## Design Awards Schedule

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**Denver Chapter**

This year's Call For Entries for the AIA Colorado South Chapter AIA Design Excellence Awards will be mailed early this month. Unlike previous ones, this year will include separate categories for Large Built, Small Built, Concept, Master Planning, Interior Architecture, Improvements to the Urban Environment and/or Landscape Design (Art, etc.), and Residential project types. Any work of architecture, completed since January 1, 1995 regardless of its location, may be entered. There is no limit to the number of entries for each firm or architect. Submissions are due September 29 at Solar's & Associates, 13 S. Tejon St., Suite 400, Colorado Springs, CO 80903.

**North Chapter**

The awards are intended to celebrate North chapter architects. Entries must be presented on Friday, November 17 at the Briarhouse Manor (mark your calendar). Call Richard Gordon at 719.963.3212 for more information.

**South Chapter**

The design challenge consisted of designing a building that addresses the architectural history of the neighborhood. Even though several buildings on Larimer were demolished during the 1960s, many strong typologies are still present, such as the pedestrian-scale street environment and chamfered entry corners. Also prominent is Larimer's long history as a significant commercial/ mixed-use storefront street. Many buildings were developed in small 25-foot-wide parcels that create a strong street-edge rhythm. All of the buildings, usually two or three stories, were historically developed with zero-front lot lines and most were characteristic of 16-foot, ground-level commercial storefronts, with a variety of uses above.

The design challenge consisted of: Designing a building that addresses the strong typologies of both Larimer Street and the warehouse district.

Creating an edge to the residential area. Maintaining the scale and character of the neighborhood.

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Awards Gala at the National Center for Atmospheric Research (NCAR).

**West Chapter**

Awards categories this year will include: Built Work, Un-Built Work, Remodel and Interiors. All entries shall be the work of architects or designers practicing in Western Colorado at the time of the submitted projects' commission. Awards will be presented on October 13, kicking off the Annual AIA Colorado Design Conference at the Aspen Institute.

Submission binders can be mailed to Rick Dominick, AIA, PO Box 3235, 1085 Deer Blvd., West Building, Avon, CO 81620. Or call for more information 970.949.4441.

**Denver Chapter**

See article on the cover.

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[See AWARDS on page 13]
GROWTH IS NOT A DIRTY WORD EVERYWHERE

I've been spending a lot of time in Sterling so far this summer—family business. Generally, trips to my hometown are quick and not burdened by lots of thought about the experience. Lately, however, I've been aware of some new impressions developing from these visits.

If you don't know Sterling, it's the County Seat of Logan County, home to some 12,000 citizens—and the focus of a vast agricultural community in the northeastern corner of the state. There isn't much between Sterling and Nebraska except Julesburg, sagebrush, cows, corn (if you have some water), and wheat.

Growing up in Sterling was terrific. As a kid on a bike, I pretty much owned the place. While some regard the Great Plains as an acquired taste, I came to feel a bit like you haven't lived if you haven't seen a Colorado sunset turn miles of sagebrush hills first pink, then scarlet, and finally purple as the light begins to die. Working a field at 5 on a frosty morning or lying out under a blanket of stars against a black sky are memories that stick with you. I loved the place, but as a small town, it couldn't hold me when the world beckoned.

Now I drive through town and notice its charm—the lovingly cared-for bungalows, the immaculately manicured parks and highways, the honest efforts at fixing things up and keeping them well. Everywhere I look, there's evidence of pride and commitment in this small community—pride and commitment achieved in the face of innumerable obstacles. Unlike the front range, a little growth and development couldn't hurt.

I know that there are a lot of Sterlings out there—Fort Morgan, Limon, Alamosa, Goodyear Junction—great places that could use a little bigger piece of Colorado's economic good fortunes. What's going to make it happen for these places?

I'm just about finished with a book called "e-topia - Urban Life, Jim - But Not As We Know It" by William J. Mitchell, the Dean of the School of Architecture and Planning at MIT and head of the MIT Media Lab. Mr. Mitchell's book is a quick look at the future and what technology will do for us all. One of his points is that location, location, location might not be quite the rule it is now. With technology that is rapidly developing, people can opt to live in splendid isolation in the middle of nowhere and still be tied in with the whole world. Could the romance of small-town life, combined with quick access to everyone and everything, mean that there is a future for the Sterlings of Colorado? It may be a stretch, but not everyone wants to live on a mountaintop or at the base of a ski run.

