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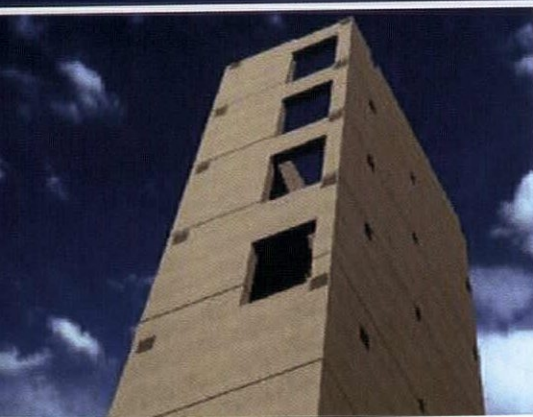
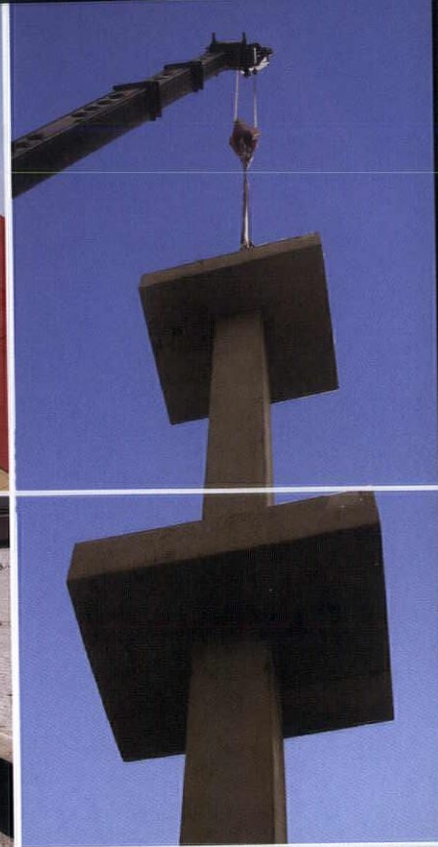
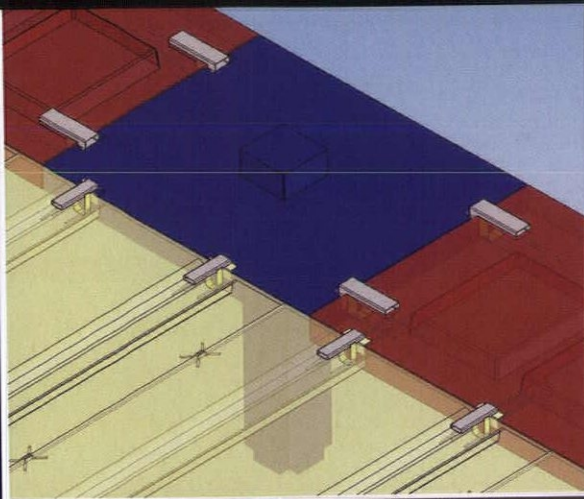
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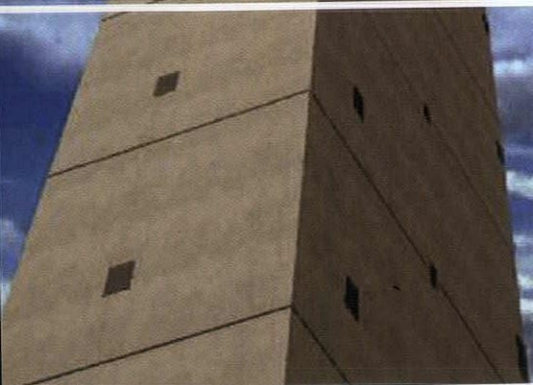


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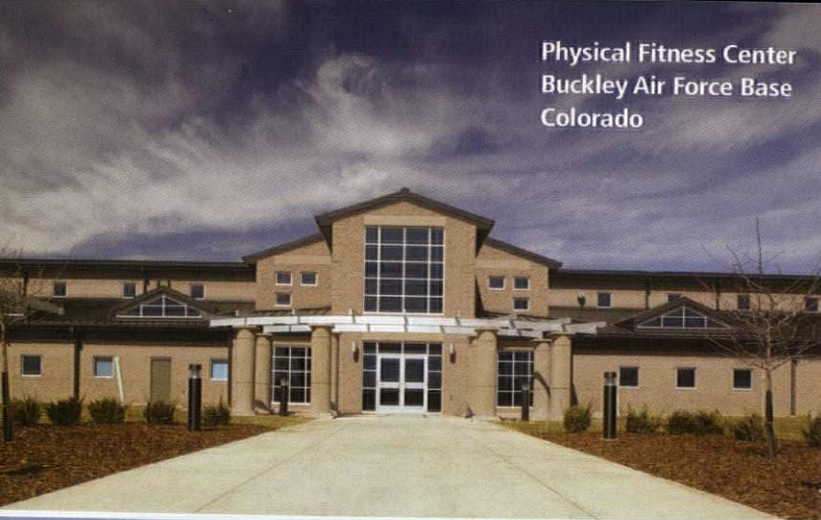


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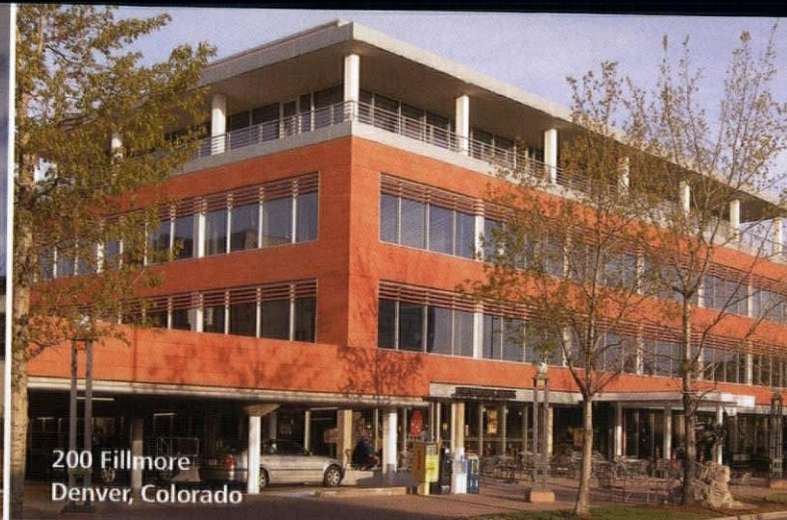


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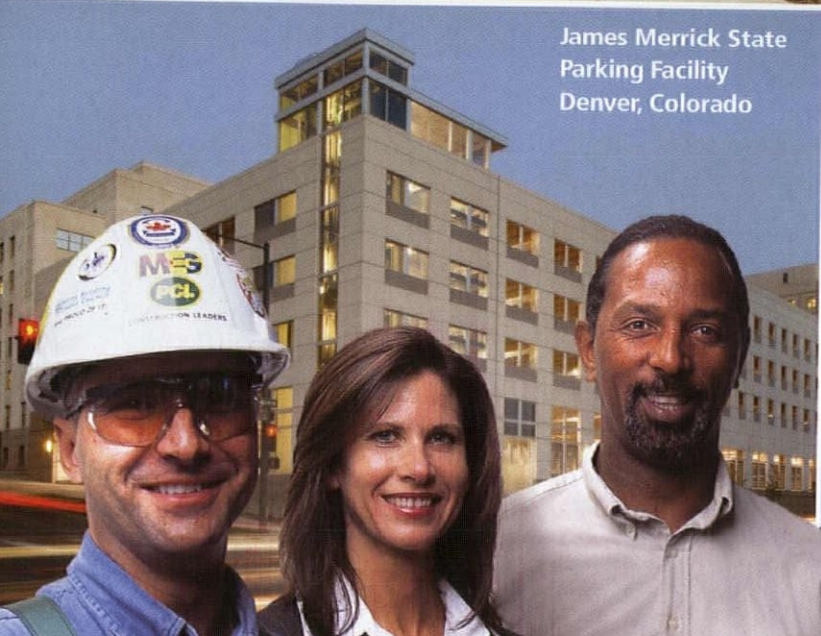
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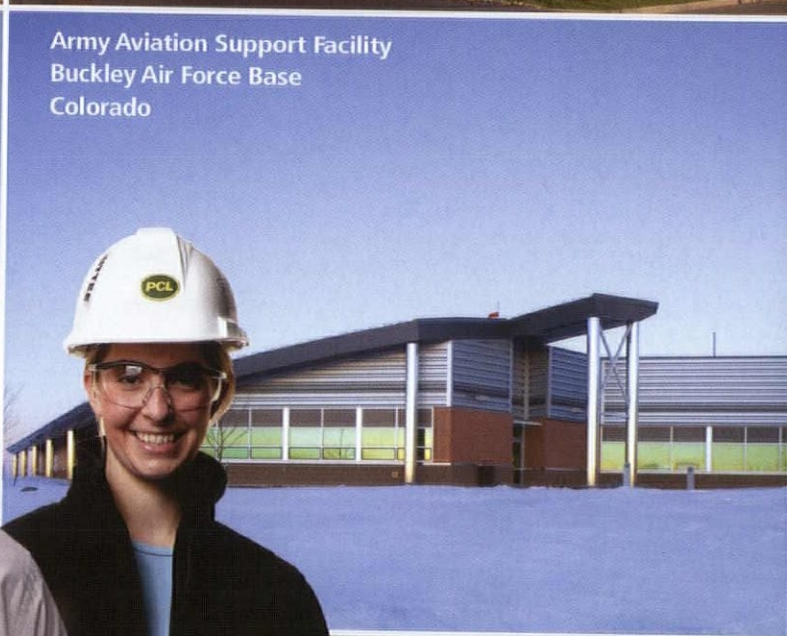
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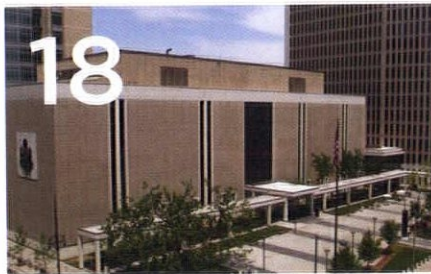
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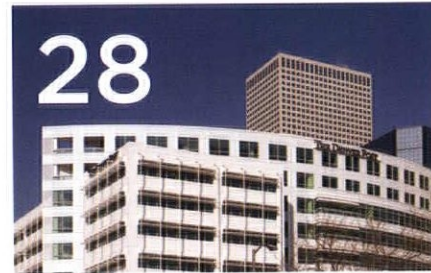


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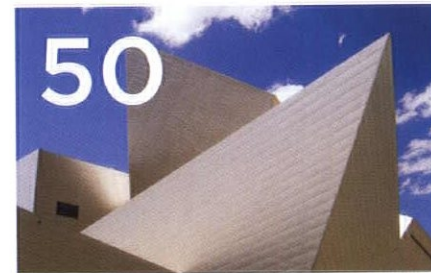


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COVER Breckenridge Welcome Center, Photo by Steve Maylone

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

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- > SUMMER ISSUE DEADLINES - Themed Architecture
Editorial: April 20 - Advertising: April 27
- > FALL ISSUE DEADLINES - Aesthetics/Timeless Architecture
Editorial: July 13 - Advertising: July 20
- > WINTER ISSUE DEADLINES - Historic Preservation/Renovation
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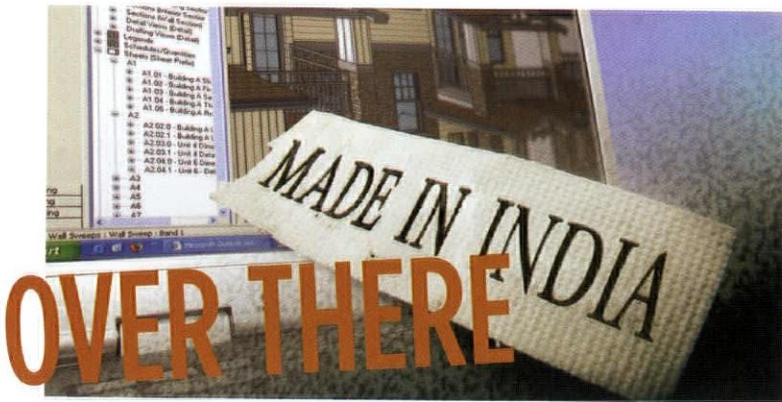
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> LETTERS



OUTSOURCING NOT THE ANSWER

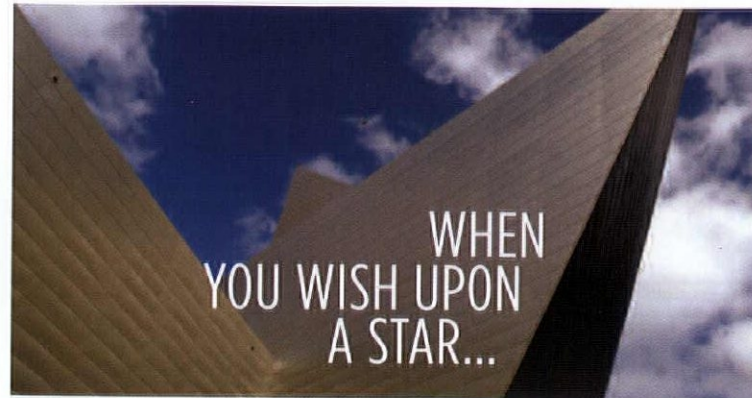
[RE: "OVER THERE," WINTER 2006]

Thank you for addressing this seemingly underground side of architecture. Based on my own experience with outsourcing to India, I warily began reading the article. I have to say, the piece that instigated this letter is the part in the article that began to state, in the words of Nejeeb Khan, that while a U.S. intern can cost up to \$45 per hour, an Indian intern only costs \$18— that "this is the future." I can understand that in a time where there is a lot of work and not a lot of help, some firms would be willing to try this new service. But in a time where there is much concern and discussion about the watering down of the importance of architecture in the public realm, sending the work overseas because it is cheaper will do nothing to train our architects of tomorrow...nor perpetuate our professional self-respect.

Architecture is a notoriously underappreciated profession. It is considered by many a luxury, not a necessity. Many of us criticize developers for building acres and acres of buildings only meant to last 20 years—but they do it because it is cheap and it is quick. Quality usually suffers. Never mind the lasting impact it has on the physical and social environment. If we start choosing Indian over U.S. interns because it is cheap and quick, what does that say about our profession as a whole? Is this really the image we are willing to trade our long hours of hard work for?

After my own experience, I found that I would rather put in the extra time here at home to ensure project and professional quality. Let us not begin the "Wal-Martification" of architecture.

Thank you,
Stephanie I. Evans, AIA
H+L Architecture



STARGAZING

[RE: "WHEN YOU WISH UPON A STAR," WINTER 2006]

It seems the question of "outside" architects' contributions to the architectural legacy of our city is not a black-and-white either/or inquiry, but one that is far more complex—or, both/and. The approach your writer took to this piece narrowed the dialogue to whether outside architects are a "good" thing, or a "bad" thing. But it seems that other questions would have been important to pose as well. Questions like: What does the outside "starchitect" uniquely contribute to the accomplishment of a great city? In a world that is truly global ["flat" in the words of author and *New York Times* columnist Tom Friedman] why are we, in this particular case, so strongly focused on state and regional borders?

If it is a "bad" thing for architects from other cities and countries to practice here in Colorado, then is it also "bad" for Colorado-based architects to practice outside of our state or region? If so, what is the difference?

And, more specifically, "If this is indeed a problem, what can the Colorado architectural profession do to elevate its own stature within the community such that the public sees local architects as professional equals to any architect brought in from the 'outside?'"

These are the kinds of questions I would enjoy seeing debated within the Colorado AIA community as I imagine the answers would lead not only to new revelations, but to some productive forward-thinking initiatives designed to elevate awareness of the exceptional design talent living and working right here in the beautiful state of Colorado.

Best,
Cynthia Kemper

COMMUNITY CONNECTIONS



FRED FUHRMEISTER, THE FRAME

Growing up on a jumble of military bases, I learned that a sense of community is as important as potable water

when it comes to quality of life. When we packed up and moved our boxes to a new address every two or three years—sometimes crossing a big ocean to get there—the base housing always looked pretty much the same, and definitely uninspiring.

Perhaps someone, somewhere designed it to lend a sense of familiarity and calm to an otherwise fairly stressful life event? My design critique aside, each community we lived in became a “home away from home” as we immersed ourselves in the rich local culture of our new environs.

It seems the itch to get up and go must have bred through; on a quest for the next great house to restore, my husband and I have unquestioningly moved our own boxes from the classic Denver neighborhoods of Washington Park, Bonnie Brae, Mayfair and, most recently, to Stapleton (no remodeling necessary in this shiny new enclave). Stapleton’s community-inspired design lures us—along with our like-minded neighbors—outdoors to socialize around welcoming front porches, narrow streets, vast parks, trails, shops and restaurants. My neighbor calls Stapleton her personal utopia, while a friend over at Lowry says she feels like she is living on Sesame Street (in a good way).

Another New Urbanist community, Longmont’s Prospect New Town is the focus of this issue’s business story, “Modern Aspirations.” Developer Kiki Wallace envisioned a neighborhood that placed people before cars and hired forefather of New Urbanism Andres Duany of Duany Plater-Zyberk to master plan his own version of utopia, with a modern twist. Wallace says the development process has been a very educational and sociological experience thus far.

Also in this issue, guest commentator Lance Brown, FAIA, discusses community building in post-Katrina New Orleans, where an unintended sociological experience of tremendous proportions continues to tug at the heartstrings of community designers.

Brown says, “We should all be looking at preserving this rich and distinctive cultural incubator as a challenge to be taken and resolved positively.”

We hope this issue of *Architect Colorado* will encourage you to reflect on what makes an effective community, and the role architects play in shaping those details. Military housing notwithstanding, community design is indeed a key ingredient to our quality of life.

A handwritten signature in black ink that reads "Jennifer Seward". The signature is fluid and cursive, with a long horizontal stroke at the end.

Jennifer Seward
Editor



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BRECKENRIDGE WELCOME CENTER INCORPORATES
A LIVING PIECE OF THE TOWN'S PAST

A SLICE OF HISTORY



Breckenridge officials felt like they had found the second Matchless Mine

when they discovered an 1880s log house in renovating what would become the town's new welcome center. A 1970s condo sandwiched the interior and exterior walls of the 130-year-old building, completely sealing it from Breckenridge's fierce alpine elements.

"We came over to explore what we had purchased," says Mike "Mosh" Mosher, Breckenridge town planner. Two 1970s buildings used for condos and retail flanked the historic building, creating a tripartite whole. Mosher and his colleagues were poking holes in the walls when they realized they had hit the mother lode.

