From February 14-18, a team of architects from across the country visited the Architectural Department of the College of Architecture and Planning on Boulder and Denver campuses of the University of Colorado. Its task was to gather information on the College’s two academic programs and to provide it to the National Architectural Accrediting Board (NAAB). In June, NAAB will decide whether to continue accreditation of the 3-1/2 year graduate program at the Denver campus and grant initial accreditation to the 4+2 year Boulder/Denver undergraduate/graduate program.

The team included architects representing the National Council of Architectural Registration Boards, Association of Collegiate Schools of Architecture, AIA, NAAB and a student representing the AIA Students. Also present were two “observers,” Tom Regan, the Dean of the College of Architecture at Auburn University, and myself. Observers’ roles differed from that of other team members in that we were not involved in the team’s final deliberations.

It was a fascinating and intense process starting each day with a team breakfast meeting, going through dinner, and on into the evening. Saturday afternoon and evening were spent at the Boulder campus talking to staff, faculty and students; seeing the facilities and student work; and watching demonstrations of some of the exciting—and in many cases, cutting-edge—research that is going on at the College.

The rest of our time was spent in Denver, again with tours of the College, interviews, demonstrations, receptions and team work sessions. We met privately with University administrators, including the chancellor and vice chancellor of the Denver campus and with University President John Beanchum. We came to understand the nature of the undergraduate and graduate programs and the facilities, faculty, and staff that make things happen. We also sensed the physical and personal atmosphere and spirit of the College.

Our task concluded with an intense evaluation of the work of the students and the operation of the College against a total of 53 basic criteria established by NAAB. Examples of student work were meticulously organized and displayed in a large, secure team space, and we were free to ask for help if we could not easily find what we needed.

Now for a few of my impressions:

- College preparation for the visit was outstanding, and the team’s veterans were high in their praise for its thoroughness.
- Displays of student work and their organization were well done.
- A sense of genuine purpose and enthusiasm was prevalent everywhere, from faculty, staff and students to the University administration. Chancellor Georgia Leith-Lutie and Associate Chancellor Mike Murphy are very supportive and intimately familiar with the College and its programs—a situation rarely found at most large universities. Faculty/student relations are generally positive, and the support of the local architectural community was evident at the Sunday reception.
- Having been deeply involved in the difficult process of renewing the programs on the two campuses in recent years, I was impressed with what was accomplished in the short time Dean Patricia O’Leary has headed the College. She and George Ploover, chair of the Department of Architecture, supported by Professors Diane Wilks and Randy Orr as coordinators of the Denver and Boulder programs respectively, deserve credit that would be difficult to overstate. More work is yet to be done, but the College is well on its way.

THE DEVELOPMENT OF COMPREHENSIVE CODES

The development of one family of comprehensive codes became a reality when the International Code Council was formed in 1994 by the three model code organizations: Building Officials and Code Administrators, International Conference of Building Officials, and the Southern Building Code Congress International. Developing a single set of model codes is well under way. The first draft on the International Building Code was published December 1997. The second draft will be published July 1999 with the final draft in early 2000.

Currently the International Mechanical Code, the International Plumbing Code, and the International Private Sewage Disposal Code have been published by the Council. Other codes to be published are the International Zoning Code, One and Two Family Dwelling Code, International Property Maintenance Code, International Fuel Gas Code, and the Model Energy Code. Work has also started on the International Fire Code. Creating this single code approach provides new opportunities for the design and construction industry.

For design professionals presently working in jurisdictions across the three model code organizations, the investment of time and resources, both personnel and financial, is necessary to address local code issues and to acquire the code knowledge of the three codes to work productively. The single code will result in increased productivity and conservation of resources for the design community.

Local building departments have an opportunity under a single code format to better evaluate and re-allocate staff resources that result in increased training and efficiency in code enforcement, as well as eliminate the need for a high number of local amendments.

Uniformity of the single code adoption and enforcement may enhance opportunities for non-conventional...
AIA PREPARING FOR MEDIA BLITZ

"Societies have always been shaped more by the nature of the media by which men communicate than by the content of the communication. The alphabet, for instance, is a technology that is absorbed by the very young child in a completely unconscious manner, by osmosis so to speak. Words and the meaning of words preface the child to think and act automatically in certain ways. The alphabet and print technology fostered and encouraged a fragmenting process, a process of specialization and of detachment. Electric technology fosters and encourages unification and integration. It is impossible to understand social and cultural changes without a knowledge of the workings of media."

Marshall McLuhan penned those words in 1967, 31 years before I am processing these words on my laptop computer, complete with Internet access. The message is still as profound and perhaps even more so. We are now in the age of "second bites" and the World Wide Web, by-products of the electronic media. The effect of media in our lives is all pervasive. Every child in America knows the Nike swipe.

One of the highest priorities that members of AIA have voiced over and over again is the need to have the public understand and value what an architect does. How can we do this? One answer is by mass media advertising.

