WISE MOVE? YOU BET!

By now, you're probably aware that AIA Colorado relocated its headquarters from Lower Downtown to the award-winning Park Central office complex in the center of downtown Denver. Before I introduce you to our new home, I'd like to provide you with some background on why, at the end of our five-year lease, it was time to leave LoDo for our wonderful and inspired new office space.

If you visited us at our storefront in LoDo, you know that the space provided us with great exposure and visibility, something I believe our previous Capitol Hill address lacked. It gave us the opportunity to showcase architecture and our members' work through monthly exhibits in the piazza/AIA gallery, which stretched the length of the property.

We held many receptions over the five years—many open to the public—several numbering nearly 100 participants. The design of the space let us expand our exhibits into the Board room, with its exposed brick walls, dating back 100 years to when the space was better known as the John Deere Plow Building. With bright primary colors and exposed systems and ductwork, the space reflected the style of the lofts that surrounded us.

We enjoyed a steady stream of walk-ins, many simply the public, wondering what we were all about. On more occasions than I can count, we were approached by people looking for an architect—allowing us to use our referral program to link them with you, our members.

At the same time, we found there were drawbacks that accompanied the space's strengths, some of which became obstacles we were unable to overcome. Let me provide you with some examples of the challenges of the LoDo space. First, the size of the office was too small to accommodate the way AIA Colorado functions today. The 1,900-square-foot space was originally designed to house two chapters: AIA Colorado and AIA Denver. They joined together in one office to consolidate similar needs—conference facilities, kitchen, copy room, and shared staff functions.

Since then, our organization has restructured to meet the needs of a growing membership, and to accomplish the challenges of staffing AIA Colorado and AIA Denver, and our three smaller local chapters: AIA Colorado North, South, and West. Our staff was wedged together working in small cubicles, with no storage capabilities. The lack of acoustic separation, along with inadequate lighting, made focusing on the increasing tasks at hand an even greater challenge.

Second, the costs of maintaining the offices were becoming harder to justify. For example, during the final year of our lease, we paid the full-service equivalent of over $21 a square foot. As we struggled to navigate a fair renewal lease with the landlord, the best we could negotiate would have had us paying over $29 a square foot—with no additional tenant improvement dollars coming from the owner to allow us to renovate the space to suit our current needs.

Clearly this sizable investment was not within our budgetary plans, and our leadership did not feel it to be in the best interests of our membership to stay. We realized that, in effect, we had been priced out of LoDo. It was time to move on.

A statewide task force was convened, chaired by past AIA Colorado President Ron Abo, to develop our new goals and objectives, and locate suitable new space. Our broker, Carol High of Carol High Commercial Real Estate, did an outstanding job of listing our wishes and finding several alternative locations for us. Almost from the outset, our first choice was clear: we would take over a street-level space once occupied by Colorado National Bank, in Tower One of the Park Central complex.

In December's issue, I will explain our move and thank the many individuals, companies, and others who have so generously contributed to what I think you will agree to be a suitably beautiful and functional new headquarters.

S

Situated on a spectacular 110-acre hilltop, commanding dramatic views of the Los Angeles basin and beyond, emerges a complex unlike any of its kind: The Getty Center—the third project to be presented at the Design Conference.

Richard Meier & Partners was selected in 1984 as architect for this prestigious and unique commission, to provide a complex benefiting the Getty Trust and the City of Los Angeles. Recently completed and opened to the public, the Getty Center is comprised of six buildings that unite a variety of programs under one roof.

With its golden light and brilliant blue sky, southern California provided the unique opportunity to relate interior to exterior space, create a relationship between architecture and landscape, and to focus on the concern with building and garden. The museum responds to this opportunity; it is both introverted—its spaces are conductive to contemplating works of art—and extroverted—it organization lets the visitor experience this unique place.

From the entrance, museum visitors have many choices, either to enter the building or explore the gardens. The lobby is a tall, cylindrical space that opens to the museum courtyard and leads to gallery pavilions. These small pavilions break the museum into easily comprehensible clusters, each with its own inner courtyard. The visitor is taken on a chronological journey of the Getty collections, with paintings occupying the top floor to take advantage of the natural top light. Decorative arts, manuscripts, and works on paper are housed on ground-level galleries, shielded from the sunlight.

Materials chosen for the exterior cladding reinforce the balance between building and site. Rough chiseled travertine was chosen for the museum and retaining walls—a stone evolving traditionalism and endurance, offering a connection to the landscape. The other buildings, more curvilinear in form, are clad in metal panels, complementing the travertine and the site's topography.

NATIONAL TASK FORCE RELEVANT TO AIA COLORADO

At the American Institute of Architects, especially at the national level, has often been criticized for being astad, "good old-boy club" and for not being responsive to our real, current needs. In addition, each past national president created his own agenda more or less starting from scratch.

Fortunately, in June 1998, AIA's leadership saw the need for change and appointed a task force to develop a strategic long-range plan. Out of this effort evolved The Aligning the Institute for the Millennium Task Force, which developed the AIM Report.

Early on, the task force decided that if the AIA was to be an effective instrument of change, the key factors to focus on were:

1. Partners. Identify, promote, and enhance strategic partnerships between members, their clients, and other contributors to the built environment.
2. External Dialogue. Seek opportunities and create mechanisms to foster dialogue that engages the architect with the marketplace.
3. Information and Knowledge Delivery. Identify and promote market-driven, timely, relevant, concise, and accessible information and knowledge, using all appropriate delivery systems.
4. Advocacy. Initiate and enable results-oriented advocacy with government and industry at the state, local, and national levels, speaking clearly and cohesively.
5. Architecture Education. Promote the accountability of schools offering professional degree programs in architecture.
6. Inclusiveness. Aggressively broaden the membership base to be more inclusive and focus services to anticipate and creatively respond to member needs.
7. Governance. Transform the culture, structure, and resources of the AIA to facilitate the bold implementation of policies that support the mission and vision statements, and provide more timely, consistent, and innovative responses to emerging issues.

As you can see, AIA National is honestly trying to re-evaluate and make itself more responsive and relevant in the 21st century. Michael Stanton, FAIA, our current president; Ronald Skaggs, FAIA, our 2000 president; and our own John Anderson, FAIA, our 2001 president; have all pledged their support and commitment to make this an ongoing and productive program. I encourage both your comments and support for this exciting initiative. Copies of the report can be obtained from the AIA Colorado office.

It's truly exciting and rewarding to see our national leadership listening to us and taking action to improve the AIA for the next millennium.
BE BIGGER THAN YOU ARE THROUGH JOINT VENTURES

In today's world, where many times bigger is better, where faster is better, and where the demands of clients are such that some of the traditional mechanisms of delivering professional design services have to be augmented and somewhat creative, many practitioners have turned to forming joint ventures with other design firms to market and compete for many different types of projects. Joining forces of independent design firms may provide the synergistic effect to provide for the specific needs of a client or potential client.

Traditionally, a joint venture has been used for this purpose. A joint venture is a partnership with a limited life, scope, and objective—a partnership for a specific project or projects. As a partnership, each of the partners is liable for the acts of the partnership and the acts of the partners in pursuing the interests of the partnership. Today, there is an alternative to a joint venture—a limited liability company (LLC). For tax purposes, it is an entity that is treated as a corporation and for liability purposes, it's created as a corporation. Thereby, an LLC does not expose individual members (partners) to the ultimate liability of the company the amount of assets that each member has placed in the limited liability company are at risk.

