleton, or in the River Front Park project where public policy is encouraged in development, or in areas that incorporate and preserve open space. There is an unusual amount of innovation going on, and Colorado is in the upper tier of states leading the way.

People in Colorado are pretty darn smart. But what we need to do is educate our kids, governmental officials and the public. A wonderful example of that is the work that Marilee Utter did in a series of workshops on Transit Oriented Development. Those are the kinds of education programs we need, and is an important reason why the FasTracks referendum passed.

Likewise, we have to be careful because it is very easy for some "no-growthers" to use the label "smart growth" as a tool to stop development. We've certainly seen this happen in certain parts of the country. It's always important to encourage a healthy economic climate, and do it in an intelligent way." ◆

that sunshine, insulate our interiors from those temperature extremes, harness the winds for natural ventilation, provide shelter and create results that are especially well tuned to the locale. Colorado has a long tradition of environmentally sensitive design that will be important in the pursuit of appropriate and distinctive architecture.

CREATING A SENSE OF PLACE

When farm fields are replaced with new subdivisions, the first thing you often hear is that the new development all looks the same. Architects know the power of place-making and are well versed in creating plans and spaces with unique characteristics that can set a particular location apart. Architects appreciate the need to create a sense of arrival, a community focus and coherent community structure — and we can design to be responsive to neighbors while ensuring personal privacy and security.

WORKING WITHIN THE CONTEXT

Understanding and appreciating the unique qualities of a project's locale is one of the most powerful tools in our kit. In Colorado, we are blessed with many varied and distinctive contexts. We have important work to do to better understand the underlying principles and design influences of these varied contexts and put these principles to work to create appropriate and meaningful architecture.

BUILDING COHESIVE COMMUNITIES

Architects understand how to create cohesive communities — ones that are functionally unified, have an appropriate mix of uses, create effective linkages and facilitate interaction and access. While the dysfunctional aspects of large, single-use, car-dominated developments are well known, communities that are more responsive to our everyday needs can enhance contemporary lifestyles.

By spicing neighborhoods with mixed uses, businesses and community facilities, varied densities and housing types, architects can enhance society's potential for diversity and help ensure that more of our needs can be met within our own communities. Further refining our communities by making them pedestrian friendly allows for convenient accessibility and more healthy alternatives to all those short hops in the family car. ◆

Lessons in Growth

TYLER GIBBS

Manager of Planning Services
Denver Community Planning and Development



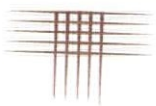
"Denver can best talk about "good growth" within our own urban context. Blueprint Denver is the City's approach to more sustainable urban growth in what our plans have defined as "Areas of Change" and "Areas of Stability." We recognize that we need to build upon existing assets as we manage growth and change. More significant growth and greater densities will be guided to areas of change in the form

of compact transit-oriented development and walkable communities. Development in these areas is able to take advantage of existing as well as developing infrastructure and amenities. We intend to manage change in ways that maintain the character of our "Areas of Stability," which are mostly very healthy, traditional urban neighborhoods that

are still typically more compact and diverse than the type of ex-urban development that is often the focus of discussions on growth.

Over the past decade, Denver has been very fortunate to initiate several of the largest urban infill developments in the nation. Lowry, Stapleton and the Central Platte Valley have provided the opportunity to recycle over 6,000 acres of prime brownfield land for new neighborhoods. These former rifts in the urban fabric are being rewoven into the scale and patterns of the surrounding community while adding to the diversity of housing, employment and recreational opportunities of the city as a whole. While Denver is not alone in this type of effort, we hope that we are creating models for creative reuse, environmental responsibility and community building.

Denver's model has been to make the most of our existing natural amenities and manmade infrastructure. We strive to preserve and extend our most desirable assets while focusing growth to those areas that can be most efficiently served by our investment in infrastructure. We believe that this is a philosophy that can well serve diverse communities throughout our state." ♦



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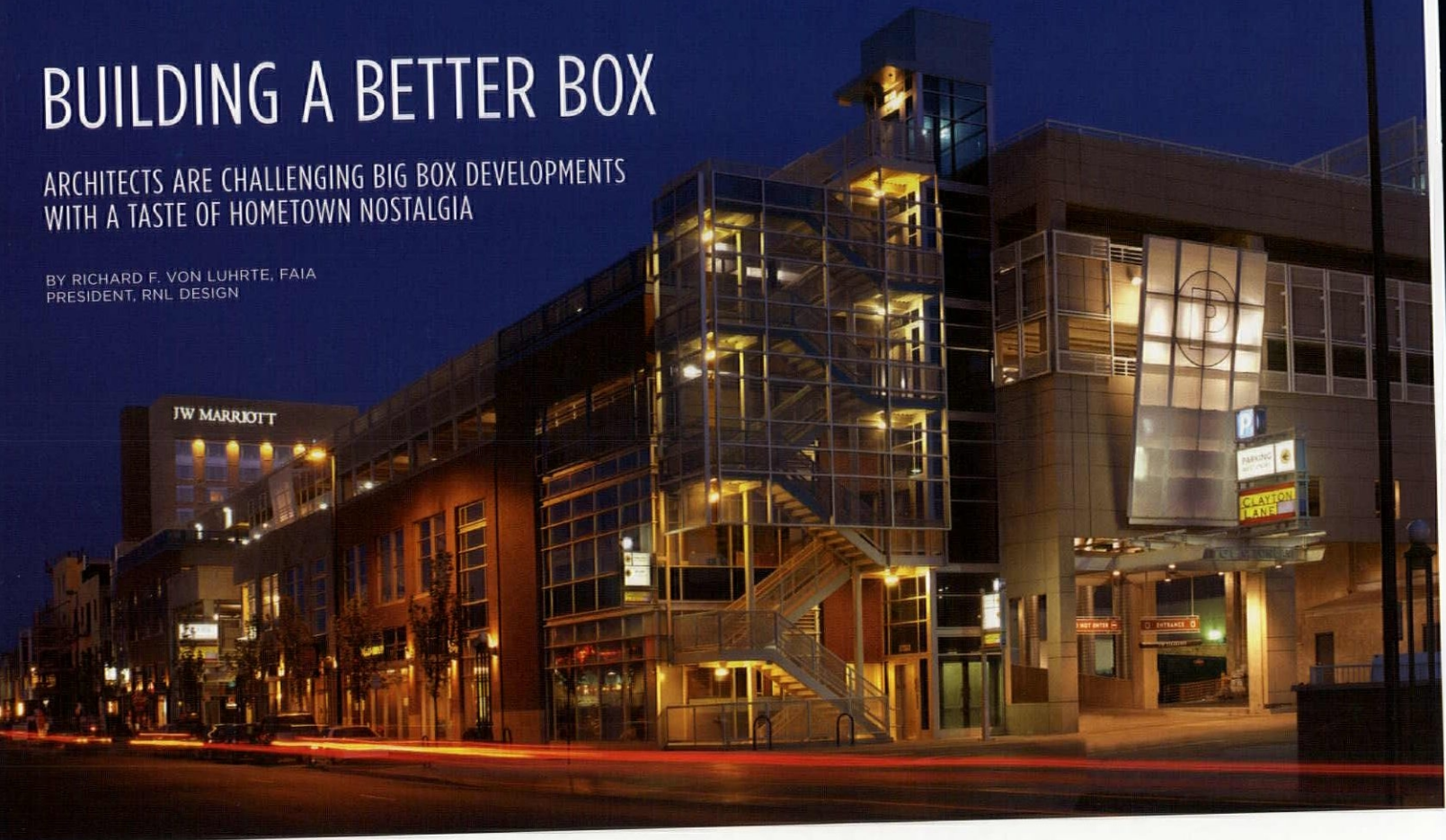


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BUILDING A BETTER BOX

ARCHITECTS ARE CHALLENGING BIG BOX DEVELOPMENTS WITH A TASTE OF HOMETOWN NOSTALGIA

BY RICHARD F. VON LUHRTE, FAIA
PRESIDENT, RNL DESIGN



Architects and planners have long lamented the transformation of retailing from local mom-and-pop establishments to national chains where everything is sold cheaper and faster. Today, Big Box is everywhere — from the pervasive Wal-Mart and Home Depot to more specialized retailers such as Hobby Lobby and Linens & Things.

