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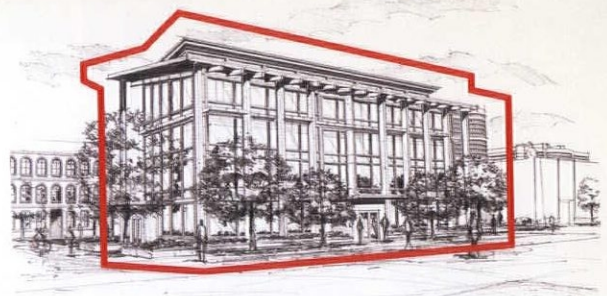
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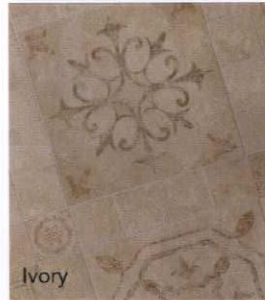
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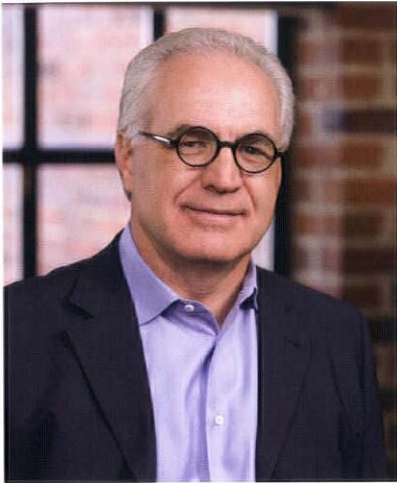
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Brit Probst, AIA

**SLATERPAULL Architects
Receives ASID Awards**

SLATERPAULL Architects (Denver) received two awards from the American Society of Interior Designers (ASID). SLATERPAULL's office, located in a former LoDo fire station, Engine House No. 5, won the award for Best Commercial Interior Design between 7,000-15,000 square feet. Taylor Hall, a 75,000-square-foot welcome center on the Western State College campus in Gunnison, Colo., won for Best Education project.

**BURKETTDESIGN, Inc. Receives
ASID Awards**

BURKETTDESIGN, Inc. received two awards from the American Society of Interior Designers (ASID). Holland and Hart's office renovation in Salt Lake City won the award for Best Commercial Design over 15,000 square feet. Leprino Foods Innovation Hub in Singapore won the Design Element award.

**Brit Probst, AIA, Honored with AIA
Presidential Citation**

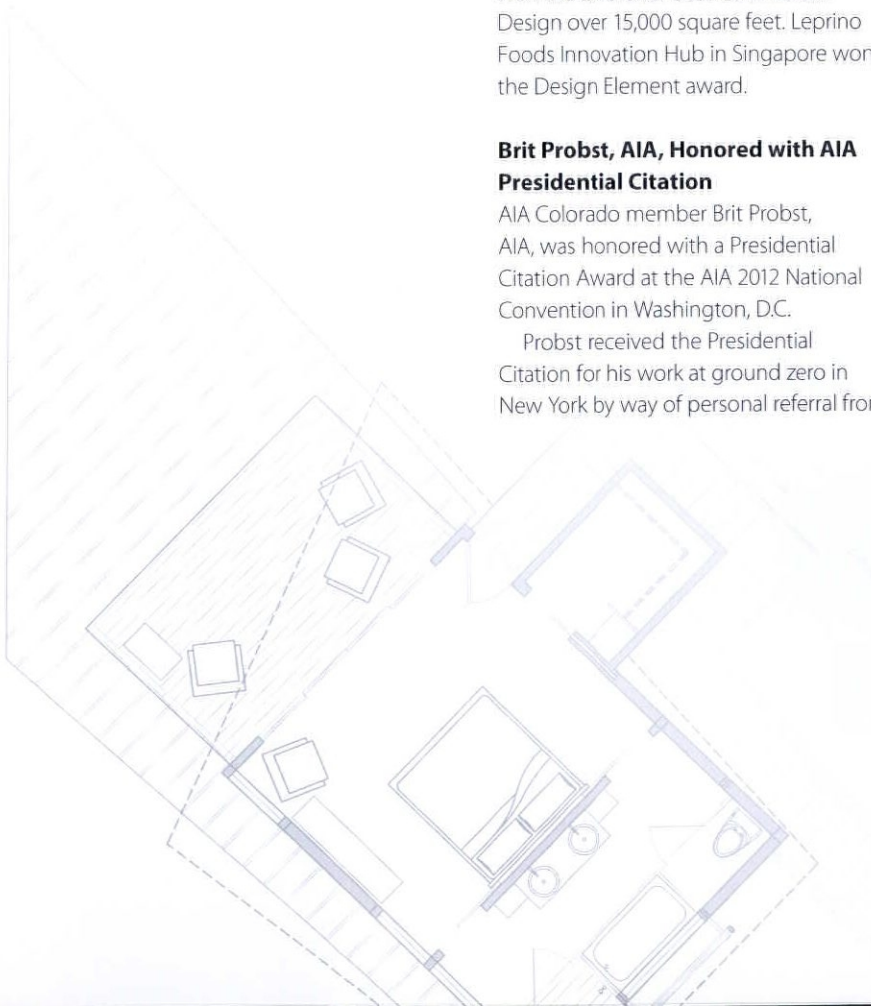
AIA Colorado member Brit Probst, AIA, was honored with a Presidential Citation Award at the AIA 2012 National Convention in Washington, D.C.

Probst received the Presidential Citation for his work at ground zero in New York by way of personal referral from

Daniel Libeskind. Due to the close working relationship Probst established with Libeskind on the Denver Art Museum expansion, Probst was asked to assist Studio Libeskind in the master planning effort for the World Trade Center site.

"As Studio Libeskind moved deeper into the design competition for the World Trade Center Master Plan, they asked me to help with the planning, particularly with respect to making the commercial buildings marketable according to American standards," Probst said. "Once Studio Libeskind was announced as the winner of the design competition, they decided to move their offices from Berlin to [New York City] so they could be closer to their new client and the World Trade Center site. For a period of about six months, a team of eight other people from Davis Partnership and I worked with Studio Libeskind in New York to create the final master plan designs and documents. It was an exhilarating experience!"

Roughly 150 architects were awarded Presidential Citations for their work on various rebuilding projects and memorial projects associated with 9/11. The Presidential Citation was given in association with the special ceremony "Architects of Healing" at the convention — which brought together most of the major architectural/design teams who worked at ground zero and the Pentagon.



Unique Solutions for Unique Associates

by Cynthia Fishman, AIA



The Associate AIA (Assoc. AIA) membership category is a broad designation that covers new graduates to interns who are on the cusp of passing all seven exams and logging 5,600 hours under a licensed architect. The amount of time a person can be called Assoc. AIA is equally as broad as there are many roads that can be taken. Some choose the short path, so that, right out of college, every hour of every day is spent toward the Intern Development Program (IDP). There is even a rumor that someone took all seven exams in one day! Or there is the path of attempting to have balance—having friends and a social life while moving in the general direction of licensure. There is also the path of just enjoying being an associate with no real desire to become licensed. These are just a few options. In my experience as associate director-elect of AIA Colorado, I have been fortunate to come in contact with many unique Assoc. AIA members, all with their own stories, paths and solutions.

The past couple of years have been hard on the architecture profession, especially for the newly graduated, aka the associate. Not only has it been difficult to get an interview and, hopefully, a job offer, but, if an Assoc. AIA was lucky to have a job, some firms started with that experience category when it came to layoffs. But we are a resilient group. We continue to send out résumés, take REVIT classes, accept contract positions in neighboring cities and take jobs in different professions. Some have decided not to wait for a job offer but to start their own design practices. The journey to find unique solutions is never over, especially for the unique associate.

In the following pages are some of our members' most unique design solutions using an architect's unique expertise and creativity. Let them inspire you onto a new path in your journey as an Assoc. AIA member.