Members of an LLC are not required to be individuals. They can be corporations or any other entity. However, in many instances, these "joint ventures" are born in response to request for proposal or other solicitation, by owners who may require a number of quite specific expertise not prevalent in any one firm. A number of design firms may find it advantageous to join forces to respond to the owner's requirements. At this early stage, it may not be prudent to form and file with the Secretary of State a joint venture or an LLC. The parties should set forth between themselves certain general rules as to how they are going to proceed in at least pursuing this combination. One term for this type of agreement is a teaming agreement. I'll cover specifics about teaming agreements next month.

Many joint ventures are referred to afterward or even during the project as the "joint venture from hell," mainly because the parties did not recognize the limitations and strong points of one another and did not take the time at the beginning to address the various items discussed above.

Drafting and executing the joint venture agreement does have very, very harsh and legal ramifications. It should not be entered into lightly and should be done with the assistance of counsel. Even with all these legal burdens and hazards of signing the joint venture agreement or limited liability operating agreement, the parties can—and should—be able to obtain monetary rewards for their efforts and increase their professional prestige.

Donald A. Bertram is a practicing attorney and a licensed architect with the firm of Bertram & Associates in Denver. Mr. Bertram is experienced in all aspects of design, construction, and business law.

This article was written with the intent of providing legal information intended to be accurate, although not comprehensive. Accordingly, you are urged to consult your attorney for any specific legal advice you may need concerning the subject matter of this article.

Next month: Team Agreements.
CONTINUING EDUCATION OPPORTUNITIES

ACCEC's Project Management Seminar
American Consulting Engineers Council of Colorado will present a seminar "Project Management" in Denver on November 5-6, 1999. Learn practical project management skills that you can apply immediately; understand the five parts of any project and learn how to increase buy-in from individuals who execute the project work. Call ACCEC at 800.548.2723 or email conted@acec.org for more information.

Moshe Safdie to speak at DU's Law School
The Rocky Mountain Land Use Institute at the University of Denver College of Law invites you to attend the 1999 John Powell Distinguished Lecture. Moshe Safdie, renowned architect and planner and author of "The City After the Blue Maxx Wallsystems offers its Level I Training classes in Colorado in Fort Collins November 4-5, Durango November 5-6, and in Montrose November 11-12. The course is $150 for the two-day training. For registration information, please call 888.478.4608.

AIA eClassroom Debuts
AIA eClassroom is an innovative on-line program that gives you the power to fulfill your continuing-education requirements wherever and whenever you want. AIA eClassroom, located on the AIAOnline Network, features 12 courses derived from the most popular seminars at the 1999 AIA national convention. All courses include links to additional resources, downloadable handouts, and chat areas to discuss the courses with your colleagues.

To begin taking courses:
2. Select your course. Courses are $19.95 each for AIA members and $29.95 for nonmembers.
3. Register on our secure e-commerce server.
4. Begin your course. You can take it all at once or over several sessions.
5. Take the End-of-Course Quiz.
6. After successfully completing the quiz, your learning units (LUs) are reported automatically on your member transcript. You can earn up to 4 LUs per course.

AIA eClassroom Debuts: Denver College of Law, Lowell Thomas Training classes in Colorado in Fort Collins November 4-5, Durango November 5-6, and in Montrose November 11-12. The course is $150 for the two-day training. For registration information, please call 888.478.4608.

Log on today at http://www.e-architect.com/conted/eClassroom, and see how convenient it is to earn LUs online. Your feedback on this new program is important; send your comments and suggestions about AIA eClassroom to eclassroom@aiamail.aia.org.

Designer-led Workshops Return
Designer-led project workshops are being continued due to popular demand. A joint effort by the AIA, ACEC, and DPIC, they got rave reviews earlier this year so additional workshops were added this fall.

November 19-20: Dallas, TX
December 3-4: Atlanta, GA.

LinkedIn Today at http://www.e-architect.com/conted/eClassroom, and see how convenient it is to earn LUs online. Your feedback on this new program is important; send your comments and suggestions about AIA eClassroom to eclassroom@aiamail.aia.org.

Designer-led Workshops Return
Designer-led project workshops are being continued due to popular demand. A joint effort by the AIA, ACEC, and DPIC, they got rave reviews earlier this year so additional workshops were added this fall.

November 19-20: Dallas, TX
December 3-4: Atlanta, GA.

AIA eClassroom Debuts
AIA eClassroom is an innovative on-line program that gives you the power to fulfill your continuing-education requirements wherever and whenever you want. AIA eClassroom, located on the AIAOnline Network, features 12 courses derived from the most popular seminars at the 1999 AIA national convention. All courses include links to additional resources, downloadable handouts, and chat areas to discuss the courses with your colleagues.

To begin taking courses:
2. Select your course. Courses are $19.95 each for AIA members and $29.95 for nonmembers.
3. Register on our secure e-commerce server.
4. Begin your course. You can take it all at once or over several sessions.
5. Take the End-of-Course Quiz.
6. After successfully completing the quiz, your learning units (LUs) are reported automatically on your member transcript. You can earn up to 4 LUs per course.

AIA eClassroom Debuts: Denver College of Law, Lowell Thomas Training classes in Colorado in Fort Collins November 4-5, Durango November 5-6, and in Montrose November 11-12. The course is $150 for the two-day training. For registration information, please call 888.478.4608.

Log on today at http://www.e-architect.com/conted/eClassroom, and see how convenient it is to earn LUs online. Your feedback on this new program is important; send your comments and suggestions about AIA eClassroom to eclassroom@aiamail.aia.org.

Designer-led Workshops Return
Designer-led project workshops are being continued due to popular demand. A joint effort by the AIA, ACEC, and DPIC, they got rave reviews earlier this year so additional workshops were added this fall.

November 19-20: Dallas, TX
December 3-4: Atlanta, GA.

These 1-1/2-day workshops are developed and presented by design professionals who have experience with design-build and construction management. In each, subject matter experts present real-world issues and give self-assessment and business planning guidelines to help attendees make the "go/no go" decisions surrounding designer-led project delivery.

You can attend one or both days and receive CES credits for your participation. Cost is $475 for Friday sessions and $275 for Saturday sessions. Call 800.227.8533. x 337 or fax831.649.3958 to reserve your seat.

APM's On-Site Delivery Courses
The Association for Project Managers (APM) has developed four courses designed for on-site delivery. Each program is specifically designed for engineers, architects, owner/client facilities staff, and government agency design and construction personnel. The modular courses can be offered in full or part-day formats. Topics may be selected from each program to custom design a course. Current programs include: Total Project Management, Vital Skills For Project Managers, Team Management for Project Managers, and Keys to Project Management Excellence.

Fees for each program are negotiable. For more information, contact Howard Birmong at 312.664.2300, e-mail assocpm@facnet.com.

Blue Maxx Training Classes
Blue Maxx Wallsystems offers its Level I Training classes in Colorado in Fort Collins November 4-5, Durango November 5-6, and in Montrose November 11-12. The course is $150 for the two-day training. For registration information, please call 888.478.4608.

AIA eClassroom Debuts
AIA eClassroom is an innovative on-line program that gives you the power to fulfill your continuing-education requirements wherever and whenever you want. AIA eClassroom, located on the AIAOnline Network, features 12 courses derived from the most popular seminars at the 1999 AIA national convention. All courses include links to additional resources, downloadable handouts, and chat areas to discuss the courses with your colleagues.