Where the big box store was once 20,000 to 40,000 sq ft, today these bloated behemoths can be well in excess of 100,000 sq ft, with the largest example, the new Wal-Mart SuperCenter in Lakewood, approaching 250,000 sq ft of wall-to-wall shopping all under one roof.

Announcements of new Big Box developments often stir heated debate in the community. Nobody wants them, yet everybody shops there. Neighborhoods reject Big Box projects because they put everyone else out of business, destroying the existing retail fabric and any context of a walkable retail district.

Yet city councils are caught in the plight of accepting these projects because of the lucrative tax base they bring—and retail tax base is everything in Colorado.

OUTSIDE THE BOX

So how as architects do we respond to this? What are the alternatives? We can profess to know better and side with those who oppose Big Box development. But to do so takes us into the realm of being impractical to the realities of economics and market-driven retailing. Clearly, the Big Box is not going away, so we as designers must find a way to address the problems associated with this piranha that is quickly eating America.

Our experience with recent urban infill development and community master planning projects gives us hope. There are a number of alternatives. A new kind of retailer selling highly specialized and customized products to specific market segments has emerged. Bose is an excellent example of a specialized electronics retailer that competes well with Best Buy and Circuit City.

For retailers ensconced in the Big Box model, emerging trends indicate that they can in fact find success with a more pedestrian-oriented retailing

model. The International Council of Shopping Centers conference showcased numerous examples of more personalized Big Boxes. These developments bring specific departments to the street edge, offering individual entrances that replicate the main street of the past. At the Lowry Town Center, for example, the Starbucks store within Albertsons has both an in-store and a street orientation.

The box can also be flanked with more traditional street edge retail. Large, exposed blank walls can be put to use as the edge of another retailing development, bringing a sidewalk orientation to the project. Retailing along the edge of the parking lot, as was done on the new Southlands Mall in Aurora, also brings animation to large parking lots traditionally associated with box retail.

FLAUNT IT IF YOU'VE GOT IT

Another evolving model is the celebration of the box in size and image. In other words, where you can't hide it, show it off. The new Lakewood Wal-Mart SuperCenter is an excellent example. The façade becomes a statement of good design. It is both dramatic and big. It is a marked improvement over

the bland expression of the concrete box. This idea should evolve even further into box stores that become expressions of dramatic architecture befitting of their significant place within the community.

Where big boxes were traditionally stand-alone projects, today they are integrated into a wide variety of settings, from two-story downtown locations to a part of larger suburban, transit-oriented development, to new urbanism main street retail settings.

In these cases, design elements that make a project work include an activated sidewalk, retailing that buffers the box and an adjacent true street, with landscaping and activated uses on both sides.

HOMETOWN NOSTALGIA

Unfortunately, the retail industry is slow to change. Old formulas that define successful sites are not accommodating to a more street-edge orientation. However, changes are occurring, especially in those more desirable locations where the retailers must adapt to be accepted.

Master-planned development is changing the face of big box. Where the indoor mall was the answer 10 years ago, development is occurring today in a main



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PREVIOUS & LEFT Clayton Lane in Cherry Creek North

street format throughout the country. From City Place in Florida to Keerland Commons in Scottsdale, from Belmar in Lakewood to Zonorosa in Kansas City, nearly every new project shown at ICSC is based on the main street model.

It is working; communities like it, and it replicates the nostalgia of the hometowns we all left behind. It is not unusual for a main street development to be anchored by a major box retailer, assuming the place of prominence where a civic building or theater once stood.

Parking structures have replaced lots to minimize footprints of the buildings. Many new structures are wrapped with street-level retail, such as Clayton Lane in Cherry Creek. As urban designers and architects, we must continue to push the envelope toward models where big box stores become an important part of a successful urban center.

Given the tools we have available and the incentive to do it better, we can have a positive, compelling impact on the project and its ultimate acceptance in the community. ♦

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WORK OF HEART

ARCHITECTS JOIN FORCES ON AIA'S LEGACY PROJECT TO BENEFIT CHILDREN IN NEED



Originally built as an orphanage 120 years ago, the Mount Saint Vincent

Children's Home in Denver has been facilitating education for children with special and emotional needs since the 1960s.

Relocated from the cramped and outdated third floor of the main building, the new ground-up facility of the Sister Daniel Stefani School was built as the need to accommodate more children continued to grow. The school features seven classrooms, a nurses' station, crisis center, four shared faculty offices, a computer lab and teacher work areas. This project completes a campus that also includes an existing 102-year-old main building, built after the first structure was destroyed in a fire, and cottage-style student dormitories.

"This was a very worthwhile project," said James Paull, AIA, of JP Architecture, which led an impassioned effort that brought the Denver design firms of SlaterPaull, klipp and Anderson Mason Dale together to design the new school as AIA's 2001 Legacy Project. "At Mount Saint Vincent, we can see the children improve and see them move forward in the world," said Paull.

LEAVING A LEGACY

During the AIA National Convention, the host city's AIA chapter presents a project designed to leave a lasting impact on its community.

SlaterPaull Architects, klipp and Anderson Mason Dale Architects donated their services for the schematic design phase of the Sister Daniel Stefani School and presented the design to the general session of AIA's 2001 National Convention.

SlaterPaull completed the construction documents, and James Paull and JP Architecture then assumed responsibility for the construction observation phase. Project engineers contributed 20 percent of their profits, while general contractor Saunders Construction and all of the project's subcontractors donated 10 percent of their profits—ultimately building the new school for approximately \$200,000 below budget.

"The involvement of fellow architects working together to accomplish the mission was impressive," noted Paull, who saw his dream of a new school become reality. "Most of these firms were competitors, but in this instance, we came together as a team and worked as one office, [and] that was very enjoyable."



DESIGN CHALLENGES

“Getting [the project] accomplished had all the earmarks of trouble,” said Paull. When a major donor disappeared midway through the process, the project was reduced from its original \$3.6 million budget to \$2.3 million by cutting several facilities from the design and saving them for a future phase.

One of the project’s major design challenges entailed finding the proper proportions of the existing building’s brick construction to the cost-controlling materials in the new school. Curt Dale, FAIA, of Anderson Mason Dale stressed the need for a large mass to create a proper relationship in the courtyard between the existing building and the new school.

The corridor of the new school responds to the existing structure with large features and its own brick construction. The new brick doesn’t attempt an exact match with the old brick, but it does respect the old brick’s solid mass. The corridor introduces a new, colorful element up above with the vibrant green sloping roof. The corridor created by the brick mass becomes the spine of the building, allowing for communication and movement from one section of the building to its extremities. The corridor also

Leading By Example

Architect Colorado recently asked several community leaders to share why they believe so strongly in the need to get involved and make a difference on a community level, and how they’ve been able to do just that.

MARIA COLE, AIA, of Denver’s Davis Partnership

Architects is involved with AIA’s Architectural Laboratory, serves on the Mayor’s Commission for Cultural Affairs, of which the Doors Open Denver program is just one opportunity for promoting architecture, and mentors students at Cherry Creek High School.



“The nature of leadership in developing our city is changing and becoming more inclusive and collaborative as problems become more complex and the needs of diverse

members of the community are taken into consideration. Architects are uniquely poised to be an important voice in this dialogue because of our holistic education and ability to address the needs of large diverse groups without losing consideration for creating a beautiful city.”

transitions into brick and stucco on the classroom wings with stone accents.

ROOM TO LEARN

Classrooms were designed to accommodate 12 to 16 students each, and larger rooms were included for high-level activities. The classrooms are designed in groups of four, with staff offices placed between them for observation and teacher assistance in the adjoining spaces.

Strong colors were selected throughout the school's interior to maintain a high level of student attention and interest while skylights were used as a design element to allow for natural light to enter the classrooms. Special attention was paid to both daylighting and special florescent bulbs, as both are important design criteria for special needs children.

PREVIOUS LEFT The new building responds to the existing structure with a tall corridor designed with a new architectural language and matching brick. The corridor acts as a transition from the three-story existing building to the one-story classrooms. **PREVIOUS CENTER** The corridor acts as the spine of the building linking individual rooms while creating passage for students, faculty and others. **PREVIOUS RIGHT** Natural daylight saturates the interior of the classrooms through skylights and multiple exterior windows. Sliding doors were used to help manage classroom size for various activities. **OPPOSITE** The interior of the corridor provides a medium for communication with recesses in the walls to display student projects.