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Site Solutions for Schools' Success

A Comparison of Two Projects: Red Hawk Elementary School and Rawlins Elementary School

by Michael Adkins



There are a lot of things that can be changed about an architectural project while it is still in the planning stage. But, with few exceptions, the site on which the project is built is not one of them.

The architectural professionals behind two recent educational projects — Red Hawk Elementary School and Rawlins Elementary School — overcame challenging site conditions for their respective projects, creating finished products designed to help students thrive in their own unique environments.



Red Hawk Elementary School

Architect: RB+B Architects, Inc.

General Contractor: Adolfsen & Peterson Construction

Structural Engineer: JVA, Inc.

Mechanical Engineer: Shaffer · Baucom Engineering & Consulting

Electrical Engineer: RJ McNutt & Associates

Civil Engineer: V3 Consulting

Landscape Architect: TB Group

Location: Erie, Colo.

Scope: 71,157 square feet

Budget: \$13 million

Sustainability: LEED Gold certification

Owner: St. Vrain Valley School District

Red Hawk Elementary School

RB+B Architects, Inc., based in Fort Collins, Colo., was selected by the St. Vrain Valley School District after an interview process in 2009 as the architect for the new Red Hawk Elementary School in Erie, Colo. At first glance, the site, which was donated by the city of Erie for the school, would seem to be perfect — 12 acres of vacant land with an existing ball field the district could reuse for the school.

But the presence of inactive coal mines underground meant that all development had to take place 50 to 60 feet away from the edge of the mines' workings — a boundary known as the "strain line." This effectively limited the 12-acre

The presence of inactive coal mines underground meant that all development had to take place 50 to 60 feet away from the edge of the mines' workings — a boundary known as the "strain line."

site to a working area of only 3 acres. "That left us a small area to squeeze a building into," said Project Manager Corky Bradley, AIA, LEED AP.

In addition, this 3-acre area was an irregular shape, adding to the challenge of designing the school to fit the site, according to Project Architect Jason Kersley, AIA, LEED AP. "Molding the building to fit inside the strain line

made the site and project more complicated for us," he noted. "It threw in an extra hurdle."

Although most elementary schools within the district are only one story tall, fitting everything the district desired within the space provided by the site necessitated a two-story design for Red Hawk Elementary. The design team also placed the school toward the south edge of the site, where the buildable area was wider, to allow an east/west orientation for optimal daylighting.

Design work for Red Hawk Elementary started in September 2009, and construction on the more than 70,000-square-foot school began in June 2010. The project was completed in August 2011 — just in time for the start of the 2011-2012 school year.

The district had originally set a goal of attaining LEED Silver certification from the U.S. Green Building Council for the school. But Red Hawk Elementary surpassed that goal, earning LEED Gold certification through its focus on sustainability, including such features as a high-performance building envelope with spray-foam insulation; polished concrete flooring; daylight sensors; daylight-harvesting technology;



Rawlins Elementary School

Architect: MOA ARCHITECTURE

General Contractor: Saunders Construction, Inc.

Mechanical/Electrical Engineer: M.E. Group

Structural Engineer: Martin/Martin, Inc.

Location: Rawlins, Wyo.

Scope: 96,358 square feet

Budget: \$24.5 million

Owner: Carbon County School District One

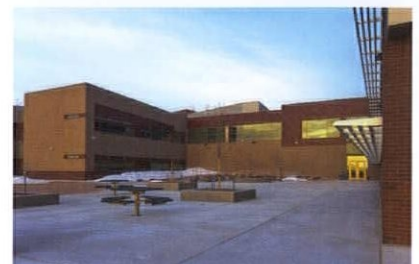
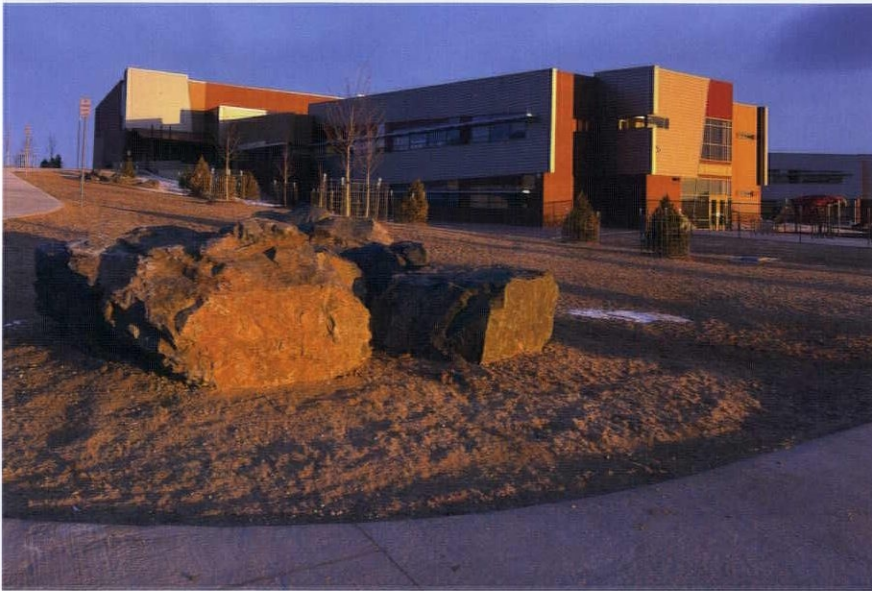
ground-source heat pumps with a vertical geothermal well field, along with displacement ventilation for improved air quality and reduced noise; and a 2-acre photovoltaic farm planned on site.

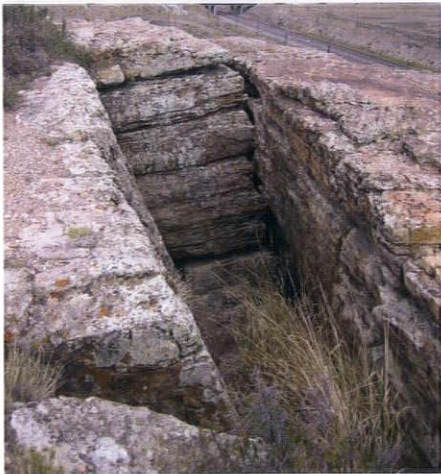
Despite the challenges of the site, the RB+B team and the end users are pleased with the finished product. "We were building within a lot of constraints, but it ended up producing a really high-quality facility," Bradley said. "The principal is very enthusiastic about it, the kids are on board with the sustainability focus, and the staff members really enjoy being there."

Rawlins Elementary School

Challenging site conditions aren't limited to Colorado, however, as evidenced by Rawlins Elementary School in Rawlins, Wyo. This facility was intended to combine three smaller elementary schools throughout this small central Wyoming community, but design firm MOA ARCHITECTURE first had to ensure that the project could work on the site provided by the city.

Jack Mousseau, AIA, principal and director of design at MOA ARCHITECTURE, served as lead designer on this project. After being selected by Carbon County School District One as the architect for the project, MOA began the design process in November 2007. Construction on Rawlins Elementary





began in September 2009 and was completed in November 2010.

One of the most pressing issues the design team faced was the site's strong winds. "It's one of the windiest places you'll ever go to," Mousseau said. "The sustained windspeed is in the high-20-miles-per-hour range." Rather than attempting to fight this, MOA embraced the meteorological nature of the site, conducting wind analyses to understand the patterns of wind eddies and snow drifting on the future school grounds. This allowed MOA to position the two-story building in such a way as to provide a windbreak for the school's courtyard and outdoor play areas.