At the AIA National Convention last year, a TV advertising campaign was introduced and the membership was asked to vote on a $50-per-year dues increase over a three-year period. The proposal was voted down largely because the membership did not feel it was in the interest of our profession and to discover what the public perceives architects as "difficult" or fixated on their own creative ideas and "losing sight of their client's organizational objectives and budget needs." Clients felt that architects "do not listen well" and have "their own agenda." Despite these hurdles, many in the focus groups felt the architectural experience was "exciting and very creative." They "value the strong relationship and guidance" that an architect can provide. Clients also anticipate that the architect's creative, architectural vision will add a valuable dimension and reality to their personal vision of what their organization or business is organized, think strategically and see the big picture." On the negative side, the public perceives architects as "difficult" or fixated on their own creative ideas and "losing sight of their client's organizational objectives and budget needs." Clients felt that architects "do not listen well" and have "their own agenda." Despite these hurdles, many in the focus groups felt the architectural experience was "exciting and very creative." They "value the strong relationship and guidance" that an architect can provide. Clients also anticipate that the architect's creative, architectural vision will add a valuable dimension and reality to their personal vision of what their organization or business is organized, think strategically and see the big picture." On the negative side, the public perceives architects as "difficult" or fixated on their own creative ideas and "losing sight of their client's organizational objectives and budget needs." Clients felt that architects "do not listen well" and have "their own agenda." Despite these hurdles, many in the focus groups felt the architectural experience was "exciting and very creative." They "value the strong relationship and guidance" that an architect can provide. Clients also anticipate that the architect's creative, architectural vision will add a valuable dimension and reality to their personal vision of what their organization or business is organized, think strategically and see the big picture."
trying to accomplish. They also perceive AIA as a positive credential. The advertising program will concentrate on three primary messages: relationships with an architect, architectural education, and public perceptions. This amounts to a critical juncture in our profession. Clients are turning to other means of accomplishing their goals, most often those that offer a higher level of service.

The research showed that delivering this message requires an integrated campaign. The AlA target audience for TV would be reached through news and special interest programs such as CNN's Prime Time and Larry King Live, CNBC's Tim Russert and Equal Time, and early morning network news programs such as NBC's Today and ABC's Good Morning America. The current print campaign will continue and expand into other audience segments. News magazines, such as Business Week, Forbes, and Newsweek, will carry the ads. Finally, there will be a 20-week program of announcements on National Public Radio's Morning Edition.

The cost will be $3.5 million a year: $1.5 million to continue the current print and radio campaign and $2 million for TV. The print and radio campaign has been in place for the past four years. The recommendation is for a three-year run to effectively change public perceptions. This amounts to a $50-a-year assessment for each AlA member. This is not a dues increase.

The program will be revisited in three years and the membership can decide whether to continue. Further research is planned to determine the measurable success of the campaign.

This proposal will be voted on at the AlA Colorado Board of Directors or Colorado Architects' Association, Westminster, Colorado. As a result, AlA Colorado will no longer charge non-members $1 for a print copy of the AlA Colorado Officer. To offset the loss of revenue, the cost to advertisers will increase to $35 a week for members and $70 a week for non-members. (Current rates are $30 a week for members and $60 a week for non-members.) You can still pick up a copy in the AlA Colorado office, or have copies mailed to you by sending a self-addressed stamped envelope to AlA Colorado (1526 Fifteenth Street, Denver, CO 80202) for each week you want to receive a Job Board.

**School Design Photos Wanted**

The National AlA Federal Affairs Committee needs photos or slides of new and existing elementary and secondary school facilities representing superior design practices. Legislation was introduced by Rep. Charles Rangel (D-NY) on March 4, detailing a new school construction and rehabilitation program outlined in the President's budget. As a result, the Democratic Policy Committee plans to create a web page highlighting efficient and well-designed schools.

Any visual material illustrating the important relationship between quality design and a productive academic environment is welcome. The Committee also seeks personal stories, anecdotes, and experiences regarding school construction and renovation design. If you've been involved with projects illustrating the importance of good school design, and have photos or stories, please send them to Phil Simion, Media Relations Manager, AlA, 1735 New York Avenue NW, Washington, DC 20006. For more details, contact Phil Simion, 202.620.7463, or e-mail phil.simonp@aia.org.

**Job Board on the Web**

Beginning April 15, the Job Board will be posted on AIA Colorado's website (www.aiacolorado.org). Averaging 750 hits a month, Job Board advertisers will reach potential job candidates around the world.

As a result, AlA Colorado will no longer charge non-members $1 for a copy of the Job Board April 15. To offset the loss of revenue, the cost to advertisers will increase to $35 a week for members, and $70 a week for non-members. (Current rates are $30 a week for members and $60 a week for non-members.)

Let me know your thoughts and opinions. Write, call, or e-mail me at 1600 Downing, Suite 700, Denver, CO 80216, 303.830.0575, rka@aiarch.com.

**Letters Policy**

The Colorado Architect welcomes all letters. Letters must be signed with name, street address and daytime phone number. The opinions expressed do not necessarily represent the opinions of the AlA Colorado Board of Directors or its membership.

**Job Board on the Web**

The Colorado Architect welcomes all letters. Letters must be signed with name, street address and daytime phone number. The opinions expressed do not necessarily represent the opinions of the AlA Colorado Board of Directors or its membership.