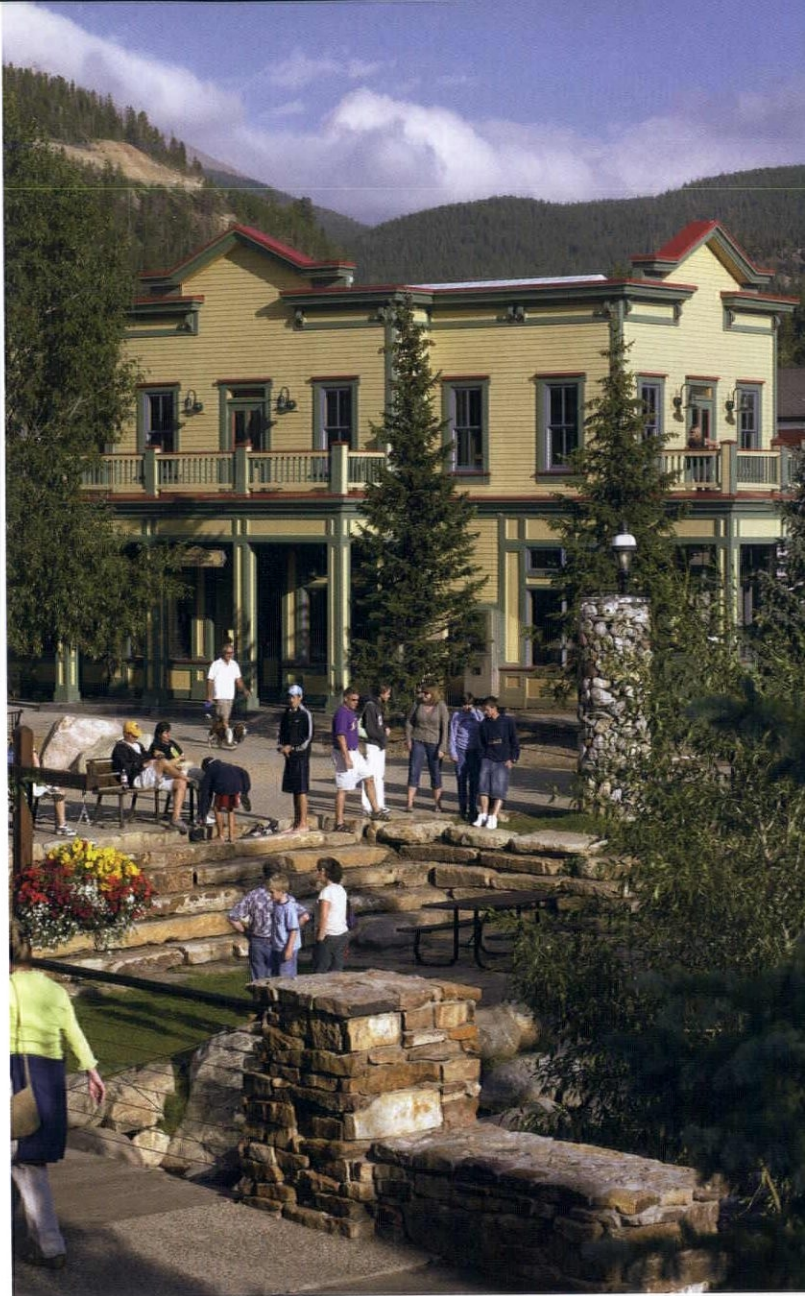
"We could see original chinking and original wood," Mosher says. "The logs were in pristine condition."

The town's Community Development Department immediately called Michael Roybal, AIA, principal of Denver's The Roybal Corp.

"After they demolished a piece of the corner to see what was in the cabin, that's when they came to us and said, 'We think we have a preserved cabin. What conceptually can we do to leave the cabin and highlight it as part of the visitor center?'" Roybal recalls. "As we moved forward into demolition, we became much more encouraged that the cabin was usable, and the design began to reflect that."

After determining that the two flanking structures and the surrounding condo weren't historically valuable, Mosher and his colleagues ordered in pizza and started swinging sledge hammers to unsheathe the log house.

"What could better tell Breckenridge's story than to expose the cabin?" says Toni Roybal, Michael's wife, with Roybal's design division. "The cabin drove the program. It became a focal point."



> PAGE 13

> BY MELISSA BALDRIDGE

> PHOTOS BY STEVE MAYLONE



BRECKENRIDGE WELCOME CENTER

LOCATION Breckenridge

CONSTRUCTION COST \$3 million

SCOPE 4,446 sq ft

PURPOSE The new welcome center consolidates some town services, doubling as a new information and event-planning center. It highlights Breckenridge's rich history and environmental accomplishments through several interactive exhibits.

COMPLETION June 2006

OWNER Town of Breckenridge

ARCHITECT The Roybal Corp.

EXHIBIT DESIGN The Roybal Corp.

STRUCTURAL ENGINEER SA Miro Inc.

ELECTRICAL ENGINEERING Kazin & Associates

MECHANICAL ENGINEER Rader Engineering

LANDSCAPE ARCHITECTURE DHM

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- > El Pueblo Museum, Pueblo
- > Denver Health & Hospitals Trauma Center, Denver
- > El Paso Tech2O Center, El Paso, Texas
- > DIA Air Rescue and Firefighting Facility, Denver

PREVIOUS LEFT The Breckenridge Welcome Center is adjacent to the Blue River Plaza, always a hub of visitor activity. **PREVIOUS RIGHT** The 1880s cabin is bookended by classic Breckenridge architecture. **ABOVE LEFT** The historic cabin was re-created with period artifacts and materials to offer a glimpse of the past. The windows offer a view down Main Street in 1888. **ABOVE RIGHT** The building was designed with various exhibit levels to provide something interesting around every corner. **OPPOSITE** The historic cabin is highlighted at the building's voluminous Main Street entry, which welcomes visitors to the interpretive center.

TOWN HERITAGE

Peter Grosshuesch, director of community development, says he chose the Roybals to help with the \$3 million project because of their work on the Golden Gate Canyon State Park visitor center. He and his colleagues liked the Roybals' ability to mix architecture with exhibit design.

Roybal had also worked with government organizations such as the National Park Service, and Breckenridge officials were confident the firm could meld interpretive and interactive elements well, Mosher says.

Every few years, the town sends out questionnaires to Breckenridge residents to rank priorities for municipal government. "Preserving town heritage is always tops," Mosher says. Breckenridge residents quickly warmed to the project because it dovetailed with the way they like to brand the town. "Everyone thought there ought to be more to do than just come here and ski," he says.

Breckenridge has one of the largest historic districts in the state, with more than 150 contributing structures listed on the National Register of Historic Places. Guidelines for every aspect of building renovation are stringent. "You can paint your house the same color without a permit, but that's about it," Mosher says. "There's a learning curve for everyone who wants to develop."

To that end, the Roybals were careful to preserve as much of the house's historic fabric as they could.

Town historian Rebecca Waugh describes the log house—with its chinked base, scalloped Queen Anne gable front, 488-sq-ft footprint and two stories—as an anomaly. "There's a difference between a log cabin and a log house. A log house usually has a story-and-a-half, and it has finer finishes than a log cabin," she says. "It was clearly somebody's residential home. It wasn't a miner's cabin."

INTERACTIVE EXHIBIT

The Roybals decided to make the unusual historic building both an interpretive piece as well as a stage for other exhibits. They left cutaways into the house structure to reveal things like newspaper insulation that date to the 19th century. The second level, which originally extended the length of the building, was cut back to provide a mezzanine with interactive exhibits for children, including a dress-up area with period costumes. The builders also left charred ceiling timbers and beams from a fire inside the building, even replicating burn patterns on wood that had to be replaced.

The house became a stage for exhibits highlighting the town's colorful history. A "mine shaft" elevator, complete with a sheave wheel used to haul ore buckets and "pick-axe" sound effects, takes visitors to the basement-level restrooms. Other displays illustrate life in Breckenridge, including a theater telling the story of hard-rock mining, skiing, the town's high-alpine surrounds, environ-



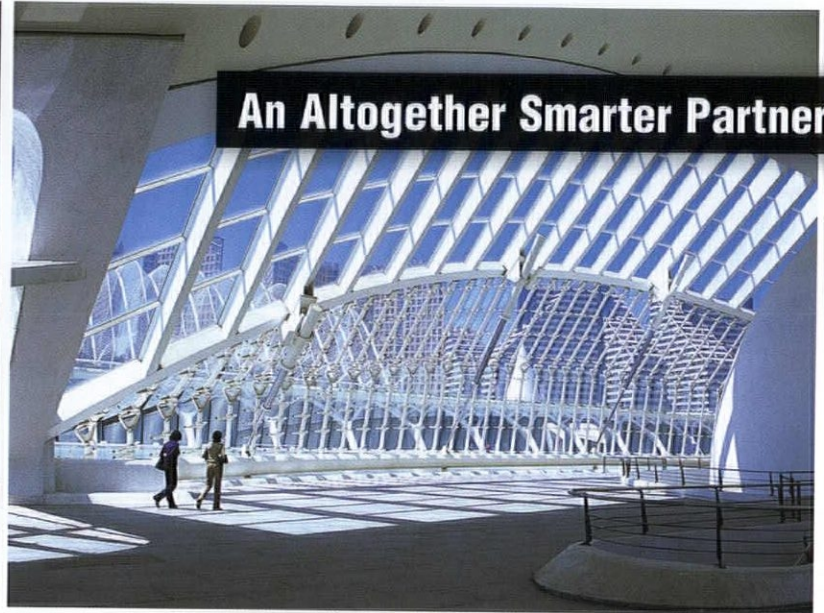
mental reclamation and the "Breckenridge Navy," the name given to the mining company dredges that churned up the bed of the Blue River, searching for minerals.

Project coordinators issued an "all-hands" call for help in creating the displays. Waugh, a Breckenridge historian for 26 years, used elements from historic video footage and oral histories she'd collected. Several city departments and residents contributed to the environmental and ski exhibits. Other residents donated period artifacts, most of them from Breckenridge.

It was tough making the varying floor levels, corners and joints fit together and took some creative engineering to meet building codes inside the house, Mosher says. But in the end, Breckenridge got a welcome center for visitors—and a history museum.

"Having a historic cabin here just sweetened the pot," he says. ♦

What if you could fully automate drawing and schedule production through a single, integrated building information model?



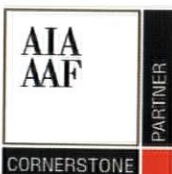
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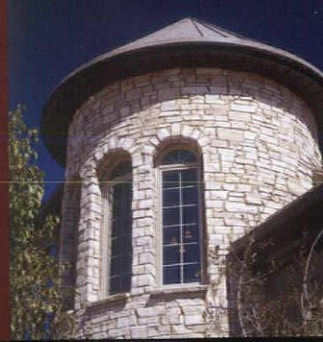
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BYRON G. ROGERS FEDERAL COURTHOUSE MODERNIST RENOVATION NAVIGATES MONUMENTAL COMPLEXITIES

EXTREME MAKEOVER

TALES OF JUDICIAL INTRIGUE LAY BURIED WITHIN THE ARCHIVES

and psyche of the five-story Byron G. Rogers U.S. Courthouse in downtown Denver. Here is where internationally famous trials, like that of Oklahoma City bomber Timothy McVeigh, were held. But, after more than 40 years of use, this national gem, located at the center of Denver's Federal District Complex, had begun to lose both its luster and stature within the General Services Administration's portfolio of significant buildings. The outdated structure was doomed to ongoing stopgap renovations—like the need to meet heightened federal security measures—or worse, the wrecking ball.

But the GSA decided the original building was worth saving.

"The Byron G. Rogers [Courthouse] was found to be economically viable with a payback through our lease program from federal agencies residing within the courthouse," says Chris Lewis, GSA project manager.

Lewis adds that the architectural significance of the complex—considered a Formalist masterpiece by some local preservationists—made it essential not only to preserve its historical integrity

but also to carefully renovate the interiors to protect its historic fabric while replacing outdated electrical, mechanical and security systems.

REINCARNATION

Designed in 1965 by Denver-based James Sudler Associates and Fisher and Davis, the 247,000-sq-ft building originally housed the 10th U.S. Circuit Court of Appeals, Federal District Court, U.S. Attorney's offices and U.S. Marshals' offices. It is a key segment of the Federal District Complex, which includes the attached 18-story Federal Office Building and a landscaped plaza bounded by 19th, 20th, Stout and Champa streets.

The four-year, \$45.8 million redesign and renovation of the courthouse began in January 2002 after Bennett Wagner & Grody Architects of Denver was selected by the GSA to oversee the project. A joint venture of MCDS/PCL Construction served as the general contractor.

"This was a true legacy project on so many levels," says Mary Morissette, AIA, BWG's project manager who shepherded the courthouse project through to its January 2006 reopening.

“We've given a second life to a significant historic building that's served this community since the 1960s. We also achieved the first LEED-gold EB (existing buildings) certification in GSA's nationwide building inventory.

“But it didn't start out glamorous,” she adds.

“With the exception of the exterior shell, nine courtrooms, original lobby and key structural elements, the building was totally gutted.”

Original materials like terrazzo floors, courtroom wood surfaces and marble lobby walls were preserved while building upgrades addressed Americans with Disabilities Act requirements, heightened Homeland Security demands and life-safety issues.

“The interior was riddled with asbestos, [which had] migrated down through nearly every wall—this and the lead-based paint required a significant abatement process. There was no easy path,” Morissette says.

A TUXEDO DESIGN

While the courthouse cannot yet qualify for the National Register of Historic Places, the pending listing was a critical element of the architectural vision, says Morissette. The site and exterior facade were preserved and rejuvenated and a new public entry and lobby were created, while the courthouse interior boasts a fresh new modern “tuxedo scheme,” with dark, cherry-stained maple detailing, stainless steel door pulls and black granite finishes juxtaposed against classic white gypsum walls.

BWG's new design provided an abundance of natural light to the main lobby and public corridors, Lewis says. Clerestory windows above office doors draw daylight into interior corridors, softened by indirect lighting from wall sconces. Floating ceilings, decorative artwork and ornamental touches throughout the building mirror design details of the lobby's original Formalist architecture.

An expanded lobby allowed the relocation of security and processing functions out of the existing main lobby. Security was streamlined and improved, reducing clutter and allowing visitors better views of the building's historically elegant features. The existing lobby was restored, with a new ceiling that connects the interior to the new exterior canopy.

Ceilings in the courtrooms were removed and abated, and the walls were cleaned and restored, with upscale, indirect lighting marking courtroom entrances. The judge and jury rooms behind the courtrooms were reconfigured with new finishes and improved lighting.

“The courtrooms and chambers, renovated with contemporary architectural touches, result in a formal, high-tech appearance,” Lewis says.





MEETING MANY NEEDS

The divergent yet overlapping needs of nine distinctly different tenants created unexpected intricacies. More than 30 client representatives oversaw the design development process.

Ultimately, the courthouse project team overcame a historic but awkward floor plate, an office-equity gap, circulation constraints related to the high-security transport of detainees, and miles of cumbersome conduits to create upgraded technologies throughout the building.

“The building was completely torn apart, reorganized and put back together,” Morissette says. “Not only does it function for present users, but it looks good—it’s a nice place to be.”



BYRON G. ROGERS U.S. COURTHOUSE MODERNIZATION

LOCATION 1929 Stout St., Denver
OWNER General Services Administration
CONSTRUCTION COST \$45.8 million
SCOPE 260,000 sq ft renovation and modernization of a Formalist-inspired 1960s federal courthouse, including upgrades of all interior systems
COMPLETION December 2005

ARCHITECT Bennett Wagner & Grody Architects PC
MECHANICAL/ELECTRICAL ENGINEER RMH Group
STRUCTURAL/CIVIL ENGINEER Martin/Martin
ENVIRONMENTAL ENGINEER Walsh Environmental
GENERAL CONTRACTOR MCDS/PCL, a joint venture
COMMISSIONING E-Cube
LANDSCAPE ARCHITECTS Lime Green Design
ENERGY EFFICIENCY MECHANICAL DESIGN Ambient Energy

OTHER NOTABLE PROJECTS

BY BENNETT WAGNER & GRODY ARCHITECTS
 > New Campus Center, Colorado Academy, Denver
 > Schotters Music Center, Colorado Academy, Denver
 > Dunstan Middle School, Jeffco Public Schools
 > Riverview Elementary School, Durango School District
 > Salud Family Health Centers Administration Building, Fort Lupton

MODERN ASPIRATIONS

DEVELOPER'S QUEST FOR THE ULTIMATE COMMUNITY INSPIRES PROSPECT NEW TOWN



> BY JENNIFER SEWARD

Developer Kiki Wallace has fond memories of growing up in the small southeast Texas town of McAllen.

But as Wallace grew, so did McAllen. “What was a very charming community in the 1950s became a sprawling nightmare,” says Wallace.

A 1998 Sierra Club report ranked the Texas border town No. 1 on its list of most sprawl-threatened small cities. (Denver was ranked sixth for large cities.) The same report noted that McAllen's urbanized land area had doubled twice since 1980, with population growth of 40 percent between 1990 and 1996. “I saw a place I loved and cherished destroyed right before my eyes,” Wallace adds.

Wallace spoke out about his disdain for the suburban sprawl that was mushrooming around him but was told, “What can you do?” Nobody had an answer. But he says that years later, when he inherited his family's 80-acre Longmont, Colo., tree farm, a site where he had worked as a teenager, he saw “an opportunity to put my money where my mouth is.”

Initially drawn to the idea of developing a high-end enclave, Wallace's interaction with the planning board brought him to the disappointing realization that the land was destined to become “your typical suburban model next door.” Determined to avoid the dreaded suburban prototype, Wallace took a deep breath and dug in his heels to create the community of his dreams.

“I knew I had to seek out a way to do something bigger and better,” he says.

The self-proclaimed young and naive developer studied neighborhood and community types and determined that the only appropriate use for his land was a community that placed people before cars, was built on the historic architectural



integrity of old Longmont and used the mature landscaping of the farm.

In 1994, during a flight to Mexico City, Wallace was stirred by a magazine article on New Urbanism touting the concepts established by the planning firm owned by Andres Duany and Elizabeth Plater-Zyberk in Miami.

Upon landing, he called the firm and hired Duany Plater-Zyberk to master plan his tree farm into Prospect New Town, a vision that has become over the last decade an award-winning model for smart, urban community development.

AN ECLECTIC TWIST

Currently about two-thirds complete and home to approximately 800 people, Prospect has drawn international attention and rave reviews from the architecture and planning communities for its eclectic mix of vibrant colors, geometric shapes and alternative materials, in a twist on New Urbanism.

Prospect is one of the first urban developments where Craftsman, Queen Anne, Tudor and other →



CONTINUED FROM 23

historical architecture is artfully blended with funky, modern design in a methodically planned environment, which, incidentally, is all a part of Wallace's deliberate and creative vision.

But Wallace attributes the heart and soul of Prospect to the group of strong individuals who have built and live in the community. "It is very fertile ground for creative, independent and interesting people," he says.

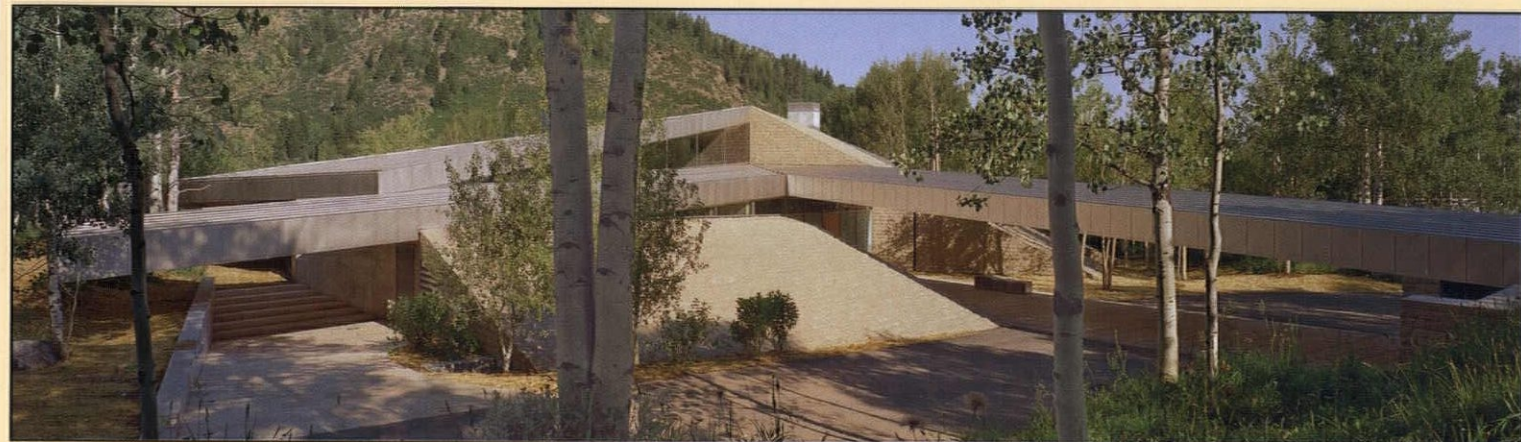
Local talent played a role in Wallace's vision from the beginning. Architect Kimble Hobbs, AIA, of the Hobbs Design Firm participated in the original design charrette when it was "just a twinkle in Kiki's eye," says Hobbs. The architect has designed several homes and mixed-use venues for the town and lives/works in Prospect's BOHO Lofts, one of his own designs and a 2005 AIA Colorado North merit-award winning project.