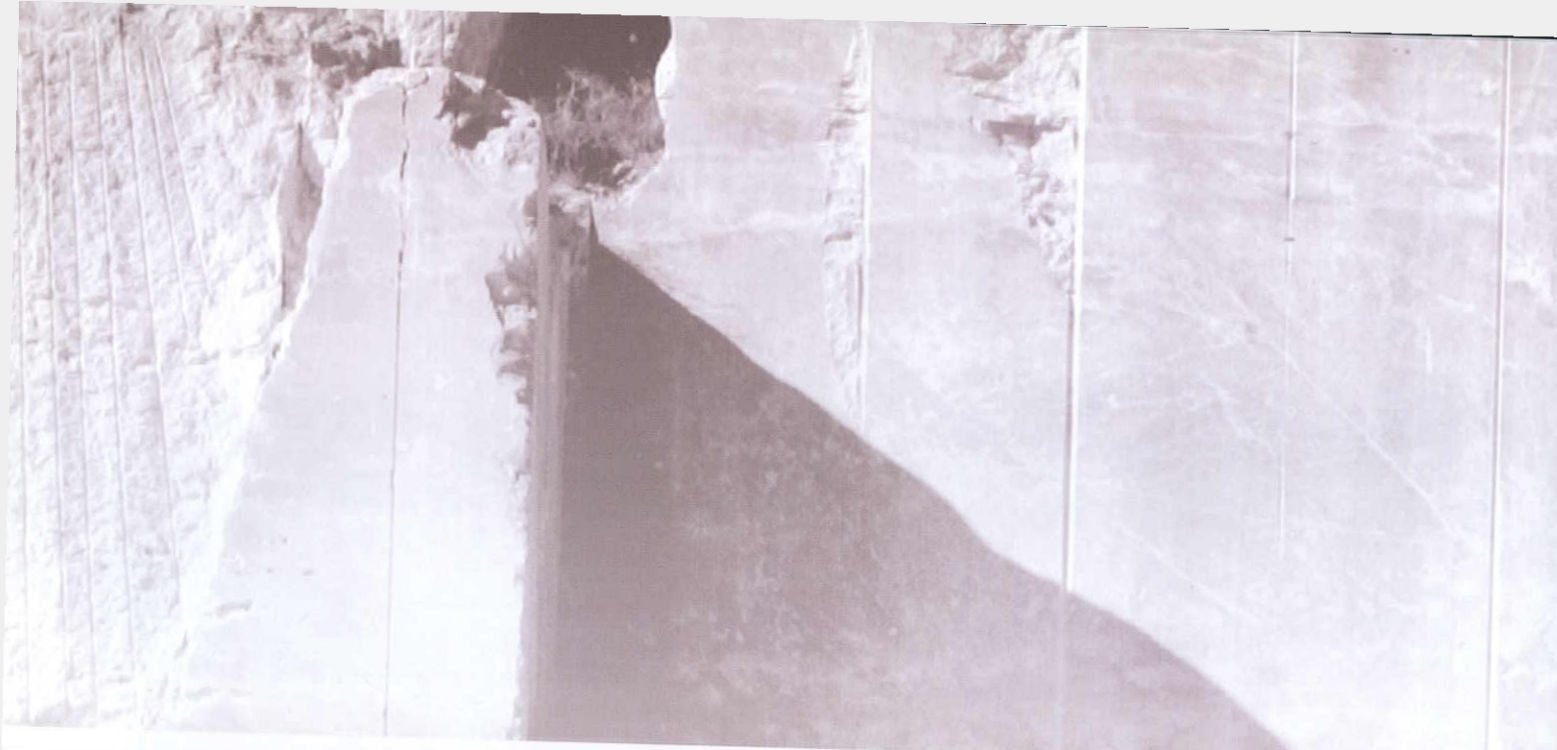
The site's geological conditions came into play during the project as well. Rawlins Elementary draws inspira-

tion from the Rawlins Uplift, a geological formation to the north of the city that serves as the eastern edge of the Great Divide Basin and the beginning of the desert basin of the West. The school's materials, massing, colors and fenestration were all derived from the strata visible in the formation. Rawlins Elementary is also perfectly situated for breathtaking views of Elk Mountain to the east. "It's a focal point of the town," Mousseau noted. "The building is sited so the breakout learning areas all have window apertures that focus on Elk Mountain."

In addition to these features, Rawlins Elementary is nestled into the site's sloping hillside, allowing both levels to be accessed at grade. The school also takes advantage of the site's subsurface condi-

tions through a geexchange mechanical system for heating and cooling. Abundant daylighting, multi-level lighting controls and xeriscaping round out the school's sustainable features.

With Rawlins Elementary now complete, Mousseau cites the project as "one of the most successful elementary projects we've done." He added that the state of Wyoming, which is currently in the process of assessing its school buildings on how they meet the goals of school-design criteria, recently judged Rawlins Elementary as the highest-ranking elementary school in the state — which goes along with the city's reaction. "It's really been embraced by the community," Mousseau said. "There are definitely a lot of things to celebrate in it." ●

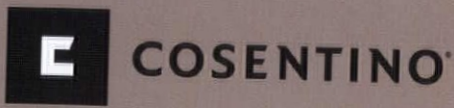


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History Comes to Life

The Roybal Corporation Architects UnCOVERS Millions of Years of History

by Deanna Strange



Imagine the beautiful natural setting of the Royal Gorge in Colorado. Breathtaking views into the canyon pull the visitor in and remind him or her what is so special about this region of the United States. It is a sightseer's dream — rock walls, whitewater rapids and . . . hadrosaurus?



Royal Gorge Dinosaur Museum and Nature Center

Architect: The Roybal Corporation Architects

Location: Cañon City, Colo.

Sustainability: Seeking LEED Silver

Purpose: Educate visitors

Consultants: Studio NYL, MEP Engineering and Norris Design

The western United States is also one of the most plentiful areas for dinosaur fossil discovery in the world. To ensure the region could better display that history, The Roybal Corporation Architects teamed with Cañon City to design a museum that complements the natural history of its region.

The Royal Gorge Dinosaur Museum and Nature Center was the vision of Jon Stone, director of the Cañon City Dinosaur Depot Museum — the only dinosaur museum in the area. The existing Dinosaur Depot is a very small facility, which lacks the capacity for more exhibits, and is located about 15 miles from the new museum. “We were selected for the project based on the quality of our design and our past experience,” explained Michael Roybal, AIA, principal in charge with

The Roybal Corporation Architects. The firm has an extensive portfolio of museum and exhibit design, including exhibits for the University of Wyoming Anthropology Museum, the design of the El Pueblo History Museum and the Breckenridge Welcome Center in Colorado, and the Indian Memorial at the Little Bighorn Battlefield National Monument in Montana. The Roybal Corporation Architects was also selected because of its commitment to maintaining the natural beauty and special nature of the site.

The Royal Gorge attracts numerous visitors to the area, and one of the goals for the new museum was to take advantage of the existing tourism and add to it. “From the late 1800s, paleontologists were coming from all over the world to Colorado, but the output was leaving



the country. There was a concern that the discoveries made here couldn’t be displayed here,” Michael said. This new museum was designed with the objective in mind of educating visitors about the history of the Garden Park Fossil Area and its link to some of the most important dinosaur discoveries in the world.



For such a special museum, the location had to be equally unique. According to Michael, the extreme site constraints presented incredible design opportunities, including the impression of a floating design as the building is anchored into the natural rock and a living roof that will blend into the natural setting. Ronald Roybal, AIA, principal with The Roybal Corporation Architects, added, "There's a 50-foot drop adjacent to the parking area, the terrain was undulating, and it isn't something you can just rest against the building. It isn't one straight building; it hinges at two locations. In plan, the building moves with the terrain."

The museum was also designed to be sustainable. In addition to the green roof, the orientation of the building will capture solar energy through photovoltaic panels, and wind power may also be utilized through wind turbines.

Past experience working with historic sites gave The Roybal Corporation Architects insight into how to approach the location. "Based on lessons learned, we always analyze the site carefully," Michael said. The architectural design responded to the challenge of the location, creating a result that flows with the environment rather than competing with it. Ronald added, "The site gave us the DNA [of the design]. The building has canted walls that shift, and that was a nod to the tectonic plates. We also tried



to show the skeletal structure of the dinosaur bones through the skeletal structure of the buildings."

That experience with museum and exhibit design gave the team the advantage of understanding how the museum should look with exhibits. "Typically, owners hire an architect for the building and then an exhibit specialist," Ronald stated. "We think ahead and talk about what story we would put into the building."