Second, it would be nice if those who opt to live in small towns are allowed to stay there. One of the cruel ironies currently at work is that you are forced to leave these places just when you want and need to stay the most. The lack of facilities for the elderly and infirm makes these places especially difficult to cope with. Just when you most want the comfort and security of the town you've called home all your life. Just when you are the most vulnerable and least able to cope with radical change. Just when the thought of driving in a strange town is enough to give you shivers. It's just then that you must leave those places to find the assistance you need—whether it is a specialist doctor, a hospital with unique provisions, or housing that can accommodate a growing list of needs and shrinking capabilities.

As stewards of the built environment, architects need to have a role in these matters. As this summer's debate on Front Range growth controls and the speculation on what wonders the "Convergence Corridor" might bring continues, time to consider the rest of the story. Maybe we should be pushing for a "Convergence Colorado"—a program of growth and development that recognizes the beauty, the unique characteristics, the resources, and the real needs of the entire State—not just the strip along the eastern face of the Rockies.
Roots of Community Design: A Study of Italian Hilltown Planning

This research project involved the study of small Italian hilltowns and how they've managed their growth and maintained their integrity in a changing world. It was about how we as designers can learn from these ancient communities and apply that knowledge to town planning throughout the United States. My research was funded by generous contributions from the Arthur A. & Florence G. Fisher Traveling Scholarship, RNL Design, and Clarion and Associates.

**Principles of Italian hilltown design**

The richness of medieval Italian hilltown design comes from a straightforward adaptation to land form, natural constraints, and a hierarchy of spaces dedicated to various circulation needs and program uses. Focal elements such as a church, castle, or town hall often dominate the highest position and central plazas provide communal space for festivals and events.

Construction materials and techniques are most often derived from the surrounding landscape. These historic hilltowns have a wonderful pedestrian scale, composed of buildings, landmarks, view corridors, boundaries and edges, gateways, walkways and narrow streets, public and private spaces, and infrastructure all designed with a direct relationship to nature. Norman Carver's book, "Italian Hilltowns" captured those villages in remarkable photographs.

My study focused on dynamic resort communities of the Amalfi coast in the Italian region of Campania, which have experienced growth, mainly due to tourism and improved auto and rail access. Several of the steepest and most picturesque resort hilltowns are here.

Postiano, an historic fishing village built on the edge of a coastal mountain is Italy's most vertical resort town. Amalfi, constructed in the 6th century as an important center of coastal trade, has now been adapted to a modern tourist industry. Inland, the 11th century hilltown of Ravello stretches along a ridge line with a castle and cathedral anchoring each end of town. These and many other hilltowns of Campania, Basilicata, and the Amalfi coast offer a rich collection of architectural design and urban spaces within a short distance.

Understanding community character

Looking closely at the three coastal hilltowns of Amalfi, Postiano, and Ravello, I discovered very good examples of communities that had successfully combined their physical placement on the land with economic conditions necessary for sustained growth. They have also managed that growth over time without compromising any of the design and planning elements that established their town's identity centuries ago. That identity, or what urban designers call "community character," can be organized into six categories, each contributing to the overall personality of the place.

1. Architecture and public spaces

Building design and planning of public spaces that reinforce the small town identity, development patterns in keeping with the character of the area, protected view corridors to both natural and man-made features.

2. Open space and recreation

Protection of open space throughout the area, recreational facilities including parks and trail systems, and public access to natural amenities.

3. Natural habitats

Preservation of critical wildlife habitats and surface water quality, and protection of unique natural features such as ridge lines and steep slopes from incompatible development.

4. Circulation and transportation

Development of roads, mass transit, pedestrian and bicycle paths that provide for safe and convenient movement of goods and people within the town and surrounding areas.

5. Affordable housing

A variety of housing opportunities that are affordable to the permanent residents and tourists.

6. Economic development

A diverse local economy with retail, entertainment, and business services strengthening the town core.

Each town addressed some of these character attributes better than others. It's important to not only learn from those that succeeded, but also understand those that failed. I found that Amalfi best incorporated all of them in a balanced equation.