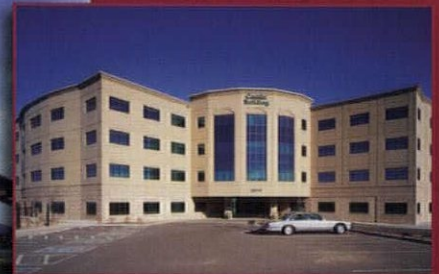
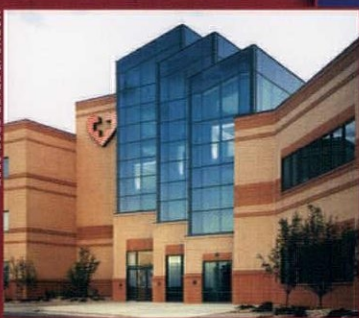
LISA HADDOX, AIA, is an architect with the National Park Service's Intermountain Region. She is involved with the Sunset Review Committee for the Colorado State Board of Examiners of Architects and has played many significant roles in the local community, including serving as chair of Denver's Rehabilitation Advisory Panel and participating on AIA's Fellows Nominating Committee and board of directors.

"Architects are taught to solve problems and envision change. Fellow community leaders embrace these skills, as well as project management knowledge that can be used to organize endeavors of every size, from school fundraisers to capital development projects.

Public sector architects working directly for a local, state or federal agency have a unique opportunity to provide this leadership from within an organization. This can be extremely rewarding and allows one to potentially have a large or long-term impact on a community's built environment."

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LISA DANIEL, AIA, is actively involved in a variety of AIA committees and programs, including the AIA Denver board of directors, the Denver Urban Design Committee, the Colorado Architecture Week Committee, Box City, AIA's National Convention and the Denver Awards Committee. She is also an instructor at the Architecture Studio.



"I believe architects are called not only to design buildings but also to design communities. Great cities are born of great, well-informed leadership. It is a designer's responsibility to make a good city into a great city through diligence and inspiration. Architects must educate the public by being missionaries of good design.

I have made getting involved a priority. I didn't wait until I had the time; I made the time. Denver's urban fabric is being developed now, and I wanted to be instrumental in the changes that will sculpt the future of our city."

DAVID LINGLE, AIA, a principal with Aller Lingle Architects PC of Fort Collins, has been involved in a wide array of community-based activities over the past 20 years. He has served on several city boards and commissions that influence land planning and architectural design standards and served on boards involved in social and community causes that he has a particular interest in, such as affordable housing and historic preservation.



"Architects have a civic responsibility to contribute their time and energy to serving their communities, beyond just affecting the built environment through their work.

They should take a leadership role in many aspects of the business and social communities where they live. By becoming involved, they can become role models for design professionals and help bridge the gap between the development community and city staff, environmentalists and neighborhood activists.

I have found that design professionals can bring a particular perspective to many of the challenges that face our communities, not only in design and land planning but also as small business owners and citizens. Having a broad background in community service also benefits architects as they assume leadership roles with the AIA and other areas of professional practice."

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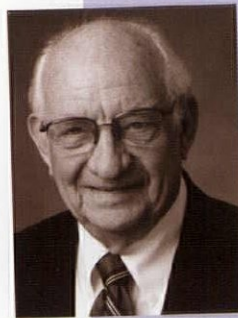
Mount Saint Vincent's Executive Director Sister Amy Willcott explained that the new school "is a wonderful addition to our program and our campus. The kids are in a lovely new building that provides an opportunity to learn...designed with natural lighting and a playground just a step away. It is truly a wonderful building," said Willcott, noting that it has been an especially enjoyable experience for the children who made the transition from the old location on the cramped third floor of the administrative building to the impressive new structure.

She recalled one little girl who joined the kids in a tour of the new building last spring who exclaimed, "Man, this looks like a mansion!" while another student, upon taking a drink from the water fountain, remarked that "even the water tastes better over here." ♦

SISTER DANIEL STEFANI SCHOOL

LOCATION Denver
COST \$2.1 million
SCOPE 11,800 sq ft
PURPOSE To create a new education space for special needs children on the existing campus of the Mount Saint Vincent Children's Home, as the AIA 2001 Legacy Project
COMPLETION Aug. 2004

OWNER Mount Saint Vincent Children's Home
ARCHITECTS A collaborative effort between JP Architecture (architect-of-record), SlaterPaull Architects, Klipp and Anderson Mason Dale
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JOHN ROGERS, FAIA, director and principal emeritus of Denver's RNL Design, has served in a variety of community leadership capacities during his 51-year career. He is currently a member of the Design Review Committee for the Stapleton Development Corp., has served as president of the Denver Architectural Foundation Board, and plays a leading role on committees at Wellshire Presbyterian Church, Colorado History Museum and the Pinehurst Country Club.

"There are four reasons for my involvement: I am convinced that the architect's voice is important to the community in which we live and practice; I like to know what is going on in our community; I like to meet new people and always learn from them; and our firm gets exposure.

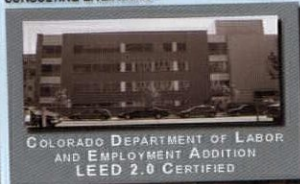
I think the time required, taken from both our families and our practice, is rewarded in enhanced lifestyle and contributes to successful practice.

Besides that, it's fun.

It's easy to get involved: volunteer. Architects nearly always discover that in most any situation they are the only architects there and their voice counts. However, [you should] only volunteer to participate in organizations, nonprofit or otherwise, that you believe in...no prior experience is necessary to participate effectively." ♦



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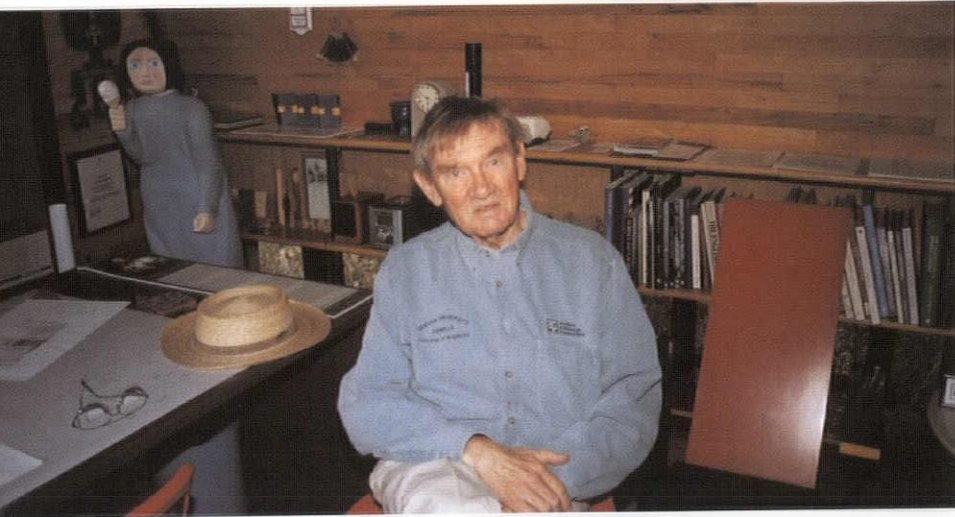
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A THIRST TO BUILD

CAB CHILDRESS EMBRACES REGIONALISM AND GOOD CRAFTSMANSHIP IN HIS WORK

> BY MARK SHAW

Throughout his long career, renowned Colorado architect Cab Childress, FAIA, has embraced the value of establishing a strong regional vernacular. From his early work designing buildings at the University of Colorado in Boulder to the copper-roofed towers that mark the campus renaissance at the University of Denver, Childress has sought to create buildings that look and feel like they belong in Colorado.

"I'm a regionalist, through and through," the 73-year-old Childress said. "Each state has its own architectural style, and I happen to think that Colorado's is pretty damn good. We've got some great buildings here. That's because Colorado architects are always pushing the envelope. We're at the center of regional liberation."

"There is no excellent beauty that hath not some strangeness in the proportion."