Not only will the museum tell the story of dinosaurs, but it will also allow

visitors to interact with the dinosaurs in a new way. For example, when visitors enter the main exhibit hall, they will be eye level with an apatosaurus skeleton, which has been placed on a lower level. These small touches and Roybal's sensitivity to the environment will create a unique experience for all visitors to the Royal Gorge Dinosaur Museum. "You are immediately engaged with the dinosaurs as you enter the museum," Michael added. "This is how to give the visitor the best experience." ●



The Wooden Tent

Returning to Camping's Roots

by Erin Pinkerton



Today, camping is often done in RVs and luxury cabins with televisions, air conditioning and myriad other modern conveniences. But camping used to be more adventurous. Camping was roughing it in a small tent surrounded by trees, hearing the sounds of nature while falling asleep, and imagining an exciting, or even frightening, encounter with a wild animal.

When architects at Fletemeyer & Lee Associates of Boulder, Colo., were asked to design lodging for today's youth campers, they did not have the modern notion of camping in mind. The design team wanted to allow campers to be close to nature and experience the outdoor environment but still be protected, and so the Wooden Tent Prototype was born. David Lee, AIA, principal at Fletemeyer & Lee Associates, said that the goal of the Wooden Tent Prototype was to "connect campers with the uniqueness of each outdoor setting. The project is designed to let the kids sleeping there feel like they're sleeping in the outdoors." He explained, "If you take a kid into the woods and offer him to sleep in a teepee, a tree fort or a really nice air-conditioned cabin, the kid will pick the teepee or tree fort. Kids desire an adventure — something contrasting to their everyday environment. That's what kids want and need!"

One of the project sites for the Wooden Tents is at Camp Spalding, a camp and conference center near Spokane, Wash. Four Wooden Tents were built in a cluster surrounded by giant boulders and fir trees and without easy access. In response to the site's unique location and topography, each Wooden Tent was built on six piers, which allowed the structure to float above the ground, minimizing impact on the site. In addition, the building was panelized and prefabricated so that it could be brought in pieces to the difficult-to-access area that did not allow heavy machinery.

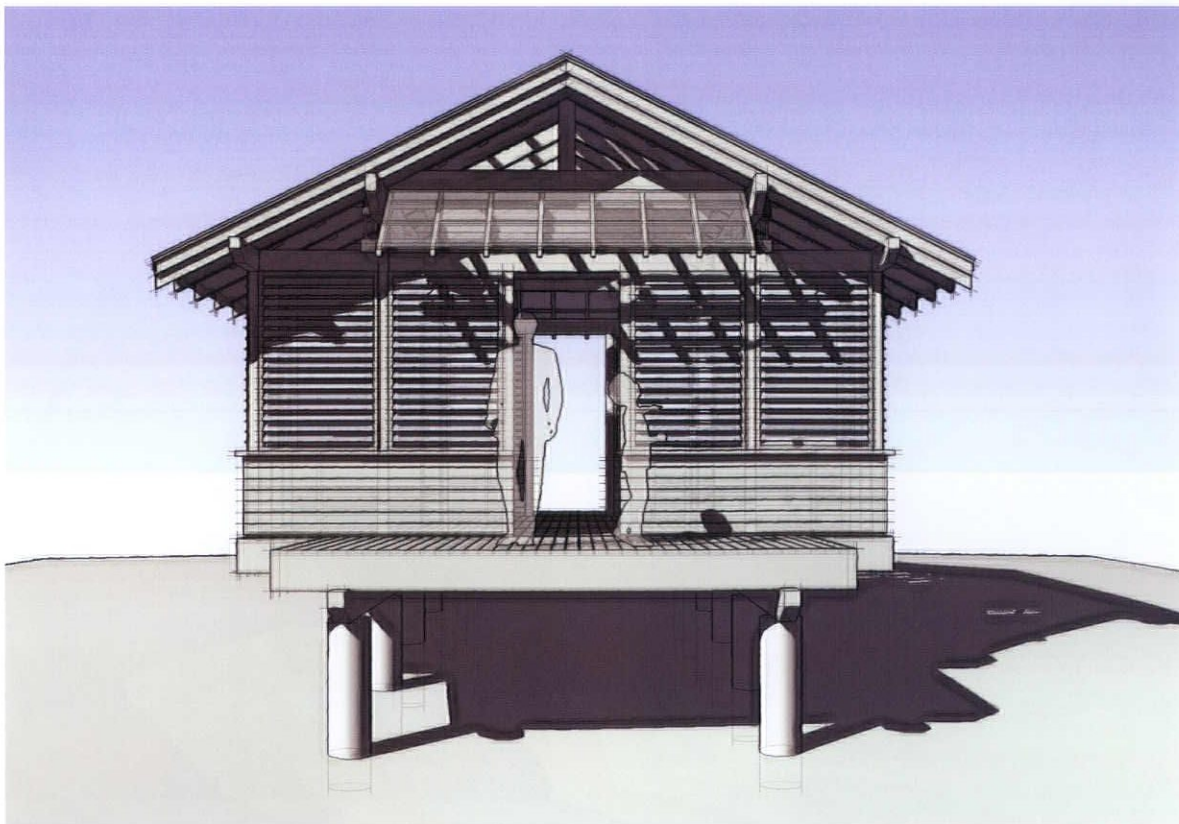
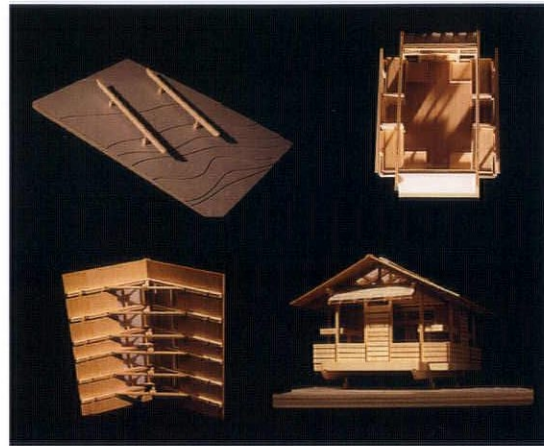
Wooden Tent Prototype

Architect: Fletemeyer & Lee Associates

Location: Camps in Colorado, Georgia, Michigan, New Hampshire, Washington and British Columbia