Amalfi history

Originally Roman, Amalfi was the first Sea Republic of Italy. After the fall of the Roman Empire, it was first to re-establish maritime trade between East and West introducing products such as carpets, coffee and paper. Amalfi had its own currency and was home to Flavio Gioia, inventor of the compass. From the 9th to the 11th centuries, the Republic of [See HILLTOWNS on page 14].

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Continuing Education

You have until September 2000 to report 1998 and 1999 Continuing Education System requirements. AIA Continuing Education System (AIA/CES) requirements for architect members is 18 contact hours per year, 8 of which must be in health, safety, and welfare education (HSW), effective on January 1, 2000. This will retroactively affect 1998 and 1999 records, as well.

Design/Build Roundtable Discussion
August 17
Relationships for Design/Build—Keith Molenaar, Ph.D. is an assistant professor at the University of Colorado, Boulder, and a recognized authority on Design/Build. His insight will provide valuable knowledge regarding the nature of Design/Build, and how the teaming for Design/Build, and how the participation in such an endeavor will affect 1998 and 1999 records, as well.

Historic Preservation Committee Tour
August 24
The AIA Historic Preservation Committee Tour will be touring the Littleton Municipal Courthouse, located at 2069 West Littleton Boulevard, on Thursday, August 24, 2000. The courthouse was originally the Arapahoe County courthouse and was built in 1908. The tour includes exterior restoration with a grant from the State Historical Fund, accessibility upgrades, and interior renovations. Andrews & Anderson, PC was the architectural firm associated with the project.

SMPS Fall Education Series
Beginning September 6 – November 29
Attention architectural marketers: The Society for Marketing Professional Services has created a marketing education series of workshops designed around computer knowledge and design. Nine workshops addressing everything from using Microsoft Word to using Quark/Adobe Photoshop will provide basic and in-depth information on using these programs as marketing tools. Two other topics that will be addressed is working with a printer and marketing on the Internet. There are various fees for each workshop depending on membership status, with a package rate of $495 for all nine workshops. For more information, contact the AIA Office at 303.446.2266.

Fall schedule:
September 6
8 a.m. - 11:30 a.m.
Basics of Microsoft Word
September 9
12:30 p.m. - 4 p.m.
Advanced Features of Microsoft Word
September 20
12:30 p.m. - 4 p.m.
Mastering Microsoft PowerPoint
October 4
9 a.m. - 4 p.m.
Getting the Most out of QuarkXpress
October 18
9 a.m. - 4 p.m.
Learn from the Printing Experts
November 1
9 a.m. - 4 p.m.
Building Your Microsoft Access Database
November 15
9 a.m. - 4 p.m.
Illustrating your Proposals: Photoshop
November 29
9 a.m. - 4 p.m.
Marketing on the Internet

Renewable Energy in Buildings Call for Entries
The Colorado Renewable Energy Society is pleased to announce its Call for Entries for the Renewable Energy in Buildings 2000 Awards, recognizing designers, contractors, and builders. This free program includes residential and non-residential categories and winners will receive a plaque to be presented at the Colorado Renewable Energy Conference (CREC 2000). An entry form with full details is available for downloading on the CREC web site at http://www.cres.gen.co.us or for more information call Walt Kaesler at 303.526.0924.
WHAT DOES THE IDP STATE COORDINATOR DO?

—Andrea Nicholl, Assoc. AIA

A year or two ago, Steve Frey approached me about taking on the role of IDP State Coordinator. I was surprised. Why me? Because I am involved in many out-of-work activities and aware of current and relevant issues to interns. By the end of September, after the AIA Colorado's Board approval, I began my role as the IDP State Coordinator.

What happens next? The IDP packets are still the same and available at the AIA office. So I put my business card next to them and waited. The questions started coming in. I receive questions weekly by phone, e-mail, and one-on-one conversations. People want to know everything from how to get started to the specifics of whether their kind of education applies and how much. If I don't know the answers, I direct them to the National Council of Architectural Registration Boards (NCARB). NCARB's customer service email is very helpful, customerservice@ncarb.org.