— Sir Walter Raleigh

Childress arrived in Colorado at age 25 directly from Norfolk, Va., after a three-year stint in the Navy. He had been west of the Mississippi River only one time before that, and all he knew about the West was that "they had lots of cattle, oil and good skiing. It seemed to my eastern eyes like there was nothing here, a kind of emptiness with a lot of possibilities," he said.

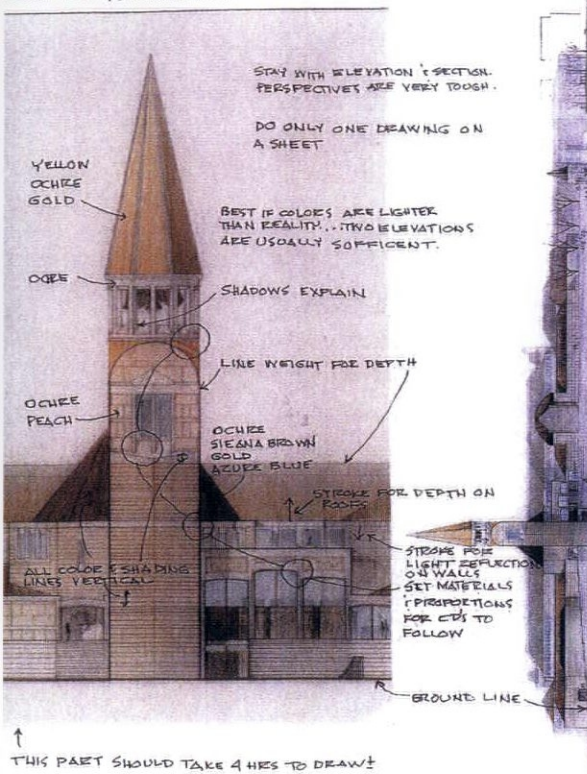
He had already earned a degree in architectural engineering from Georgia Tech, but he enrolled at CU Boulder for his 5th Year degree. During his days in Boulder, Childress figured out why he had come to the West.

"I came out here to be involved in the creation of a Colorado architecture, but I soon discovered that the whole region is powerful—Arizona and New Mexico dealing with their hot climate while straddling two traditions; Wyoming with its stripped-down, clean lines that handle the prairie winds well—but Colorado is the most cosmopolitan of all the western states. As architects, we have a freedom out here that they don't have in the East."

Now the architect emeritus at the University of Denver, Childress is semi-retired and doing more consulting than design. Throughout his career of 50-plus years, he exercised that western freedom in designing hundreds of buildings, from campus icons like the CU Engineering Sciences Center in Boulder, the bold picnic shelters at Cherry Creek Reservoir, the Eagle County Building, and DU's recent campus additions.

Some buildings he admits to liking better than others but he refuses to pick a favorite among his

PROJECT BEGAN NOV 92...THIS DRAWING
DONE FEB 93...BUILT 97-99



CU

I HAD AMPLE TIME TO SIT UNDER NORLIN'S LARGE TREES...
LISTEN TO THE WATER IN THE SMALL IRRIGATION CHANNELS...
A PROFESSOR AT THE BUSINESS SCHOOL WOULD GRANT ME
A WAIVER OF OUT OF STATE TUITION BASED ON MY INTENT TO
LIVE IN COLORADO...I DID NOT KNOW THEN OF THE MAJOR
ROLE CU WOULD PLAY IN MY LIFE AS AN ARCHITECT
OVER THE NEXT 45 YEARS.



own creations, other than to call DU's Newman
Center for Performing Arts his best collaborative
work—done in conjunction with Denver's
Anderson Mason Dale and Mark Rodgers and
the DU University Architects office.

BOLD & GRACEFUL

Childress said he has always been drawn to the
region's bold colors and graceful materials, like
Colorado marble and Hansen sandstone, which
helped set a high standard of quality and longevity in
many of DU's signature projects, including the
Newman Performing Arts Center, the Ritchie Center,
Olin Hall and the Daniels College of Business.

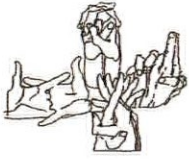
That standard grows partly out of Childress'
understanding of good campus design. He spent
more than 10 years on a design review committee for
the University of Colorado, learning about every-
thing from parking issues to landscaping and the
impact of campus architecture on surrounding
neighborhoods.

"As a university architect, you have to start with
the notion that a campus is not just a series of build-
ings; it's not an isolated place," Childress said. "It's
more like a village, where everything and everyone
is connected. That means every building must be

Cab Childress on:

- > **DESIGN IN THE WEST** "In the West, you design for landforms; in the East, you design for a rainforest."
- > **BILL MUCHOW** (Cab's thesis adviser at CU): "Bill was Bill. Nobody else has been or ever will be him."
- > **HEROIC DESIGN** "For architecture to be truly heroic, it must be regional, gracious, mature and fit well within its context."
- > **FAVORITE REGIONAL ARCHITECTS/FIRMS** Bill Muchow; Ted Moore; Hoby Wagner; Vic Hornbein; Jimmy Sudler; John Anderson; Gene Sternberg; Ron Mason; Cliff Nakata; Chuck Sink; Antoine Predock; Peter Dominick; David Tryba; Dan Rourke; Carl Gross; Haller & Larson; Fentress Bradburn; AMD; Bennett Wagner & Grody; Hutton Ford.



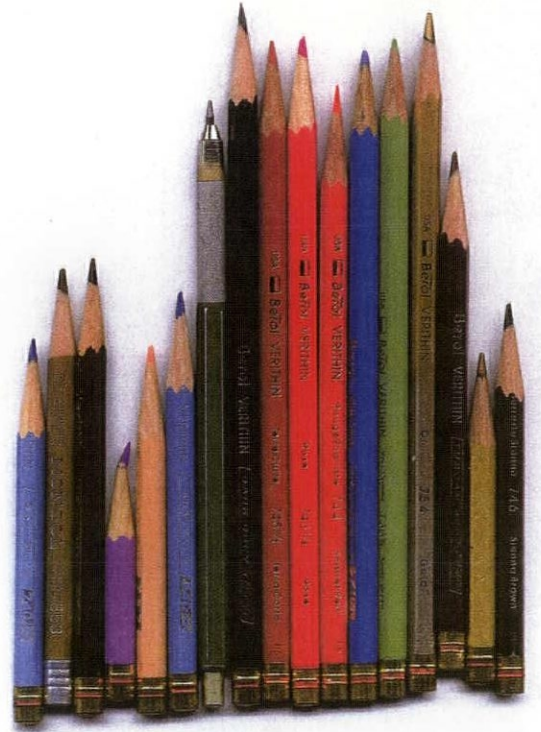


COLORED PENCIL

WHILE AT GEORGIA TECH, WE WOULD GO TO A GREAT ART AND ENGINEERING SUPPLY HOUSE - IVAN ALLEN'S IN DOWNTOWN ATLANTA.

WINSOR NEWTON AND PERMANENT PIGMENT WATER COLORES... D'ARCHES PAPER... PASTELS... K&E... INKS... ONE DAY I NOTICED EAGLE - TURQUOISE (TRADE NAME - NOT COLOR) "PRISMACOLOR" PENCILS. LIKE A BEE TO A FLOWER I WAS ATTRACTED TO THEIR BRILLIANT COLOR. I ADDED THEM TO MY PALLET.

I PLAYED WITH THEM AT TECH AND DURING MY THREE YEARS AT SEA... ON MY FINAL PROJECT, FIRST SEMESTER, FIFTH YEAR AT CU I USED THEM FOR A LARGE AND COMPLEX PRESENTATION.



Cab Childress

BORN Bristol, Virginia, 1932

GREW UP Tampa, Florida

COLLEGE Georgia Tech, B.S., architectural engineering, 1954

MILITARY SERVICE Engineering officer on U.S. Navy destroyer, 3 years

MORE EDUCATION CU Boulder, 5th Year degree, 1958

FIRST DESIGN JOB L. Preston Johnson Architects, Denver, 1958-59

LANDMARK PROJECTS Engineering Sciences Center, Boulder; 17 buildings at Cherry Creek Reservoir (1968-90); Foothills Gateway Rehabilitation Center (1968); Eagle County Building, Eagle (1968); Gary Building at Inverness (1972); Visitors Center at Roxborough Park (1981); Colorado School for the Deaf and Blind, Colorado Springs (1983); Granny's Castle (1992); University of Denver, multiple buildings (1992-present)



viewed in the context of its neighbors. Most architects do that on their projects, of course, but it's a critical issue in the design of campus buildings, and I always asked the architects at DU to make that a priority. We didn't want architects to be individual 'stars,' we wanted them to design buildings that fit."