Budget: \$15,000 to \$30,000

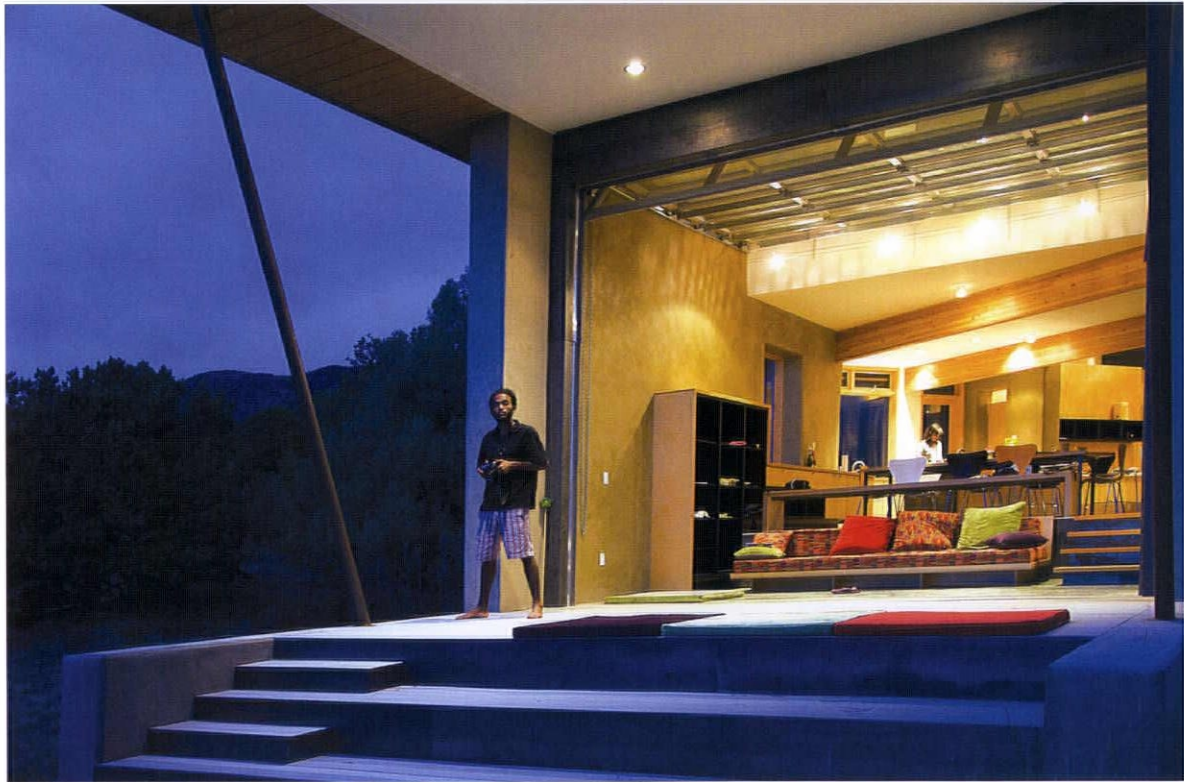
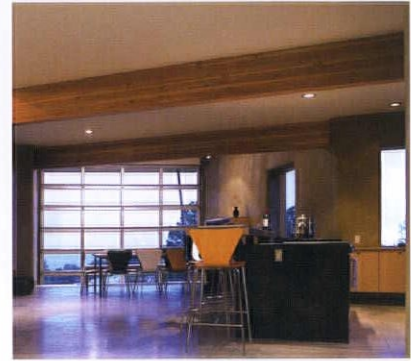
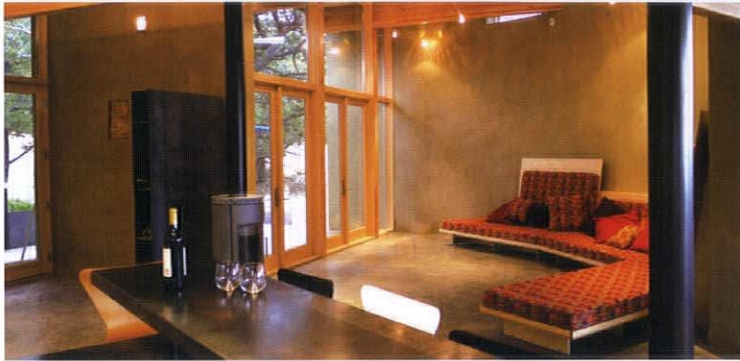
Function: Camp housing



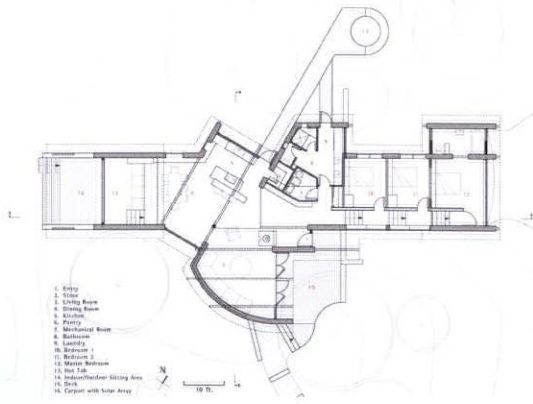
Responsibility and Sustainability

Lynx Residence Sets the Standard for Green Residential Architecture

by Michael Adkins



Everyone needs a quiet place to escape from the distractions that bog us down and interfere with our time with the ones we love. For the Lynx family, Crestone, Colo., is where they go when they find themselves in need of a retreat. Crestone, a small town with a population of just 127 as of the 2010 U.S. Census, is a former mining town that has become a haven for nature lovers, with campgrounds, bed-and-breakfasts and other attractions fitting the area's abundant natural beauty.



Lynx Residence

Architect: Gettliffe Architecture, P.C.
General Contractor: Modern Primitive Design
Structural Engineer: The Ascent Group
Mechanical Engineer: TEEG, Inc.
Lighting Consultant: Virvatuli Lighting Design Co.
Location: Crestone, Colo.
Scope: 3,018 total square feet (2,284 square feet for house; 734 square feet for decks)

With such a rich natural setting comes a responsibility to protect that setting — while still creating a comfortable atmosphere for friends and family members to enjoy. Gettliffe Architecture, P.C., based in Boulder, Colo., helped the Lynx family achieve both of these goals with its design of the family’s home away from home.

Dominique Gettliffe, AIA, owner and principal architect at Gettliffe Architecture, said the process of designing the home for the Lynx family was an extensive one. “The family wasn’t in a rush,” he stated. Preliminary design work began on the home in 2005, and principal construction was completed in August 2009 — though, Gettliffe added, “We’re still working on a few things out there.”

The house’s setting inspired the family to request the inclusion of a number of sustainable features in the one-story, varying-level home’s design, Gettliffe noted, including:

- A 2-foot-deep insulated sand bed under a radiating concrete slab combined with a hydronic solar thermal in-floor heating system for evenly distributed heat storage
- The integration of the home into existing topographical contours so that the site’s natural drainage is not disturbed or modified and so low-profile rooflines do not protrude above treetops
- The use of strawbale walls with post and beam structures, which reduce the home’s energy consumption and the amount of wood needed for construction
- The inclusion of a trombe wall, which acts as a passive solar system, absorbing the sun’s energy and radiating it inward to heat the home

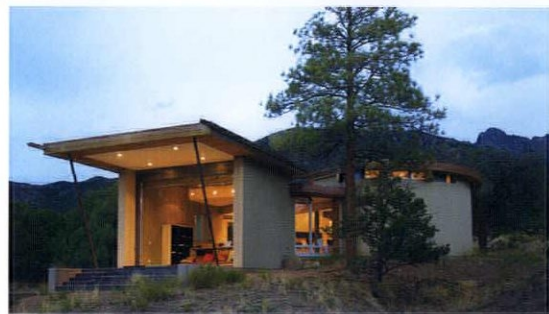


- Concrete-slab floors
- Reduced energy consumption through the use of low-emissive double-glazed windows
- Reduced water consumption through the use of ENERGY STAR-rated appliances, dual-flush toilets and natural landscaping
- Natural lighting and ventilation through the use of clerestory windows and appropriate placement of apertures

According to Gettliffe Architecture’s Alejandra Baltodano, the Lynx family’s desire to integrate these nature-preserving features comes from a desire to blur the lines between the interior and the exterior. “They wanted to feel the experience of nature indoors as well as outdoors,” she said. “They wanted to be able to connect to nature while still indoors.”

One of the ways Gettliffe Architecture facilitated that natural connection was in the residence’s indoor/outdoor sitting area, which has a wall that opens up to the valley. Gettliffe said the home was meticulously positioned to take advantage of that feature. “During





the winter solstice, the sun can be viewed exactly where it sets on that day," he explained. "The entire space is filled with light for about a half-hour. It's a nice reminder of the sun's cycle and its role in nature."