"When [the planning process for Prospect] first started, the guidelines set up by Andres Duany and the New Urbanist movement did not push Modernism very strongly," Hobbs says. Instead, the thought was toward a more "safe" design, something with gable roofs that looked familiar, especially to the bankers who would be providing the funding for this endeavor.

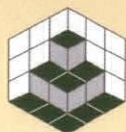
"When [this movement] was first getting its legs, this was the image that helped people understand what New Urbanism can be," Hobbs adds. "It helped establish the iconography. But the courage of the developers drove the Modernism. Kiki understood that this would make it something special, and it has surprised all of us."

Hobbs says the only downside is that the community can't come quickly enough. "I wish we had more buildings and businesses open. Yet, this [slower pace of development] could also be a blessing" because Prospect has been able to grow in a methodical manner to achieve Wallace's desired results.

PREVIOUS LEFT Incorrigible Circle **PREVIOUS TOP** Corner of Neon Forest Circle and Katy Lane; Design by Mark Sofield **PREVIOUS MIDDLE** Plateau Road (sod roof); Design by Mark Sofield **PREVIOUS BOTTOM** Corner of Neon Forest Circle and South Coffman Street; Design by Mark Sofield **ABOVE** Prospect Studios 2, Corner of Tenacity Drive and 100 Year Party Court; Design by Randall Platt Associates **OPPOSITE** Visionary Kiki Wallace has spent the last 12 years developing Longmont's Prospect New Town into a New Urbanist community with a twist. **FOLLOWING** A sidewalk view down South Coffman Street



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“When [this movement] was first getting its legs, this was the image that helped people understand what New Urbanism can be.”

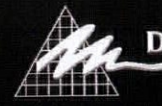
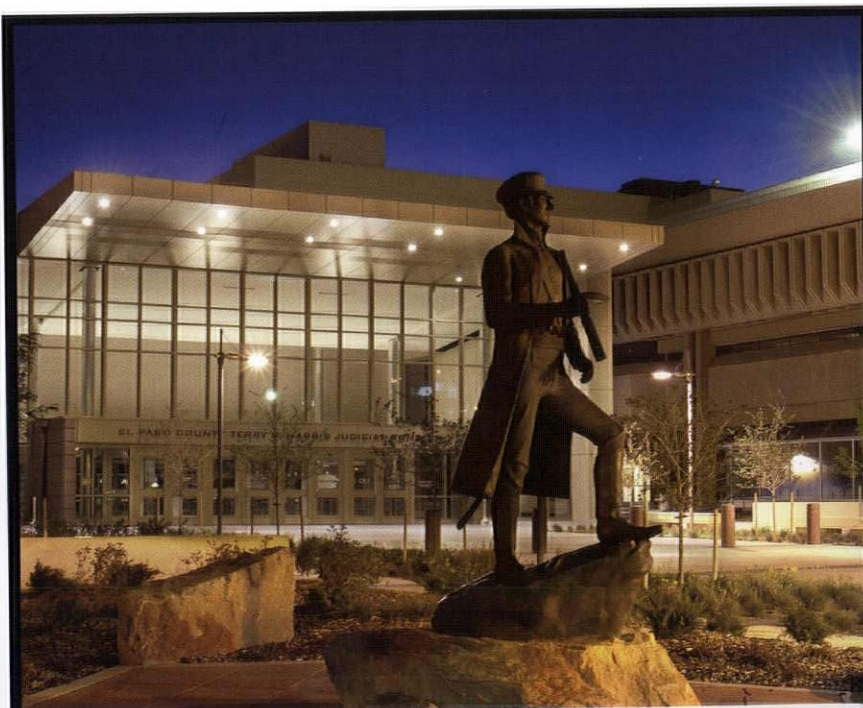
— Kimble Hobbs, AIA
Hobbs Design Firm

A SOCIOLOGICAL EXPERIMENT

Prospect’s town designer Mark Sofield says the community works on a number of levels. At an urban scale, the mix of uses means there is “a lot more friction, more direct contact between various types of people and needs that necessitates the need for cooperation and interaction.”

Sofield adds that because the houses are close together due to the small lot sizes and compact plan, the design of the individual buildings require a front porch or stoop set back so that the street wall is consistent along a block. To maximize yard space on each lot, houses are pushed forward and close to the sidewalk, and the porch or stoop helps mediate that transition.

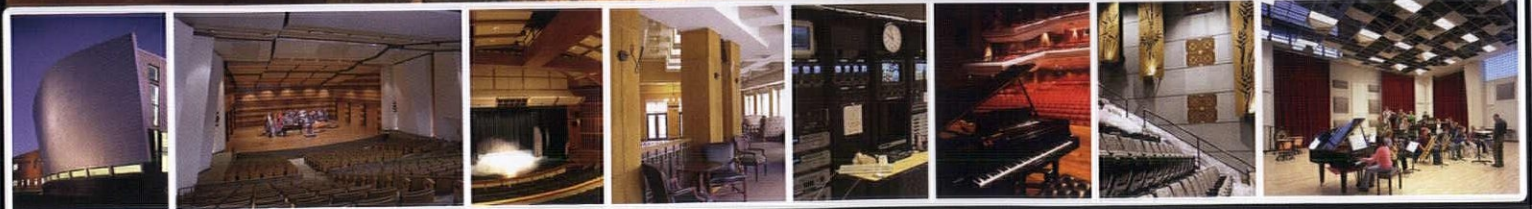
“The variety of types and styles help to establish an urbane presence,” he says. Each architect designs a custom house for an individual lot in Prospect. But the home’s design must adhere to Prospect’s architectural regulations about the



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CONTINUED FROM 25

size and verticality of windows, the proportion of window to wall, the slope of the roofs and so forth, and pass through a three-stage review process led by Sofield and Wallace.

Prices range from condos in the upper \$100s to \$1 million single-family homes. The homes start in the \$500s.

Other community-design aspects are a work in progress. A mixed-use community anchor where the post office boxes will reside will ultimately encourage social interaction, a key principle of New Urbanism. Hobbs is currently working on a lounge/bar that will be inserted into one of the buildings, and more restaurants are coming. With them, Hobbs predicts more traffic from the city of Longmont as Prospect evolves into a great place to wander.

DARING ARCHITECTURE

Fresh and daring architecture has come to define the town of Prospect. The late Dwayne Nuzum, AIA, was looking forward to the opening of a studio, gallery and apartment building he had designed as a place to focus on his painting. This building, designed with Hobbs, is a modern take on the western storefront. A wrapper of multicolored brick evokes Nuzum's iconographic paintings and was the last completed project of his architectural career before his death in 2005.

Another of Hobbs' designs, the Patryas Building, offers space for a corner grocery store with access to an enclosed garden and studio office above the garage. The Nuzum and Patryas buildings both won AIA Colorado North design awards.

Hobbs says an interesting thing about New Urbanism is that the bricks and mortar are just one aspect in the making of a community. "It's the social aspect that is an evolutionary thing, and we're learning that that is just as important," he adds.



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Still, Wallace admits that a “seasoned developer” would have anticipated issues that he — having never lived in the suburbs — had not considered. For instance, Wallace says that as a new community, Prospect has attracted a demographic that is “a little more competitive with their neighbors than in an older neighborhood.”

If the street names of this one-of-a-kind town — Tenacity Drive, Incorrigible Circle and 100-Year Party Court, to name just a few — are examples of the imagination and whimsy employed by Wallace when creating its identity, then Prospect is destined to prosper.

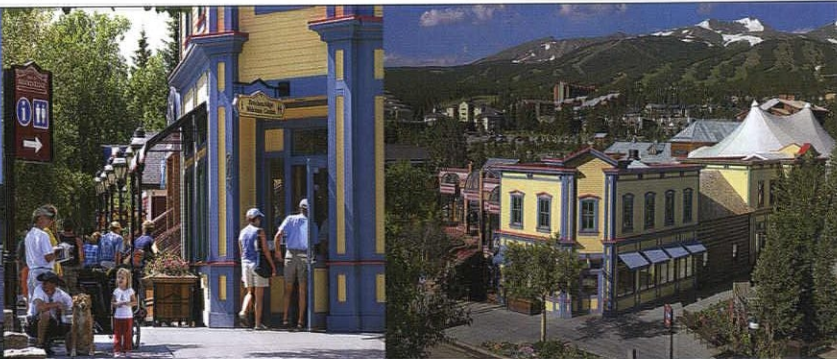
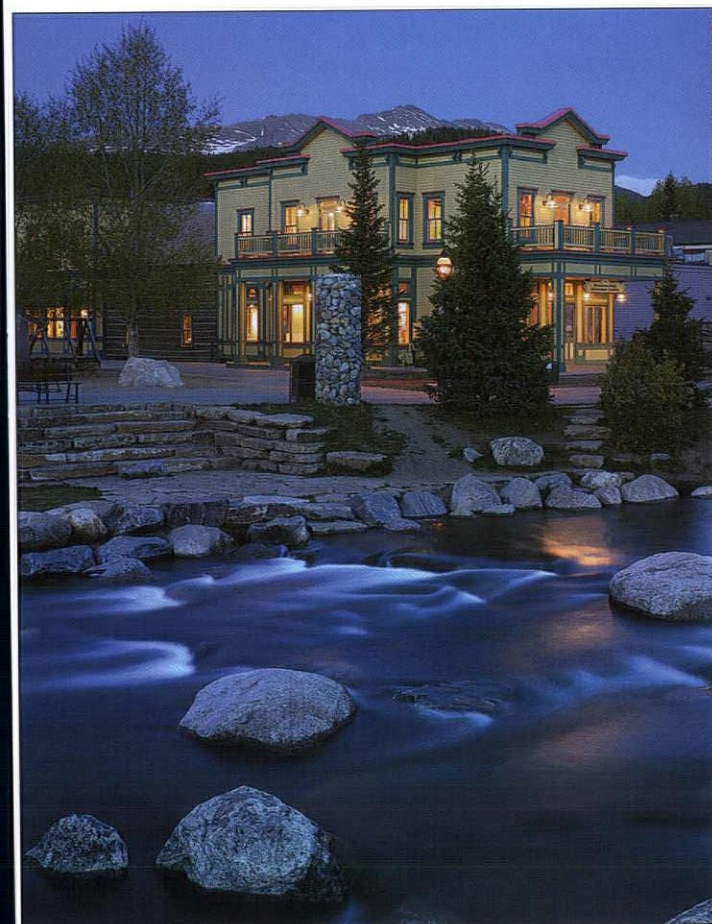
“[The development process] has been a very educational, sociological experience,” says Wallace, who is also one of Prospect’s proudest — and most critical — residents. “I’ve never lived in a community where I knew so many people. It has all the things going for it that I hoped for, all I would look for in another community.”



Developer Kiki Wallace attributes the heart and soul of Prospect to the group of strong individuals who have built and live in the community. “It is very fertile ground for creative, independent and interesting people,” he says.

Chuck Albright
 Ashmore / Kessinich Design
 David Barrett, AIA
 Norman Cable, AIA
 Caruncho Martinez & Alvarez
 Catamount Designs
 Jim Chanin
 Design Network
 Laurence Cohen
 Lisa Egger, AIA
 Richard Epstein, AIA
 Euthenics West
 Gray Organschi Architecture Studio
 Hobbs Design Firm
 Mike Kelly
 Leroy Street Studio
 Jeffrey Limerick, AIA

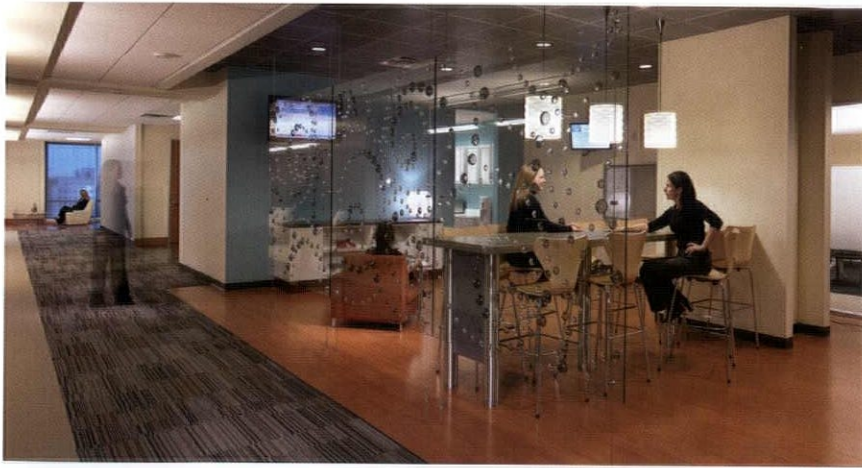
Keith Loftin
 Christopher Melton
 Dwayne Nuzum, AIA
 Wayne Pierce, AIA
 Mary Pieske
 Randall Platt Associates
 Robert Rosenthal, AIA
 Annette Shaver, AIA
 Mark Sofield
 Solomon E.T.C
 John Spitzer
 Studio Completiva
 Studioworks
 Tavel Weise Architects
 Terra Firma, Inc.
 David Waugh



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DENVER NEWSPAPER AGENCY BUILDING FILLS GAP IN THE CITY'S 'CIVIC SMILE'

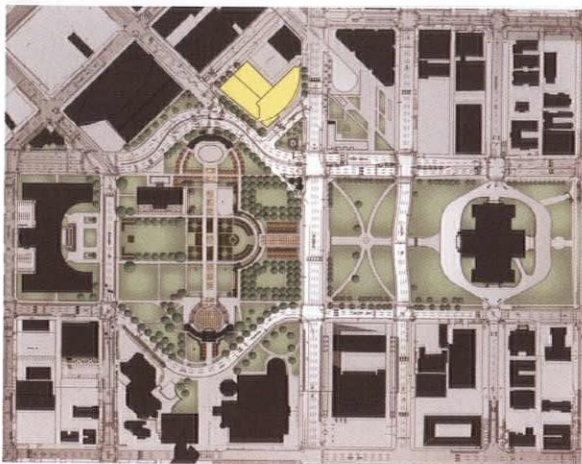
In the newspaper business, competition is the name of the game, and few cities have daily papers that compete as fiercely as *The Denver Post* and *Rocky Mountain News*.

In 2000, operations for the Post and Rocky were unified under a joint operating agreement managed by the Denver Newspaper Agency, and the decision was made to house the staff of both papers—including their separate newsrooms—in a single building.

Maintaining journalistic integrity while providing the DNA with a functional and appealing headquarters in Denver's Civic Center were important considerations for the design team led by Denver-based Newman Cavender & Doane.

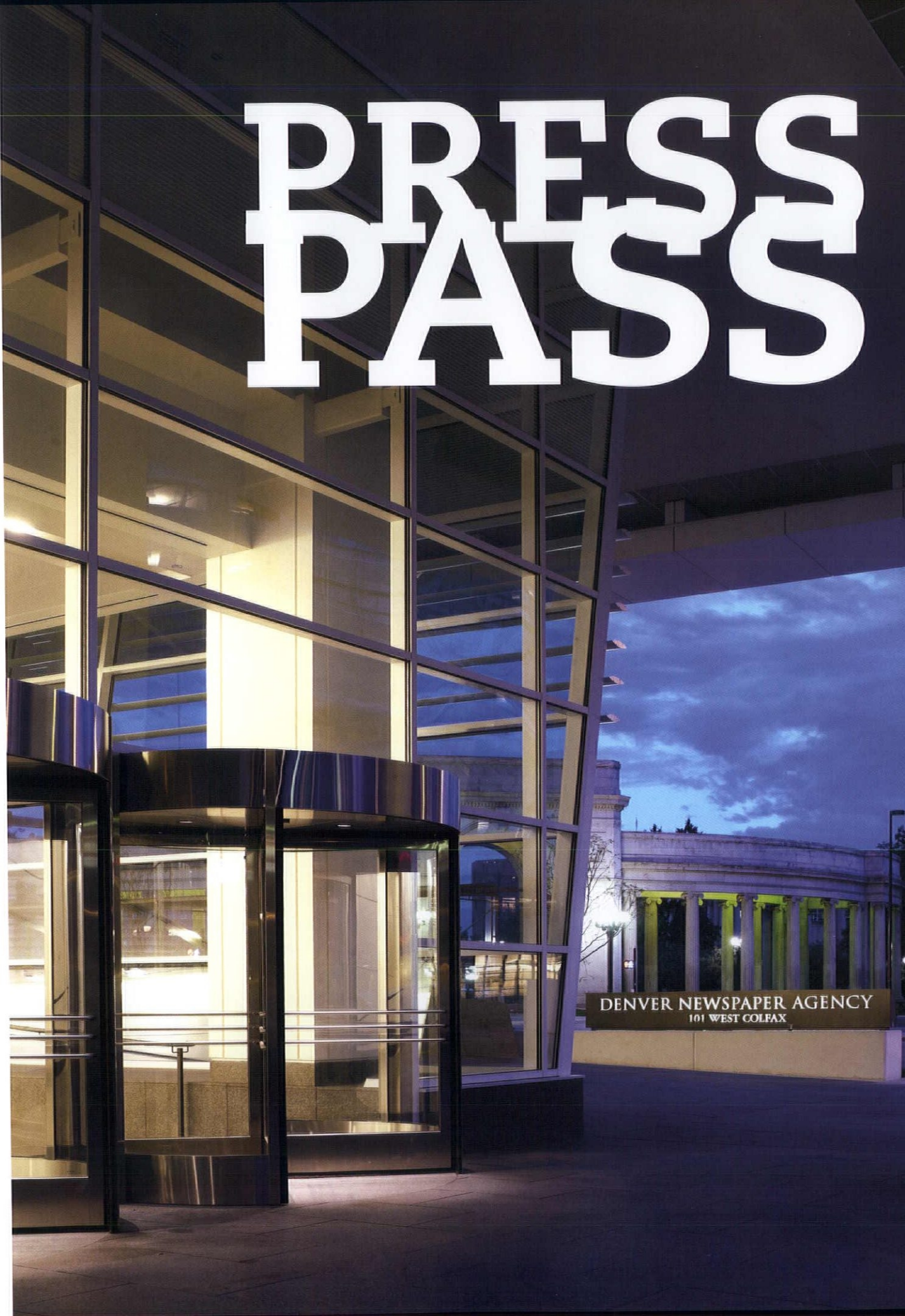
"Our primary challenge was to design a single building for a combined organization while treating the two newsrooms as totally different entities," says Steve Newman, AIA, managing principal at Newman Cavender & Doane. "We were also charged with the responsibility of designing a building that would fit well in Denver's Civic Center, an area of downtown that includes the State Capitol, the Denver Central Library, the Denver Art Museum, the Denver City and County Building and the Wellington E. Webb Municipal Building.

"The site we were working on was frequently referred to as the 'missing tooth in Denver's smile,' and we wanted to fill the gap exquisitely," Newman says.



- > PAGE 28
- > BY PAUL SUTER
- > PHOTOS BY ED LACASSE

PRESS PASS



DENVER NEWSPAPER AGENCY
101 WEST COLFAX

PREVIOUS LEFT A centrally located, semiprivate break room is defined by a custom, cable-hung art glass wall. **PREVIOUS MIDDLE** The DNA lobby houses an oval-shaped, 230-seat auditorium. **PREVIOUS RIGHT** The Cleveland Street entrance is directly opposite the Voorhees Memorial. DNA's transparent lobby and two-story public arcade open to engage the spaces and monuments of Civic Center Park. **OPPOSITE** Point-supported glass balconies and a highly functional sunshade system add texture and shadowing to the Colfax Avenue facade.

FORM AND FUNCTION

Under the direction of Newman, design principal Larry Doane, FAIA, and project designer Rich Sidoroff, AIA, the DNA building accommodates general office space for the operations and newsrooms of both papers; parking for 660 cars; and a lobby-level, 230-seat auditorium.

Unlike any other structure in Civic Center, the DNA project features a high degree of transparency at both the street and office levels, allowing life and activity within the building to be readily seen from the surrounding city.

The unusually large, 45,000-sq-ft floor plates enable the newsrooms to accommodate their staffs on two separate floors. The narrow, 60- to 90-ft-wide floor plates with vision glass on all sides allow daylight to penetrate throughout the floors, and numerous exterior balconies and terraces are accessible to all building occupants.