HUMOR AND CHARACTER

One of the principles that guides Childress' designs is his favorite quote from Sir Walter Raleigh: "There is no excellent beauty that hath not some strangeness in the proportion." The key word here, Childress said, is some – "some could mean as little as one percent, but it's that small percentage of something different that gives good buildings their distinctive character."

Childress has impressed that distinctiveness on his designs, insisting that buildings have some "element of wonder or surprise" about them, such as the striking masonry rose window at the Newman Performing Arts Center or the signature bell tower at the Ritchie Center.

"The best architects bring something new to a building, something that will set people on their heels," he said. "But buildings also need some humor, so I want humor in my architecture—but I'm very serious about the results."

PREVIOUS LEFT Cab Childress in his Happy Canyon studio, 2004
PREVIOUS CENTER Excerpt from Childress' personal diary illustrating how to draw the signature tower at DU's Ritchie Center
PREVIOUS RIGHT Personal diary entry describing Childress' first impressions of the CU Boulder campus as a student
PREVIOUS BOTTOM Dance and Theater Building at CU Boulder, a Childress design
OPPOSITE TOP Handwritten text and picture about Childress' love of using colored pencils, both excerpted from his personal diary
OPPOSITE BOTTOM Childress at the Eagle County Building in the 1960s
RIGHT The Cherry Creek Reservoir picnic shelters, designed by Childress

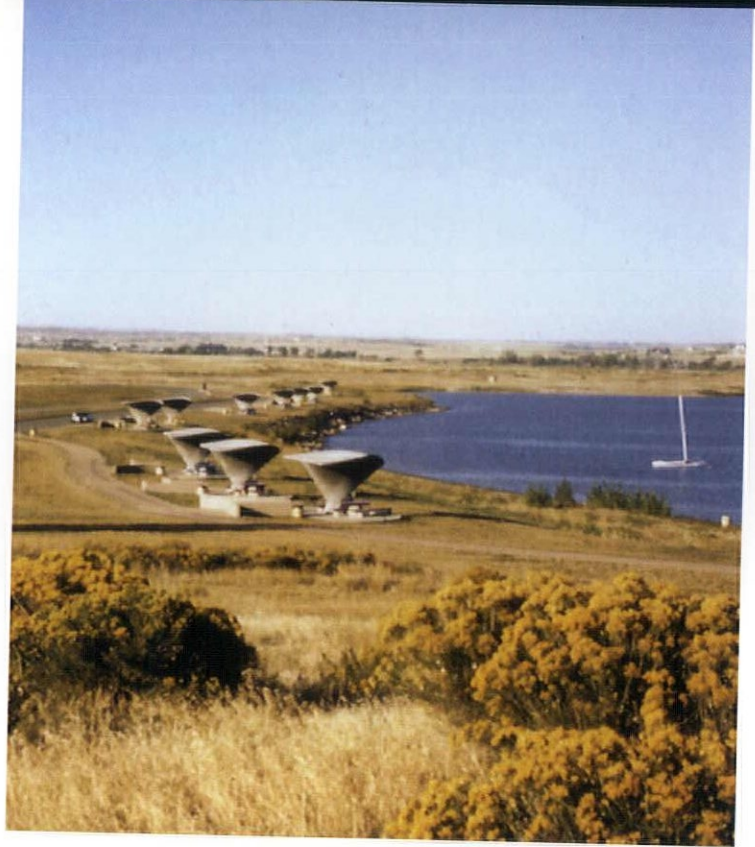
CRAFTSMANSHIP

Childress is also serious about craftsmanship and the need for architects to understand and respect it. He has embraced a life-long passion for craft and the importance of designing with natural materials.

"Many architects work with concepts and stay on the surface of things; a craftsman works with tools and cares about them as much as he does the materials he's using," Childress said. "The best architects embrace craftsmen as their advisers and allies. That's why I call the good ones 'builders,' not just 'contractors.'"

The love of craftsmanship is also evident in Childress' home of more than 40 years. He and his late wife were among the first residents of Happy Canyon, south of Denver, and they built their home with an eye toward quality workmanship and reusable materials. From his kitchen cabinets, made of No. 2 oak flooring, to the handmade furniture and slate roof, the Childress' home is a veritable altar to craftsmanship.

"I like to surround myself with things that are well made," he said. "And I have always tried to instill that appreciation for quality in other people through my designs and my life." ◆



Cab's favorite buildings in Colorado

- > Currigan Hall, Denver
- > NCAR, Boulder
- > Central Bank & Trust, Denver
- > I.M. Pei's hyperbolic paraboloids, Denver
- > Newman Center for the Performing Arts, DU campus
- > The Jilla, Physics, and Humanities buildings, CU Boulder
- > St. Joseph's Church, Grand Junction
- > Ron Mason's river retreat

From Conception To Completion

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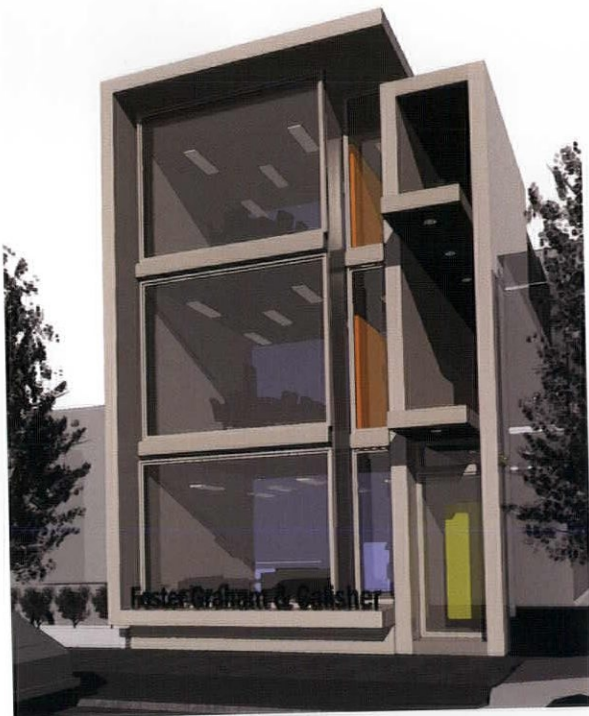
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LOCATION 1226 Bannock St., Denver
OWNER Foster Graham & Calisher LLP
PROJECT 10,000 sq ft
START Spring 2006
COMPLETION Spring 2007



Foster Graham & Calisher is a boutique law firm located in Denver's Golden Triangle neighborhood in the shadow of the Denver Art Museum expansion.

The three-story building was designed to reflect the firm's culture and business development plan. The building's form and massing work to provide spaces for private, individual work and small group collaboration and to encourage innovation and productivity.

The primary organizational element is a continuous circulation bar that includes vertical and horizontal circulation paths, which draw offices and production areas together. Skylights, outdoor terraces and open light wells also define the path and bring natural light into the lower levels.

At the street level, the building responds to the dynamic and unknown future development of the Golden Triangle neighborhood. The primary facade articulates the program diagram, and the circulation path is exposed as open walkways and outdoor spaces.

The remainder of the building facade communicates public and small group collaboration areas that allow large areas of glass for daylighting and western views.