To begin taking courses:
2. Select your course. Courses are $19.95 each for AIA members and $29.95 for nonmembers.
3. Register on our secure e-commerce server.
4. Begin your course. You can take it all at once or over several sessions.
5. Take the End-of-Course Quiz.
6. After successfully completing the quiz, your learning units (LUs) are reported automatically on your member transcript. You can earn up to 4 LUs per course.

AIA eClassroom Debuts: Denver College of Law, Lowell Thomas Training classes in Colorado in Fort Collins November 4-5, Durango November 5-6, and in Montrose November 11-12. The course is $150 for the two-day training. For registration information, please call 888.478.4608.

Log on today at http://www.e-architect.com/conted/eClassroom, and see how convenient it is to earn LUs online. Your feedback on this new program is important; send your comments and suggestions about AIA eClassroom to eclassroom@aiamail.aia.org.

Designer-led Workshops Return
Designer-led project workshops are being continued due to popular demand. A joint effort by the AIA, ACEC, and DPIC, they got rave reviews earlier this year so additional workshops were added this fall.

November 19-20: Dallas, TX
December 3-4: Atlanta, GA.

These 1-1/2-day workshops are developed and presented by design professionals who have experience with design-build and construction management. In each, subject matter experts present real-world issues and give self-assessment and business planning guidelines to help attendees make the "go/no go" decisions surrounding designer-led project delivery.

You can attend one or both days and receive CES credits for your participation. Cost is $475 for Friday sessions and $275 for Saturday sessions. Call 800.227.8533. x 337 or fax831.649.3958 to reserve or request more information.

Structural Engineers Serving All Of Colorado

We wish to thank our clients and friends for their support!
EXAMINING THE EDGE

The following is an excerpt from a paper presented by Robert Flanagan at a recent architectural education conference in Montevideo. Mr Flanagan is an architect and an Assistant Professor at the University of Colorado. He teaches design and analysis in the Graduate Program at the College of Architecture and Planning.

Origins of Examining the Edge

The single-most important message for the beginning student is that it's possible to become enamored of the imagery of the past, however, many of the concepts and principles are still recognizable in theory—although not necessarily in expression.

Course content is organized in two-week modules. Students can substitute, develop, and implement projects analogous to Examining the Edge as appropriate. It also conveniently punctuates students' learning experience with plateaus that emphasize creativity and the corollary issues of technical mastery.

For the beginning designer, this capability is crucial to mastery of the practical issue of program, integrated with the aesthetic issue of composition. This technique does not deny, but builds on, the historic convention of transformation through plan, section, and elevation. The metamorphosis from two- to three-dimensional interpretation relies on the structuring of a single language with rules, to converse in a visual dialogue. The language and the rules address issues of scale, color, order, hierarchy, repetition, and spatial composition.

EXAMINING THE EDGE: AN EXPERIMENT IN THE RESOLUTION OF GRAPHIC CONFLICT

The assignment

Sticks (rules) and Seeds (ideas) provide the framework for developing a spatial response. Symbols are identified, an ideological and graphic conflict ensues, and the students establish a response, creating the edge condition. While the symbols are developed collectively, each student has the option of creating his or her own. Trace paper is the preferred medium for the original sketch. It is inexpensive, easily scanned and allows for layering of ideas. As a means to transfer ideas from hand to machine, it is ideal.

Hardware/Software Considerations

ARCH410 is an introductory class to investigate digital design and analysis principles. The following programs were used, listed in order of importance, and the date that they were incorporated into the curriculum:

1. AutoCAD, the core program—1989
2. 3D Studio, the imaging program—1991
3. Photoshop, an image compositional program—1992
4. PageMaker/Quark, a text/image compositional program—1994
5. Netscape, an Internet access tool—1996

Conflict

The 'sketch' structures an argument through graphic, symbolic representation; conflict is inherent within units of discourse and mediation requires a graphic response. It is generally developed on trace paper, but sometimes through direct computer interaction. Translation into the vocabulary of structured two-dimensional symbols follows. From this, a three-dimensional response evolves.

While the conflict inherent between units of dialog structures the argument, language contributes to its mediation. Text and graphics are essentially interchangeable in delivering the message. Composition doesn't just restate the facts developed; it creates new and additional meaning derived from graphic and textual development.
A TOOL FOR MODERN TIMES

One would think that every practicing architect would be overjoyed with the limitless possibilities that technological expression appears to provide. Yet there is an ever-increasing gap between those who use computers as a design tool and those who relegate it to a production role. It may surprise you to know that of the recently completed Getty Center by Richard Meier and Partners, only the floor and reflected ceiling plans were drawn on the computer. Everything else was drawn by hand. Yet Frank Gehry's use of virtual software, it may be possible to create architecture in the ultimate "haptic" environment. For the immediate future, the computer seems to serve as those architects best who are visually oriented. Even Frank Gehry confesses to initially sketching concepts by hand.

Victoria Lowenfeld, a student of the development of pictorial expression, theorized that there are two main types of art expression that represent two extreme poles of artistic personality: these he designated as visual and haptic. The visual student primarily concerns himself with the visible environment. His eyes are his primary instrument for perception and he reacts as a spectator to experience. The non-visual student, or haptic, relates his expression to his own bodily sensations and the subjective experience where he becomes emotionally involved. Interestingly, Lowenfeld discovered that pictorial creativity was quite unrelated to pictorial expression, theorized the degree of visual orientation and that pictorial creativity was quite unrelated to visual phenomena. Students studied grammatic charts, and were trained to think as More than ever before, contemporary architectural thought, for it has made much of what we do easier and faster. We cannot become so consumed by techno-lust that we blind ourselves to its shortcomings. There is still a place for those architects who continue to communicate using their hands.

Perhaps the best insight to this discussion lies in the words of the great American architect, Louis Kahn, who said, "The world cannot be expected to come from the exercise of present technology alone to find the realms of new expression. I believe that technology should be inspired. A good plan demands it."

Mr. Jeselnick is an associate with RNL Design. He communicates primarily by hand drawing/model and is in the process of learning to use the computer.

Using Lowenfeld's theory as a basis for classification, it's clear the traditional academic approach to architectural training was primarily confined to an analysis of visual phenomena. Students studied history, learned perspective from diagrammatic charts, and were trained to act as spectators to the visual scene. The Michaelangelos, Le Corbusiers, Wrights succeeded as architects because they had a sufficiently visual orientation to satisfy the academic demands of the day. How many great architects gave up or were discouraged because their talents were not visual, we'll never know.

More than ever before, contemporary architects depend on senses, sources, and tools rather than eyes and hands to communicate. With increasing sophistication of virtual software, it may be possible to create architecture in the ultimate "haptic" environment. For the immediate future, the computer seems to serve those architects best who are visually oriented. Even Frank Gehry confesses to initially sketching concepts by hand.

It is important to acknowledge the role of technology in contemporary architectural practice, for it has made much of what we do easier and faster. We cannot become so consumed by techno-lust that we blind ourselves to its shortcomings. There is still a place for those architects who continue to communicate using their hands.

Perhaps the best insight to this discussion lies in the words of the great American architect, Louis Kahn, who said, "The world cannot be expected to come from the exercise of present technology alone to find the realms of new expression. I believe that technology should be inspired. A good plan demands it."

Mr. Jeselnick is an associate with RNL Design. He communicates primarily by hand drawing/model and is in the process of learning to use the computer.
Once upon a design...