Site improvements to Cheyenne Street and adjacent Pioneer Park were incorporated into the project, enhancing public access to DNA's "front yard" on Civic Center Park.

The building itself is 11 stories tall with 600,000 sq ft of space. For maximum flexibility, multiple stair and elevator cores were constructed so the building can function as a multitenant office building in the future. In an unusual move for an office building, the structural bays on the side facing Civic Center Park were designed to be 45 ft wide, affording a monumental architectural expression that culminates in a 26-ft-high colonnade at street level. The civic-minded design was inspired by the many colonnades in adjacent monuments and buildings such as the Voorhees Monument, the Greek Amphitheater, the State Capitol and the City and County Building. The DNA colonnade also serves as a covered public space for pedestrians.

NOT YOUR TYPICAL NEWSROOM


Each newsroom has a 45,000-sq-ft, full-floor template with 10-ft ceilings, pendant indirect-direct lighting and excellent views of the State Capitol, City Hall and Civic Center Park. Each newsroom also has a separate architectural identity, signage and visibility on Civic Center.

A ticker-tape sign faces the new public plaza along Cheyenne Place and four large masthead signs for each newspaper enhance the building's identity in the skyline.

Angela Cavender, interior design principal at Newman Cavender & Doane, says the interior design challenges for this project were many, not the least of which was that each of the four tenants required individual identities and design style.

"This was accomplished by assigning a different design leader to each. The personality and culture of the newsrooms, the Agency and MediaNews Group are clearly seen in the final product," Cavender says.

As reported by one of the DNA's newest inhabitants, Mary Voelz Chandler, the art and architecture reporter for the *Rocky Mountain News*: "Those of us used to the typical dingy newsroom (and believe me, they typically are) are surprised to be sitting across from a pumpkin-colored wall, looking out at the State Capitol or down an interior hallway that, frankly, is almost too bright.

"After four months of learning to make this place a home away from home, it has become clear that the DNA building has found its own home on Civic Center, uniting form and function in a sparkling white wrapper." 

DENVER NEWSPAPER AGENCY HEADQUARTERS BUILDING

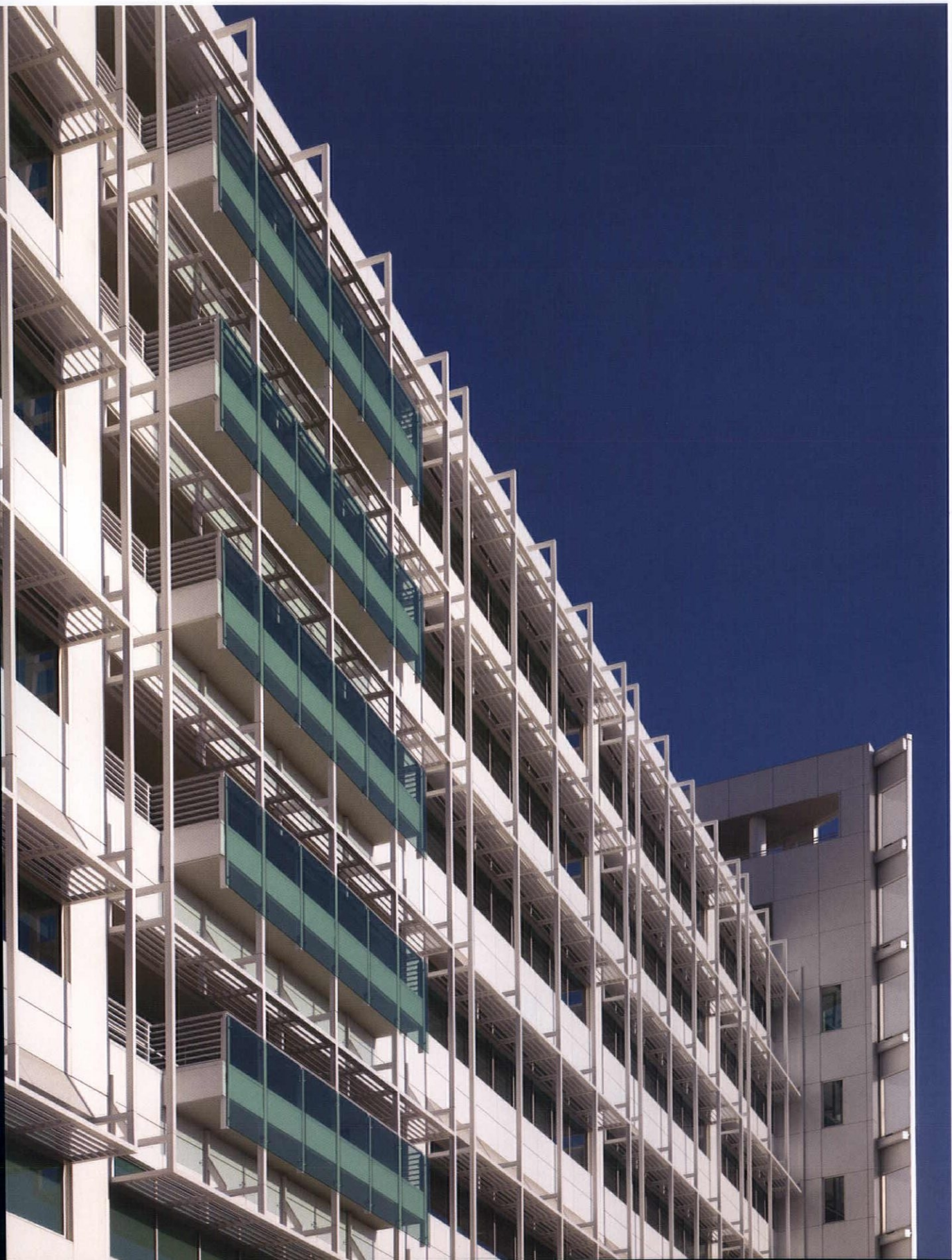
LOCATION 101 W. Colfax Ave., Denver
CONSTRUCTION COST \$70 million
SCOPE 11 stories, 310,000-sq-ft of offices and a 290,000-sq-ft, 660-car parking garage
COMPLETION August 2006

OWNER Denver Newspaper Agency
DEVELOPER Mosher Sullivan Development
ARCHITECT Newman Cavender & Doane
GENERAL CONTRACTOR Hensel Phelps Construction Co.
INTERIOR ARCHITECT Newman Cavender & Doane
INTERIOR ARCHITECT FOR NEWSROOMS OZ Architecture
LANDSCAPE ARCHITECT Civitas
STRUCTURAL ENGINEER Jirsa Hedrick & Associates
CIVIL ENGINEER Johnston Engineering & Associates Inc.
ACOUSTICAL/AUDIO-VISUAL/SECURITY Shen Milson Wilke
LIGHTING CONSULTANT Clanton & Associates
GRAPHICS Communication Arts

OTHER NOTABLE PROJECTS

BY NEWMAN CAVENDER & DOANE

- > Residence Inn by Marriott, Denver City Center
- > Executive Tower Inn Renovation ("The Curtis"), 14th & Curtis, Denver
- > University of Colorado Police Department and Parking Facilities Addition, Boulder
- > Cimarex Energy Company, 17th & Lincoln, Denver
- > Evergreen Energy Company, Evergreen



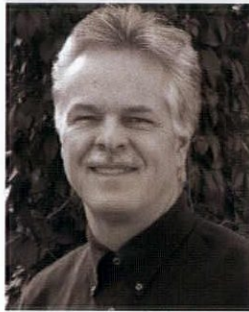
CELEBRATE!

A GOOD IDEA BECOMES A GREAT ASSOCIATION MAKING A DIFFERENCE IN THE COMMUNITIES IT SERVES

AIA members have a lot of candles on their birthday cake this year.

"The AIA brings many great values to our members. Having been associated only with small firms my entire career, including the past six years in which I have been a sole proprietor, one of the greatest benefits of my AIA membership has been the opportunity to associate, collaborate and form strong relationships with a large number of my fellow architects and allied professionals on both a local as well as a national basis."

- Greg McMenamin, AIA
McMenamin Design Associates LLC, Louisville



"AIA has helped me realize that architecture doesn't stop when I leave the office. The more involved we can be in helping shape and mold our communities, the stronger and bigger our profession will become."

- Jin Soo Park, Assoc. AIA, associate
David Owen Tryba Architects, Denver



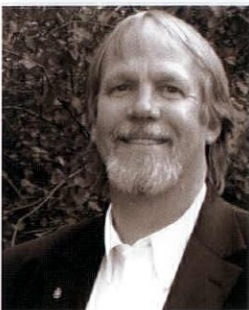
"AIA has been an integral part of my professional life for over 40 years. It has provided me with supportive colleagues, continuing education, political insights and the opportunities to share at conventions and give back through board and committee volunteering."

- Jack Swanzy, AIA, REFP, architect and former director of facilities planning and design,
Jefferson County Public Schools



"Active involvement in AIA has provided me with tremendous benefits. The connections I have made provide me with professional resources vital to my practice. The friendships with colleagues in the region, around the region and country help me more effectively understand and address issues I encounter every day. AIA is a vital and important group."

- Chris Green, AIA
AGO Studios Inc., Avon



That's because the AIA is 150 years old—a big birthday by anyone's standards. This important landmark is cause for celebration, reflection and collaboration, all key elements of the AIA's plan to recognize its founding.

"This important anniversary lets us heave a collective sigh of accomplishment and celebrate everything we've done together in the first 150 years," says Martha Bennett, AIA, principal at Denver's Bennett Wagner & Grody Architects. "Architects should pause and acknowledge why we have an AIA and how much we've accomplished as a group that we can't do by ourselves."

It all began on Feb. 23, 1857, when 13 architects met in New York City to form what would eventually become one of the largest professional organizations in the United States. The group wanted to create an architecture organization that would "promote the scientific and practical perfection of its members" and "elevate the standing of the profession."

Until that point, anyone who wished to call himself or herself an architect could do so. This included masons, carpenters, bricklayers and other members of the building trades. No schools of architecture or architectural licensing laws existed.

The foundation this group of 13 laid was to transform the profession of architecture. Today, the AIA has more than 300 chapters, now called components, in the United States and its territories, as well as in the United Kingdom, continental Europe and Hong Kong. Over time, membership in the AIA has grown from the original 29 members in 1857, to 11,500 in 1957 and more than 80,000 today.

From a small group of professionals sharing a meal, The American Institute of Architects has become a robust, focused organization providing guidance, service and standards to architects around the world. AIA continues to strive for quality, consistency and safety in the built environment and serve as the collective voice of architecture. Happy Birthday AIA! →

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FOUR COLORADO ICONS MAKE AIA'S TOP 150 BUILDINGS LIST

Four of Colorado's most notable buildings made the list of America's Favorite Architecture, a public poll of the 150 best works of American architecture. Denver International Airport (ranked 57), The Brown Palace Hotel (148), The Broadmoor (78) and the U.S. Air Force Academy Cadet Chapel (51) all made the list.

The poll was conducted and released earlier this year by Harris Interactive and The American Institute of Architects as part of AIA's celebration of its 150th anniversary.

The Empire State Building and The White House topped the list, and even the fallen World Trade Center Towers made it, ranking 19th. Other notable U.S. structures and their rankings include the Golden Gate Bridge (5), Biltmore Estate (8) and the Bellagio Hotel and Casino in Las Vegas (22).

"This poll of America's Favorite Architecture confirms that architecture resonates with people," says RK Stewart, FAIA, 2007 AIA president. "The choice of the Empire State Building shows that when you ask people to select their favorites, they chose buildings and designs that symbolized innovation and the spirit of their community—but also, more importantly—they chose structures that hold a place in their hearts and minds."

Here is the complete list of structures and the architects who designed them.



ABOVE Cadet Chapel, U.S. Air Force Academy (1962) - Colorado Springs, ranked 51 **OPPOSITE** Denver International Airport (1995) - Denver, ranked 57

- 1. EMPIRE STATE BUILDING** (1931)
New York City
William Lamb, FAIA; Shreve, Lamb & Harmon
- 2. THE WHITE HOUSE** (1792)
Washington, D.C.
James Hoban
- 3. WASHINGTON NATIONAL CATHEDRAL** (1990)
Washington, D.C.
George F. Bodley and Henry Vaughan, FAIA
- 4. THOMAS JEFFERSON MEMORIAL** (1943)
Washington, D.C.
John Russell Pope, FAIA
- 5. GOLDEN GATE BRIDGE** (1937)
San Francisco
Irving F. Morrow and Gertrude C. Morrow
- 6. U.S. CAPITOL** (1793-1865)
Washington, D.C.
William Thornton; Benjamin Henry Latrobe;
Charles Bulfinch; Thomas U. Walter, FAIA;
Montgomery C. Meigs
- 7. LINCOLN MEMORIAL** (1922)
Washington, D.C.
Henry Bacon, FAIA
- 8. BILTMORE ESTATES/
VANDERBILT RESIDENCE** (1895)
Asheville, N.C.
Richard Morris Hunt, FAIA
- 9. CHRYSLER BUILDING** (1930)
New York, City
William Van Alen, FAIA
- 10. VIETNAM VETERANS MEMORIAL** (1982)
Washington, D.C.
Maya Lin with Cooper-Lecky Partnership
- 11. ST. PATRICK'S CATHEDRAL** (1878)
New York City
James Renwick, FAIA
- 12. WASHINGTON MONUMENT** (1884)
Washington, D.C.
Robert Mills
- 13. GRAND CENTRAL TERMINAL** (1913)
New York City
Reed and Stern; Warren and Wetmore
- 14. GATEWAY ARCH** (1965)
St. Louis, Mo.
Eero Saarinen, FAIA
- 15. U.S. SUPREME COURT** (1935)
Washington, D.C.
Cass Gilbert, FAIA
- 16. ST. REGIS HOTEL** (1904)
New York City
Trowbridge & Livingston
- 17. METROPOLITAN MUSEUM OF ART** (1880-1889)
New York City
Calvert Vaux; McKim, Mead & White; Richard Morris
Hunt; Kevin Roche John Dinkeloo
- 18. HOTEL DEL CORONADO** (1888)
San Diego
James Reid, FAIA
- 19. WORLD TRADE CENTER** (1972-1977)
New York City
Minoru Yamasaki, FAIA; Antonio Brittiocchi;
Emery Roth & Sons
- 20. BROOKLYN BRIDGE** (1883)
New York City
John Augustus Roebling; Washington Roebling
- 21. PHILADELPHIA CITY HALL** (1901)
Philadelphia
John McArthur Jr., FAIA
- 22. BELLAGIO HOTEL AND CASINO** (1998)
Las Vegas
Deruyter Butler, AIA; Atlandia Design
- 23. CATHEDRAL OF ST. JOHN THE DIVINE**
(unfinished)
New York City
Heins & La Farge; Ralph Adams Cram, FAIA
- 24. PHILADELPHIA MUSEUM OF ART** (1928)
Philadelphia
Horace Trumbauer, Zantzinger, Borie, and Medary
- 25. TRINITY CHURCH** (1877)
Boston
Henry Hobson Richardson, FAIA
- 26. AHWAHNEE HOTEL** (1928)
Yosemite Valley, Calif.
Gilbert Stanley Underwood
- 27. MONTICELLO** (1770-1808)
Charlottesville, Va.
Thomas Jefferson
- 28. LIBRARY OF CONGRESS** (1897)
Washington, D.C.
John L. Smithmeyer, FAIA; Paul J. Pelz, FAIA
- 29. KAUFMANN RESIDENCE - FALLINGWATER** (1935)
Bear Run, Pa.
Frank Lloyd Wright
- 30. TALIESIN** (1911 - 1925)
Spring Green, Wis.
Frank Lloyd Wright
- 31. WRIGLEY FIELD** (1914)
Chicago
Zachary Taylor Davis



- 32. WANAMAKER'S DEPARTMENT STORE** (1909)
Philadelphia
Daniel Burnham, FAIA
- 33. ROSE CENTER FOR EARTH AND SPACE** (2000)
New York City
James Stewart Polshek, FAIA;
Polshek Partnership Architects
- 34. NATIONAL GALLERY OF ART, WEST BUILDING** (1941)
Washington, D.C.
John Russell Pope, FAIA
- 35. ALLEGHENY COUNTY COURTHOUSE** (1886)
Pittsburgh
Henry Hobson Richardson, FAIA
- 36. OLD FAITHFUL INN** (1903-1927)
Yellowstone National Park
Robert Reamer, AIA
- 37. UNION STATION** (1903)
Washington, D.C.
Daniel Burnham, FAIA
- 38. TRIBUNE TOWER** (1925)
Chicago
John Mead Howells, FAIA;
Raymond Hood, FAIA
- 39. DELANO HOTEL** (1947)
Miami Beach, Fla.
B. Robert Swartburg; interior, Philippe Starck
- 40. UNION STATION** (1894)
St. Louis, Mo.
Theodore C. Link, FAIA
- 41. HEARST RESIDENCE - HEARST CASTLE** (1947)
San Simeon, Calif.
Julia Morgan, AIA
- 42. SEARS TOWER** (1974)
Chicago
Bruce Graham, FAIA;
Skidmore, Owings & Merrill
- 43. CRANE LIBRARY** (1882)
Quincy, Mass.
Henry Hobson Richardson, FAIA
- 44. WOOLWORTH BUILDING** (1913)
New York City
Cass Gilbert, FAIA
- 45. CINCINNATI UNION TERMINAL** (1933)
Cincinnati
Alfred Fellheimer, FAIA; Steward Wagner, FAIA; Paul Philippe Cret, FAIA; Roland Wank
- 46. WALDORF ASTORIA** (1931)
New York City
Schultze & Weaver
- 47. NEW YORK PUBLIC LIBRARY** (1911),
New York City
Carrère & Hastings
- 48. CARNEGIE HALL** (1891)
New York City
William B. Tuthill, FAIA; Richard Morris Hunt, FAIA; Dankmar Adler, FAIA
- 49. SAN FRANCISCO CITY HALL** (1915),
San Francisco
Arthur Brown Jr., FAIA
- 50. VIRGINIA STATE CAPITOL** (1788)
Richmond, Va.
Thomas Jefferson
- 51. CADET CHAPEL, U.S. AIR FORCE ACADEMY** (1962)
Colorado Springs
Walter Netsch, FAIA;
Skidmore, Owings & Merrill
- 52. FIELD MUSEUM OF NATURAL HISTORY** (1909)
Chicago
D. H. Burnham & Co.
- 53. APPLE STORE FIFTH AVENUE** (2006)
New York City
Bohlin Cywinski Jackson
- 54. FISHER FINE ARTS LIBRARY, UNIVERSITY OF PENNSYLVANIA** (1888)
Philadelphia
Frank Furness, FAIA
- 55. MAUNA KEA BEACH HOTEL** (1967)
Kohala Coast, Hawaii
Edward Charles Bassett, FAIA; Skidmore, Owings & Merrill
- 56. ROCKEFELLER CENTER** (1932-1940)
New York City
Raymond Hood, FAIA, et al.
- 57. DENVER INTERNATIONAL AIRPORT** (1995)
Denver
Fentress Bradburn Architects
- 58. AMES LIBRARY** (1879)
North Easton, Mass.
Henry Hobson Richardson, FAIA
- 59. MILWAUKEE ART MUSEUM** (2001)
Milwaukee
Santiago Calatrava, FAIA
- 60. THORNCROWN CHAPEL** (1980)
Eureka Springs, Ark.
E. Fay Jones, FAIA
- 61. TRANSAMERICA PYRAMID** (1972)
San Francisco
William Pereira, FAIA
- 62. 333 WACKER DRIVE** (1983)
Chicago
William E. Pedersen, FAIA; Kohn Pedersen Fox Associates
- 63. NATIONAL MUSEUM OF AIR AND SPACE** (1976)
Washington, D.C.
Gyo Obata, FAIA; Hellmuth, Obata + Kassabaum
- 64. FANEUIL HALL MARKETPLACE** (1978)
Boston
Benjamin Thompson, FAIA
- 65. CRYSTAL CATHEDRAL** (1980)
Garden Grove, Calif.
Philip Johnson, FAIA;
Johnson/Burgee Architects
- 66. GAMBLE HOUSE** (1908)
Pasadena, Calif.
Greene and Greene
- 67. NEBRASKA STATE CAPITOL** (1922-1932)
Lincoln, Neb.
Bertram Grosvenor Goodhue, FAIA
- 68. NEW YORK TIMES BUILDING** (2006)
New York City
Renzo Piano, Hon. FAIA; Fox and Fowle Architects
- 69. SALT LAKE CITY PUBLIC LIBRARY** (2003)
Salt Lake City
Moshe Safdie, FAIA; VCBO Architecture
- 70. DOLPHIN AND SWAN HOTELS, WALT DISNEY WORLD** (1990)
Orlando
Michael Graves, FAIA
- 71. HEARST TOWER** (1927-2006)
New York City
George P. Post and Sons; addition, Foster + Partners
- 72. FLATIRON BUILDING (Fuller Building)** (1903)
New York City
Daniel Burnham, FAIA
- 73. LAKE POINT TOWER** (1968)
Chicago
Schipporeit-Heinrich; Graham, Anderson, Probst & White
- 74. GUGGENHEIM MUSEUM** (1959)
New York City
Frank Lloyd Wright
- 75. UNION STATION** (1939)
Los Angeles
John Parkinson, AIA;
Donald B. Parkinson
- 76. WILLARD HOTEL** (1901)
Washington, D.C.
Henry Janeway Hardenbergh, FAIA
- 77. SEVER HALL, HARVARD UNIVERSITY** (1880)
Cambridge, Mass.
Henry Hobson Richardson, FAIA
- 78. BROADMOOR HOTEL** (1918)
Colorado Springs
Warren & Wetmore
- 79. RONALD REAGAN BUILDING AND INTERNATIONAL TRADE CENTER** (1998)
Washington, D.C.
Pei Cobb Freed & Partners
- 80. PHILLIPS EXETER ACADEMY LIBRARY** (1972)
Exeter, N.H.
Louis I. Kahn, FAIA
- 81. THE PLAZA HOTEL** (1907)
New York City
Henry Janeway Hardenbergh, FAIA
- 82. SOFTEL CHICAGO WATER TOWER** (2002)
Chicago
Jean-Paul Viguier, Hon., FAIA
- 83. GLESSNER HOUSE** (1887)
Chicago
Henry Hobson Richardson, FAIA
- 84. YANKEE STADIUM** (1923)
New York City
Osborn Architects & Engineers
- 85. HAROLD WASHINGTON LIBRARY CENTER** (1991)
Chicago
Hammond, Beeby & Babka
- 86. LINCOLN CENTER FOR THE PERFORMING ARTS** (1962-1968)
New York City
Wallace K. Harrison, FAIA, et al.
- 87. THE DAKOTA APARTMENTS** (1884)
New York City
Henry Janeway Hardenbergh, FAIA