I also try to attend the AIA Colorado Board meetings, because I need to know what's happening that might affect the interns. And the board needs another intern voice along with the state associate director and the AIA president. Speaking of voice, I started the Associates' Column in the newsletter for when issues/events arise that may be of interest to interns. At the beginning of the year, I gave a presentation to the AIA Colorado Board and the four Local Chapter Boards at the Annual Joint Board Meeting. You'd be surprised at how many questions the principals had. Overall, I try to be a good source of information for interns.

How can you get involved? What committees are out there for interns? Salary surveys? Are study guides intern Summit? Intern Committee? And so on. I want students, interns, and architects to know about the IDP process, the State Board process, and relevant issues interns face. I'm here to help them with their internship experience.

This year I have been compiling a list of potential mentors for interns. When an intern calls me looking for a mentor, I have a spreadsheet of interested people. I match the intern with the mentor by meeting the intern's qualifications (male/female, large/small firm, kind of architecture, etc.), if any. Then I do the same for the mentor or are interesting in mentoring.

I also do presentations on IDP material to firms, schools and AIA boards. At the end of the year, I gave a presentation to the AIA Colorado Board and the four Local Chapter Boards at the Annual Joint Board Meeting. You'd be surprised at how many questions the principals had. Overall, I try to be a good source of information for interns.

The design has strong references to the historic typologies of the neighborhood. Without replicating historic details, the new facades follow the proportions, fenestration scale, and rhythms while the buildings organization responds to the corner building references in the neighborhood. The main entry at the corner of 27th and Larimer maintains a literal interpretation of the historical facades.

As you move around the building, starting at the entry corner, the facade design takes greater liberties in reinterpreting the typologies. Primary elements—such as a strong building base and a cornice line—are continued but in varying execution. While the facade of the 30,000 square foot office building is intended to break-down into the 25-foot bays, the consistency of materials and detailing hold it together as a unified design.

Two existing warehouse buildings have been maintained at the end of 26th Street to house some of the food services. Simple modifications are being made to these structures to bring a pedestrian scale to their long, expansive facades.

While current Upper Larimer Street is not the pedestrian mecca it once was, the design of this building looks to the future resurgence of the commercial nature of this great Denver street.

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The process to select an architect for the Denver Art Museum expansion/addition has been underway for the past several months. The new 146,000-square-foot wing is funded in part by a $62.5 million bond issue and includes a parking structure for 1,000 cars.

The museum will raise an additional $50 million in an endowment for operation and maintenance of the building. The new facility will accommodate special exhibitions, educational spaces, new galleries for 20th century fine arts, architecture, design and graphics, collection storage, and community public areas.

A short list of five finalists were chosen from a field of 18 architectural firms (one, a Denver firm) that responded to an RFQ from the city. The list included: Steven Holl Architects (New York), Venturi, Scott Brown Architects (Philadelphia), Morphosis (Thom Mayne, Los Angeles), Architectural Studio Daniel Libeskind (Berlin) and Arata Isozaki (Tokyo). The three finalists, chosen on May 22, were Morphosis, Libeskind and Isozaki.

The two-phase selection process was structured to begin with criteria that were wide in scope and narrowed as candidates progressed through each phase. Phase I assessed overall design methodology and philosophy, architects' track record, special expertise and experience in projects similar in scope, and accomplishments and recognition.

Phase II evaluates the effectiveness of each candidate's communication and how well the candidate responds to the needs and issues as articulated by the public, users, workers, and owner. It also begins to look specifically at how the architect will respond to the site, urban context, sense of place and other aspects more applicable to the Denver community and the existing museum.

Candidates will respond to design issues within the context of the civic center design guidelines, the civic center cultural complex master plan, and the Golden Triangle neighborhood plan. The architects will provide design responses to these issues relating to public realm, massing and open space implications.

Examples of items for candidate evaluation:

- How will the connection between the existing museum and the new wing be articulated?
- How has the firm covered the integration of the museum/library/neighborhood?
- How would you react architecturally to the needs of a museum—kinds of environments for visitors, staff, and collections?
- How will you respond to Colorado's climate in terms of building design and internal building systems?
- How will you combine the context with the experiential and architectural qualities of the space?
- Will you build something that is unique for this site and this city?
- Will it be a landmark for the city?
- Will you work in a collaborative way?