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CONCLUDING EDUCATION OPPORTUNITIES

Public Architecture—April Meeting and Tour

Join AIA Colorado's Public Architects Roundtable for its monthly meeting on Tuesday, April 21 at 5:30 p.m. The meeting will convene at the Student Center snack bar at the Westminster campus of Front Range Community College. The Student Center, at 3645 West 112th, is a new drum-shaped structure in the center of the campus, next to a tower. Take Federal to 112th, West on 112th approximately a half mile to the campus and adjacent parking lots. A brief business meeting will be followed by a tour of the new student center and library buildings. Call Lisa at 303.860.2011 with questions.

A National Forum on Building Performance: Research and Development

A national forum to explore how architects and other members of the building community can advance the building industry through participation in research and development will be held in Denver on April 24-25 at the Adam's Mark Hotel, 1550 Court Place.

Participants will study the roles of key building industry members and learn how to participate with major research and development organizations to advance building performance. Topics include: methodology for research building performance, the relationship of building performance to performance-based codes, how to show that buildings designed using performance-based codes meet prescriptive code requirements, and how the building industry uses research to better serve clients and the community at large.

Participants may earn 20 AIACE learning units, and receive 13 hours of health, safety, and welfare requirements through this two-day conference. Call the FIA Information line, 800.242.3637 or 303.636.7482.

Management and Marketing Programs for Architecture, Engineering, Environmental Firms

Zweig White & Associates, a provider of management information to the architecture, engineering, and environmental industries, will host a learning seminar for principals, owners, and managers of A/E/P and environmental consulting firms. The day-and-a-half seminar, conducted by Mark C. Zweig, will be at Denver's Dempsey Palace on April 29-30. Zweig will cover business planning, marketing, project management, cash flow, organization structure, operations, and more. The seminar is registered with the AIA Continuing Education System, and the NSPE approved the course for professional development hours. Contact Jerry Deane, Zweig White & Associates, Inc., at 303.651.1359, 303.653.6522 (fax), or e-mail at jdeane@zwca.com.

Architecture and Interior Design Focus of Art Museum Design Council Lecture Series

Informative and insightful discussions about architecture and interior design will dominate the Spring Lecture Series of the Denver Art Museum's Design Council. On Wednesday, April 8, "Entertainment Architecture" will feature Bob Easton, Architect with NBBI Sports and Entertainment Architects in Los Angeles. NBBI was involved in Staples Center Arena in Los Angeles, San Francisco 49ers Stadium, and Donald Trump's Steel Pier in Atlantic City, among others. "The Interior Landscape" will be a panel discussion on Wednesday, April 22. Panelists include: Susan Kraw-Froseth, Colorado State University interior design professor; Barbara Hochstetler-Fentress, interior designer and Compositions founder; Andrea Wood, Design founder; and Moderator Gillian Johnson, designer and Design Council Forum chair. This event will look at the interior world of the build environment and explore how Colorado and the Front Range have influenced interior design.

All events will start at 6 p.m. in the Denver Central Library conference center, 10 West 14th Avenue Parkway. Call 303.640.7571 for reservations. For information about the programs, call Kimberly MacArthur Graham at 303.640.7569.

Structuring winning presentations and proposals

The Society of Marketing Professional Services (SMPS) is hosting a seminar by Mr. Dag Knudsen, who consults to the design and construction professions on topics related to the pursuit of projects. The June 3rd seminar will focus on effective presentation strategies and formats, once a firm has been shortlisted. The seminar will be held from 8:30 a.m. to 3:30 p.m. at the Wesibe Hotel. The cost, including lunch, is $165 for SMPS members, and $173 for non-members.

Burns School of Real Estate & Construction Management present 23rd Annual Update Symposium

"The Next Big Thing" In Real Estate & Construction Management, presented by the Burns School of Real Estate & Construction Management at the University of Denver, will be held on May 7 at The Inverness Hotel. Speakers include "Horary Dean" Dick Saunders, Pat Bowen, Bruce Eskin and David Johnson. Registration is $150. For more information call 303.841.3432.

Congress for the New Urbanism VI slated for Denver April 30-May 3

AIA Colorado is co-sponsoring Congress for the New Urbanism (CNU VI), "Cities in Context: Rebuilding Communities within the Natural Region." CNU VI will provide an opportunity to review and comment on cutting-edge projects throughout the country. Denver was selected as the site for CNU VI because, like so many fast-growing cities, the region is confronted with a critical choice: whether to continue expanding in sprawl patterns or to transform itself over time into a "Front Range City," reflecting strong environmental values.

CNU VI will take place on April 30-May 3 throughout downtown Denver. During CNU VI, the Congress for the New Urbanism will co-host several sessions with the Urban Land Institute (ULI). ULI's Spring Forum also will be staged in Denver, overlapping dates with Congress. ULI's Spring Forum conferences will be able to attend CNU VI at a special rate. For more information about CNU VI and ULI's Spring Forum, please contact Congress for the New Urbanism, The Heartes Building, 5 Third Street; Suite 500A; San Francisco, CA; 94103. Or call 415.495.2235, fax 415.495.1731, or visit the Web, www.cnu.org.

Colorado ARCHITECT
A 1910 automotive garage from the turn-of-the-century in downtown Colorado Springs is more than home to several architectural and engineering design practices. It's more than the home of Michael H. Collins, AIA. It's a 20-year-young "prototype for adaptive reuse." The unassuming masonry, steel and glass exterior functions as a disguise for very exciting loft and office space.