The house's strong connection to its surroundings is such that, at times, it is difficult to tell that the struc-

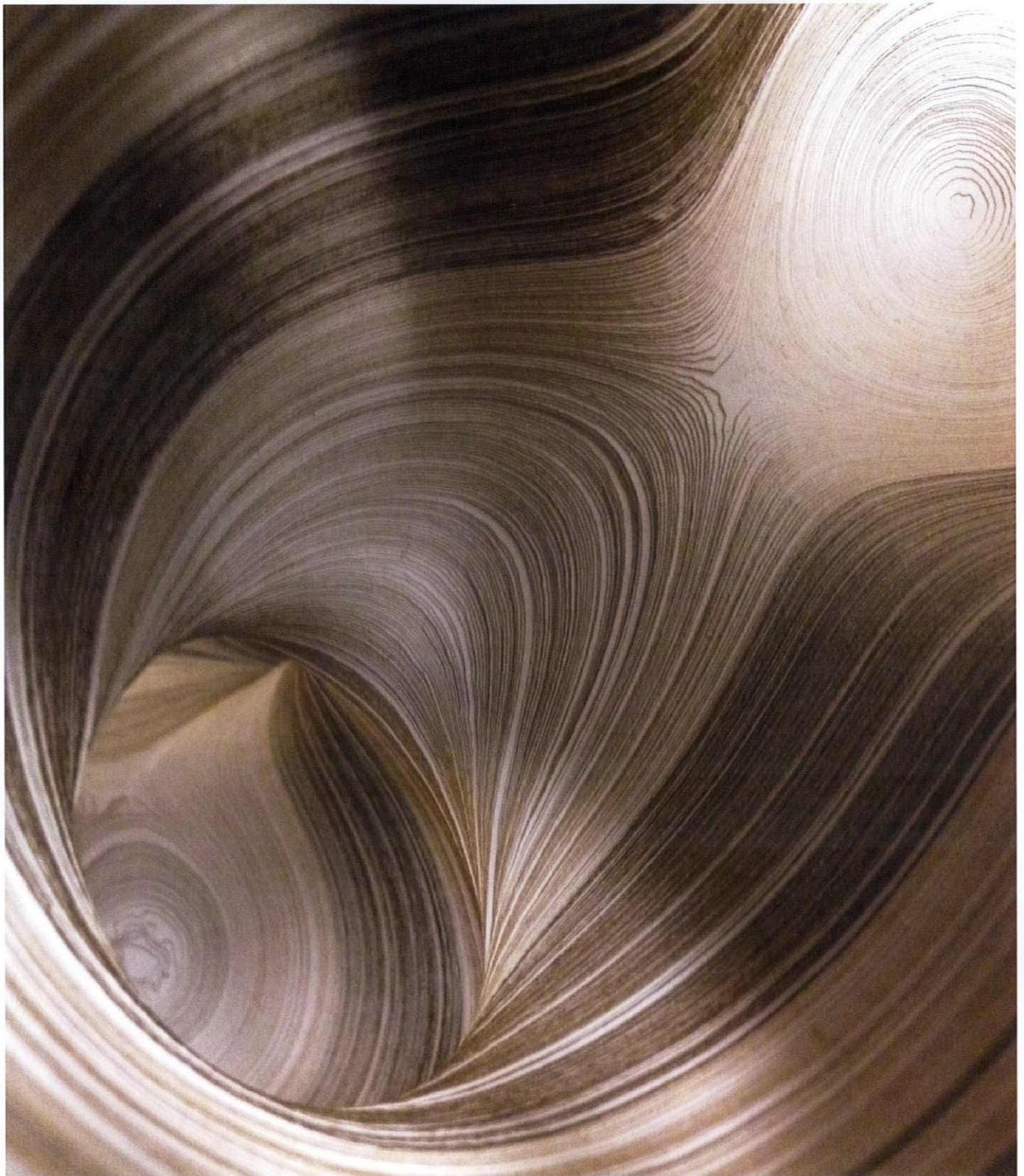
ture is even there, Baltodano noted. "You see it, but it almost guides the eye to the east or the west — not at the house itself," she said. "It's not designed to draw the eye in."

This is by careful design, Gettliffe added. "Our client wanted focused views, which allowed us to keep a low profile, below the tree line," he said. "Everything was precisely chosen to allow the house to blend in. When you're away from it, you have no idea it's there. It's very discreet."

Through it all, the Lynx family was part of the team — a partnership that truly benefited the resulting finished product, Gettliffe said. "The clients were really into it," he said. "They were a crucial element to the success of this project. It's one of our best projects, and it was a great collaboration for everyone involved. And now, the family's able to retreat here, to this spiritual place; get away; and reconnect with each other and the natural environment around them." ●

Out of the Void

by Alaina Gonzales



Answering a call from the Denver Art Museum's Design Council, local architecture firm Studio H:T and former student Bill Daher collaborated to create *Papercut* for the council's *Design After Dark Bespoke*, a benefit for the museum's Department of Architecture, Design and Graphics.

Once a fashion industry-specific term, "bespoke" is increasingly invoked to describe unique items in a number of industries. The Design Council provided artists and design teams with one of three focuses — *pattern*, *cut* and *stitch*. This team was assigned *cut*.

Studio H:T founders Brad Tomecek, AIA, and Christopher Herr, AIA, were interested in exploring how architecture and art, and art and technology

The team decided to use a simple material — paper — to explore acoustic and visual voids. In Rhino, Daher used metaballs, simply described as spheres that morph together, to create a topographical map-like design on y-z and x-y planes, carefully ensuring that the spheres did not intersect with the phonograph.

intersect. First, the pair contacted former student Bill Daher, who works in the University of Colorado Denver's College of Architecture and Planning fabrication lab. Daher's laser-cutting experience was vital in the team's interpretation of *cut* for the one-of-a-kind piece auctioned at the event.

In pursuing the intrinsic understanding of their assigned category, the design team considered common definitions for *cut*: "the style or shape of a

garment; to shape with an incision or separation; the elimination or removal of "a part" and "a reduction."

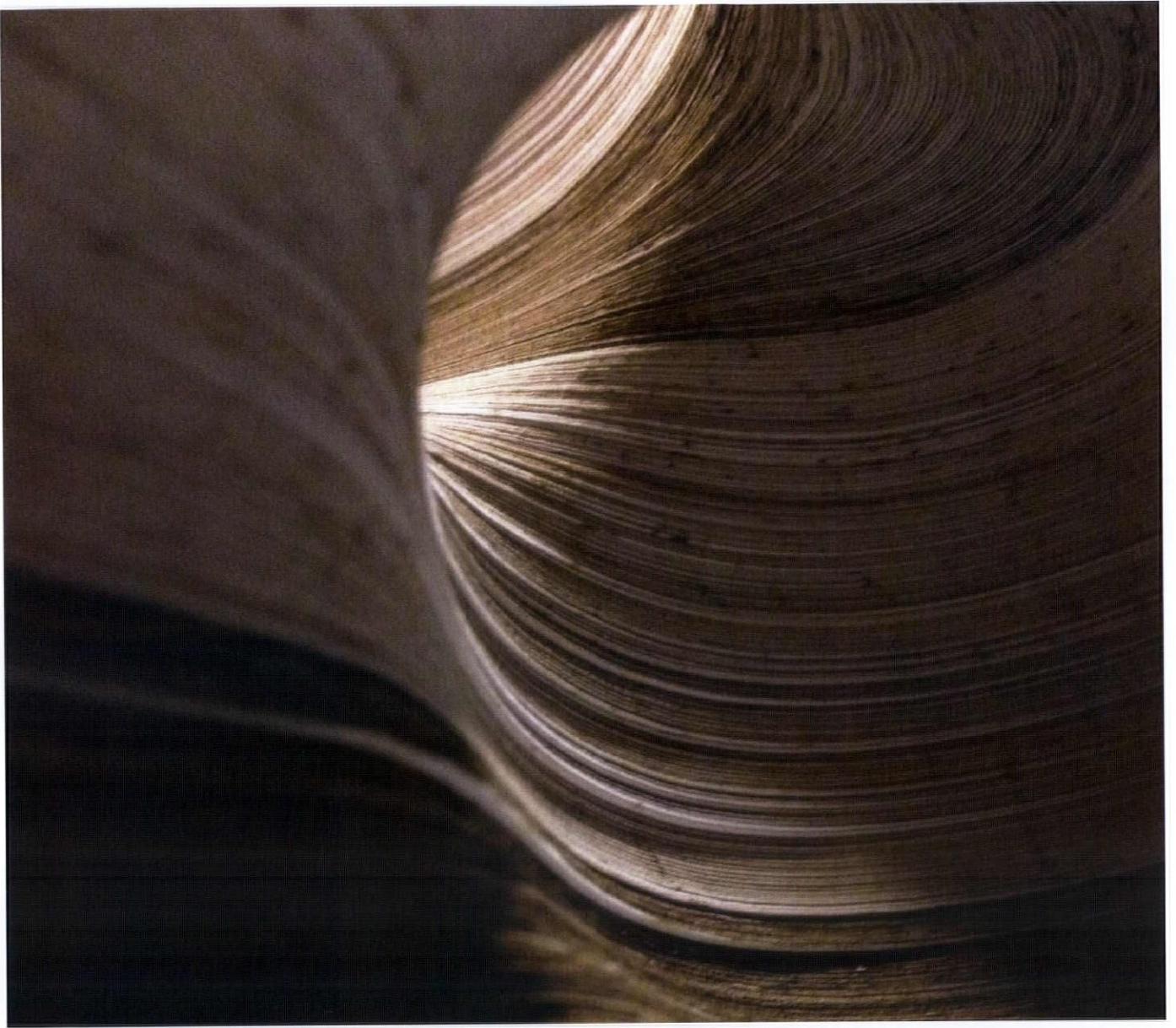
"We wanted to explore spaces — to turn *cut* into its opposite, so that each cut was part of a holistic, sinuous, fluid space," Tomecek explained.