How master planning and design can—and should—tell a story

As architects and planners, we are storytellers of sorts. The landscape is our blank piece of paper upon which we create these stories. The design elements are our props and establish our setting. And the end users are the characters, for whom in some way we want to design a predetermined experience or ending to the story.

In writing our story, rather than communicating through words as a literary writer would, we formulate our ideas through drawings and sketches. Because the design field is very visual by nature, the use of storyboarding is of particular effectiveness in communicating initial ideas for stories—whether master planning or designing a building. This process, a technique created by Walt Disney, uses a series of graphic images on cards in sequential order to convey an idea or tell a story through pictures. This can be a highly effective storytelling device in presenting ideas to clients.

Usually, we begin by determining just what our desired conclusion is, and work backward. It is as if we write the story from the end to the beginning and from the outside, in, starting with the larger context (master planning) and carrying the story through to the smallest detail of the architecture. To reach the desired experience, a designer must ask himself or herself some appropriate questions for the end users? What design tools do we use to create this experience? What is the “story” begging to be told here? Is one of more calming, pleasant experience—will it to help ease the anxiety of the user? This could be done by paying careful attention to all aspects of the design experience.

For example, water features often convey a very functional, from day to day. If this concept could be integrated into the design of the waiting room, it is quite possible that it could offset the bone-chilling, high-pitched whirr of a dentist’s drill. A person’s senses play a major role in the design experience. The “story” begging to be told here is one of a more calming, pleasant experience—at least to help ease the agony of visiting the dentist.

Therefore, in designing the worship and fellowship areas of the church, instead of combining all program spaces into one building, which may be appropriate in another area, regionalism, it makes sense to pull apart the program spaces into separate buildings laying them out in a “campus-like” setting, connected through a series of covered colonnades. This, like the ranch vernacular, allows for exterior courtyard space for various outdoor activities, while taking advantage of the agreeable Colorado climate.

Borrowing the essence of the heavy timber construction, the detailed updates connections with a more “hi-tech” look; respect for the past can be shown with a more contemporary flair. By identifying with the natural vernacular of a setting, you greatly enhance the experience of the users. They will KNOW where they are emotionally—for the end users, or characters, of this story. In a dentist’s office, for example, one approaches this space usually with a bit of apprehension and nervousness. Through its sights, sounds, textures, and even smells, it does not always convey a very “friendly” experience for most.

Regionalism begins storyboard

An example of a story one might tell in the larger context lies in looking at the regionalism. By drawing upon history and reinforcing what is traditional to the region, one can design a richer, more integrated project to its context.

As designers and storytellers, we have a vast influence over the built environment and how it affects the people around us. We need to think through in a more intentional manner what exactly is the appropriate story that needs to be told (what experience do we want the user to have?), before we begin designing each project, whether it’s in the master planning phase or choosing hardware to an entry door. By always “sticking to our story” during the design phase of a project, we can ensure its success and a most happy ending for all involved.
By this time you should have received an invitation to the Awards Banquet that will be held at the Cotton Ranch south of Gypsum on November 6, 1999. The Cotton Ranch is centrally located so that architects from Aspen to Vail to Steamboat should have no trouble getting there. The Cotton Ranch is a new golf and residential community that has been built on the southern edge of Gypsum.

The best way to get to the resort is to get off I-70 at exit 140, which is the exit for Gypsum. Go south over the Eagle River and under a railroad overpass for approximately 1/2 mile. In the center of town, turn south on Valley Road. The high school is on the southeast corner of this intersection. On the north side is a sign, "National Forest Access." Travel down Valley Road for one mile to an intersection for the Cotton Ranch where you will turn west. There are stone walls at each side of the road at this turn. The clubhouse is about a 1/4 mile down a slight hill.

The people at the Cotton Ranch have been very good to work with. The location and speakers will make this a must-attend event.

AN ARCHITECTURE OF ITS TIME AND PLACE

This theme of an architecture of its time and place was discussed and explored in various manners by the speakers and participants of the recent WMR AIA Conference in Tucson, Arizona.

What is an architecture that belongs to its time and place in the modern West? Maybe a more appropriate question is to ask what is the modern west? A West that has seen profound changes and growth during the past decade. A West that still speaks to our myths, while we are stuck in an endless traffic jam near an ex-urban mall. A West that is still measured in undefinable distances, yet has become a small village with the advent of the Internet. A West that has seen the largest continuous boom since the gold rushes of the 19th century. Only this time, the commodity is land and perceptions.

Conferences and conventions have the innate ability to flow together until it is hard to differentiate one from another. To truly understand the concept of place, one had to drive to a conference such as this. Only then can you understand what the word space is all about. Then it becomes apparent why the Western landscape is larger than life.

Another advantage of being on the road is that it allows you to experience the collage of settlement from the early historical structures to the modern subdivisions—often at the same town. These forms give each area an identity of its place.

Reed Kroloff, the Editor-in-Chief of Architecture magazine, gave his interpretation of what he considered to be an architecture of its time and place. An architecture of its time should reflect current technology, cultural realities, and architectural thinking. He presented examples of the Hong Kong Bank, the National Library in Paris and Gothic cathedrals.

Mr. Kroloff stated that an architecture of its place should reflect where it is located. It should embody the cultural values and building traditions of the area. And it should be part of the local concept of time. He presented as examples Mesa Verde and the local San Xavier Del Bac Mission. Often, a building that is part of its place will reflect a mix of cultures.

Mr. Kroloff presented the Phoenix Library as a building that captures the essence of modern Arizona. Its copper sheathing is an interpretative use of a native material. The east and west walls are blank because of the sun. It is also very much about the modern technology of its time. The interior columns do not touch the roof membrane.

A building that is a reflection of its place is often intertwined with the landscape. The sense of scale allows them to seem larger than life while they are part of all of us. Michael Rotundi spoke eloquently of how Native Americans view the horizon line as a line of definition between life and the under world. An true architecture of place has to interact with the horizon, but in an unconscious manner. The Pueblo Alto at Chaco Canyon exists on a mesa top where it is part of an environment in constant change. At the same time, it appears to be rooted and to grow out of the earth.
TOUR: FROM BERLIN TO BILBAO!

Tour recent architecture and urban design in Germany, the Netherlands, and northern Spain. Arranged tours and discussions with local experts. Approximately 16-12 days in Spring 2000. Transportation and accommodation: air (Denver/Frankfurt/return), intercity rail (Europe), car area hotels (including stays at luxury hotels such as The Havana Palace in Barcelona and the Grand Hotel Esplanade in Berlin). Organized by Gail Karn, Consilium, PC. Group size limited to 16 people. Cost approximately $2,500-$3,000 excluding air and rail transportation. CEUs to be determined.

Local contact: Gordon Brown, Space Analytics, LLC at 303.329.0049.

MEMBERS IN THE NEWS...

The Denver office of Durrant has been selected by Cornell Companies, Inc. as the architect/engineer to assist Cornell in the design of a $47 million Federal Bureau of Prison facility to be located in Pennsylvania's Moshannon Valley. Durrant will provide architecture, engineering, and security design services for the new facility, which is expected to house approximately 1,000 male and female inmates.

Brad Adams Walker Architecture, PC (BAW) is pleased to announce the recent opening of one of its most significant projects, the Central Control Building at the CITGO Refinery in Corpus Christi, Texas. The new CITGO building is designed to be one of the most advanced control buildings in the petrochemical industry. BAW Architecture incorporated some of its most innovative ideas into the design of the project, including the use of titanium for the outer shell of the control room and a giant, daylight-simulating skylight on the interior.