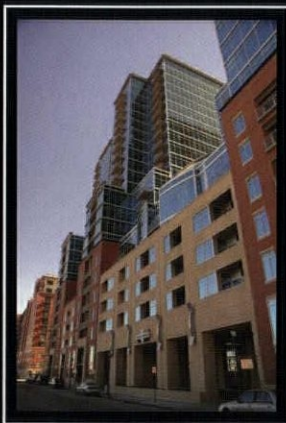




TOP Brown Palace Hotel (1892) - Denver, ranked 148 BOTTOM The Spa at The Brown Palace

CONTINUED FROM 35

- 88. **ART INSTITUTE OF CHICAGO** (1893)
Chicago
Shepley, Rutan & Coolidge
- 89. **FAIRMONT HOTEL** (1906)
San Francisco
Reid & Reid; Julia Morgan, FAIA
- 90. **BOSTON PUBLIC LIBRARY** (1895)
Boston
McKim, Mead & White
- 91. **HOLLYWOOD BOWL** (1924)
Hollywood
Lloyd Wright; Allied Architects; Frank Gehry, FAIA; Hodgetts + Fung Design Associates with Gruen Associates
- 92. **TEXAS STATE CAPITOL** (1888)
Austin
Elijah E. Myers
- 93. **FONTAINEBLEAU** (1954)
Miami Beach, Fla.
Morris Lapidus
- 94. **LEGAL RESEARCH BUILDING, UNIVERSITY OF MICHIGAN** (1931)
Ann Arbor, Mich.
York & Sawyer; addition, Gunnar Birkerts, FAIA
- 95. **J. PAUL GETTY CENTER FOR THE ARTS** (1997)
Los Angeles,
Richard Meier, FAIA
- 96. **HIGH MUSEUM** (1983)
Atlanta
Richard Meier, FAIA; addition, Renzo Piano, Hon. FAIA
- 97. **FEDERAL BUILDING AND U.S. COURTHOUSE** (2000)
Islip, N.Y.
Richard Meier, FAIA
- 98. **HUMANA BUILDING** (1986)
Louisville, Ky.
Michael Graves, FAIA
- 99. **WALT DISNEY CONCERT HALL** (2003)
Los Angeles
Frank Gehry, FAIA
- 100. **RADIO CITY MUSIC HALL** (1932)
New York City
Edward Durell Stone, FAIA
- 101. **PAUL BROWN STADIUM** (2000)
Cincinnati
NBBJ
- 102. **UNITED AIRLINES TERMINAL, O'HARE** (1988)
Chicago
Helmut Jahn; Murphy/Jahn
- 103. **HYATT REGENCY ATLANTA** (1967)
Atlanta
John C. Portman Jr., FAIA
- 104. **AT&T PARK** (San Francisco Giants Stadium) (2000)
San Francisco
Hellmuth, Obata + Kassabaum
- 105. **TIME WARNER CENTER** (2003)
New York City
David Childs, FAIA, Skidmore, Owings & Merrill
- 106. **WASHINGTON, D.C. METRO** (1976)
Washington, D.C.
Harry Weese, FAIA
- 107. **IDS CENTER** (1972)
Minneapolis
Philip Johnson, FAIA; Johnson/Burgee
- 108. **SEATTLE PUBLIC LIBRARY** (2004)
Seattle
Rem Koolhaas; Office for Metropolitan Architecture; LMN Architects
- 109. **MUSEUM OF MODERN ART** (1995)
San Francisco
Mario Botta, Hon., FAIA
- 110. **UNION STATION** (1925)
Chicago
Daniel Burnham, FAIA, Graham, Anderson, Probst & White
- 111. **UNITED NATIONS HEADQUARTERS** (1947-1953)
New York City
Wallace K. Harrison, FAIA; International Committee of Architects; Oscar Niemeyer, FAIA; Le Corbusier, Hon. FAIA
- 112. **NATIONAL BUILDING MUSEUM** (Pension Building) (1887)
Washington, D.C.
Montgomery C. Meigs



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TOP Broadmoor Hotel (1918) - Colorado Springs, ranked 78
BOTTOM The Broadmoor's Summit restaurant

113. FENWAY PARK (1912)
Boston
Osborn Architects & Engineers

114. DANA-THOMAS HOUSE (1904)
Springfield, Ill.
Frank Lloyd Wright

115. TWA TERMINAL, KENNEDY AIRPORT
(1962)
New York City
Eero Saarinen, FAIA

116. THE ATHENAEUM (1979)
New Harmony, Ind.
Richard Meier, FAIA

117. WALKER ART CENTER (2005)
Minneapolis
Edward Larrabee Barnes, FAIA; addition,
Herzog & de Meuron

118. AMERICAN AIRLINES CENTER (2001)
Dallas
David M. Schwarz/Architectural Services;
HKS

119. ARIZONA BILTMORE RESORT AND SPA
(1929)
Phoenix
Albert Chase McArthur

120. LOS ANGELES CENTRAL LIBRARY
(1926)
Los Angeles
Bertram Grosvenor Goodhue, FAIA

**121. SAN FRANCISCO INTERNATIONAL
TERMINAL** (2000)
San Francisco
Skidmore, Owings & Merrill; Del Campo &
Maru Architects; Michael Willis Architects

122. ORIOLE PARK AT CAMDEN YARDS
(1992)
Baltimore
Hellmuth, Obata + Kassabaum

123. TALIESIN WEST (1937-1959)
Scottsdale, Ariz.
Frank Lloyd Wright

**124. U.S. HOLOCAUST
MEMORIAL MUSEUM** (1993)
Washington, D.C.
James Ingo Freed, FAIA;
Pei Cobb Freed & Partners

125. CITICORP CENTER (1977)
New York City
Hugh Stubbins & Associates;
Emery Roth & Sons

126. V. C. MORRIS GIFT SHOP (Xanadu
Gallery) (1948)
San Francisco
Frank Lloyd Wright

127. UNION STATION (1914)
Kansas City, Mo.
Jarvis Hunt

128. ROOKERY BUILDING (1888)
Chicago
Burnham and Root

129. WEISMAN ART MUSEUM (1990)
Minneapolis
Frank Gehry, FAIA

130. DOUGLAS HOUSE (1973)
Harbor Springs, Mich.
Richard Meier, FAIA

131. HOLLYHOCK HOUSE (1917)
Los Angeles
Frank Lloyd Wright

132. PENNZOIL PLACE (1976)
Houston
Philip Johnson, FAIA; Johnson/Burgee Archi-
tects; Wilson, Morris, Crain and Anderson
(now Morris Architects)

133. ROYALTON HOTEL (1988)
New York City
Gruzen Samton Steinglass;
interior, Philippe Starck

134. RELIANT ASTRODOME (1964)
Houston
Hermon Lloyd and W. B. Morgan; Wilson,
Morris, Crain and Anderson
(now Morris Architects)

135. SAFECO FIELD (1999)
Seattle
NBBJ

136. CORNING MUSEUM OF GLASS (1951-
1978)
Corning, N.Y.
Harrison & Abramowitz; additions, Gunnar
Birkerts, FAIA, and Smith-Miller + Hawkinson

137. 30TH STREET STATION (1934)
Philadelphia
Graham, Anderson, Probst & White

138. ROBIE HOUSE (1909)
Chicago
Frank Lloyd Wright

139. WILLIAMS TOWER (TRANSCO TOWER)
(1979)
Houston
Philip Johnson, FAIA; Johnson/Burgee Archi-
tects; Morris + Aubry Architects
(now Morris Architects)

**140. STAHL HOUSE
(CASE STUDY HOUSE #22)** (1959)
Los Angeles
Pierre Koenig, FAIA

141. APPLE SOHO (2002)
New York City
Bohlin Cywinski Jackson,
Ronnelle Riley Architect

142. JOHN HANCOCK TOWERS (1976)
Boston
Henry Cobb, FAIA, Pei Cobb Freed

143. PENNSYLVANIA STATION (1910)
New York City
McKim, Mead & White

144. HYATT REGENCY SAN FRANCISCO
(1973)
San Francisco
John C. Portman Jr., FAIA

145. CARSON PIRIE SCOTT (1903)
Chicago
Louis Sullivan, FAIA

146. MUSEUM OF MODERN ART (1939)
New York City
Philip Goodwin, FAIA and Edward Durrell
Stone, FAIA

147. AUDITORIUM BUILDING (1889),
Chicago
Adler & Sullivan

148. BROWN PALACE HOTEL (1892)
Denver
Frank E. Edbrooke

**149. INGALLS ICE ARENA,
YALE UNIVERSITY** (1958)
New Haven, Conn.
Eero Saarinen, FAIA

**150. BATTLE HALL,
UNIVERSITY OF TEXAS** (1911)
Austin
Cass Gilbert, FAIA



MEMBERS COLLABORATE ON NEW COMMUNITY INITIATIVES

LOCAL CHAPTERS OFFER THEIR 'BLUEPRINTS FOR AMERICA'

AIA National's "Blueprint for America" initiative is the primary program of AIA150, a year-long observance that marks the 150th anniversary of the founding of the AIA. The theme of AIA150 is "Celebrating the Past, Designing the Future." However, the main focus of the anniversary is the Blueprint for America, a nationwide initiative empowering citizens to share in creating a vision for their communities' design priorities.

"The Blueprint for America is primarily about a vision of what's possible for communities," says AIA Past President Kate Schwennsen, FAIA. "It's about helping communities see what is possible when architects, mayors and other civic leaders, and fellow citizens work together to tackle such issues as

brownfields, accessibility for the disabled, affordable housing, sprawl and environmental sustainability."

AIA Colorado and its four local chapters have each devised their own unique AIA150 plans, diverse visions to help their communities deal with issues of growth, planning and sustainability.

"I think our Colorado chapters have come up with some of the most exciting AIA150 projects anywhere," says Martha Bennett, AIA, of Denver's Bennett Wagner & Grody Architects and a national AIA150 Committee member. "The [AIA Colorado] South Chapter's [project] has become a national model for how collaboration can make a difference in city planning. All of these initiatives demonstrate how innovative our AIA members are and why the association has become so important to good design and the overall quality of life for so many people. This whole effort is a testimony to how much more we've accomplished as a group that we wouldn't have been able to do by ourselves."

Here are summaries of those plans, in the words of the local chapters who devised them.

For more information about how AIA members can get involved in their own chapter's initiative, contact AIA Colorado at info@aiacolorado.org or 303.446.2266. →

"This important anniversary lets all of us heave a collective sigh of accomplishment and celebrate everything we've done together in the first 150 years."

— Martha Bennett, AIA
Bennett Wagner & Grody Architects

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THE MINING OF COLORADO'S NATURAL RESOURCES

AIA Colorado is digging deep into the state's storied mining history for inspiration in its AIA150

project. The Colorado component aims to produce a written and interactive historical study of the architectural/urban development and sustainability of Colorado's mining communities.

Products will include printed educational supplements and possibly an exhibit/interactive kiosk at the Colorado History Museum, showcasing Colorado's past 150 years and its sustainable growth for the next 150 years.

Participants will develop an interactive analysis of resource management tools to teach younger students the value of existing resources and help them maximize livability and economic growth. Chapter representatives are in "preliminary conversations" with the University of Colorado at Denver's College of Architecture and Planning and engineering students from the Colorado School of Mines to get students and AIA members working together on developing the resources.

"We're excited about the opportunity to partner the youth of Colorado with architecture and engineering college students," says Cheri Gerou, AIA, of Gerou & Associates Ltd. and past president of AIA Colorado. "There is no better audience to teach the value of sustainable growth than our youth—the future of Colorado."

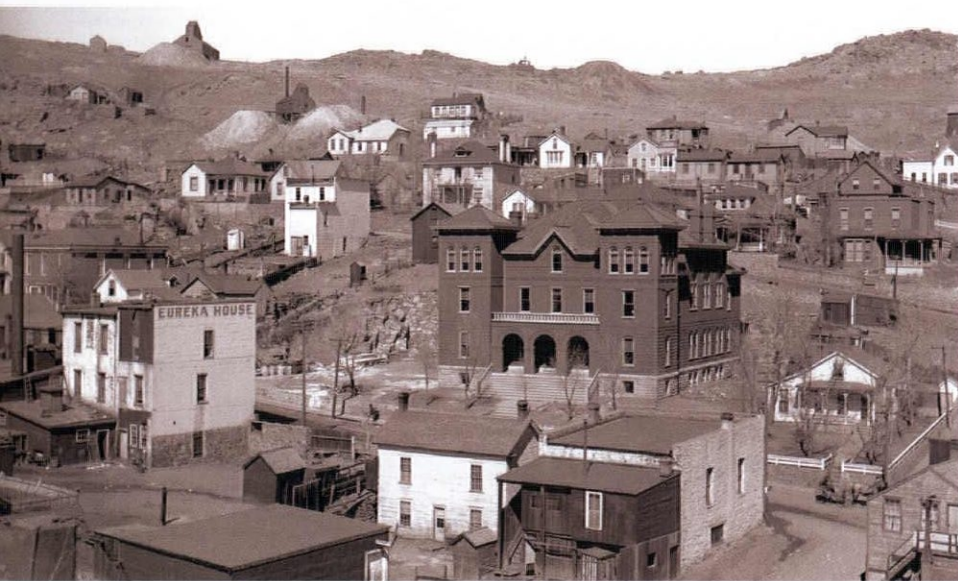
Project teams will use state historical and private resources to develop the written documents and an interactive software program. These will help students evaluate resources in distributing and using limited material sources. The software will simulate historical mining community scenarios, their development, successes and failures, in a virtual environment "similar to the popular Sim City game," Gerou says. The project also will educate the public about the importance of living and working in a sustainable community through a series of public information articles and fact sheets about the development of Colorado towns. The series, including radio public service announcements with facts about AIA Communities by Design's 10 Principles for Livable Communities, will be sent to media outlets in Colorado.

TEACHING & AWARENESS

The process of AIA Colorado's AIA150 initiative will provide not only a platform for education and conversation but also tools for the membership to use throughout the state's schools, museums and media.

Architects represent one of the largest specifiers of sustainable materials and energy use. Mining and energy-engineering professionals represent the largest group responsible for the direction and innovation of natural resources. Middle school students are a captive and engaged audience that have both the ability to

TOP A historic look at Central City, Colo. BOTTOM A view of an earlier downtown Denver



DENVER PUBLIC LIBRARY, WESTERN HISTORY COLLECTION, HARRY LAKE, L.31



DENVER PUBLIC LIBRARY, WESTERN HISTORY COLLECTION, L.C. MCCLURE, MCC-3057A

understand the world's energy challenges and the time to improve sustainable practices and energy development. The collaboration of professional disciplines, the education of the next generation and public display will provide a greater sense of civic pride and understanding of the built environment.

AIA Colorado is well aware that no one initiative can accomplish every goal, but this project offers the prospect of educating the young public about how architecture and planning can improve the well-being of humans. It also provides a greater understanding of each person's role as a steward for more responsible design and use of resources.

AIA DENVER AIA150 BLUEPRINT FOR AMERICA INITIATIVE

CREATING AND DISTRIBUTING A TOD DOCUMENTARY

AIA Denver's initiative for AIA National's Blueprint for America program is to create a documentary on transit-oriented development (TOD). The grant money received from AIA National partially funded the production, which was developed by AIA Denver's Urban Design Committee, together with local producer David M. Edwards of EMotion Pictures.

The documentary explores the negative impact of sprawl on the nation's largest cities and the promise of TOD as an alternative. The marketing and distribution of the film within Colorado's Front Range in 2007 is especially important since FasTracks and other transportation projects are being planned and soon will begin construction.

"Transit-oriented Development: Reshaping The Great American City" debuted at the national conference for the Urban Land Institute in Denver on Oct. 19, 2006. Emerging TODs in San Francisco, Portland, Denver, Boston and Washington D.C. are profiled in this captivating film. These urban centers have invested billions of dollars in →

A transit-oriented development in Beaverton, Ore., as featured in the AIA Denver film.



©2007 Niccolò W. Caserini, AIA

multi-modal transit solutions, creating diverse and vibrant community centers that improve accessibility and ensure a sustainable model for expanding urban populations.

“2008 is the 150th birthday of the city of Denver, and this year we have the 150th anniversary of AIA, so we wanted to take advantage of celebrating our city’s history too,” says Lisa Haddox, AIA, AIA Denver’s AIA150 spokesperson. “Initially the City Beautiful movement helped create some of Denver’s great places. It was an important factor in the city’s early development. Now we see the same kind of opportunity with TOD, and we’re hoping that this film will encourage cities and agencies to do TOD right and enhance the quality and longevity of the neighborhoods they are rejuvenating.” An exhibit which describes the City Beautiful movement and its relationship to transit-oriented development will be on display at the Denver Public Library.

Haddox says AIA Denver hopes to make copies of the TOD film available to local community agencies, citizen groups, developers and others in early 2007 and throughout the year

ARCHITECTURE WEEK EVENTS

AIA Denver has incorporated its AIA150 initiative into Colorado Architecture Week events (April 13-20), including:

- > Screening of the TOD film (see above) on April 19 at the Denver Press Club.
- > A lecture by Tom “Dr. Colorado” Noel, Ph.D., on Denver’s City Beautiful Movement and Its Architects on April 12 at the Denver Public Library followed by a reception.
- > The exhibit Denver the City Beautiful and Its Architecture to be shown at the central Denver Public Library from April to June, possibly traveling to neighborhood and suburban libraries during the year. The exhibit also will include images and text that relate to TOD so that viewing of the film can be included with the exhibit.
- > Coordination with the City and County of Denver’s Office of Cultural Affairs on "Doors Open Denver" to be held April 14 and 15 from 10 a.m. to 4 p.m. Doors Open Denver is a free, two-day event that celebrates architecture and design by allowing participants to go behind the scenes at more than 50 of Denver’s significant architectural gems and lesser-known treasures. AIA Denver is hoping to develop a subset tour to commemorate AIA150, especially since the city of Denver’s sesquicentennial is coming up.
- > A celebration in conjunction with AIA Denver’s fall gala recalling the history of the architectural profession in Denver.
- > A Colorado Architecture Week proclamation by Denver City Council.