Papercut was born from ensuing conversations on materials, methods and concepts.

The team decided to use a simple material — paper — to explore acoustic

and visual voids. In Rhino, Daher used metaballs, simply described as spheres that morph together, to create a topographical map-like design on y-z and x-y planes, carefully ensuring that the spheres did not intersect with the phonograph. Visually, the design appeared canyon- and cave-like. Then, the team set out to laser-cut 5,280 sheets of paper, each with its own cut. The team used 11-inch by 17-inch 20-pound recycled paper to create 8-inch by 10-inch sheets to reduce





The result is the implementation of the function of the word *cut* to create a condition that exudes the very inverse of its origin. The newly generated piece has an intrinsic character that speaks of continuity, fluidity, evolution and repair.

waste. The cutting process occurred eight sheets at a time, with each batch taking three minutes.

By stacking these individually designed pieces, they create a whole much greater than the sum of the parts — the acoustic void is activated by an iPhone interface and becomes a modern reinterpretation of the phonograph. The result is the implemen-

tation of the function of the word *cut* to create a condition that exudes the very inverse of its origin. The newly generated piece has an intrinsic character that speaks of continuity, fluidity, evolution and repair.

"The team wanted to explore a different way of looking at *cut*. We cut the paper, but, by stacking it, we created a union and achieved our goal," Daher said. ●

Canopy House

Project Location: Not applicable – unbuilt prototype

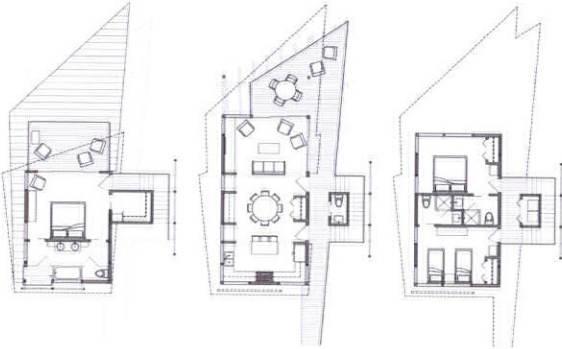
Architect: Brian Weber, AIA, ASLA, LEED AP, Weber Architecture (associated firm: 4240 Architecture)

Project Size: 1,900 square feet

Budget: None

Expected Start and Completion: Conceptual design – January 2009; project development – ongoing

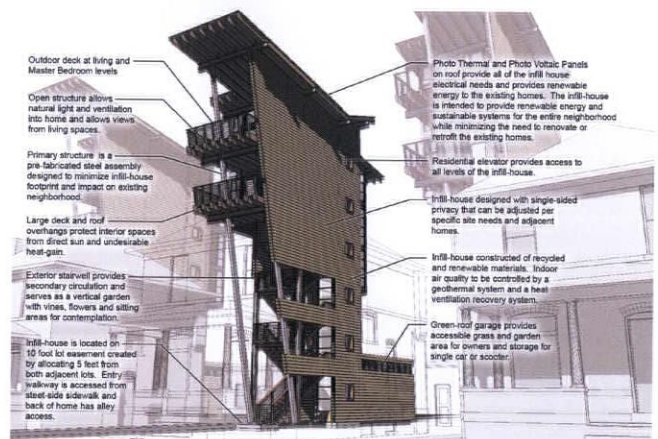
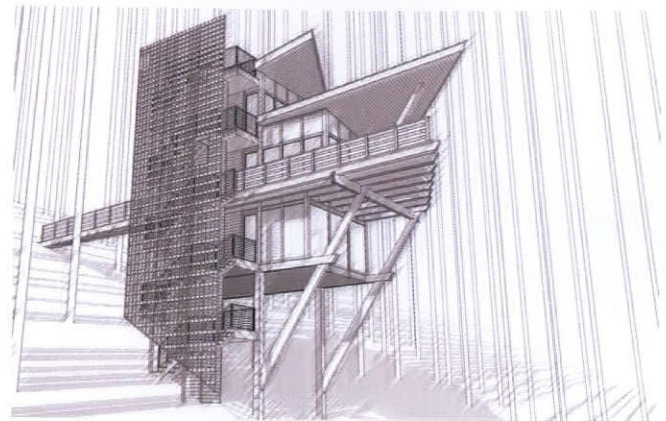
Project Scope: Luxury residential/resort residential



Perched on the hillside of a remote island off the coast of Panama, this home was originally envisioned as part of an overall resort planning effort.

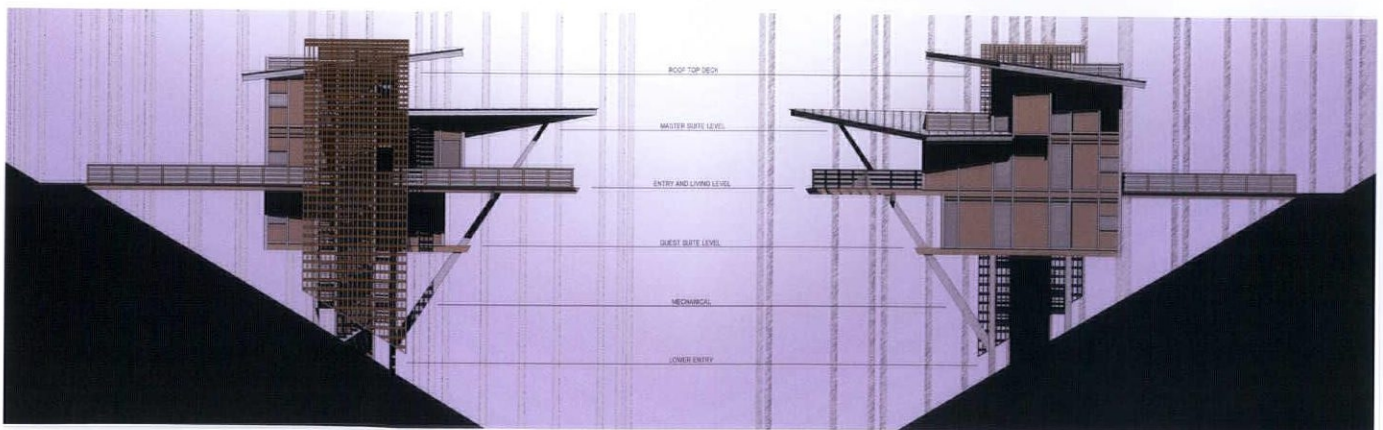
The Canopy House was designed as a prototype vacation home located within the inland jungle areas of the island, situated between the trees, lightly touching the land, and stretching out to capture the patches of the filtered sunlight and ocean views.