The garage, built by Frank Johnson in 1910, is a collection of southern Colorado construction history. The building was built completely from salvaged materials when labor was cheap and materials in short supply. Stone from Penrose, Castle Rock, and Cave of the Winds quarries, World War I steel and solid wood engine hoists are some of the reused components of this unique building. The building's industrial use continued with Donges-Long Ford as its paint and body shop. Twenty years ago, the most recent transformation was completed. The cavernous volume is articulated with a rhythmic ceiling of bow-string trusses and clear glazed skylights. Side wall textures include exposed stone masonry and large steel and glass windows. Original sliding wood garage doors have been reused as partitions and structural framing for the loft.

Retaining the "open" character and highlighting the historic materials is the simple concept around which this design focuses. That concept has its challenges. Voices and activities from adjacent office spaces filter into the living space above the architect's office. Modest antiques seem to display themselves and punctuate the contemporary arrangement of space. The collection of old and new books on the shelves clearly reflects the loft's compendium of design vernacular.

Despite the age of the building and its mixed use, the architect has been able to work with adaptive reuse in 1977, a continuous conversation has been maintained to approach issues with a sense of logic and practicality. The classic 1972 Formula One Lola race car (on occasion driven in vintage racing events) on display in the art gallery was carefully discussed with the city. Emergency access and parking is provided, despite the absence of that requirement due to the property's high-rise zoning and parking exempt status. Restricting the tenant spaces to small sizes and direct access are keys to the building's compliance.

The studio and loft residence is both an experimental laboratory and demonstration of the architect's skill in adaptive reuse. Clients and friends can visit in this living demonstration of what can be done when vision and creativity are applied to a very unique environment. Most clients' apprehensions and fears can be diminished by experiencing this specially treated historic structure. The only perceived shortcoming of having the architect's home a partial part of the attraction is its inherent value is modest in comparison to other cities of similar size, but its inherent value is obvious to them.
It was Frustrating (but worth it)

The question was: How do we build the house we wanted and find with the local architectural condo it on a limited budget? Unfortunately, a compromise had to be made to find a house that was not with three shed roofs with clerestories, each facing a different direction. The orientation of the clerestories lets in varied light that works great with art, and provides constantly changing patterns on the sloped ceiling. I'd like to take credit for that, but it did just happen that way.

Since I was also the contractor, it left me some freedom to do a few interesting details. Retaining walls are architectural concrete with the exception of one long, native rock wall that extends along the open expanse. Columns were exposed with glass behind it. It is an eye catcher. A shed roof intersected at the center along the open expanse. Columns were not appropriate, since they would interfere with the open space. I finally decided on a multi-ply truss, with the shed roof bearing on the top chord and the flat roof framing onto the lower chord. It worked well. I left the truss exposed with glass behind it. It is an eye catcher.

In the end, we were able to build the house for no more than the cost of a contempo­rary home, it's very comfortable and has a lot of character (although I constantly disturbed by little design detailing quirks that I now could do better). It is a great house for a family and a great one for parties, which we tend to host often. All in all, designing and building your home is a very rewarding experience—at least when the frustration wears off!!!!!!

Celebrating the outstanding achievements of our friends and future professionals at AIA Colorado's 36th annual Scholarships and Awards Celebration on April 24. Fentress Bradburn Architects, 421 Broadway, will host the event that starts at 5:30 p.m. A light buffet reception will follow. For more information, call AIA at 446.2266.
THESE ARE THE HOUSES THAT DENVER MEMBERS BUILT

—Jeff Limerick, AIA

In childhood, residential construction sites were my favorite playgrounds. Years later, the chance to design my own house seemed to offer me a more substantial and gratifying version of play. Fun and pleasure unmistakably figure in the process when architects design houses for themselves, but they are just one part of a more complicated story.

By the time my wife Patty and I moved to Boulder in 1984 I had a number of single and multi-family housing projects under my belt on both the West and East coasts. This time, the house and the money were ours.

We were lucky enough to find a buildable lot near Patty’s office on the University of Colorado campus. We struck a deal with our future neighbors, whose only request was that we not build something too “weird” and out of place next door to them (friends had warned them about architects).

My wife is a very word-oriented historian, and matters of visual design have never been her strong suit. This didn’t mean that Patty lacked strong opinions about what she liked, but these preferences were, for her, “subverbal,” nearly unconscious. It fell to me to observe my “client” and to piece together scraps of information about what a congenial setting for her life might be.

At last, I began to think about all the wonderful houses I had seen over the years, and to decide what I could learn from them that would be of use here. Time rolled by. It was the site itself that moved, to study the views and the landscape. The site itself began to tell me a more about the process under my belt on both the West and East coasts. This time, the house and the money were ours.

Once we finally left that path and made some hard choices, I set about preparing the contract documents. After a day at the office, I came home to a quick dinner and an evening spent at the drawing board. Almost immediate­ly, I discovered conflicts between temptations to over design, and demands of a limited budget. Things were simplified and again as I tried to find small opportunities for art in the ways and means of the trees. The site itself began to tell me what might belong on it and how it could be organized.