Each of the Phase II finalists will present strategies with a "client/user" group that is organized by the Selection Committee. During each session, the representative group will explore and discuss the candidates' ideas and proposed alternatives.

The selection process has been thorough and included selection committee visits to candidates' buildings, trips to other recent museum projects, and work sessions with each of the candidates. Vicky Aybar Sterling, assistant to the director, Special Projects, noted, "We bring a lot of needs to the table. The building needs to make an artistic and architectural statement. It also needs to be a functional and significant building and museum for the 21st century."

On June 6, a public meeting was held for the three finalists to present their work and their ideas (See Paul Jeselnick's review in this issue). The client/candidate workshops with the three finalists was held July 10-12. After the final selection was made on July 13, the selected architect will pick a local partner architect by the middle of this month.

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Our firm of 45 has offices in Aspen, Vail and Telluride, Colorado. We bring a high level of design exploration and interest to a wide range of services, from custom furniture and fixtures, to high-end residential, to large-scale resort planning and design.

Our work has a simple philosophic premise: "To connect people to place and to each other." Purposefully resisting notions of style, we begin each project with nothing more or less than 30 years of experience and a deep commitment to the process of creative exploration and adventure. Our goal is to bring highly successful projects to each client owner.

Our design exploration is collaborative because we believe distillation to solid concept benefits from input at all levels. Exploration progresses until ideas transcend and connect all project factors. We steer this philosophy by beginning each project with a design charrette at the project site, where all members of the design team, along with the owners, meet for a design-intense, three-day period.

After visiting the site and setting the design criteria, the design team begins the work of establishing the conceptual direction for the project and presents periodical progress to the owners for feedback. The design direction is then truly a result of collaborative exploration with each client. The concept, architectural form, and site have a high probability of achieving respectful unity.

Our commitment to collaboration as foundation for idea is exemplified in our working environment. Our offices have no interior walls; the studio environment enhances learning, flexibility, and exchange of ideas. We are able to create flexible project teams combining and recombining staff for maximum interaction.

We also "cross pollinate" staff from one CGY office to another to mix talent and strengthen firm culture. Regular design critiques, where all firm members contribute, involving staff at all levels. Informal non-project design presentations are also open to anyone in the firm. Recently, we have seen presentations on figure drawing, the Bilbao museum, and a project recognized by the AIA Colorado 2000 Young Architect's program. These opportunities create a culture of non-traditional design attitudes and approaches, develop related areas of interest, and build common ground.

People are important to us, so we think of design not only as architects but from the broader perspective of creative problem solving. We think in terms of adding value to each project through design innovation, marketplace positioning, and other attributes that bring distinction. We look for clients with this same orientation. When our client relationships are based on shared values, understood objectives, and mutual respect, we are able to do our best work, ensuring a successful result.
Imagine a great art museum

—Paul R. Jeselnick, AIA Denver Chapter
RNL Design

Tuesday, June 6th, the Denver Public Library was the site of an evening of presentations by the three finalists vying for the prestigious expansion to the Denver Art Museum. Despite inadequate advance notification and an equally dismal venue, Thom Mayne, AIA, Daniel Libeskind, and Arata Isozaki, Hon. FAIA did their best to explain (to a standing-room-only audience) why they were most qualified to add to Gio Ponti’s masterpiece.

As an architect, it was interesting to see the work of these finalists, and bear them speak. However, as a Denver resident, I question the value and meaning of these presentations, as they apply to the selection process for the museum expansion.

Lewis Sharp, director of the Museum, introduced the candidates and Jennifer Moultain, FAA, director of planning and chairperson of the selection committee, described the purpose of the public meeting. The audience was told that each candidate had 30 minutes to present previous work. She also explained that the presentations were offered as a public service and would not play into the selection process. It was unclear from her introduction if there would be another forum for feedback or input from citizens—or from the architectural community.

Mr. Libeskind, best known for his Holocaust Museum in Berlin, is the reigning “enfant terrible” of London. He began his presentation with a highly animated review of recent projects, including the highly controversial proposed addition to the Royal Albert. His presentation prompted one colleague to respond that “Mr. Libeskind relies on conflict, either external or self-imposed to create works of architecture.”