Barker Rinker Seacat Architecture announces that Steve Blackburn, AIA, has become a principal with the firm. Blackburn brings 15 years experience as a project designer and officer with HOR, Sports Facilities Group and as a partner with The Sports Management Group, a nationally known recreation planning and feasibility consulting firm based in Kansas City. He has experience at more than 50 colleges and universities and 40 communities nationwide. Blackburn will provide leadership and support to Barker Rinker Seacat Architecture's national recreation center market.

The Neenan Company announces that Miguel Burbon de Lara, AIA, has joined the firm as principal architect. His responsibilities will focus primarily in the medical facilities market. Mr. Burbon de Lara has 20 years of experience in architectural facilities programming, planning, design, and construction with a very specialized practical involvement in the healthcare market.

Lantz-Boggio Architects PC announces that David Gebel, AIA project manager has been promoted to the position of Senior Associate. This announcement is in response to Mr. Gebel's significant achievements within the firm. He will continue to manage and direct Health Care and Long-Term Care projects at Lantz-Boggio. Currently David is managing the $24 million expansion of Fraser Meadows Continuing Care Community in Boulder and projects at University Hospital.

S.A. Miro, Inc., Consulting Engineers announced that Julie Timmons has joined the firm as the marketing coordinator. She will assist with the firm's marketing efforts in generating new business and maintaining the firm's overall presence in the industry.

JG Johnson Architects, PC announced the appointment of Ed Kammerer, AIA, formerly a principal of HNTB Architects and Facilities Director for Nanticoke County School District in Casper, WY, as senior technical director and Aimee Schutz as marketing director. "We are excited about the new additions to our staff and are confident that they will help bring our business forward into the next century," said Johnson.

Brad Adams Walker Architecture, PC has announced the addition of new staff members. Catherine A. Scarrance has joined the firm as a structural project engineer; Curtis Kosteki has joined the civil engineering design team, and David A. Poe has joined the firm as a design engineer.

JVA Incorporated announced the addition of new staff members. Catherine A. Scarrance has joined the firm as a structural project engineer; Curtis Kosteki has joined the civil engineering design team, and David A. Poe has joined the firm as a design engineer.

2000's COBRA Winner: Mawson Block, Ft. Collins The fourth annual awards program is sponsored by AIA Denver and Colorado Homes & Lifestyle's Colorado's Best in Residential Architecture (COBRA) is designed to elevate public awareness of the state's finest residential designers. The program is open to architects throughout Colorado, and AIA affiliation is not required.

For more information, call Susan Buchanan, CMP, at 303.446.2266.
1999 AIA COLORADO SOUTH CHAPTER BOARD OF DIRECTORS

President .......... Marvin Maples, AIA
Past President .......... Duane Boyle, AIA
Secretary ............ Rhonda Boger-Linder, AIA
Treasurer .......... John Goodloe, AIA
Director .......... Richard Cherry, AIA
Director .......... James Childs, AIA
Director .......... George Cruz, AIA
Director .......... Dempsey Carrie, AIA
Director .......... Frank Gordon, AIA
Assoc. Dir .......... Carol Sundstrom, Assoc. AIA
Prof. A/E Dir .......... Lynn Ellen Braley
Public Dir .......... Quinn Peitz
Executive Director of Local Chapters .......... Susan H. Budianan, CMP

NOVEMBER CALENDAR FOR COLORADO SOUTH CHAPTER

Please call Rhonda Boger-Linder with any questions 719.473.8446.

November:
15 Programs Committee Meeting, Noon @ LKA Partners' Offices
17 AIA Board Meeting, 7 am @ Desk's Inc.
19-21 AIA Colorado Design Conference @ The Broadmoor
30 January Newsletter deadline

AIA COLORADO SOUTH CHAPTER GALA

The Main Dining Room at The Broadmoor Resort is the location for the AIA Colorado South Chapter Gala on the 2nd of December.

This festive, end-of-the-millennium event would not be possible without the generous financial gifts of our Gold, Silver and Bronze Sponsors. They are:

- Gold Sponsors — $1,000
  - Ruller & Associates/CLC Design
  - Producers Council
  - The Weitz Company

- Silver Sponsors — $500
  - Gerald H. Philips, Inc.
  - Wigand Corporation

- Bronze Sponsors — $250
  - A/E Associates
  - CF1
  - El Rey Stucco
  - Facelift Office Systems
  - Olson Plumbing & Heating
  - Overhead Door
  - Summit Brick
  - Transit Mix
  - Westward Machine & Tool

You are cordially invited to attend the...

AIA COLORADO SOUTH CHAPTER Holiday Awards Gala

December 2, 1999
At the Lakeside Dining Room
Of The Broadmoor Resort

Come enjoy dinner, dancing and festive celebration!
Attire: Evening Cocktail Dress or Suit
Cocktail Social: 6:00 pm
Dinner: 7:30 pm

AIA Members & Guests
Non-members/Associates
$35.00 each
$50.00 each
$30.00 each

RSVP Date: November 12th
A check payment reserves your reservation.

Please make checks payable to: AIA Colorado South Chapter
Mail to: The Weitz Company, Inc.
5575 Tech Center Drive, Suite 100
Colorado Springs, CO 80919

CITY OF COLORADO SPRINGS
LANDSCAPE CODE

Last fall, the City of Colorado Springs implemented a new Landscape Code that addresses the issue of sustainability and regional context within the landscape by incorporating the concept of signature landscapes in all new developments of multi-family, industrial, commercial, institutional, and public facility projects.

The “signature landscape” has been defined as a landscape development consistent with local climatic and soil conditions and that evokes the aesthetic and ecological qualities of regional native plant communities. The overall goals of the Landscape Code work toward creating the sustainable, built landscape, reflecting the regional character of the plains and mountain foothills, and resulting in water conservation.

The City has also adopted qualification requirements for people submitting landscape plans with Development Plans for the City review process. The goal is to raise the quality of all plans and designs submitted. Beginning November 1, 1999, to submit a landscape plan for review, the designer must meet one of the following criteria:

- Licensed Landscape Architect
- Full/Associate Member—American Society of Landscape Architects
- Degree in Landscape Architecture, Design, or Horticulture

"It was recognized that Colorado does not license its landscape architects. For landscape architects to hold a license from another state or Colorado before January 1, 1998 and November 1, 1999, when the Code was applicable, yet the qualification requirement was not.

The qualification requirement of the Code was not intended to advance any one profession, but to ensure that those who are most responsible for design and development of the built environment have the appropriate skill level in their respective disciplines, raising the quality of these plans. The landscape and fabric of the community that is established today will define our legacy within the community for future generations.

Where were the architects'

Noticeably absent from this list was the inclusion of architects. It was recognized during the development of the Code that many architects do have the necessary knowledge in areas of agricultural soils, climates, regional landscapes, plant materials, and design, but it was necessary something that could be applied across the board. As an option, the Code does let anyone submit these plans through a process that looks at past experience and the specific plan to be submitted—to determine that the intent of the Code is met.

After submitting several diverse projects and demonstrating competent knowledge in the design and inspection of these landscapes, the designer is then given the opportunity to apply for recognition as a qualified designer. Ideally, this "track record" would have been established during the one-year period between November 1, 1998 and November 1, 1999, when the Code was applicable, yet the qualification requirement was not.
Connecting with Architecture’s Public through the DFA

How many Denver area architects know about the Denver Foundation for Architecture? The answer at the end of 1999 is probably not many. But by this time next year, that answer should change.