NOTE: For a complete list of all Colorado Architecture Week events, visit www.aiacolorado.org or read more in Looking Ahead.



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BEGINNING A CONVERSATION ON REGIONAL DEVELOPMENT

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Colorado is home to cities as large as Fort Collins and as small as Jamestown. With the many unique cities and towns come just as many challenges and opportunities. The region continues to develop, and community growth has become a major issue for many of its smaller towns.

As construction and infill along the north I-25 corridor begins to close the gap between Denver and Fort Collins, the population rises steadily. Continued growth in the region means more visitors and increased business.

AIA Colorado North's AIA150 Blueprint for America initiative will work with these towns and provide the support to help smaller communities identify key projects that will contribute to their continued success as the region grows. Through various design efforts and activities, the "Watch This Spot..." program will provide support to smaller communities that need design assistance to realize their goals. This program will begin the conversation on future development and the physical and economic growth of communities in northern Colorado.

"The reason we picked this initiative is because as part of the architectural design community we have a knowledge to offer small communities that they may not otherwise have access to," says Angela Tirri-Van Do, Assoc. AIA, Boulder Associates, and AIA Colorado North's AIA150 spokesperson. "This is a unique opportunity to reach out to them and ask, 'How can we help you?'"

LEGACY FUND

Additionally, Tirri-Van Do says the 2007 AIA Colorado North's AIA150 committee will work to establish an AIA150 Legacy Fund to support future projects in other northeast Colorado communities faced with similar needs and provide the seed money for continuing this program beyond 2007.

This initiative takes a direct cue from the AIA Communities by Design's 10 Principles for Livable Communities. A design focused on the human scale is fundamental to making community members and visitors feel welcome and not overwhelmed by the spaces around them. By providing choices in the design phase, community members can directly affect the future of their towns. →

A proposed site in AIA Colorado North's "Watch This Spot" program.



COURTESY OF AIA COLORADO SOUTH

“An ideal outcome of this project would be to produce something they can use for a specific project, not the actual design or construction services, but good information they can use for making decisions, applying for grants, securing design services, and so on,” Tirri-Van Do says.

The plans for each town will aim to accommodate a broad spectrum of ages and abilities and thus provide additional choices for those who enjoy these spaces after their construction. These projects will not be successful if they do not create vibrant public spaces and enhance the community they serve, both visually and functionally, and create neighborhood identities for the towns.

These initiatives also will focus on sustainable designs of buildings and sites and materials use and functionality to protect environmental resources. All these combine into the most important facet of the project: design matters. A well-designed space enhances the town, strengthens a community’s pride in its accomplishments and aids the continuing success of these communities as viable northeastern Colorado towns.

This program will encourage sustainability by recommending recycled, renewable and local (as available) materials and sustainable design and construction methods. The “Watch This Spot...” program also seeks to sustain the economic growth and development of the communities in northeast Colorado by support from the AIA150 Legacy Fund

As part of the broader scope of the chapter’s AIA150 initiative, the AIA150 Legacy Fund will be established to help ensure the economic sustainability for future "Watch This Spot..." programs. It also will enable other communities in northeastern Colorado to participate in the program and help develop, strengthen and grow their communities. Many towns within the chapter are faced with

similar needs and would benefit greatly from the continuance of the AIA150 initiative after its initial inception this year.

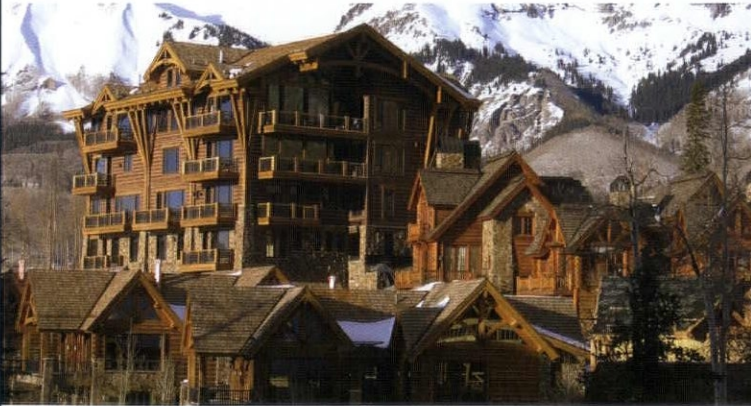
The first “Watch This Spot...” project will be announced during National Architecture Week (April 8-14) and start later this year. The University of Colorado at Boulder’s College of Architecture and Planning Environmental Design degree program is offering a spring course where students are charged with identifying key issues for the town’s growth and developing a master plan for their Main Street with particular emphasis on smart community growth and development, accessibility and sustainability.

This fall, with direction from the community, students will look to develop one key site identified as a critical project to the Main Street development and the town as a whole. Students from Colorado State University also are invited to offer their unique input and skills. The students are being guided throughout the design process by professionals and allied organization members in a series of informal reviews on the campuses and at local firms.

This will aid the development and fine tuning of the designs, help spread the word throughout the design community and serve as a source for fund raising to support the program. Additionally, through a series of design charrettes and board meeting presentations, students, professionals and town governing officials will interact to shape the outcome of the town’s initiative.

Students will present their designs to the board during spring semester and, after a brief comment period over the summer, will return to the board in the fall with their final designs. Throughout the process, as the board approves the designs, community-wide charrettes and presentations will be held to obtain additional community feedback for the project.

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COLLABORATING ON 'GREAT STREETS/GREAT SKYLINE'

The Colorado Springs downtown is faced with new proposals

from developers that have raised questions about how the city's streetscapes, civic places and built environment will change to meet business, cultural and civic needs.

To encourage this discussion, educate the public about good design and encourage quality architecture, AIA Colorado South is working with the City Planning Department and the Colorado Springs Downtown Partnership to describe the character, elements and shape of the city's future downtown.

Led by AIA members, the team developed a 3-D graphic model of downtown Colorado Springs, which is available on the Web to the public, developers, design entities and city agencies for use in future planning, zoning and design studies.

"AIA Colorado South saw an opportunity to demonstrate to the community the value of the architecture profession in the planning and design of downtown Colorado Springs," says Roger D. Sauerhagen, AIA, the AIA Colorado South president for 2006. "The input and leadership the chapter provided in the process has been widely received and respected."

The chapter also created a relationship with Google and utilized Google Earth to develop the model for the Colorado Springs downtown that has

become a prototype and catalyst for the development of other city models across the country.

The relationship with Google has developed to the national level, culminating in Google Earth creating an "AIA" layer. Using the model, AIA members also created "Great Streets/Great Skyline" scenarios that will help to define a form-based code process, which will become part of the revised downtown zoning code.

A STRONG COLLABORATION

The AIA150 initiative built upon the established relationships of AIA members with the community to ensure that the general population and community leaders became active participants in all elements of the program.

The deliverables for the initiative were developed at the request of the director of city planning, working through the Downtown Partnership. Planning and implementation of the initiative involved a vast cross section of community organizations and individuals such as the president of The Colorado College, the vice mayor, members of the city council, local developers and businesses and a local publisher. →

An AIA crew films the AIA Colorado South charette.

COURTESY OF AIA COLORADO SOUTH



These individuals were included in organization meetings and continue to be a part of the ongoing program. Regularly scheduled presentations were planned for the city council and the planning board to keep them apprised of the progress and build a consensus for the program.

In an effort to include the widest possible cross section of the city's residents and business leaders, the team hosted a series of developer breakfasts, community discussions, public issues displays, topic Web sites and a public charrette focused on downtown. Each of these events grew out of the active involvement of local citizens paired with Colorado Springs elected officials and design professionals, working collectively to define the character of downtown.

"The architects seized the opportunity for a leadership role and showed the entire community through the 3-D model, our charrette and multiple programs just how important architecture is to the downtown and our community," Sauerhagen says. "I think the perception of what architects do has been elevated through this AIA150 initiative."

COMMUNITY BENEFITS

The Great Streets/Great Skyline initiative provided a heightened community-wide awareness of how quality architecture and planning are impor-

tant vehicles for meeting Colorado Springs' regional economic development goals. A better streetscape plan produces a setting that is physically attractive to current and potential employees of companies that would be an attractive addition to the economic landscape of downtown.

Along with the increasing demand for housing comes a corresponding need to provide architecturally significant buildings that attract a creative work force. As a region's culture is defined to an important extent by its public symbols, such as interesting buildings and a significant skyline, an architecture community that fosters such architecture is critical to the success of Colorado Springs.

This effort is focused on the downtown skyline and active streets as primary symbols of the community's overall health and vitality. A series of lectures, roundtable discussion and seminars were held in conjunction with the local colleges and downtown business leaders. These events served to educate the public and engage them in active participation in the program. They were the precursor to the community design charrette hosted by AIA chapter members in concert with the city planning staff and allied professional organizations. The charrette involved local residents and business leaders in an effort to develop a consensus on the direction of future downtown development.

AIA COLORADO WEST AIA150 BLUEPRINT FOR AMERICA INITIATIVE

IMPLEMENTING THE 2030 CHALLENGE

The environment is the most precious resource in the Vail Valley. It provides for an extraordinary quality of life and a beautiful place in which to work and play. Visitors from around the world and local residents take pleasure in the world-class amenities the community has to offer.

The construction industry is a major contributor to Vail's economy, producing resort and mixed-use developments, single-family and multifamily homes. But a recent AIA-published study concluded that buildings are responsible for 48% of all energy consumption and greenhouse gas emissions annually, which contribute significantly to global warming. This fact, and others, force architects and builders to face a defining moment in this community and around the globe with respect to building practices. They can choose business as usual—which has a predictable future of catastrophic weather-related events, less snowpack, more drought and more intense forest fires—or choose to make significant changes to reduce greenhouse gas emissions in the building industry, inspire the global community and leave a legacy to live in harmony with the environment.

Immediate action in the building sector and a concerted global effort are essential to avoid hazardous climate change. The 2030 Challenge asks the global →

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AIA Colorado West will work with Rocky Mountain Institute to facilitate conversations about reducing fossil fuel consumption by 2015 in Vail Valley.

CONTINUED FROM 46

architecture and building community to adopt targets toward a zero-greenhouse-gas-emissions standard in the operation of buildings by 2030.

“The AIA Colorado West Chapter is excited to participate in the AIA150 Blueprint for America program and deliver this community building gift to the Vail Valley,” says Amy Birdsall, Assoc. AIA, principal at Inspiratec Studios Inc. and AIA Colorado West’s AIA150 spokesperson. “An impactful, inspirational and transformational objective has been established in the outlined program in order to leave a legacy and reinforce the AIA architect’s contribution to the vision and leadership of healthy, enduring communities.”

THE COLLABORATION

AIA Colorado West and the Rocky Mountain Institute, an energy-policy consulting institute based in Aspen that has a worldwide reach, are collaborating on how to implement the 2030 Challenge in the Vail Valley as a viable goal for the community. Through a symposium, dialogues with community stakeholders and RMI’s analysis, the AIA150 team will explore what it will take to adopt and give life to the 2030 Challenge. The community then will be called to take action.

“We are delighted to collaborate with the Rocky Mountain Institute, as they will provide the technical expertise that can distill this bold initiative from an idealistic vision into a pragmatic path that can be comprehended, followed and achieved,” Birdsall says.

The AIA150 team’s proposed Blueprint for America format will begin with a symposium to educate the community on global warming and the built environment’s contribution, inspire the community to adopt the 2030 Challenge, discuss current strategies to reduce carbon emissions in the built environment and hold dialogues with community stakeholders about the barriers and possibilities of implementing the 2030 Challenge.

Following this symposium, the RMI will develop an implementation analysis and deliver a community presentation to discuss their findings.

Please contact Amy Birdsall, Assoc. AIA, at amyb@akerarchitects.com to participate in the coordination and success of the AIA150 program. ♦

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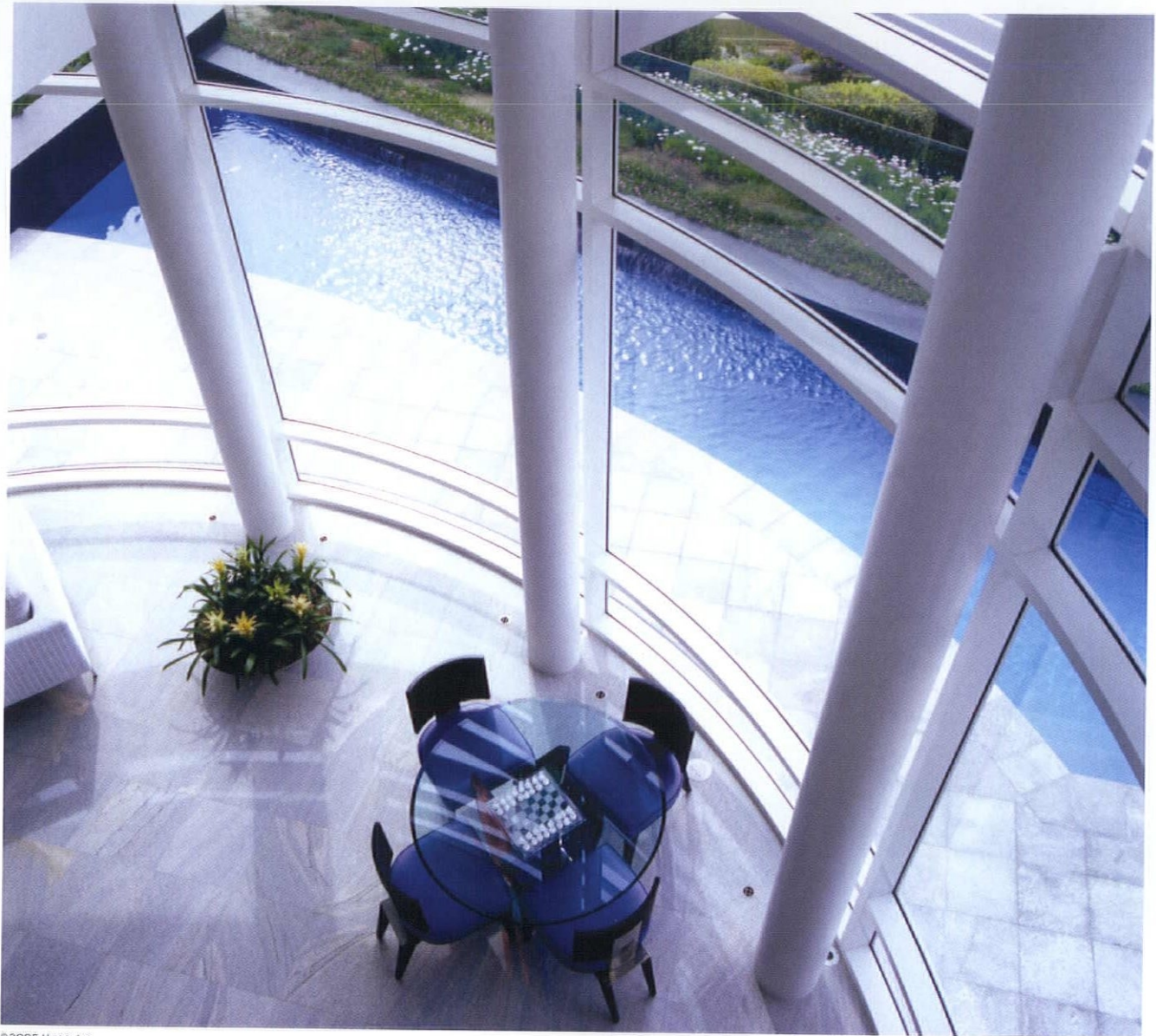
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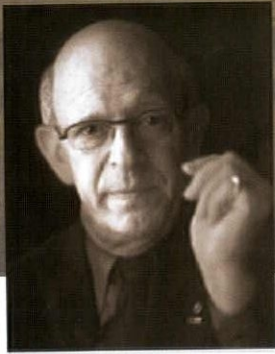
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COMMENTARY



> BY LANCE JAY BROWN, FAIA, ACSA DP

NEW ORLEANS: RICH CULTURE, UNCERTAIN FUTURE

New Orleans, Louisiana (NOLA) has been credited with being the busiest port of entry to the United States south of Philadelphia. People came from all over the world to steam up the Old Muddy to St. Louis and then head west, skipping the overland journey from the East Coast. In the wake of this migration, the city of New Orleans developed a culture as deep and diverse as any in the country and a richness of music and food without equal.

At its peak, the city's population was well more than 600,000. Before Katrina slammed into the Gulf Coast then traveled up Mr. Go, uprooted or overflowed the levees, the population had leveled off at 450,000. When the waters receded there were less than 15% left, maybe 50,000. The post-Katrina population of this devastated landscape now hovers at around 190,000.

When Katrina made landfall in summer 2005, the news media covered the event with haste and vigor. The blatant lack of preparedness and the great rescues, the failed evacuation procedures, the history of corruption that laid the groundwork for inadequacy, the failure of the federal government at a time of critical need, and the shameful treatment of the less fortunate in the aftermath of the storm were all newsworthy and camera-ready topics filled with human drama and tragedy. Since then, coverage has slowly subsided and all but abated.

But activity in NOLA has been both serious and furious all the while. Initial meetings about the future and the diaspora caused by flight in the face of danger took place in Baton Rouge and as far away

as Houston. Eventually, as I recently presented at the AIA Colorado Design Conference, there have been many initiatives focused on recovery and reconstruction plans and strategies for NOLA. A simple chronology underscores the extent of efforts to date: FEMA efforts (Sept. 2005 - April 2006); independent academic planning/urban design initiatives (Sept. 2005 - ongoing); Louisiana Speaks (Nov. 2005 - April 2007); Urban Land Institute (ULI) study (Nov. - Dec 2005); Bring New Orleans Back (BNOB) Commission (Nov. 2005 - Jan 2006); independent neighborhood planning initiatives (January 2006 - present); New Orleans Neighborhoods Rebuilding Plan, the Lambert plan (April 2006 - Nov. 2006); Unified New Orleans Plan (UNOP) (Aug. 2006 - Jan. 2007).

The UNOP strategy is noteworthy in its attempt to involve those citizens previously excluded from or tangential to the reconstruction planning process and make them central to it. The multi-layered, multi-tiered organization has professional teams selected from a national pool of RFQ respondents, working closely with district groups representing individual

neighborhoods that in turn are coordinated by a coordinating team led by Steven Bingler, AIA, of Concordia Architecture & Planning, a noted New Orleans firm. The professional teams have worked closely with the neighborhoods and districts to which they were assigned. Hundreds of meetings have taken place. Teams have both solicited issues from neighborhood representatives and presented proposals to them for their review and comment.

This is an ongoing process that began with on-the-ground analysis and includes real debate over a prevalent desire to preserve and reconstruct the historic New Orleans character and scale and the need to grow and develop a more robust economy that can support the New Orleans of the future, one that might increase density and alter the form of the city.

One matter of great contention is the suggestion to demolish a vast amount of New Orleans' public housing rather than alter this solid stock and adapt it for mixed-income occupancy. These issues, in combination with climate responsive and →

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PREVIOUS Colorful green ship at anchor in the Mississippi River with the port of New Orleans visible in the background. **ABOVE** Even though the houses are demolished and they had 30 ft of water on top of them, owners of the homes in New Orleans Ninth Ward are begging for their properties not to be bulldozed without their permission. **OPPOSITE** Heavily damaged homes in the Ninth Ward of New Orleans. One block behind these homes is the industrial canal that collapsed during the storm surge of hurricane Katrina.

CONTINUED FROM 51

environmental planning, have been the basis for often-heated debate taking place at the same time that New Orleans fights daily for its survival.