The statement rang true, as his work seemed to be more about shock value than context, materiality, or function. His claim to fame may well be that of the most satirized architect of our time, having his recent proposal in London lampooned in many editorial cartoons.

Mr. Isozaki, one of Japan’s reigning master-builders and this author’s odds-on favorite to win, followed with a rather disappointing review of past and future projects. Best known in this country for the Los Angeles Museum of Contemporary Art, his current work includes a striking new museum for Columbus, Indiana.

Unfortunately, Mr. Isozaki’s words seemed at odds with the images, which made it difficult to understand his design philosophy or intent. In addition, owing to a pronounced language barrier, much of his discourse was incomprehensible. Nonetheless, the evocative power of the imagery he displayed spoke volumes regarding his creative talent; moreover, his work has a timeless and memorable presence and has stood the test of time.

A seemingly kinder and gentler Thom Mayne brought up the rear with what was arguably the most expository presentation of the evening. Mr. Mayne’s highly personal and often-criticized investigations have produced projects such as the Cellars-Saini Chemotherapy Wing and the much-publicized Blades Residence. Mayne would have to be considered the dark horse in this beauty contest, with no actual museum building to his credit. But who knows? Denver has always had a soft spot for underdogs.

The evening concluded with a brief questions-and-answer period featuring all three architects responding to their impressions of Denver and what they believed to be the most memorable aspects of the Ponti Museum. Interestingly, all the candidates criticized Denver by expressing their astonishment that the Ponti building was ever built here.

They all also commented on the city’s recent lack of quality public architecture. It is unfortunate that the selection committee felt compelled, again, to go outside Denver to seek design legitimacy from yet another star architect. Perhaps even more disturbing was the obvious lack of notification and subsequently inadequate facility presentation format for what was billed as a “Public Process.” We can only hope that when the finalist is selected, we’ll be allowed to know his name!
Renowned architect lecture

The AIA Colorado South Chapter will host a lecture by renowned architect Bart Prince at 7:30 p.m. on September 8, 2000, at the University of Colorado, Colorado Springs campus. Cost for admission is $5.00 for Associate AIA members, $10.00 for AIA members, and $15.00 for non-members. All members will receive a postcard in the mail by mid-month. A new monograph of Bart Prince’s work authored by Christopher Mead, “The Architecture of Bart Prince: A Pragmatist of Place,” has recently been published. Copies of the monograph will be available for purchase and autographing at the lecture.

The following text is excerpted from “Houses, by Bart Prince, An American Architecture for the Continuous Present,” Christopher Mead, 1991 (out of print):

“The work of the New Mexican architect Bart Prince resists easy translation into words. One searches for the right phrase to describe his architecture: dramatic and provocative forms; hallucinatory variations on the circle, square, and triangle; spaces that blur into a single experience of interior and exterior; flamboyant structures and unexpected, syncopated juxtapositions of finishing materials and decorative details.”

“Prince’s own combined residence and studio of 1983-84 on Monte Vista Avenue in Albuquerque is characterized by mid-month, A new monograph of Mediterranean, Spanish Colonial, Territorial, and Ranch style houses that.

Past presidents’ lunch

On June 21st, a lunch was hosted for the past presidents of the South Chapter, to give the current board an opportunity to meet with its predecessors, receive feedback on the AIA today, and talk about how it compares to the organization they led when they were in office.

It was very enlightening to hear from all of the individuals; about what activities they thought were successful in the past, and what policies and events they would enact if they were in charge now. Topics ranged from programs, fees, continuing education, architect-sponsored events, the profession in politics, and membership and retention. Many good ideas were discussed and digested, along with the wonderful lunch.

Attendees included Past Presidents Lamar Kelley, FAIA (1900 State President); Duane Walsh, AIA (1971); Clifford Nakane, FAIA (1974); Michael Collins, AIA (1977); Richard Lightle, AIA (1981);
Northern exposures

AIA Colorado North Chapter

2000 AIA Colorado North Chapter Board of Directors

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Members in the news

J VA, incorporated a consulting engineering design firm has added Mike Kramer to its Civil Engineering design team.

Knudsen Gloss Architects was honored by Colorado Preservation Inc. (CPI), receiving the State Honor Award for the renovation and adaptive re-use of the 1905 Lincoln School in Erie. The three-story, 16,000 square foot, brick and stone building was transformed into an efficient Town Hall of the town government.