At last, I was ready to start the serious process of design. The biggest problem was not having limits—except the big one of cost—to shape the design. I knew I could change my mind if I felt like it. Designing and redesigning led me through half a dozen viable schemes; any one of which would have been just fine, bringing me to realize that the path to hell is paved, very attractively, with models and design studies.
want me taking time off from my job to tinker with my house. I arrived on the site each evening after the workmen had left. I left notes stuck to parts of the work which didn't conform to the drawings, pointing out problems I wanted corrected. This didn't go over well with some of the subs. I would return the next day to find the problem fixed, and my notes wadded into tiny, tiny balls, or crushed and torn and shredded, or in some cases, apparently burned to ashes. While I found it a delight to watch my design go from paper to reality, the construction process seemed to proceed with glacial slowness. Estimates of the construction process seemed to proceed for design professionals for design professionals, the way the spaces unfolded as I moved through them. I also found light moved throughout the day, a particular delight in things that worked particularly well: the way the light moved throughout the day, a particularly pleasant space, unexpected views, the way the spaces unfolded as I moved through them. I also found myself noticing little things that weren't done as well as I had hoped or expected. While my wife seemed pleased with the results and didn't notice the little glitches here and there, those little flaws shouted at me. They still do.

Not long after we settled in, we were asked to include our house on the list of architect-designed homes on a tour sponsored by Historic Boulder. For two successive afternoons, some 300 people wandered through our house, making comments about what they saw. Most people liked it, some loved it (bless 'em), but I recall one crabby old man who stared at the middle of the living room and loudly proclaimed, "I wouldn't live in this house if you paid me!" After a few incidents like that, I developed a thicker hide.

In a recent round of conversations with other veterans of this process, I had the chance to compare my experiences with theirs. Architects take up the project of designing houses for themselves for various reasons. Rich Wolfe of H+L Architecture decided to design his house almost on impulse. He was searching for a house to buy in the Lakewood area when he came across a lot. Having grown up in a house designed by his architect father, Rich abruptly decided to design his own house a try.

Peter Nelson, an architect with Gensler and the designer and builder of two houses for himself and his family, tells me that his primary motivation for designing and building was financial. He wanted to find a way to stretch his money and convert his labor and skills into value by building a house that would appreciate in value so he could sell it at a profit. In the meantime, he has been able to live in a much nicer house than a builder provides.

After resisting the temptation to design a house for himself for several years, thinking he'd prefer to live with someone else's mistakes than his own, James Leese was finally forced into the project of designing houses for himself and his family. His wife wanted him to live with them, she wanted to maintain the degree of independence that a private apartment would afford. Over time, James found that living with his own second thoughts was a great deal easier than he anticipated.

Lengthy design processes are common, as architects working on their own houses face both the freedom and the burden of changing their minds. It took Rich Wolfe six months or more of trial and error to work his preconceptions—of what a Denver house had to be—out of his system. Eventually, what started out as a two-story-plus-base­ment house became a much less complicated single-story with a low pitched roof, full of light and open space.
Experience taught Norm Haun that you must discipline yourself with the you would encounter on a job for a client. Unless you resist the temptation to spend a tremendous amount of time on ideas you will never use.

A common theme is the value of seeking and accepting frequent advice from one’s spouse, Tributes to noble, patient, and foresighted spouses abound in the testimony of these architects.

Surely the process of design becomes notably more complex when both members of the couple are architects, and when both have strong opinions and good eyes for design. Our friends Tim and Kristine Hooten—he is a partner with Vision Ink, and she, an architect with Gensler—bought a small lot in Denver several years ago. With Tim doing most of the design work and Kris closely reviewing his efforts, the pair set about the process of design. Recently, they have come up with a scheme they both like: Number 57. Tim assures me that working on the design for their house—critiquing each version, and reappraising their earlier decisions—has been quite a bit of fun. The Hootens are an unmistakably good-spirited couple.

When it came to the intrusive judgments of lenders, architects who already had a large percentage of the construction price in hand escaped most of these sorrows. Peter Nelson found that he could make out better financially by acting as his own general contractor. His framers and painters have become good friends and he learned a tremendous amount doing as many of the construction activities on the project as he could. While he admits to still having a punch list a mile long, and modestly suggests that his work might not be quite as good as a pro’s, he has learned valuable skills and has found a way to convert his efforts into equity.

Such benefits are not necessarily unattainable. Fenno Hoffman, an architect in Boulder who designed his own house and then acted as his own general contractor, recalls the experience minor, allowing Peter to “build my own mistakes, rather than being forced to produce the kind of low-quality stuff a speculative builder does.”

Those architects who acted as their own contractors escaped some sorrows and got a full dose of others. Peter Nelson found that he could make out better financially by acting as his own general contractor. His framers and painters have become good friends and he learned a tremendous amount doing as many of the construction activities on the project as he could. While he admits to still having a punch list a mile long, and modestly suggests that his work might not be quite as good as a pro’s, he has learned valuable skills and has found a way to convert his efforts into equity.

Such benefits are not necessarily unattainable. Fenno Hoffman, an architect in Boulder who designed his own house and then acted as his own general contractor, recalls the experience as a real eye-opener. The handholding he did with his subs, as well as the difficulties of scheduling their work and trying to keep to the construction schedule, proved to be strenuous and draining. He also has a lengthy punch list to get through, and says that the process left him physically and emotionally exhausted.