The party walls to the north and south remain opaque but rooftop terraces and changes in building setback allow future access to natural light and help articulate the depth of the site. ♦

ON THE BOARDS SUBMISSIONS

For projects that are unbuilt and/or under construction, please submit the following:

- > Project description (limit: 250 words)
- > 1 rendering or elevation (JPG 5 x 7 in size; 300 dpi resolution)
- > Photo or rendering credit (individual and/or firm name)
- > Project Location
- > Owner
- > Project Scope (size, in sq ft)
- > Project Cost (if not confidential)
- > Start Date (design & construction)
- > Anticipated Completion Date

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LOCATION Colorado Springs
OWNER Academy 20 School District
PROJECT SIZE Phase I — 82,867 sq ft
Phase II — 118,518 sq ft
Phase III — 174,817 sq ft
COST \$49 million
START Nov. 2003
COMPLETION Aug. 2007 (opening for Phase III — high school)

Discovery Canyon is a learning encounter among students, faculty, visitors and the high plains topography of eastern Colorado Springs, visually culminating in Pikes Peak.

Designed with an integrated curriculum focused on science and technology for Pre-K-12 students, the entire campus is a site of learning embedded with references to ancient cultures and the origins of science and math.

The architecture of the school is malleable and kinetic in response to changing environmental conditions. The orientation and design of sun-control systems show celestial relationships and the solar path. Courtyards exploit seasonal changes through deciduous trees and planting strategies based on a Permaculture ethic.

Major event venues like the theater and gymnasium and primary contact points like administration create the south edge of the canyon. Parking is terraced into the site, close to the major venues. Views to Pike's Peak are always prioritized with foreground berms (built from the canyon excavation) screening cars and development to the west. The canyon terminates in a pond — a wildlife refuge that borders the elementary school, creating additional educational opportunities and stewardship training.

Organizational neighborhoods code age-specific geographies. Wherever possible, classrooms expand the outdoors to adjacent terraces for playing, eating or experimenting.



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> PRESIDENT'S LETTER

A TIME TO LEAD

Arthur Morgan, a noted engineer and college president, described the qualities of a good leader as a person:

- > "who most fully understands the nature of things so that his plans are not doomed to ultimate failure;
- > who possesses an active, far-ranging imagination that can see many possibilities;
- > who has a sense of values so that among possibilities, he is able to choose the most excellent;
- > who has a sense of order to give form, design and program to the values and purposes he selects;
- > who has practical sense and judgment and uses the most feasible means to accomplish his ends; and
- > who has the energy and enthusiasm to carry his plans toward fruition."

ARCHITECTS AS LEADERS

Imagination, values, order, judgment, energy and enthusiasm are qualities that most architects not only possess but also exercise on a daily basis in the creation of the built environment. Good architects make good leaders.

The problem is that, in most cases, the architects are rarely consulted or at the table when it comes to issues that affect our communities. Given the timing of our upcoming sunset licensure, now is a great time for architects to leave the comfort of our introverted world of design and join the external world of collaboration, community planning and policy creation.

In order to affect the future of Colorado's continued growth and the maintenance of our current quality of life, it is imperative that architects in this state assume a leadership role to provide inspired guidance to the industry and to our policy makers. We as a profession have so much to offer and are well suited to extend our area of influence beyond the confines of individual sites and into our communities where our informed attention is sought.

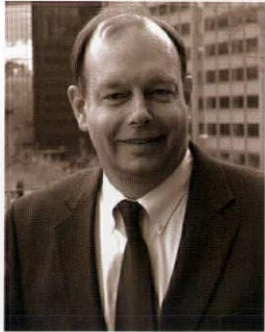
Over the past few years, the leaders of AIA Colorado and its local components have been working hard at building relationships and playing an active role with policymakers to set the stage for members to insert themselves as valued resources.

The time is now for AIA Colorado architects to take advantage of this opportunity and flex their problem-solving talents in the public realm. Colorado's communities are in need of leadership from their respective local architects, and the AIA has provided its members with access — all that is needed now is participation in order to reap the rewards of your involvement.

I hope you enjoy this fall issue of Architect Colorado and that its focus on architectural leadership stimulates thought, action and participation for Colorado's current and future generation of AIA architects.

Sincerely,

John Konushewski, AIA
2005 AIA Colorado President



FRED FUHRMEISTER, TIME FRAME

"Now is a great time for architects to leave the comfort of our introverted world of design and join the external world of collaboration, community planning and policy creation."

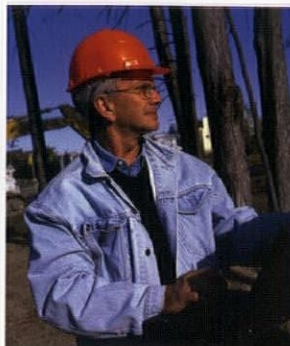
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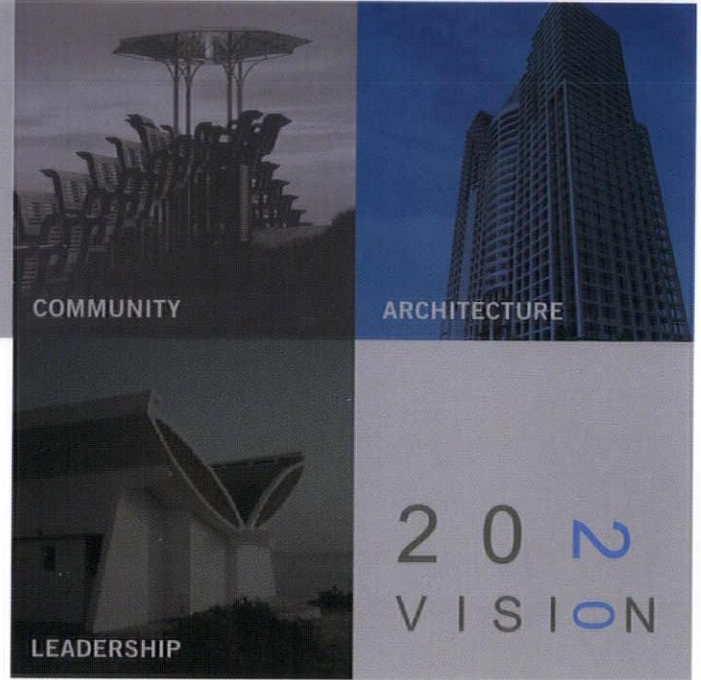
THE 2005 AIA Colorado DESIGN CONFERENCE & COMMUNICATIONS SYMPOSIUM

This year's conference will engage attendees as the theme **20/20 VISION**

explores the future of the architectural profession and AIA Architects as visionaries and leaders in our Colorado communities.

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COLORADO SPRINGS

OCTOBER **27** THRU **29**



STEVE BADANES, ASSOC. AIA Professor at University of Washington and founder of Jersey Devil, an architectural firm perpetuating the tradition of medieval craftsman. Jersey Devil architects/builders live on-site during construction of their designs, which are known for community outreach education and courageous architecture through its innovative use of materials and energy efficiency.

ROBIN ELLERTHORPE, FAIA "The Practice Evolution - Expanding Our Role as Architect." Arguably, now is the best time for those architects who thrive on innovation and risk and the worst for those who are losing their grip on old realities. In his fast paced session, Ellerthorpe will share his perspective on how the rules of architecture have changed. As clients demand increased productivity at a lower cost, the architect's role has expanded into a broader team of developer, real estate executive, operations and finance chiefs.

JOHN FREGONESE Principal of Fregonese Calthorpe & Associates, John Fregonese operates a full-service planning firm that specializes in visioning and public involvement strategies. As a planner for 30 years, John has earned the reputation of being able to create an energizing vision for communities and to develop concrete, workable solutions to urban problems. Fregonese is known for his regional plan in Portland and has lead numerous comprehensive local area plans, such as the Denver Blueprint Plan.

CHRIS WIDENER, FAIA Principal of WDC Group LLC, a designer-led, single-source project delivery firm with a national reputation in design-build and construction management project delivery led by architects. Chris is an accomplished leader in the profession of architecture and serving his third term in Ohio as a Legislator in the House of Representatives where he has numerous accomplishments including Legislator of the Year in 2004. As an architect and legislator, Widener demonstrates the true potential for the role of the architect as a leader.

PAUL WINSLOW, FAIA one of the founding partners of The Orcutt/Winslow Partnership, recognized early on that 3D, object-based software (BIM) would ultimately become the industry standard. Its ability to allow the user to design instead of draft was the key to advancing office technology and consequently, management. Finding the right mix of innovation, adherence to standards, and business success was both a priority and a challenge that this firm has mastered.