In an effort to minimize impact to the adjacent ecosystem and respond to the extreme topography of the land, the home is programmed into several levels that are connected through vertical circulation and elevated above the ground by a pier system. A bridge connects from the adjacent upper trail and provides a uniquely celebrated arrival into the primary living areas. An elevator and stairs provide access to the master suite above and the guest suites below. A second, lower entry allows



service access to the lower trail system and acts as a “back door” for casual excursions to the beach, complete with outdoor shower and “toy” storage.

The Canopy House was originally designed by Brian Weber as project architect for 4240 Architecture and further developed by Brian with Weber Architecture as a prefabricated design prototype for challenging sites with limited access. Variations of the Canopy House are currently being designed by Weber Architecture in partnership with U.S.-based home fabricators for U.S. and international clients.



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AIA 2013 NATIONAL CONVENTION | DENVER, COLORADO

In June 2013, AIA Colorado will serve as the host chapter of the AIA 2013 National Convention and Design Exposition in Denver, which will carry the theme "Come. Stay. Explore." The convention will take place June 20-22; however, AIA Colorado members are encouraged to get involved now.

The following committees are seeking volunteers:

- Access and Affordability for Emerging Professionals Committee
- Design + Dining Committee
- Gallery and Exhibits Committee
- Host Chapter and VIP Parties Committee
- Host Chapter Gift Store and Lounge Committee
- Legacy Project Committee
- Public Outreach Committee

- Public Relations and Media Outreach Committee
- Tour Committee

These committees will assist in the planning of the local chapter events during the convention weekend. A brief description of each subcommittee, as well as the regular monthly meeting times, can be found at aiacolorado.org/events/aia2013nationalconventionanddesignexposition. All meetings include the option of a conference-call number, so if you are not in the Denver area, you can still participate on the committees!

If you are interested in being involved in one of these committees, please contact Nicole Thompson, AIA convention manager, at nicolle@aiacolorado.org. We will also need help during the convention weekend and will be doing a call for general volunteers later this year.



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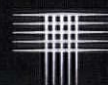
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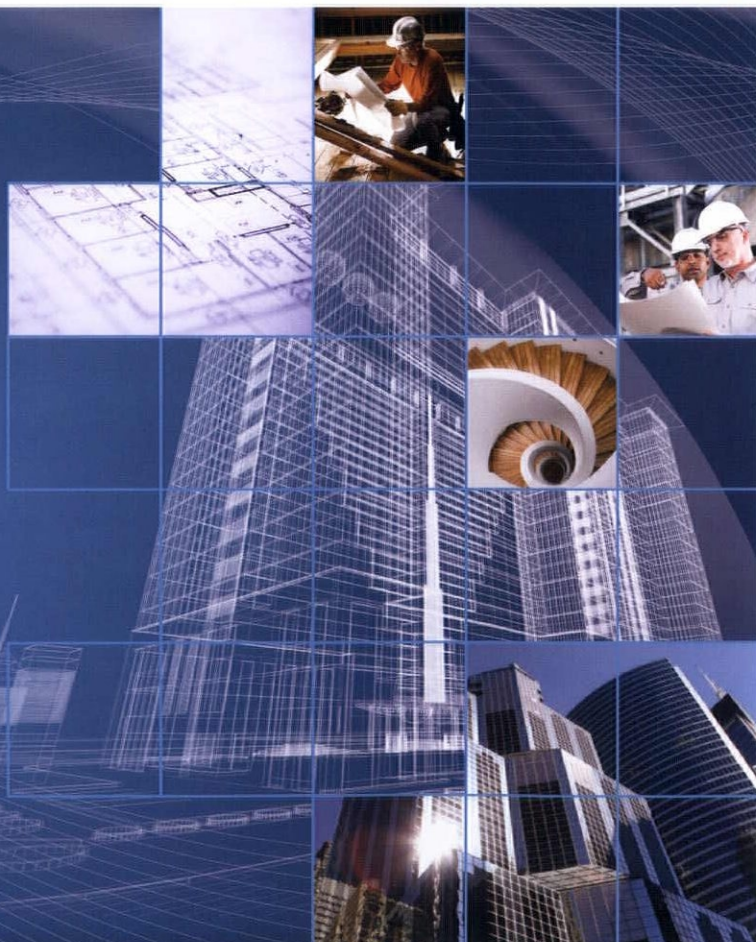
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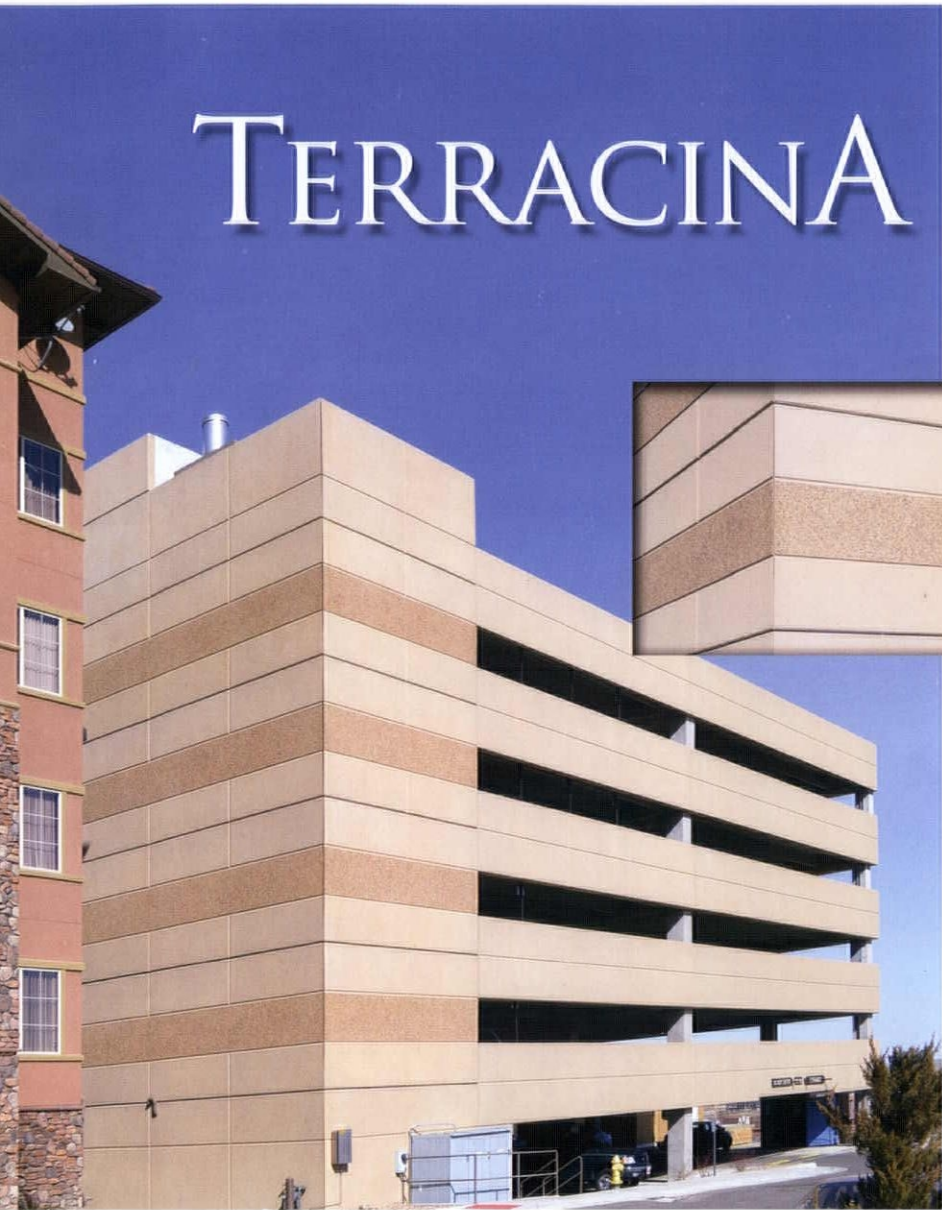


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