No matter how good and well-intentioned the contractor is, he rarely has constant control over his subs, who think of rather than the best way they can do things the easiest way they can think of rather than the best way. The discovery of minor mistakes or oversights constantly puts you in the position of weighing the change against your original intentions to decide if it’s worth making a fuss.

The completion of the house—and its viewing by other architects as well as by friends and family—present the greatest opportunities for character development. Rich experienced some nerves when it came to showing his house to other architects, worrying that they might rethink the friendship if they didn’t like his choice of bathroom hardware or the like. Fenno Hoffman expressed similar feelings. Because he had been so absorbed with his house, at first, he found it quite annoying when visitors said anything critical about it.

For some happy architects, the dread of criticism disappears into years of contentment. John Anderson designed his house in the foothills to the north of I-70 in 1966. He had the foresight to use durable materials of first quality, which have held up beautifully over the years with only minimal maintenance. The house’s design anticipated any future limits on mobility that he and his wife Fodie might face; they can live comfortably on one of its two levels, and, with the simple addition of a wheelchair lift, they would be able to reach all parts of the house. In style, practicality, and sustained comfort, John and Fodie’s foresight has certainly paid off.

One key to sustained mental health is the capacity to believe that one will get another chance. James Leese remarks that he has found it easy to live with his own mistakes, by simply thinking

[See HOUSES on next page]
Interns Employed on Contract Basis Do NOT Qualify for IDP Training Credit

In an attempt to contain costs, many architectural firms are hiring outside organizations to provide them with labor on a contract basis. Architects should be aware that interns working in their offices under contract arrangements may not receive training credit in the National Council of Architectural Registration Boards Intern Development Program (IDP).

To receive IDP training credit, an intern must be directly supervised by an employee of the same organization. The intern who works in an architect’s office under a contract with an outside labor provider may not be considered to be under the direct supervision of the architect.

Sometimes architects require that interns work for them on a consulting (contract) basis. Ordinarily, these interns do not receive training credit because their employers have not withheld tax or social security, and the interns are therefore not considered employees. The NCARB Procedures and Documents Committee heard an appeal in this matter, however, and decided that interns should receive training credit if they can prove they were subject to the control of their supervisors and were treated as employees, except for tax purposes.

Questions? Call the NCARB Intern Services Department at 202.879.0500, or visit the web at www.ncarb.org.

Fellowship nominations requested

The Fellows Nominating Committee of AIA Denver is seeking from the membership suggestions on potential candidates to consider for advancement to Fellowship. Candidates must be a member of the AIA, in good standing for a minimum of 10 years. Nominations, with brief supportive statements, are due at the AIA Denver offices by April 16th. Nominations should be made in one of the five categories (Objectives):

Objective One: To promote the aesthetic, scientific, and practical efficiency of the profession (fulfilled through outstanding achievements in design, urban design, or preservation architecture).

Objective Two: To advance the science and art of planning and building by advancing the standards of architectural education, training, and practice (fulfilled through outstanding achievements in education, research, literature, or the practice of architecture).

Objective Three: To coordinate the building industry and the profession of architecture (fulfilled through outstanding leadership of the construction industry, the Institute, or related professional organizations).

Objective Four: To ensure the advancement of the living standards of people through their improved environment (fulfilled through outstanding achievement in public, government, or industry service).

Objective Five: To make the profession of ever-increasing service to society (fulfilled through notable contributions to the public good beyond the scope of normal professional activities).

(continued)
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PROFESSIONAL PRACTICE SEMINAR

CNOAIA is planning a professional practice panel discussion April 21, 1998 at 5:30 p.m., following the monthly board meeting. Panelists will include industry representatives by specialists in the fields of insurance, legal counsel, and investment.

Discussion will cover the liabilities, investment implications, and legal concerns for different types of architectural design firms including sole proprietorships, partnerships, and corporations. A light dinner will be served. Watch your mail and FAX for location and more details.

NORTHERN EXPOSURES

The AIA "pizza" Gallery and the AIA Colorado North Chapter are joining forces to present the third annual "NORTHERN EXPOSURES" to the Colorado community. This yearly event showcases the work of North Chapter architects for the month of May. Look for the official Call for Entries soon in your mailbox and your fax machine.

With the success of last year's exhibit, we're expecting a tremendous turn out on Friday May 1, 1998 at 5:30 p.m. in the Gallery at the AIA Colorado headquarters in Denver. Make plans to enter if you're an AIA North Chapter member.

All are welcome to enjoy the reception and help celebrate our North Chapter achievements. An AIA CNC general membership meeting will be held at 3:00 p.m. before the "Northern Exposures" reception. Questions? Call Shawn Gaither, Assoc. AIA at 447.1859 or AIA Colorado at 446.2266.

JAMES D. COPELAND RESIDENCE
460 COLLEGE AVENUE
BOULDER

North Chapter's Jim Copeland and his wife, Donna, have lived in this classic 60's Charles A. Haertling residence overlooking Boulder for many years. They've always enjoyed the unique quality of the design—the beautiful siting of the 2,400 square-foot house, the dramatic views of Boulder, and the interesting interior spaces.