PHOTOS COURTESY OF JERSEY DEVIL, TOP LEFT AND BOTTOM, THE ORCUTT/WINSLOW PARTNERSHIP, TOP RIGHT.



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> LEGISLATIVE AGENDA

MAKING THE CONNECTION

A legislative advocacy program by an organization like AIA Colorado will be effective only if it is viewed as a totality and not a collection of separate events and issues. This year we have had much on our plate.

The beginning of the Sunset Review process, leading up to legislation that will be introduced next January to continue our licensing statute, encompasses a broad range of issues that affect our profession.

Meanwhile, Colorado's fiscal crisis has led to the legislature's passage of H.B. 1194, endorsed by AIA Colorado in February, setting the stage for an election on Referenda C & D this November. Advocacy — call it politics if you like — is about connections. Paying attention to these connections is what makes for successful outcomes. Legislation can pop up unexpectedly at any time during the session, demanding our attention and, sometimes, an official AIA Colorado position.

For instance, AIA Colorado supported Senate Bill 208, which would require new state buildings to be LEED certified. Our support was qualified, because of language in the bill that we thought was unrealistic and unworkable. AIA Denver also endorsed the bill, reinforcing our position.

The bill was ultimately amended to an untimely demise by competing interests, but we have made connections (with state agencies, for example) that confirm our shared concerns. If a similar bill is introduced next year, AIA Colorado will be in a better position to shape its outcome.

In a hypothetical situation that exemplifies the value of making connections, AIA Colorado may have an issue we want to discuss with a legislator on a key committee. In preparing for our meeting, we might discover that AIA Colorado and that legislator share a common interest in another, separate issue. When we meet, we learn that our legislator has been in discussions with one of the many allied organizations (such as contractors, engineers, building officials) with whom we have contact. In subsequent conversations with the allied organizations, we discover a shared support of an issue that hadn't quite been on our radar screen before. This is how the connection is made.

One benefit of AIA Colorado's government affairs activities is that the issues we care about most are essentially non-partisan, reaching a receptive audience across the spectrum of politics in the state Senate and House — though never quite all the way. Since Colorado architects represent all political stripes, this means that we can enlist our members to help build relationships throughout the legislature. That way, our entire membership can be a resource to make the connections. ♦

> BY KIN DUBOIS, AIA
AIA COLORADO GOVERNMENT
AFFAIRS DIRECTOR



building the box everyone else is trying to think outside of

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An advertisement for Mortenson. It features three images: a modern building at night, a construction site with a crane, and a close-up of a curved architectural element. The name 'MORTENSON' is written vertically in large, bold, white letters on the right side. At the bottom, the text reads 'INTEGRITY | EXCELLENCE | INNOVATION' and '1621 18th Street, Suite 400, Denver, CO 80202 | 303.295.2511 | www.mortenson.com'.

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> LOOKING AHEAD

ART BY ARCHITECTS

AIA Colorado South presents the first annual Art by Architects exhibit at the Pikes Peak Regional Development Center in Colorado Springs. Celebrate with us at the opening reception on **SEPTEMBER 15** to honor the artists featured in this exhibit. Friends and families are welcome.

ANNUAL DESIGN-BUILD CONFERENCE

AIA Denver and the Design-Build Institute of America's Rocky Mountain Chapter invite you to the Annual Design-Build Conference: Collaborative Approaches to Design-Build. The conference takes place **SEPTEMBER 23** at the Inverness Hotel and Conference Center. Join us for a day filled with stimulating sessions devised to engage members on the many collaborative levels of design-build.

AIA COLORADO DESIGN CONFERENCE

The 2005 AIA Colorado Design Conference and Communications Symposium will be held at the exclusive Broadmoor Hotel in Colorado Springs **OCTOBER 27-29**. This year's conference theme "2020 VISION" explores the future of the architectural profession and takes a closer look at AIA architects as visionaries and leaders in Colorado communities.

Meet congressmen, presidents and even the devil himself! Speakers include Robin Ellerthorpe, FAIA; Jim Cramer, FAIA; Steve Badanes, Assoc. AIA; John Fregonese; Doug Steidl, FAIA; and more.

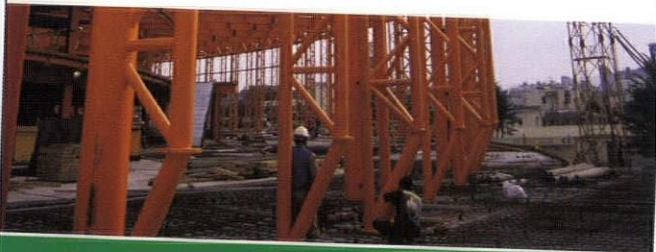
COLORADO DESIGN AWARDS GALA

The AIA Colorado Design Awards Gala will be held **OCTOBER 29** at the Broadmoor Hotel as the final evening celebration of the Design Conference. AIA Colorado Honor and Design Awards will be announced throughout the evening of this black-tie optional event. Awards will include Architect of the Year, 25-Year Award, Firm of the Year, Contribution to the Built Environment, Leadership Award and the Innovative Practice Award.

AIA COLORADO NORTH AWARDS GALA

The Annual AIA Colorado North Awards Gala will be held at The Stanley Hotel in Estes Park **NOVEMBER 11**. Join us for an evening of dinner and dancing in the MacGregor Ballroom as we celebrate architecture. ♦