The Denver Foundation for Architecture (DFA) is barely seven years old. Its most well-known activity is sponsoring and organizing tours of Denver area architecture. Although tours are important to us, there’s more to the DFA.

The DFA was founded in 1992 from the James Sudler Foundation and began its full tour season in 1996. The origins of the DFA lie in two circumstances facing the AIA a few years ago. One was the need to address the complexities of the federal tax code regarding public education and lobbying. The other was recognizing that, though a proportion of the Denver public has a strong interest in architecture, it’s not the same kind of interest architects have.

With minimal funds and no paid staff, the DFA relies on its volunteer board of practicing architects and dedicated members of the public with an interest in architecture. Two outstanding volunteers helped the DFA through its first few years: the esteemed Barbara Sudler Hornby and Blair Gifford, a sociologist and management professor at the UCD B-school who was a docent at the Chicago Architecture Foundation.

The Board today is diverse—Karl Berg, FAIA (RNL Design); M. Gordon Brown (Space Analytics, LLC); Susan Buchanan (AIA Colorado); Steven Carr, AIA (Intergroup Architects); Christiane Citron, Esq. (Colorado Center for the Book); Cathy Donohue (The Mayor’s Office); Blair Gifford, Ph.D. (University of Colorado); Melissa Harder (Bedandbreakfasts.com); Dennis Humphries, AIA (Humphries-Polk Architects); Bret Kadlick (Gifford Spurck Associates); Peter Orleans, AIA; Rejan Peeples (National Properties); John Rogers, FAIA (RNL Design); Karen Stansifer.

The DFA recently clarified its three-part mission through a strategic planning process:

♦ Stimulate understanding and appreciation of the contribution of architecture and design to the fabric of daily life.
♦ Celebrate and interpret the architectural and design heritage of the Denver area for all audiences - local, national and international.
♦ Create a public forum for contemporary issues involving architecture and urban design in the public area.

With minimal funds and no paid staff, the DFA relies on its volunteer board of practicing architects and dedicated members of the public with an interest in architecture. Two outstanding volunteers helped the DFA through its first few years: the esteemed Barbara Sudler Hornby and Blair Gifford, a sociologist and management professor at the UCD B-school who was a docent at the Chicago Architecture Foundation.

The Board today is diverse—Karl Berg, FAIA (RNL Design); M. Gordon Brown (Space Analytics, LLC); Susan Buchanan (AIA Colorado); Steven Carr, AIA (Intergroup Architects); Christiane Citron, Esq. (Colorado Center for the Book); Cathy Donohue (The Mayor’s Office); Blair Gifford, Ph.D. (University of Colorado); Melissa Harder (Bedandbreakfasts.com); Dennis Humphries, AIA (Humphries-Polk Architects); Bret Kadlick (Gifford Spurck Associates); Peter Orleans, AIA; Rejan Peeples (National Properties); John Rogers, FAIA (RNL Design); Karen Stansifer.

The DFA recently clarified its three-part mission through a strategic planning process:

♦ Stimulate understanding and appreciation of the contribution of architecture and design to the fabric of daily life.
♦ Celebrate and interpret the architectural and design heritage of the Denver area for all audiences - local, national and international.
♦ Create a public forum for contemporary issues involving architecture and urban design in the public area.

Expanding our successful tour program is a major objective. To our present tours—LoDo, the Mayan Theatre, the Federal Courthouse, Auraria, Peoples & Steeples, Geology of Downtown and others—we want to add tours on contemporary architecture, Denver’s neighborhoods, places like Red Rocks and the Air Force Academy, conversions and adaptive reuse and others focused on the evolution of Denver architecture. To do this, we need to train and increase the number of docents.

Denver needs a place where the public can turn for information to help understand the issues involved with today's architecture and urban design. Part of the DFA's efforts are focused on forums like the recent one on three major building projects requesting tax support—the Art Museum, the Zoo, and the Convention Center. "November Ballot: Architecture for Art, Animals and Armies of People" raised important questions about the impact of these projects on the urban life of Denver.

[See DFA on page 14]
On the ballot this year, citizens of Aspen will vote on two different transportation systems. One is light rail and the other is a dedicated bus way from the airport to downtown. These issues have sparked heated debate in the area and what follows are two viewpoints on the transportation issues.

I n January 1970, the Aspen City Council passed a resolution asking the State of Colorado to hold off on the four-laning of Highway 82 at the entrance to Aspen, while transportation alternatives were studied and evaluated. Sometime in the year 2004, the expansion, from two lanes to four, of the 41 miles of Highway 82 between Aspen and Glenwood Springs, will be completed—except the final quarter mile of highway at the entrance to Aspen.

What began as little more than resistance to change has evolved into a front-line battle over the appropriate role of government in shaping our lives. It is also a tale of what can happen when cause and effect become irrevocably reversed, and concept triumphs over practice.

The core beliefs in the process that led to the exclusion of several hundred yards of pavement in an otherwise continuous highway are that roads cause traffic, and highway expansion causes increased traffic. The leadership of Pitkin County clung to this belief for nearly 20 years in the face of ever-increasing traffic volumes on the same old two-lane road. When the nickname for the road became "Killer 82," the County finally relented, and construction furiously proceeds today.

The leadership of Aspen would not be so easily swayed. While refusing to expand the highway, Aspen refused to expand its town. Across-the-board downzoning to one-third the density of the original master plan led to a conversion of the real estate market into a commodities market. Today, houses trade like Dutch masters' paintings and hundreds of old-time locals make their fortunes before relocating to warmer climates.

As an inevitable side effect, most working people now commute 20 to 60 miles to their jobs, helping fill the highway to capacity. A less obvious result was the economy, jobs, and population increased beyond anything the original tourist economy could have supported, created by waves of second home owners. The law of unintended consequences has created nearly everything the policy initiators claimed they were trying to prevent. On the other hand, it's a great place to be an architect if you enjoy designing opulent private estates.

On the transportation front, Pitkin County (population 14,400) is the primary financier of a $10.4 million-a-year bus system, the second largest in the state. The quarter mile of highway intended to remain restricted to two lanes may become a sort of monument to top-down planning and social engineering hell bent on ignoring every cultural reality that stands in its way.

**Rail: The Magic Bullet?**

The state caved in during a ten-year Environmental Impact Statement process, originally scheduled to take 18 months, and agreed to design for "person trips" rather than "vehicle trips." The idea is to make it so inconvenient and expensive to drive into Aspen that people will turn to mass transit. However, since buses are a form of mass transit that require lanes of asphalt—the only two of which will be clogged—there is no way to declare victory over the four-lane, reviled symbol of 20th Century urbanization, except to switch the transit mode to rail.

When no citizen task force could be convinced to endorse the idea of building a rail line for two or three miles—from an intercept parking lot into town—the rail idea was steadily expanded to Glenwood Springs. For $525 million in capital costs (underestimated by at least 50 percent) and annual operating and maintenance costs 60 percent higher than a bus system, until reality doubles that number, we have the perfect alternative to paving two additional lanes for less than a mile. And it only took 29 years to come up with this plan.

There's more, of course. A whole new society will be built around the romance of the venerable train station. Quaint, high-density villages will spring up, carefully controlled and regulated—wholly organic and richly social. Hogwash.

We are who we are, and designers, planners, and bureaucrats with visions are not going to change us. "Urban sprawl" is not the result of bad planning, lack of foresight, or rapacious developers. It's the result of the fact that the most cherished housing type is the single-family detached residence. The car lets us drive to an individual plot of land where we can erect walls we don't have to share.