Boulder Associates is pleased to announce its newest Associate Eric Miller, Assoc. AIA. Eric has been with Boulder Associates for three years and is responsible for the company’s information technology needs, CAD management, 3D renderings, and presentation drawings.

Northern exposures

AIA Colorado North Chapter

and Robert Flanagan, AIA. A reception and awards program were held on Friday, June 2nd in conjunction with the LoDo Art Walk.

The exhibit showcased a wide variety of work with awards going to three different firms.

The North Chapter’s traveling exhibit showcasing the previous year’s Design Award winners made its debut at the gallery reception. Chris Johnson, Associate AIA, from Downing Thorpe, out did himself again this year with this gorgeous display.

The 2000 Northern Exposures was a success and we look forward to doing it again next year.

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The 2000 Northern Exposures was a success and we look forward to doing it again next year.

AIA Colorado North 2rd annual golf tournament

Join the North Chapter on Friday August 18, 2000 for its 2nd annual golf tournament. This year’s tournament will take place at Pelican Lakes Golf and Country Club in Windsor Colorado. A portion of the funds raised in the tournament will be placed in the AIA Colorado North Student Scholarship Fund to help Colorado University students in the pursuit of an education in the field of architecture. Funds will also go into the AIA Colorado North Chapter of the AIA Continuing Education Fund to bring speakers and programs to northern Colorado.

The tournament will be played with four-person scramble with a shotgun start at 1:00 p.m. A barbecue and cash bar will wrap up the day’s event at approximately 5:30 at the newly finished log clubhouse. Call the AIA Office for more information. 303-446-2266

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DENVER FOUNDATION FOR ARCHITECTURE

The Foundation’s summer walking tours are well underway, with four planned for August and four for September. This popular program is enjoying its fourth year under the auspices of Trustee Rejean Repeels...

...and due to the Foundation’s program, the AIA Colorado 2001 Convention Committee listed these offerings during next month’s tours including LoDo, Central Business District, Golden Triangle, Uptown, and Curtis Park walking excursions.

The selected tours were identified by a survey conducted during this year’s national convention in Philadelphia. We are hard at work customizing these tours of the architects, moving away from the more general public audience. We look forward to bringing a part of what will surely be an incredible meeting next year when an expected 15,000 attendees descend upon Denver.

In the July issue, we asked for response from both members of the Foundation and the interested public to the 10 listed activities proposed for the Foundation—here again is the list as we continue to input and suggestions to set priorities for projects to further our mission of bringing public attention and understanding to our city’s best architecture.

- Co-sponsor (with the Golden Triangle Association and Denver AIA) a design competition for a pedestrian bridge from the Golden Triangle to the Sloan Gardens across from Speer Boulevard.
- Initiate a joint program with DPS to assist the schools in using art and architecture in their curriculums.
- Conduct a feasibility study for creating architectural archives. There are currently some in the Colorado Historical Museum, some with the Denver Public Library, and some with AIA Colorado.
- Sponsor a public survey to honor Colorado’s 20 best buildings built in the 20th century to help create public awareness of how outstanding architecture in Colorado has contributed to our quality of life.
- Coordinate and sponsor architectural tours for the 2001 AIA National Convention in Denver.
- Continue to sponsor our annual “Art by Architects” exhibit. This spring’s exhibit received 38 entries and 29 were selected and hung in the AIA Colorado Gallery.

The Foundation is conducting the tours listed here. In addition, new tours are being organized and planned for the 2001 National Convention for May 17 to 20, 2001.

Increase the Foundation’s membership and its funding. The Foundation is preparing for a membership and funding drive to be conducted this fall.

We are hard at work in bringing architecture to the public... hanging in there with us as we build a strong base from which to do so.