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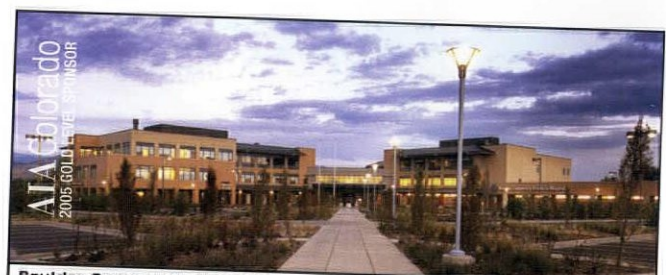
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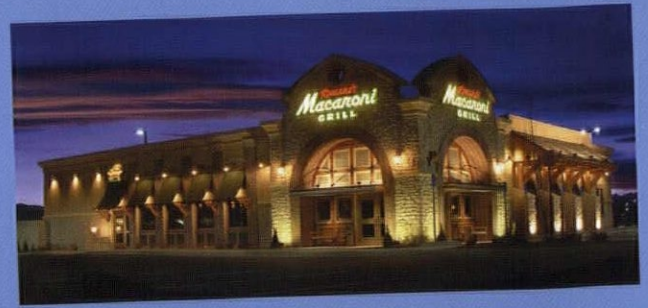
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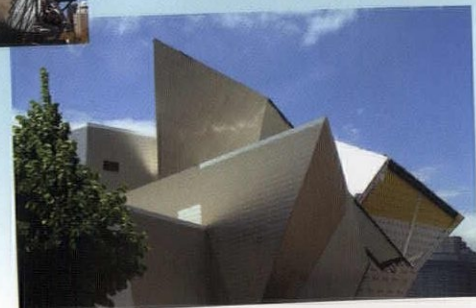
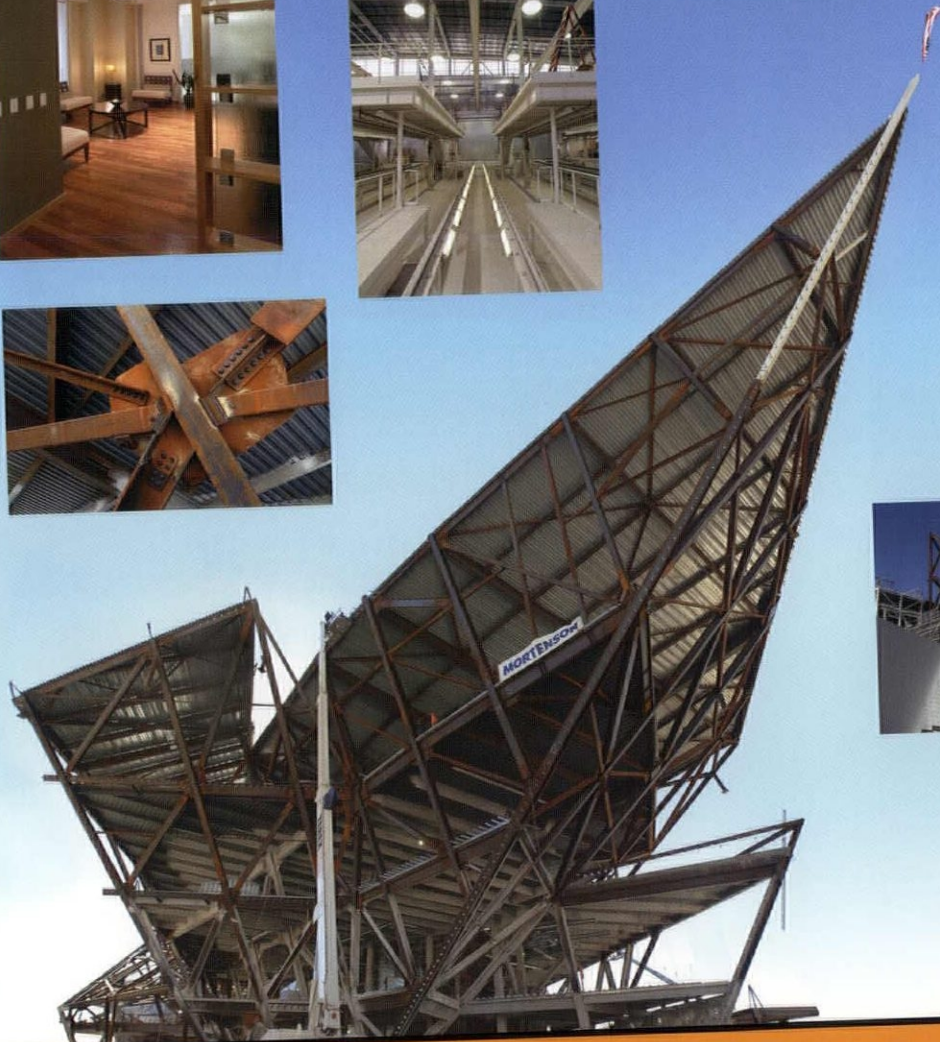
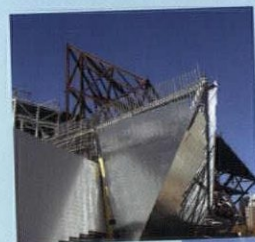
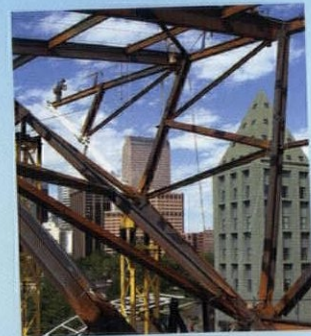
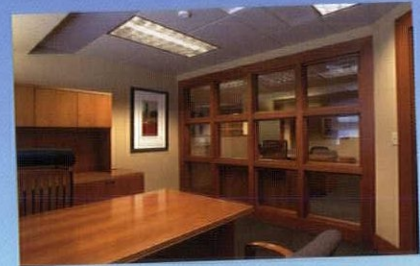
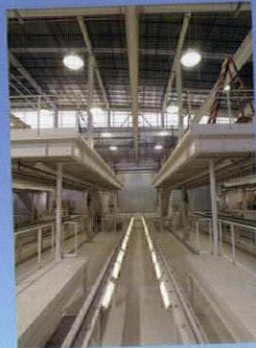
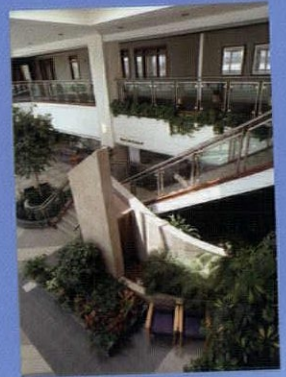
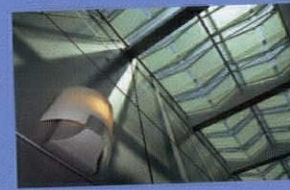
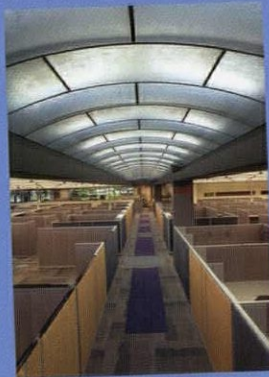
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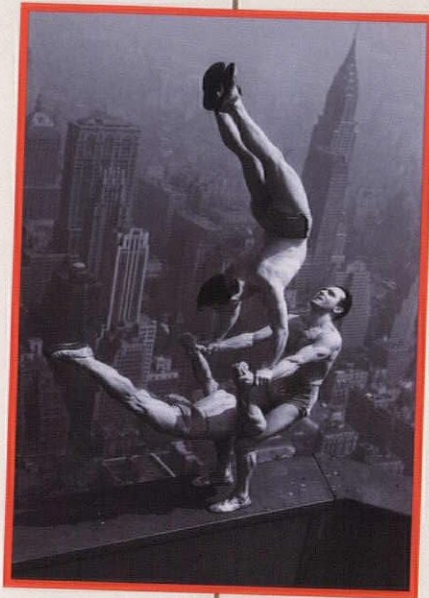


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IT'S YOUR MOVE COLORADO ARCHITECTS TAKE CONTROL BY GETTING INVOLVED

> BY DAVID KENNEY
THE KENNEY GROUP

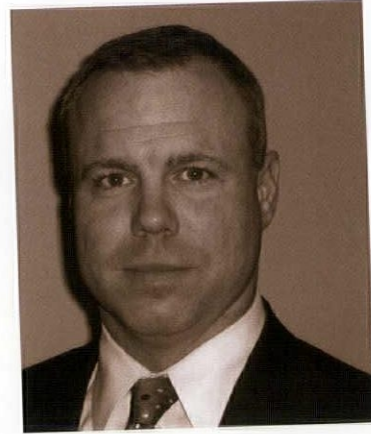
Public policy decisions regarding Colorado land use and development have never been more important, complex or politically challenging than they are today. The inevitability of continuing population growth; ever-dwindling water resources; the economic and social necessity to provide quality, affordable, workforce housing; environmental concerns and other issues pose significant challenges to the vitality and sustainability of our communities.

Land use has become the most hotly contested issue facing local elected officials, who face diverse and passionate constituencies — from landowners and developers to neighbors, environmentalists, preservationists and others.

Too often, architects are missing from the debate, with decisions based on narrow political criteria, to the detriment of sound planning and design principles that could result in better policy.

Architects — collectively through the AIA and as individuals — are uniquely positioned to shape the future of our state by participating in this debate. Many architects, however, aren't familiar with the political process and aren't involved, or they are involved only for a specific project they're working on.

For too many architects, this is a missed opportunity. Increasing architects' involvement in local politics will benefit more than land use policy. Architects can educate decision makers and the public and broaden everyone's understanding of land use — and it can be good for business.



A MERITOCRACY AT WORK

So how does an architect get involved? It's remarkably easy. But Colorado politics remains a meritocracy. Unlike other places, no one here cares about your name, how long your family has lived here or your pocketbook. The only barrier into Colorado politics is your willingness to get involved.

Some suggestions for getting started:

- > Get to know your elected officials — when you aren't asking for something. Many people contact elected officials only when they need something or have a complaint. Instead, offer to help, and you will find they are more approachable.
- > Support the candidates and incumbents you respect. Attend or host fundraisers, which don't have to be extravagant or expensive, and the donations need not break the bank. You can always help out the campaign by volunteering or speaking to your neighbors and colleagues on behalf of the candidates.
- > Apply to serve on commissions or task forces. Most communities have standing planning commissions, advisory boards or special task forces where important decisions are made. They are usually easy to find and easy to join.

As our communities grow and land use policy becomes increasingly complex, it's vital that more architects become involved in the decision-making process. ♦

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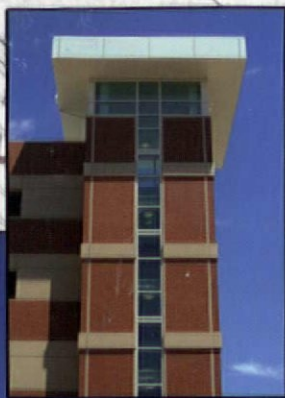
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