Innovation is wonderful if it respects and reflects the way people really live. The impulse to force an idealized concept on imperfect humans is a certain recipe for bad design, regardless of scale, scope, or context. The best designs, the best plans, the best examples of public policy, are those least noticed.

Jeffrey Evans builds architectural models for his single-family detached residence outside Redstone, 40 miles from Aspen. About 80% of his business comes from clients designing opulent private estates.

**Rail Transit in Rural Colorado: Practical Idea or Expensive Fantasy?**

—Jeffrey Evans, Special to AIA Colorado West Chapter

**Guy's Floor Service**

Guy's Floor Service has made excellence our standard for more than 50 years. For the best in commercial carpet, tile, wood and resilient floors.

(Guy's Floor Service)

<table>
<thead>
<tr>
<th>Guy's Floor Service Inc.</th>
<th>Stapleton Business Center</th>
<th>3025 East 47th Avenue</th>
<th>Denver, Colorado 80229</th>
<th>Phone (303) 371-8900</th>
<th>Fax (303) 375-8700</th>
</tr>
</thead>
</table>

**R W Specialties, Inc.**

Wholesale Distributors of Specialty Items for the Building Industry

For 33 years, R W Specialties has supplied architectural products for interior and exterior specifications.

We will send you a full line catalog and are willing to help in any way we can.

Just give us a call for full details and a no-cost architectural manual.

<table>
<thead>
<tr>
<th>R W Specialties, Inc.</th>
<th>Denver Headquarters</th>
<th>Grand Junction</th>
</tr>
</thead>
<tbody>
<tr>
<td>9000 E. 96th Ave.</td>
<td>10275 East 47th Ave.</td>
<td>465 30 Road</td>
</tr>
<tr>
<td>Henderson, CO 80640</td>
<td>Denver, Colorado 80229</td>
<td>Grand Junction, CO 81504</td>
</tr>
<tr>
<td>Phone (303) 289-2226</td>
<td>Phone (970) 245-6386</td>
<td>Phone (970) 241-2319</td>
</tr>
<tr>
<td>Fax (303) 288-0080</td>
<td>Fax (303) 288-0080</td>
<td>Fax (970) 241-2319</td>
</tr>
<tr>
<td>Toll Free (800) 332-6682</td>
<td>Toll Free (800) 332-6682</td>
<td>Toll Free (808) 332-4925</td>
</tr>
</tbody>
</table>

**R W Specialties, Inc.**

Tyvek Weatherization Systems

Tyvek CommercialWrap™

Tyvek StuccoWrap™

Tyvek HomeWrap™

Tyvek CommercialWrap™

R W Specialties, Inc.
I f Martians watch Earth, they must have concluded that the automobile is the dominant life form on our planet. Since 1950, human numbers have doubled. In the same period, the car count has expanded tenfold. Today a new car is born every second. Cars are breeding like (VW) Rabbits. Yes, people still outnumber cars, but cars outweigh us three to one, energy (in gasoline) as we use in food.

Cars—and pavement—rule. And not just the road. Their needs rule land use planning, and urban and suburban design.

Traffic jams are infuriating. But what's the alternative? Light rail, commuter rail, bike lanes, sidewalks, ... get real. Architects in particular should keep their hands on the wheel. Auto-centric subdivisions, three-car garages, blacktop in the driveway, asphalt shingle on the roof—it's a proven and profitable recipe.

But what about New Urbanism, walkable neighborhoods, Peter Calthorpe's cute little houses on cul-de-sacs, the middle-class kid's drive-in movie? Give me a break. Trade your Explorer for an Expedition. If you've already got an Expedition, lease an Excursion. It's a "fuel's paradise." Party hearty.

We are AutoNation, the Oil Tribe. The average American now drives the distance to the Moon every 20 years.

You know what the Great American Ritual is, don't you? the activity that most defines our culture? Hint: it's not going to church, playing golf, watching the tube. Our defining ritual is "filling 'er up" at the local 7-11, Kum 'n Go, Toot & Moo. It happens 150 million times a week!

Cheap oil has always been an American birthright. Oklahoma alone possessed more oil than Germany or Japan. California had more than Germany, Japan, France, Spain, Denmark, Sweden, Finland, and Italy combined. If Texas—birthplace of that three-ton status symbol called the Suburban—had been a sovereign nation, it would have placed in the world's top ten.

Fish don't worry about water and Americans don't worry about oil. Instead we swim in it. I know middle-class Coloradans who do their Christmas shopping in Minneapolis at the Mall of America. Texans drive 1,000 miles to shoot a Colorado elk—hunting and gathering taken to new extremes.

Of course, U.S. oil production peaked 27 years ago and has been plummeting since, but who cares? Who cares that we're building air bases in the Southwestern deserts? Who cares that we import more oil than any other nation uses? Who cares that world oil production should peak by 2020?

When that happens, journalists will shout, "We're running out of oil." That's not true. Roughly 60% of the world's conventional oil remains to be produced. But we are running out of cheap oil. It now appears the average family now spends $7000 per year on its personal auto fleet, that it's premature, that we'll have to subsidize the operating costs, the litany of choo-choo critics everywhere. Their preferred alternative? Pawn some more of paradise. Spend $100 million to

... - Randy Udall, Special to AJA Colorado West Chapter

Kelly-Moore provides a full line of coating systems to serve all your needs. Our Architectural coatings are of exceptional quality to ensure superior performance and durability for either commercial or residential projects. Our Commercial coatings are quality, value engineered, and produced especially for today's demanding requirements of the commercial market. Kelly-Moore along with Rust-Oleum, also produces high performance Industrial coatings that are resistant against harsh environments and chemicals. Please contact the Architectural Services Department with any questions about our coating systems and/or color system.

Are you Y2K OK?

Are you sure?

- We know Computers.
- We know Networks.
- We know the Internet.
- We know Architecture.
- We live for Productivity.
- What else do you need to know?
This year's Western Mountain Region conference in Tucson. That was one of the best conferences I’ve attended. Every speaker was top notch, the quality of the breakout sessions was pertinent, the banquet was excellent, and the hotel was wonderful—the perfect site for a gathering of architects. Listening to the various speakers and seeing some very interesting design prompted me to write this article.

The main speaker (who spoke on several occasions at the conference) was Reed Kroloff, editor of Architecture magazine. Mr. Kroloff is one of the most entertaining speakers I have heard. He was articulate, to the point, motivational, and he had no problem portraying the competition between Architecture and Architectural Record. One of his comments surprised me. He was talking about how to get published in his magazine. Apparently there have been quite a few submittals for publication from Arizona, New Mexico, and even Nevada, but very little from Colorado. We need to do better!

Colorado architects have a lot to offer—certainly as much as our competitors in Arizona. And it does not take that much effort for that to be expected due to the environment. What I did not expect to see was the diversity of design as well as the individualism.

The conference was in an upscale part of town, but it is amazing how many different and unique interpretations of southwestern architecture exist there. The materials were consistent with the desert setting yet ranged from stucco to exposed concrete block as a major exterior finish. Even the color of membranes on flat roofs consistently matched the color of the house. The designs were far from being boxes; some had wings connected by walkways or bridges. Running through the neighborhoods, it became apparent that even though the area were visually consistent, every house I saw was significantly different than others, each having distinctive architectural character. These neighborhoods were not that different from upscale areas in Colorado, yet it seems that attention to architecture was more prevalent. It also could be that more architects are involved in residential design there than here, where homebuilders seem to dominate residential design even in upscale areas.