They also were always a little dissatisfied with the tiny galley kitchen, the lack of space for entertaining, and no guest room. In 1995, they set out to remedy the house's shortcomings with a major expansion and renovation that would solve their problems, while honoring the spirit and quality of the original residence.

The new addition, designed by Jim's firm, Abo Copeland Architecture, Inc., adds approximately 1,600 square feet to the original building and provides a host of new amenities. The galley kitchen and a former sunken outdoor patio have been replaced with an expansive new kitchen/dining area with approximately twice the square footage of the original.

This area relates directly to a new "great room/family room" sited on what was the original house's driveway. The major space provides a new front entrance to the house and is now the focus of family activities and entertaining, with the original living room becoming a more private space. The

"great room" is oriented north/south with glassed ends and offers dramatic views of the Front Range.

The former garage also needed to be tied into the new composition. It has been essentially rebuilt to become a new wing of the house, which accommodates a new guest room, powder room/guest bathroom, and storage.

The original house seemed to "perch" on its ridge over Boulder. The new, expanded house stretches out along this ridge line in a dramatic manner, yet appears to be a very natural extension of the original. Even though construction took place in what was one of the wettest springs in Boulder's history—and seemed like it would never be completed, the house has been transformed through its expansion/remodeling into a much more functional and livable environment, while maintaining all of the exceptional qualities of the original home.

New Members

John Beynon, AIA
Kevin Beeder, AIA
Downing Thorpe James

North Chapter Web Page Update

If your firm has a web page you want to have linked to the North Chapter page, please email your address to John Sohl, AIA, at sohl@info2000.net.

John is updating our page and welcomes your suggestions.
my name is Tom Kalert and I am an architect in Fort Collins. In 1993, my wife Lynn and I purchased a residential building lot in northwest Fort Collins. We were attracted to the Solar Ridge subdivision in north Fort Collins because of its rural nature and emphasis on passive solar design. Written into the covenants for the subdivision is a requirement that all homes be designed to take advantage of the wonderful potential for passive solar gain we enjoy in Colorado.

Exchange system. This constantly delivers fresh air into our home and recaptures 80 percent of the heat from the exhausted air. To provide tempered air, a four-gallon-a-minute pump circulates hot water from a direct vent domestic hot water heater through a radiator within the system. This eliminates the need for a traditional heat source such as a furnace or boiler.

l lament the fact that the automobile has so dramatically impacted the character of architectural design. Older homes provided a neutral, semi-private buffer between the private domain of the home and the public realm of the street. Modern residential design is typically little more than meager living accommodations wrapped around a shrine for the car. Our large balcony front porch returns to the tradition of the public/private realm at the front of the home. Our porch is a delight to my family and our neighbors. Because of its semi-public location, we have become closely acquainted with everyone on the street. On summer evenings, informal gatherings are a nightly occurrence. Best of all, the garage was "displaced" to the rear of our home, where it is hidden and its importance in our lives is accurately expressed.

To eliminate the indoor air quality problems associated with "right" structures, we installed an air-to-air heat exchange system. This constantly delivers fresh air into our home and recaptures 80 percent of the heat from the exhausted air. To provide tempered air, a four-gallon-a-minute pump circulates hot water from a direct vent domestic hot water heater through a radiator within the system. This eliminates the need for a traditional heat source such as a furnace or boiler.

We were attracted to the Solar Ridge subdivision in north Fort Collins because of its rural nature and emphasis on passive solar design. Written into the covenants for the subdivision is a requirement that all homes be designed to take advantage of the wonderful potential for passive solar gain we enjoy in Colorado.
Lincoln Pastures in Carbondale, Colorado

Carbondale, Colorado is a rather typical community in Western Colorado. The early settlers were farmers and ranchers. As several nearby coal mines were developed after the turn of the century, the population grew and became more diverse. At one time, the region was known for its potato farms. During the past decade, as the mines closed and the ranchers sold their lands, it has evolved into a bedroom community for Aspen. It has struggled and for the most part succeeded in maintaining its own identity as a community.

One result of this growth is that the cross section of people that call it home has changed. One characteristic that the newcomers share with the citizens that remain is an allegiance and respect for the town, and a tolerance for those that are different who live there. There is also a wide range of houses in the town ranging from new homes along railroad tracks and near an industrial area. It was designed and is inhabited by a group of architects that work in Aspen, yet wanted to live in Carbondale.

What differentiates this planned neighborhood from others that have been recently built is that there are no covenants, conditions, or restrictions. The houses are built with common materials in sometimes uncommon ways. A wood barn that was on the property has been saved and renovated as an inspiration of the houses, but there is not a dominant style among the built houses. Hassig saw the design process as an opportunity to experiment with different forms and materials.

These architects, led by Michael Hassig and his wife, Olivia Emery, set up a Planned Unit Development, put in the required infrastructure and utilities, subdivided it into small lots and created an instant neighborhood. It was named Lincoln Pastures in the grand real estate tradition of naming a new neighborhood after something that is Gone. One of the new groups of houses that has caused the most commotion with residents is a small infill project located near railroad tracks and near the farmers and ranchers. As several nearby coal mines were developed after the turn of the century, the population grew and became more diverse. The early settlers were farmers and ranchers. As several nearby coal mines were developed after the turn of the century, the population grew and became more diverse. At one time, the region was known for its potato farms. During the past decade, as the mines closed and the ranchers sold their lands, it has evolved into a bedroom community for Aspen.