Two of the earlier plans, the ULI and BNOB proposals, although well researched and thoughtful from a professional perspective, were heavily criticized by the neighborhoods and communities in place. Both failed to communicate sufficiently with the NOLA constituencies. Both plans were, therefore, rejected and seen as lacking in consideration of public input.

The latter plans, starting with the Independent Neighborhood Plans, including an AIA Regional and Urban Design Committee charrette, have fared far better and were melded into the UNOP strategy made public on Jan. 20, 2007.

Very recently, NOLA Mayor Ray Nagin appointed Ed Blakely, Ph.D., to lead the recovery effort for the city of New Orleans. Blakely is an international expert in urban planning and economic development who helped Los Angeles, Oakland and New York in post-disaster recovery. His action-oriented approach, while somewhat overdue, is encouraging.

However, the future of NOLA remains uncertain. The city's economic base was in trouble long before Katrina arrived. Unemployment was at 30%, schools were in disarray, crime, then a problem, is now a full-blown crisis. Given current concerns with climate change, global warming, sustainability, energy consciousness and issues of corporate globalization, NOLA is truly our national "canary in the mine shaft."

In the wake of 9/11, the (Dec. 2004) tsunami, the earthquake in Kashmir and then Katrina, the AIA New York Chapter, working with New York New Visions (a post 9/11 consortium of 26 organizations, associations and institutes) has established a Disaster Prepared-



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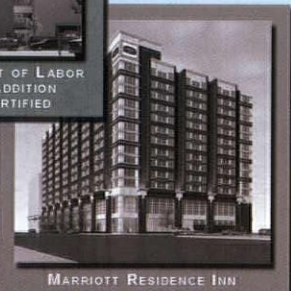
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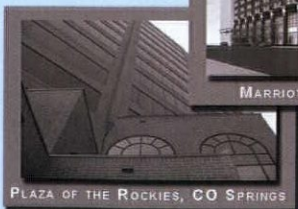





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ness Task Force that is researching how the allied design professions in the New York area should think about design with disaster in mind, as well as how to respond to disasters should they occur. Other AIA components are encouraged to do the same.

As for New Orleans, we should all be looking at preserving this rich and distinctive cultural incubator as a challenge to be taken and resolved positively. Until now many people around the United States and abroad are bewildered about how we as a nation have responded—or failed to respond—to the Katrina disaster. They have every right to be. ♦

Those interested in news about current planning can go to www.unifiedneworleansplan.com. For background and current events, go to www.NOLA.com.

Lance Jay Brown, FAIA, is an architect, urban designer and educator. He has been involved in urban reconstruction projects in Bosnia Herzegovina, New York and Tbilisi. He recently consulted on the master plan for the 35-acre City College Campus and currently serves as adviser to the Logan International Airport 9/11 Memorial Competition. He is an Association of Collegiate Schools of Architecture (ACSA) distinguished professor of architecture at City College of New York, where he served two terms as chair of the School of Architecture, Urban Design and Landscape Architecture and is the recipient of the AIA-ACSA Topaz Medallion for Excellence in Architectural Education.



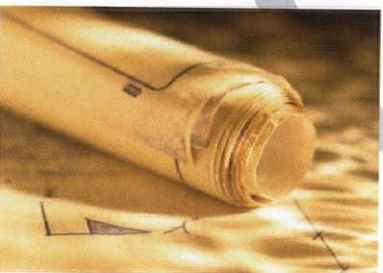
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> BY CYNTHIA KEMPER
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DENVER ART MUSEUM COLLABORATION EVOKES
DEBATE,
CIVIC RENEWAL,
HIGHER ASPIRATIONS

CULTURAL
CATALYST



The Denver Art Museum's daring \$110 million, 146,000-sq-ft Frederic C. Hamilton Building has elevated Denver's design ideals and challenged the status quo, earning a proud place in Denver's rapidly evolving architectural legacy.

The new titanium-clad Hamilton building — named for the chairman of the museum's board of trustees and a major donor—was made possible in part by a \$62.5 million Denver bond initiative passed in 1999. The expansion evolved from an idea catalyzed by Lewis Sharp, the museum's director who long envisioned building a world-class structure to increase exhibition space for the city's extensive art collection.

In early 2000, the city of Denver and the Denver Art Museum jointly convened an international design competition to assure signature architecture for metro Denver's growing arts district.

Berlin-based architect Daniel Libeskind was chosen from a stellar group of finalists in June 2000.



“All three of the architect finalists responded very responsibly and thoughtfully, but Daniel Libeskind really captivated us. His energy and optimism were a perfect fit for what the city of Denver was trying to accomplish and he has exceeded our expectations,” explains Sharp.

Shortly thereafter, Libeskind sought out architect Brit Probst, AIA, of Denver-based Davis Partnership Architects as a partner in a joint venture to oversee the building's design, technical development and construction. The project quickly expanded to include the Cultural Center Garage, Museum Residences and Martin Plaza, knitting the arts district into a cohesive whole.

TEAMWORK

The two firms, working from different continents, began their six-year partnership with a simple working philosophy—form a single, cohesive team and perform work at one location at a time.

“This single-team collaborative approach was the key to our success,” says Maria Cole, AIA, the project architect for Davis Partnership, who worked out of Libeskind's studio in Germany during the initial design phase. “It never mattered what firm you worked for—what mattered were the creativity, skills and commitment you brought to the team.

“Daniel's impact on our firm has been profound. Because he approaches the design process without preconceived notions, and uses models to extraordinary scales and extents, we learned to be open to discovery.”

MAKING CONNECTIONS

The Hamilton wing's sculptural forms—an homage to the Rocky Mountains—have evoked a wide array of responses since the building's October opening. The interior—as startling as the outside—provides a dramatic new backdrop for the museum's acquisitions.

An entrance off the new plaza draws visitors into a vortex-like four-story atrium. To the left, a spiraling grand staircase ascends 120 ft to the galleries, narrowing as it rises. Mirroring the exterior's geometric architecture, the interior gallery spaces are defined by bold, angular forms. White gypsum walls emphasize the subtle power of sweeping vistas, oblique volumes and canted planes, while freestanding partitions add movable vertical elements for displaying art. Shafts of natural light filter into lobby and staircase spaces through asymmetrical glazing.

“There is a clarity, a rigor in Daniel's thought process and architectural language,” Cole says. “One of his central ideas, for example, was the need to connect the Civic Center and Golden Triangle neighborhoods.”

“In the Hamilton wing, we see this concept of a ‘nexus’ formally expressed through the placement of the museum's permanent collections within the more dynamic exterior and interior spaces to the building's north,” Cole says. “In contrast, the simpler neighborhood-scaled forms are echoed in quintessential white cube galleries to the south, where the Golden Triangle abuts the arts district.



"These programmatic forms, present in even the smallest design detail, are then joined by a central connecting point—the grand atrium space," she adds. "The core idea was always about the spaces in-between. The museum's design, in fact, began with a folded line, the gaps between the lines forming the interior spaces."

INSIDE-OUTSIDE SPACES

The spaces between the buildings were always more important than the buildings themselves, Probst says. "From the beginning, the strategy was to make this more than a single building, to create a complete mixed-use, dynamic environment that would rejuvenate and connect important parts of the city separated by a gulf of asphalt," he adds.

"We wanted to frame a public space in a profound way—to tie Denver's cultural Civic Center District to the existing Golden Triangle neighborhood via an activated pedestrian plaza and seven-day-a-week, 24-hour-a-day activity pattern at its core," Probst says. "By designing a series of inside-outside spaces with a complementary architectural signature, a powerful dialogue was catalyzed between the Hamilton Building and the Museum Residences immediately across the plaza."

Probst calls the project an "incredible odyssey."

"The building creates an amazing series of urban spaces while challenging all our preconceived notions of what a great building should be," he says. ♦

PREVIOUS PAGE The sculptural forms of the Denver Art Museum's new Hamilton wing — an homage to the Rocky Mountains — have evoked a wide array of responses since the building's October opening. **OPPOSITE** A spiraling grand staircase just inside the museum's new entrance ascends 120 ft to the galleries, narrowing as it rises. **BELOW** The Hamilton wing was designed to rejuvenate and connect important parts of the city.

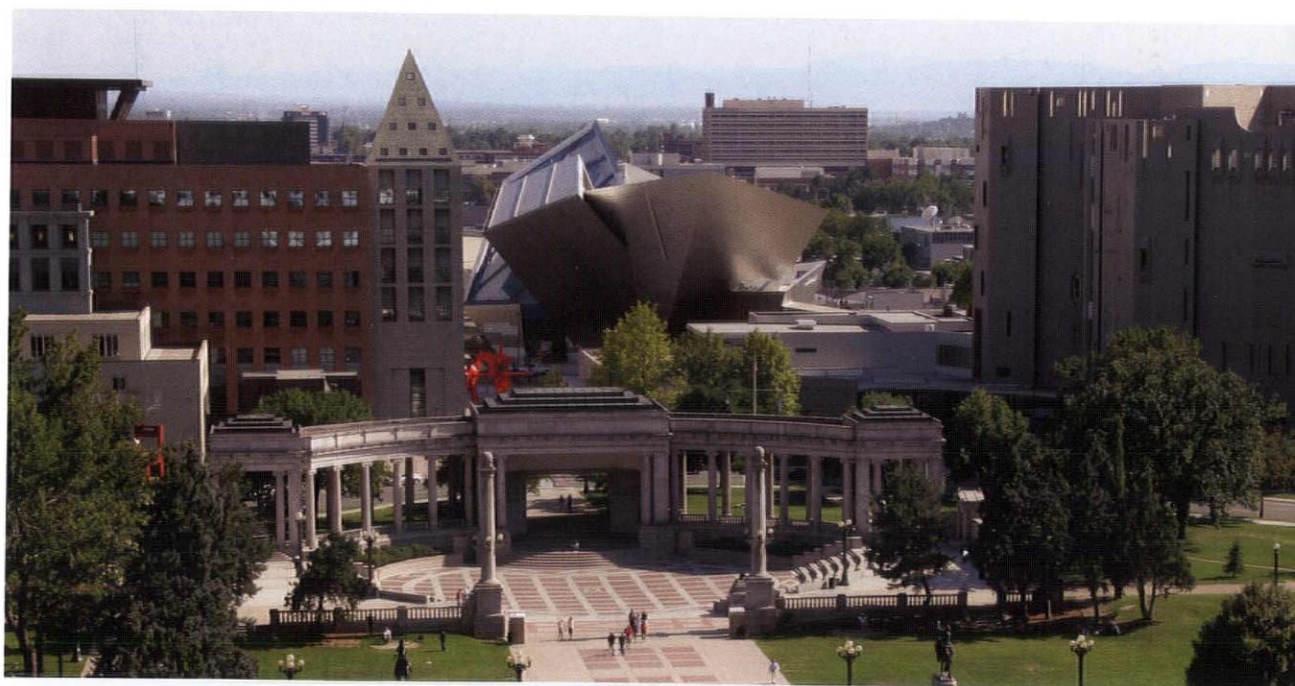
FREDERIC C. HAMILTON BUILDING AT THE DENVER ART MUSEUM

LOCATION Denver
CONSTRUCTION COST \$75 million
TOTAL COST \$110 million
SCOPE 146,000 sq ft
COMPLETION October 2006

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AMONG THE SUBCONTRACTORS LPR, Timet Titanium, McGrath, EFCO, Elward, Fibertite, EFCO, Viracon, Crane, Cookson

OTHER NOTABLE PROJECTS

BY DAVIS PARTNERSHIP ARCHITECTS
> Exempla Good Samaritan Hospital, Lafayette
> Daniel L. Ritchie Center, University of Denver
> 1600 Glenarm (high-rise residential), Denver
> Columbine High School and Library, Littleton
> Monroe Pointe Condominiums, Denver



> ON THE BOARDS

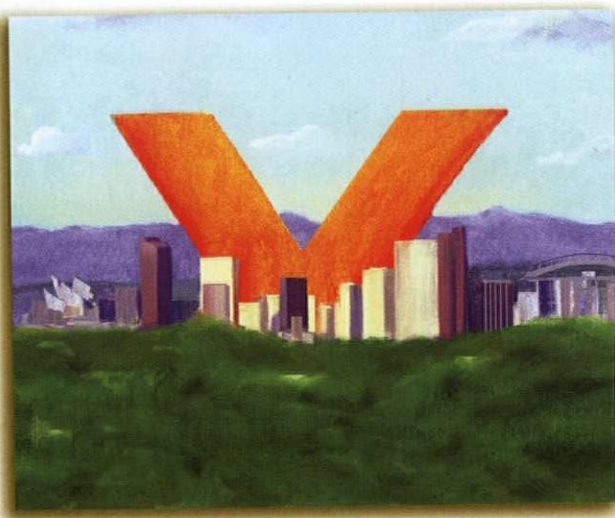
GENERATION

MICHAEL TAVEL ARCHITECTS



LOCATION Arvada
OWNER/DEVELOPER Norbert Klebl
SCOPE 25 acres (20 acres developed, 5 acres open space)
COST Withheld by request of owner
COMPLETION Winter 2007-2008

The Generation neighborhood is envisioned as a model sustainable community that combines sustainable site planning, sustainable building technology and energy performance standards to create a neighborhood that is net-zero energy ready for its residents. The innovative town-planning strategies are transformations of regional and international precedents—both modern and traditional. The new typologies reduce energy demand and set the stage for a unique, diverse, mixed-use urban neighborhood. ◆



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> ON THE BOARDS

EBENEZER SCHOOL AND ORPHANAGE

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LOCATION Livingstone, Zambia
OWNER Hope through Education Foundation
SCOPE 15,000 sq ft
COST Approximately \$1 million
START March 2007
COMPLETION November 2007

This project entails master planning a campus for the Ebenezer Trust School on a parcel of land measuring 100 by 300 meters on the outskirts of Livingstone, Zambia in Southern Africa. The school currently has 200 children. The master plan includes a primary school, secondary school, administration, science laboratory, assembly hall, medical clinic and orphan housing. The great majority of students are orphans that have been affected by the AIDS epidemic.

Key features include sustainable design concepts and a combination of indigenous and modern techniques. ◆



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> ON THE BOARDS

RIVER WALK

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LOCATION Yampa Riverfront, Steamboat Springs
OWNER River Walk Steamboat LLC
SCOPE 249,957 sq ft, 10 mixed-use buildings
COST \$70 million
ESTIMATED START Spring 2007



The River Walk project represents a significant development opportunity for the community of Steamboat Springs and an opportunity to raise the bar for urban development in a resort community. The conceptual visioning process for the site is driven by the availability of 750 ft of Yampa River frontage and the daylighting of Spring Creek.

The concept for River Walk is a high-density residential environment with a less-intensive commercial/retail extension of the central business district. The project will bring excitement to the site through design and integrate it with the fabric of the Old Town neighborhood by connecting the riverfront and Steamboat's downtown district through the creation of work/live spaces, riverfront access and pedestrian walkways. ♦



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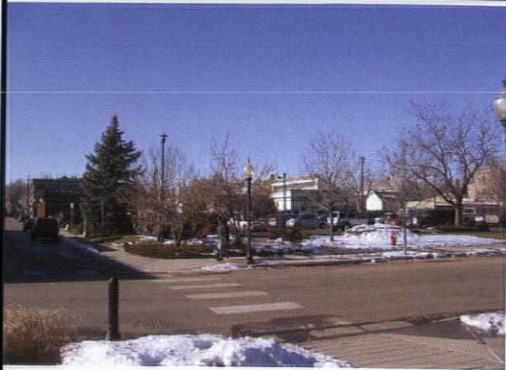
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JENNIFER MOULTON

A TIRELESS VISIONARY
HELPED CREATE THE
FABRIC OF DENVER'S
URBAN LEGACY

> BY JOHN GENDALL

Jennifer Moulton's imprint is everywhere in the city.

Moulton, FAIA, whose civic tenure and life were cut short by her death at 53 of the rare bone marrow disease amyloidosis, helped shape contemporary Denver as the director of city planning for the last 12 years of her life.

To get a small glimpse of Moulton's public legacy, walk through LoDo; go to a Rockies, Broncos or Avalanche game in the stadiums and arenas she championed; or visit the Wellington E. Webb Municipal Building, Commons Park or the Denver Art Museum expansion. She fought for great architecture, exciting spaces and sound planning on behalf of the city she loved.

Now a group of city leaders is raising funds for a public memorial to Moulton, a \$1-million bronze sculpture designed by renowned New York artist

Joel Shapiro. The memorial, to be erected in the plaza of the Denver Art Museum, is being spearheaded by many of Moulton's friends, including Mayor John Hickenlooper; Wellington and Wilma Webb; Daniel and Nina Libeskind; Lewis Sharp; Rick Pedersen; Bill Mosher; and architects Peter Dominick, FAIA; Curt Fentress, FAIA; and David Owen Tryba, FAIA.

DRAFTED BY WEBB

For such a prolific civic leader, Moulton's start in public service was almost accidental. After former Denver Mayor Wellington Webb won his first election in 1991, he asked her to head his city planning transition team and find a director for the Department of Community Planning and Development. →



PHOTO BY ED LACASSE

The Wellington E. Webb Municipal Building was one of Moulton's key projects.



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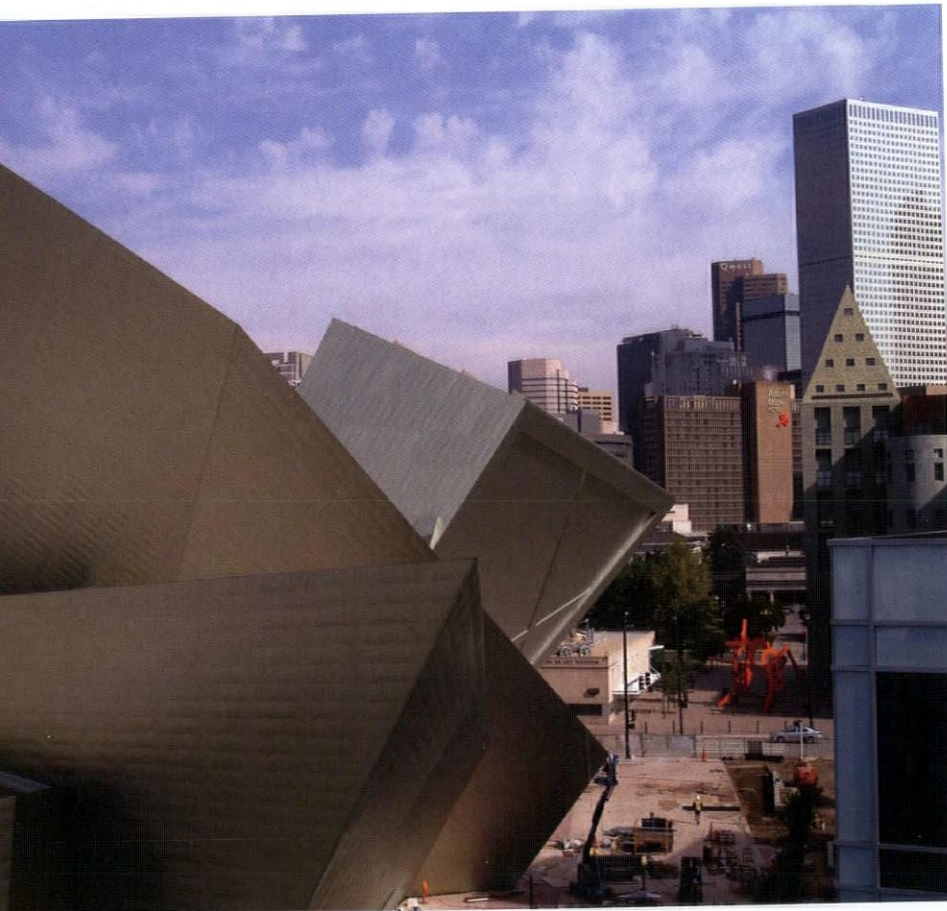
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The Frederic C. Hamilton Building was Moulton's vision for a world-class expansion to the Denver Art Museum.

PHOTO BY FRED J. FURRHEIMER, TIME FRAME PHOTOGRAPHY

CONTINUED FROM 62

She narrowed the search to three people and presented her report to the new mayor. He considered the proposed candidates and rejected all three of them. Webb had his sights on Moulton herself.