And finally, South Chapter congratulates Lou Wynne. Lou won the Western Mountain Region Award of Distinction this year and she accepted it at the banquet in Tucson. We all know of Lou’s contribution, but obviously all of AIA Colorado South Chapter benefits from increased exposure, but obviously all of AIA Colorado does, especially if some projects make their way into publication before the 2001 National Convention in Denver.

Lou Makepeace received the award. It would seem that that is something most of us can—and ought—to do. If they think the project is worth publishing, they contact the architect to get more information.

On a related second point, Architecture is making a strong attempt to publish new firms. Just flipping through the pages of the last few editions, there were several projects by previously unpublished firms. I think not only the AIA Colorado South Chapter benefits from increased exposure, but obviously all of AIA Colorado does, especially if some projects make their way into publication before the 2001 National Convention in Denver.

Lou Wynne. Lou won the Western Mountain Region Award of Distinction this year and she accepted it at the banquet in Tucson. We all know of Lou's contribution to architectural education in Colorado and it is only right that her efforts are recognized at the regional level. Is national recognition for Lou next? Lou's award also marks the second year that a South Chapter nominee has won the WMB Award of Distinction. Last year, Colorado Springs Mayor Mary Lou Makepeace received the award.
UPCOMING INTERIOR DESIGN LEGISLATION

Plan to participate in the Government Affairs optional luncheon to take place on Saturday, November 20 during the Annual Design Conference. Jim Dinegar, vice president of Government and Industry Affairs from AIA National, will be on hand to discuss the Interior Design legislation and other upcoming federal issues.

By now you may be aware that interior designers have filed the necessary paperwork to pursue licensure in the State of Colorado. Learn how this will affect the profession of architecture by participating in the November 20th luncheon. Here are a few recommendations resulting from the National AIA Interior Design Task Force and Board of Directors meetings.

- Develop a communication plan to educate design and construction professionals, code officials, elected officials, and the general public on the impact of design on public safety.
- Identify and develop strategic partnerships among the contributors to the built environment. The partnerships will focus on fostering an atmosphere of client- and public-centered service.
- Establish a “Center” within the AIA to deliver information on design and construction issues to architects and allied professionals.
- Enhance and strengthen the advocacy program to protect public health and safety. The AIA will work with allied organizations and empower state and local AIA components to aggressively preserve the public safety qualification thresholds established in state licensing laws.

Accordingly, the AIA will work to oppose legislation imposing practice restrictions on industry sectors that do not meet the established public safety qualification thresholds. Don’t miss this opportunity to participate in this important process.

JR Engineering provides innovative, cost-effective solutions for award winning architectural designs and utilizes the latest hardware and software resources to efficiently produce construction documents on schedule. JR’s structural services include:

- Structural
  - Commercial & Industrial Buildings
  - Bridges and Rail Cabins
  - Retaining Walls
  - Design Build Services
  - Structural Design Assessments
  - Bridge Evaluations

LAYOUT DEVELOPMENT
- Commercial Development
- Site Analysis & Understory
- Subdivision Planning
- Utility Yard
- Utility Topos
- Site Design
- Street Improvement Plans
- Parks & Recreations

SERVING/CONSTRUCTION DOC.
- Allied Industry
- Railroad E
trace
- Architectural & Topographic
- Civil & Environmental
- Construction Observation & Estimating

[THE EDGE, from page 5]

Student Example: Happiness/Death
The conflict of the two occurs when the path of death crosses into the boundaries of the arc. When the line (death) collides with the end of an arc (happiness) the vibration causes the texture on the arc. The conflict of the event sends the line into a chaotic state. Ultimately the line continues out of the area of the arc and returns to its normal pattern of growth.

Quality
Research methodologies contained in this work are geared to enrich the technical, aesthetic and critical judgments of the beginning design student, particularly regarding the current digital revolution. Basic challenges still confront the beginning design student as she or he attempts to span the chasm between the nebulous universe of concept and the realm of the real (or virtually real). The simplistic digital solution of substitution (model building) and the convenient solution of technological instruction (teaching AutoCad) are rejected; careful consideration of the converging requirements of original composition, technology, and spatial constructs are examined.

For Sale:
1996 Hewlett-Packard Design Jet 350C plotter, with stand. All reasonable offers will be considered. 303.832-9111

Featuring the Oce 9800 with Repro Desk
Delivering High Volume Plotting
Copying & Scanning Service

Repro Desk Software: Installed at your office, you do all the job preparation & with a click of the mouse - send the job to Ken's

Total File Compatibility: With most .PLT Files
Scan to file: Allows you to build hybrid plot jobs comprised of CAD plot files and scanned originals

Fastest Scanning Speed: 12 D size per minute

Many More Money Saving Features

- Comprehensive Reprographic Services
- Color CAD Plotting
- Spec Set Copying
- Diazo up to 42" Wide
- Free Pick-up & Delivery
- Oversized Color Scans
- Oversized Color Copies

297-9191
<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 5 pm Denver Foundation for Architecture, AIA Office</td>
<td>2</td>
<td>3 Noon Committee On The Environment, AIA Office</td>
<td>4 3 pm AIA Denver Board of Directors, AIA Office</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12 2-5pm Government Affairs, AIA Office</td>
</tr>
<tr>
<td>15 South Chapter Programs Committee Meeting, Noon @ LKA Partners Offices</td>
<td>16 7:30 am Housing Committee, AIA Office</td>
<td>17 7 am South Chapter Board of Directors @ Desk Inc.</td>
<td>18 7:30 am Design/Build, AIA Office</td>
<td>19 6 pm AIA Colorado Design Awards Gala, Broadmoor</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26 AIA Offices Closed</td>
</tr>
<tr>
<td>29</td>
<td>30 January Newsletter deadline</td>
<td>For more information on any of these events, call AIA Colorado at 800.628.5998, unless otherwise noted.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**DECEMBER HIGHLIGHTS**

2 AIA Colorado South Design Awards Gala – Broadmoor
3 AIA Denver Holiday Party
29 Member Lunch Series

**COLORADO ARCHITECT**

AIA COLORADO ANNUAL DESIGN CONFERENCE

As we close out the millennium, and the 20th century in particular, it seems an appropriate time to reflect on the past, yet a perfect time to consider the insights that history can bring to the new century before us.

With this in mind, we have assembled a dynamic team of architects representing what many believe to be three of the most influential works of architecture of this Century - The Tokyo Forum, The Guggenheim Museum Bilbao, and The Getty Center. Over the course of the Design Conference, the lead designers from each of these projects will present and discuss their work in a conversational format that invites open dialog and lively discussion. Paul Goldberger will guide the conference, reviewing the diversity and design philosophies behind these three projects, and conclude with useful insights that might be gained as we step into the next century of architecture.

These important works will have a guiding role in shaping our thoughts about design as we enter the 21st century. We hope you will leave this two-day conference recharged, with a better understanding of how we approach and apply design in our daily lives of architecture.

The weekend format at the historic five-star Broadmoor Hotel and Resort will provide you with a getaway setting—the ideal climate to consider new ideas, catch up with friends, and possibly escape with your spouse, family, or a friend for that much-needed rejuvenation. We're excited about the prominent line-up of speakers we have assembled and invite you to join us for the last AIA Colorado Conference of this century.

Brian R. Klipp, AIA  
Conference Co-Chair

Dennis Resentek, AIA  
Conference Co-Chair