The main lure for these people is to be able to live in the town where they can walk to most of the places they want to go, where friends can look out for each other, and they can raise their children in a manner similar to the way they grew up. The hope is that these discussions will lead to greater knowledge and awareness.

Many long-time residents drive by to stare and wonder. Ron Robertson, a past president of the AIA Colorado West Chapter, sees this as a healthy process. He observed, "The built environment is something more and more people are becoming more concerned about." The hope is that these discussions will lead to greater knowledge and awareness.

New Member

Kate O'Connor, Assoc. AIA

Morter Architects

Editor's note: Photos in the March issue for the AIA Colorado West Chapter were made by Jeff Dickinson. We regret the omission.
I spent the winter of 1974 in central Florida recovering from a wicked winter in Steamboat Springs. One job I had was to work for a manpower-type organization. One time, we were called to move office furniture from a temporary building to a new one at the just-opened Walt Disney World. The buildings were located on a back lot, far from the mainstreet crowd. A combination of 80' heat and 400-pound desks led us to shed our shirts. Out of nowhere, a security guard appeared and told us we could not have our shirts off at Walt Disney World. Welcome to the new world to come.

I finally returned to central Florida this winter for an AIA Committee on Design Conference at Walt Disney World and other central Florida locations.

The conference theme was to examine “New Urbanism: at Celebration, Florida,” and contrast this form of urbanism with historical forms in Tampa and Orlando, Florida. The Professional Interests Areas of Housing and Urban Design also participated in this conference. These three groups participated in four plenary sessions, but spent the rest of the time pursuing their areas of interest in different locations with different speakers.

I went there to study Frank Lloyd Wright architecture at Florida Southern College. It was interesting to see this ensemble of buildings and to contrast the planning principles behind them with the New Urbanism, but the crux of the conference was study and discussions about the theories arising from Celebration. In the end, I had as many questions as I did answers.

One of my AIA goals for the next two years is to study the civitas and community of Western Colorado. I hope some of the issues and questions brought forth in this conference can be used to stimulate member discussions and quarrels about the urbanism of our western villages and cities.

Development of Celebration is an ongoing project, started in the mid-80s. The Disney Company had acquired approximately 10,000 acres of land to the southeast of Disney World. It did not need the land to complete the resort; it also didn’t want to sell it to a potential competitor. It saw a proposed planned community as an entity that could share some of its corporate values.

The Disney Company hired the architectural firms of Robert A.M. Stern, Andres Duany, and Gwathmey/Siegel for separate planning studies. The best of their ideas were combined into one plan. This plan was developed further and put in motion by the firms headed by Mr. Stern and Jaquelin Robertson. They presented a detailed discussion of townscapes and villages that formed which are extensively detailed in the Celebration Guide Book. The developers discovered that modern suburbanites preferred a variety of comfortable styles over a subdivision limited to one style. And there are no jarring differences among these styles.

These eclectic styles are based on houses built in the referenced villages during the past century. When these houses were built, their builders and designers had unlimited optimism and strove to show they were connected and equal to the cities of the Heartland. Celebration houses are marketed as a form of security and a throwback to a less complicated age. Everyone spoke of security and no crime, but I felt it was a form of packaged fear.

I disagree with two other issues these neo-traditional planners espouse. It’s popular in academic circles to put down the automobile. I’ve seen very little evidence that most Americans, if given a choice, will give up their cars.

Porches, park benches, and public places are universally accepted symbols of stable communities. They’re also idealized images from the past. As our culture becomes more frenetic and transient, people tend to withdraw—whether to the back yard, TV, or computer. I’ve observed many of the types of villages put forth by these New Urbanists as examples for how future communities should be developed.

Many are just hanging on, which leads me to question if the idealized lifestyle really exists any more.

One of the most important moments occurred when Andres Duany debated Alex Krieger, director of the Harvard Graduate School of Design Department.
of Urban Design, over the merits of this New Urbanism. Krieger's main form of Utopia to draw people away that there can only be one form of city and not prey on its weaknesses. Duany countered that most New Urban movement was change the direction of "this huge train answered, such as who are these urban. This debate left several issues unanswered, such as how to develop their own sites. At this point, its stories seemed contrary. Duany stated that time is needed before judgments are made. Will the residential neigh­borhoods be able to accommodate change? Are we forcing idealized things to happen to a new place? Is Celebration a construction not necessarily addressed in today's codes, Current use of resources and code excellence.

Maiy Follenweider, AIA Official for the City of Boulder and introduce new products to designers and manufacturers benefit from the top of the stands. The stadium will be built on a site adjacent to the Platte River Park. The proposed design includes more than 26,000 seats, a natural grass playing surface, a glass-enclosed walkway and a sweeping arc from the top of the stands into a reflective pool in a forecourt. A referendum to secure public support for the construction of the new stadium is anticipated for November 1998.

PHILIP WEGENER KANTOR PHOTOGRAPHY & VIDEO Photographer of all aspects of architecture in all formats: 4x5, 120 or 35mm. Any lighting situation or location possible. Call Philip at 303.444.8414. Fax: 303.444.0242. e-mail: phwegener@cs6.net

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