He offered her the job and she accepted. Moulton served as the city's director of planning for the next 12 years.

"Jennifer was a part of anything that happened in my administration. We were like the two guards on a basketball team, where each player knows instinctively where the other player is," Webb says.

Throughout his administration, Moulton carved out for herself an impressive range of influence.

Underscoring the importance of her role in the city of Denver, she was the first professional contact to be consulted by John Hickenlooper when he was considering his now-famous transition from restaurant entrepreneur to mayor.

Over dinner with Moulton at the Wynkoop Brewery, Hickenlooper revealed that he was considering a political campaign. As he recounts, her first reaction was surprise and laughter. But after outlining his plan, she grew increasingly receptive to the idea.

Calling her assistant to cancel one, and then a second, appointment that evening so she could continue her conversation with Hickenlooper, she ultimately offered her enthusiastic support. They shared many of the same values about the city—a respect for historic preservation, a belief in smart development and a love for creating livable neighborhoods.

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At his inauguration in 2003, Hickenlooper got down on his hands and knees and kissed Moulton's feet to signal her importance to the city of Denver.

MOVING WEST

But Moulton was not a lifelong Denverite. A native of Massachusetts, she grew up in Concord and then moved west to study at Colorado College, where she majored in art history. With an interest in law, she worked as a paralegal while she considered going for a law degree.

But wanting to satisfy her more creative tendencies, she eventually chose to pursue a master's in architecture from the University of Colorado at Denver. Later, she worked as an architect for 12 years, becoming a principal at Denver's Barker Rinker Seacat.

Never married and without children, Moulton enjoyed the companionship of a close circle of friends, including her longtime partner Rick Pedersen. While she thrived on experiencing the city, she also enjoyed places without pavement and smog.

She frequently went to the mountains with her dog and one or two friends.

As a practicing architect, she was recruited to become the president of Historic Denver. In this capacity, she proved herself to be a staunch advocate not only of historic preservation but also of Denver itself. She served in that role for three years until Webb asked her to join his administration.

CITIES & SAUSAGES

Moulton practiced a thoroughly hands-on approach to leading the city's planning department. She had her own twist on the old joke about making legislation: "creating a city is like making sausage—the results are usually good, but the process isn't always pretty."

She developed a clear vision for Denver and found the energy to see it realized. Tyler Gibbs, her associate at the city and county of Denver, recalls a time when he dropped into her office for a brief chat. Without breaking their conversation, the two got up from her office, walked down the hallway, →



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CONTINUED FROM 65

got into her car and by the time they were through talking, she had arrived at the site of her next meeting and Gibbs was stranded on the other side of town.

Gibbs recalls that “her interest in architecture was broad and inclusive, but she was driven by getting real projects done, to see buildings go up.”

Moulton combined traits rarely found in a single individual. She had dogged perseverance but was universally loved. She was instrumental in a dizzying number of public projects and famous for taking on the impossible.

Webb says she had “an incredible ability not only to develop a vision but also to communicate it effectively and see it realized.”

Gibbs says he would often get calls from officials in other cities asking, “How did she ever get that done?”

Bill Mosher, who developed a close friendship with Moulton when he was the president of the Downtown Denver Partnership from 1991-1995, says that “she expected and anticipated a messy process, and that she would never shy away from controversy and complication.”

As Mosher recalls, if Jennifer was in a meeting and someone remarked, “this thing is a mess,” she would respond with: “yeah, isn’t it fun?!”

The nature of her position inevitably entailed opposition to her plans. But those who knew her say the sincerity of her vision and personal spirit allowed her to transcend those limitations. When the art

museum began to consider expanding in 1999, it was Moulton who conceived the city bond measure to fund it. But she didn’t stop there. She carefully designed the selection process to be sure it would deliver the best architecture for that part of the city.

Working with Lewis Sharp, director of the Denver Art Museum, Moulton envisioned a world-class expansion and transforming the exterior into a vibrant urban plaza.

Her love of architecture and great cities became apparent as she traveled throughout Europe with Sharp to visit art museums that could help shape the DAM’s expansion plans. She fought on behalf of architects to ensure a level playing field during the DAM planning.

“Jennifer really defined the museum’s expansion,” Sharp says. “She played a powerful role in realizing an architecture of this stature.”

Brit Probst, AIA, of Denver’s Davis Partnership, a collaborator on the design of the DAM expansion, says Moulton made the museum “more than a building. She made it a rejuvenation of an entire neighborhood. By prioritizing the connection between the Golden Triangle and downtown, Jennifer was instrumental in revitalizing that district.”

This is a signature element of her legacy: Moulton loved architecture, but she understood that her role went far beyond advocating for any one building. Responsible for establishing the historic district in LoDo in 1994, she undertook an

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initiative to rezone Denver's B-5 district to mandate allowing sunlight on 16th Street Mall and a full design review for all private development—despite considerable opposition from several property owners.

THE JENNIFER PROJECT

When she left her job with the city because of declining health, Moulton's close friends and associates wanted to honor her life and many accomplishments. Leaving the venue for a celebration up to her, Moulton chose Central Platte Valley's Commons Park, another city space she helped realize.

Gathered on the cold morning of November 2, 2002, mayors Webb and Hickenlooper, architects, developers and friends paid tribute to her life. Even those who did not know her personally still benefit from her vision and efforts to create a better city.

After a valiant fight against the disease, which included many rounds of chemotherapy and a bone marrow transplant, Moulton died on July 28, 2003. ♦



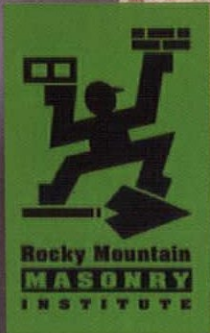
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> LOOKING AHEAD

ARE REVIEW

Join AIA Denver for an eight-hour, comprehensive Architectural Registration Exam (ARE) review session with renowned professor Norman K. Dorf, AIA, on Saturday, April 28, at the University of Colorado at Denver. Due to a limited schedule in 2007, it is likely that this will be Dorf's only seminar in the AIA Western Mountain Region. For additional information or to download a registration form, visit the online calendar at www.aiacolorado.org.

AIA COLORADO ARCHITECTURE WEEK 2007

AIA Colorado Architecture Week 2007 will take place April 13-20. In addition to hosting a series of lectures and programs, Architecture Week activities include the AIA Colorado Young Architects' Awards Gala on April 13 at Mile High Station, the AIA Denver Urban Design Committee Box City exhibit on April 14 at the Wellington E. Webb Municipal Office Building and the City and


County of Denver's third annual Doors Open Denver on April 14-15. Also, on Thursday, April 12, AIA Denver will host an AIA150 event, titled Denver: The City Beautiful and Its Architecture, at the Denver Public Library. For additional information or to learn about other Architecture Week activities, visit the online calendar at www.aiacolorado.org.

AIA COLORADO WEST DESIGN AWARDS GALA

The AIA Colorado West Design Awards Gala will be held Friday, May 18, at the Vail Cascade Resort and Spa. For more information about the gala or how to submit an awards entry, visit www.aiacolorado.org.

AIA COLORADO 2007 DESIGN CONFERENCE

The AIA Colorado 2007 Design Conference, themed "Challenge," will take place Nov. 1-3 at the Vail Cascade Resort and Spa. ◆

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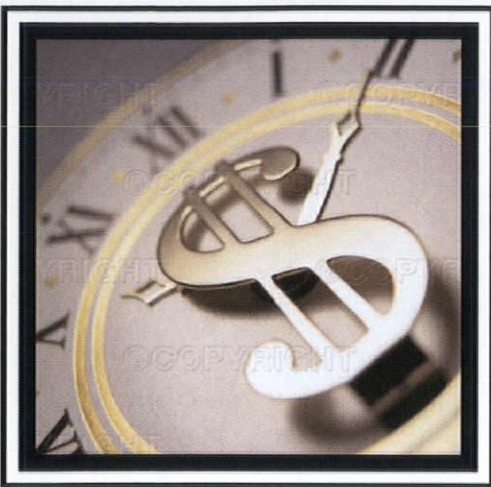
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It was 10:30 a.m. on a Thursday morning, and architect Steven Weiss was getting back to the office from a dental appointment. He was finalizing the agreement details for an extensive multi-family residential building in Chicago, and he knew he had to make significant revisions to a 40-page contract by noon.

In the old days, this would not have been possible. Making those revisions with white-out, a ballpoint pen and a Selectric would have taken several hours for an assistant to complete, in addition to the time for another contract review. The client wouldn't have had the contract until the next day at the earliest.

But Weiss, president of Chicago-based Weiss Architecture, wasn't worried that morning about getting his contract finished in time. He was using Contract Documents software from The American Institute of Architects (AIA). "The key was that I could look at my computer monitor and think through what I wanted to change. When I was done, the contract was done, and I e-mailed it to the client."

The AIA software Weiss was using provides access to more than 100 industry-standard forms and agreements that are used throughout the design and construction process. The software, which is integrated with Microsoft® Word, allows users to create AIA contracts in a familiar word-processing environment where changes can easily be made using track changes. Drafts can then be e-mailed to a client for more changes or printed out for signatures.

Incorporating a familiar word-processing tool has been the answer. "The program allows us to do one draft and make changes before creating a final document. The documents are easy to fill in," said Nancy Heppard, an administrative manager at architecture firm Fanning/Howey Associates in Columbus, Ohio.

The software uses dialog boxes, which allows the user to input consistent information, and it saves that information to be reused throughout the contract or on future contracts. "As you work with the program more, there's not as much to fill in because the software has already automatically filled in the information," Heppard said. "Productivity is up because we can create documents more quickly."

Another time-saving feature is the ability to create customized templates. This is effective when the same language is regularly changed. A template can be edited and saved as a custom template for later use.

There's also a variance checker, which compares amended documents against the original AIA language, and is a convenient way for an owner or client to see all of the changes in Word or PDF.

The software leverages Word so experienced users are comfortable, but its features go far beyond the Microsoft offering. For clients and partners that do not have the AIA software, they only need Word to review and edit the contracts the software creates.

With today's increasingly complicated negotiations, the more efficiently someone can get to a finished contract, the better. Using technology to accelerate contract creation, revision, and distribution is essential. AIA Contract Documents software is the best way to get out of the contract writing business and back into the design and construction business.

There's not as much to fill in because the software has already automatically filled in the information.

Productivity is up because we can create documents more quickly.

Nancy Heppard, Fanning/Howey Associates



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* Note: New members must wait 48 hours after their memberships are activated before registering online. Registrations are NOT transferable. An AIA membership number is required to register as an AIA member.



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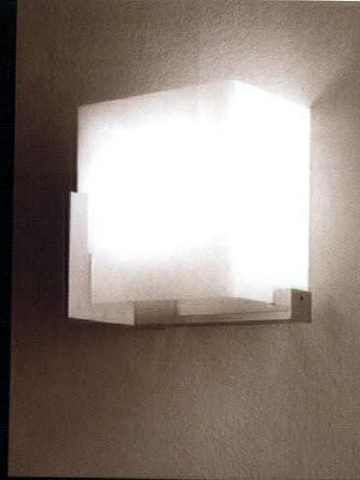
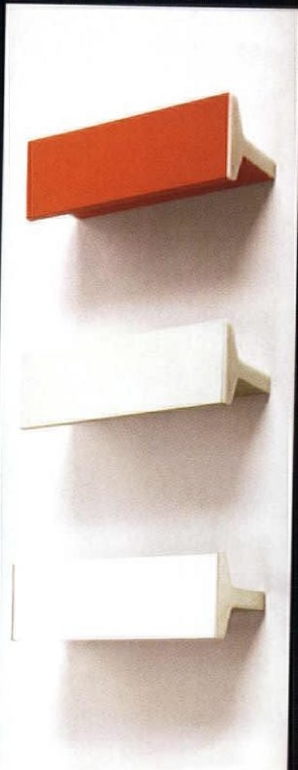
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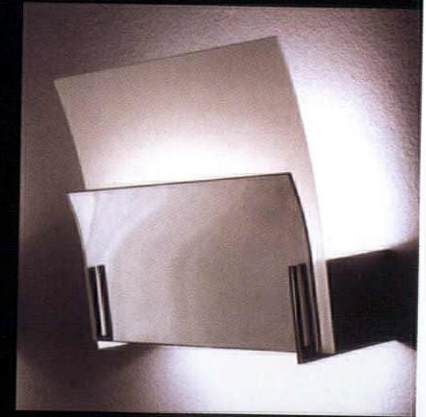
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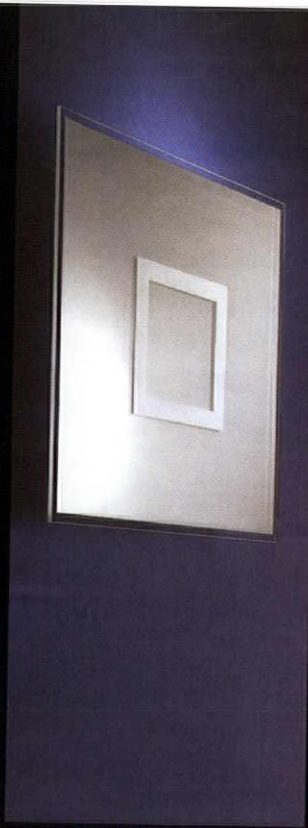
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COMMUNITY-DRIVEN DESIGN:

Just who is doing the driving?

> BY KIN DUBOIS, FAIA
2007 AIA COLORADO PRESIDENT

While recently driving back from a particularly satisfying design charrette,

the architectural intern/designer with me asked, "Are all clients this good?" Of course, she already knew the answer; we had just left a meeting where the client, a public institution, had balanced executive management and staff input seamlessly. The result was energizing for everyone who had participated, and the group left feeling that each participant had a hand in the final design.

Communities don't actually want to do the design of the facilities that fulfill their needs (although, as we know, sometimes it may seem that way). Citizens set the parameters for design through zoning, design guidelines and special ordinances. Projects are born from bond issues and other public initiatives. Then it is the architect's task to realize the dreams and execute the details. Although the program, rules and process for such a project may appear to spell out the "answer," this is seldom the case.

Success is when both architect and the community are convinced at the end of the journey that they have been doing the driving—and when they are both right!

PARTNERING FOR SUCCESS

Community-driven design happens when a municipality—or a school, recreation or library district—has a crystal-clear idea of what is needed. The concept should be driven not by one champion (although



every successful project needs a champion or two), but by a process that involves citizens in different ways. Participation must go well beyond elected officials and appointed staff to citizen-member boards, focus groups and input at public meetings.

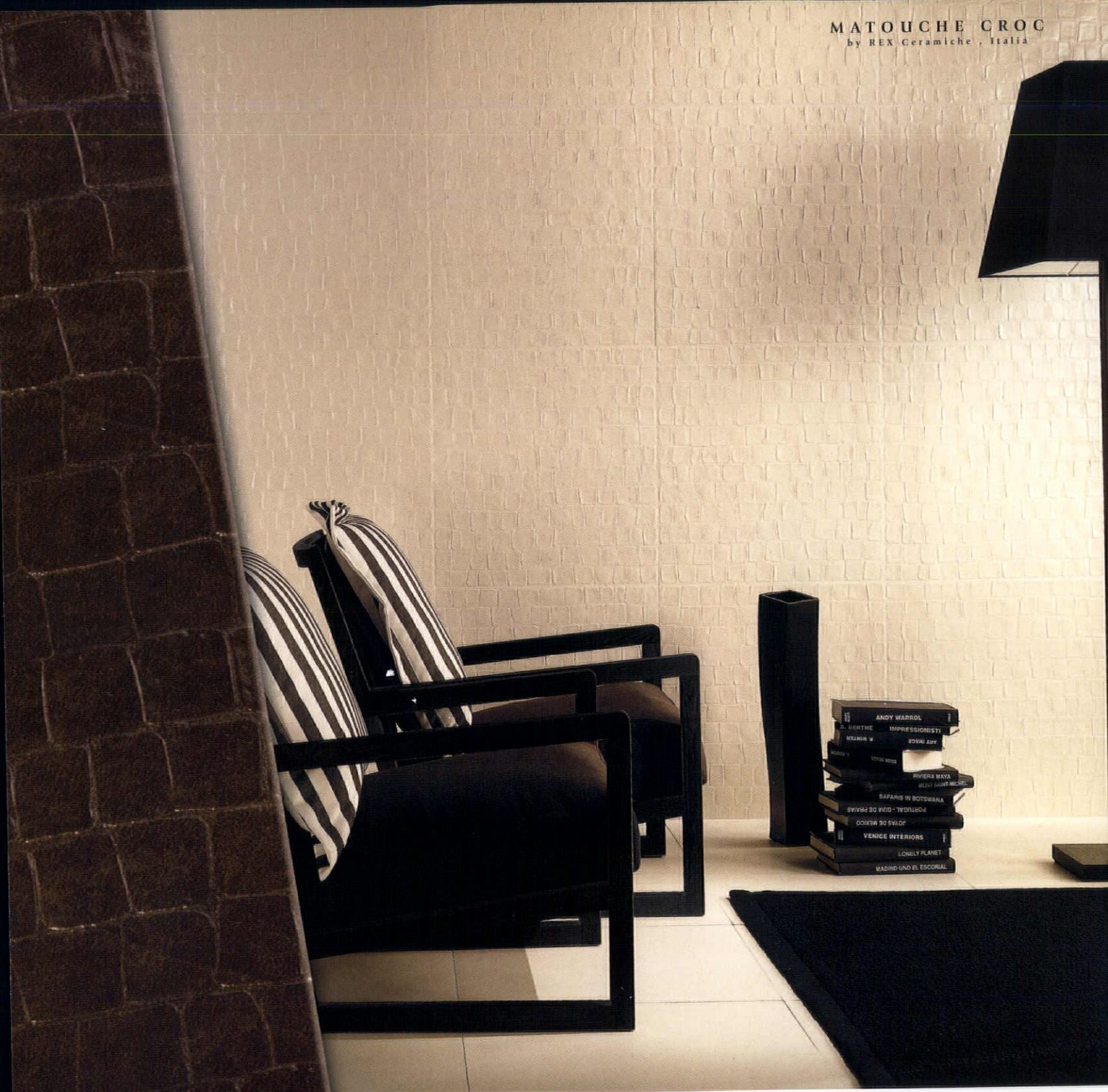
The process can be a frustrating one. It takes a special sensitivity and skill for an architect not to step in and tell the community how the process should work. Likewise, it is all too easy for him or her to grab the reins prematurely and try to turn around a wagon that may not be in need of redirection. In a true partnership, both architect and community group must articulate their needs and look for clues for when to step in and take a more active role.

SETTING THE EXAMPLE

For many years, AIA has set the example, providing the tools and training to members for community-based (and, yes, community-driven) design. Examples include: 156 Blueprint for America initiatives now flourishing around the nation under the AIA150 program, the Regional/Urban Design Assistance Teams (R/UDAT) set up each year to help communities with specific challenges, and the Center for Communities by Design.

By participating in these and other programs, AIA architect members have the opportunity to assist their communities and, just as important, prepare themselves for effective leadership of the community-driven process.

Success is when both architect and the community are convinced at the end of the journey that they have been doing the driving—and when they are both right!



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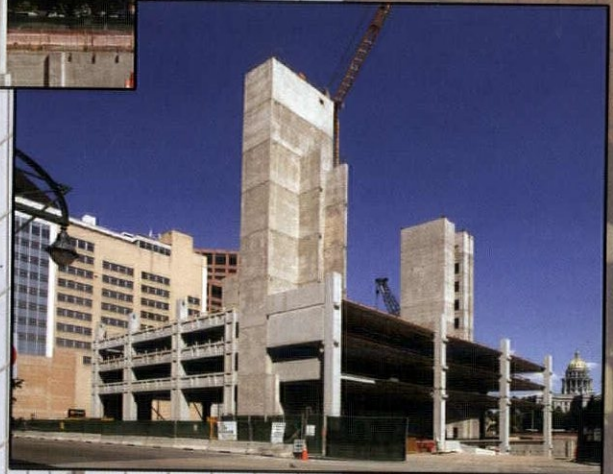
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