Upcoming DFA tours:
LoDo: August 5 & 26; September 9 & 30
Central Business District: August 12
People and Steeples: August 19
Golden Triangle: September 16
 Auraria Campus: September 23

Denver Foundation for Architecture
PO. Box 481882
Denver, CO 80248
303.779.8193
E-mail: denverfdnarch@hot.com

AIA Elections Alert!
Elections for directors and officers in all chapters will take place in late October. Please contact your chapter president-elect by September 1, 2000 if you are interested in being a candidate for the vacancies occurring in your chapter for 2001:

AIA Denver: Jim Leggitt 303.295.1717
AIA North: Mark Queripel 303.530.3232
AIA South: John Goodloe 719.473.7225
AIA West: Rick Dominick 970.949.4441
You may also contact Susan Buchanan at AIA 303.446.2266.

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CONVENTION 2001... GET INVOLVED!

Hosting a convention is a big job! Many people are donating time by actively participating on one or more of the convention committees to help make next year's conference the best it's going to take a lot of effort to keep up the pace set this year in Philadelphia.

However, if you aren't able to donate your time, there are other ways you can show your support. The 2001 Convention Committee is now in the middle of the main corporate and convention sponsorship drive for next year. The sponsorship committee has produced a brochure detailing the many convention sponsorship opportunities available and the benefits associated with each opportunity. You and your firm can gain tremendous exposure by sponsoring the many events for which AIA Colorado will be responsible.

We're not just looking for monetary sponsorships. There are many chances to donate products or services for use at the convention too—and still get great exposure.

Getting involved with the 2001 Convention is a fun way to meet your counterparts in the industry and show your support for AIA Colorado. If you have questions about other ways to get involved with the convention, please contact me.

Sonia Riggs is the 2001 Convention Manager for AIA Colorado. You can reach her at the AIA Office, 1515 Arapahoe St., Suite 110, Denver, CO 80202, 303.446.2266 or sonia@alaiaco.org.

THE AMERICAN INSTITUTE OF ARCHITECTS — TWENTY-FIVE YEAR AWARD

The test of time is used to single out the executed projects that receive this award. They must have been completed 25 to 35 years ago and must be projects designed and/or built by an architect licensed in the United States.

Eligibility
Any AIA member, group of members, component, or AIA may nominate a project for the Twenty-Five Year Award. The award is open to architectural projects of all classifications and may be either a building or a related group of buildings forming a single project.

The project may be located either in the United States or abroad, must have been completed between 1966 and 1976, and must have been designed by and must be registered with an architect licensed in the U.S.

The project must be standing in a substantially completed form and in good condition.

The project should still carry out the original program. Change of use is permitted when it has not basically altered original intent.

The project must have excellence in function—in the distinguished execution of its original program and in the creative aspects of its statement by today's standards. Building and site together should be examined. Any alteration to the immediate context shall be taken into consideration.

Nominations previously submitted may be resubmitted provided they still meet the stipulated date of substantial completion of the original project.

Submissions
All exhibits must be submitted in an AIA uniform binder, obtained by contacting the AIA Honors and Awards Department, 202.626.7396, or rriet@aias.org.

Each submission shall contain the following information:

• A nomination statement by the sponsoring AIA member, group of members, component, or AIA
• A short description of the original project; a statement of the condition of the project with respect to use and general appearance at the time of the submission; and a brief outline of the transformations, if any, that may have taken place in the interim period.
• A minimum of four photographs (either black-and-white or color), a maximum of six slides, and site and floor plans to properly illustrate the project in its original condition must be included. If available, a minimum of four photographs; a maximum of six slides; and site and floor plans of the extent of intervening changes, if any, should be included with the submission to assist the jury in its evaluation.
• A signed intern declaration.

Schedule
All nominations must be submitted to the AIA Honors and Awards Dept., 1735 New York Avenue, NW, Washington, DC 20006-5922, Attention: Twenty-five Year Award, and postmarked no later than September 1, 2000.

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THE PATH TO FELLOWSHIP

Elevation to Fellowship (FAIA) is one of the highest honors that The AIA can bestow on one of its members. It is a recognition that the member has contributed notably to the advancement of the profession of architecture. The process involves a thorough submission of a nominee’s qualifications, a series of recommendation letters, and a rigorous peer review. While some view the process as initially overwhelming, successful nominees often find the process worthwhile and even exhilarating.

Most fellowship nominations require several months of work. They involve a detailed documentation of a nominee’s professional career and one of the highest honors that one can achieve. The year 2000 categories included:

1. "To advance the science and art of architecture (includes design, urban design, and preservation sub-categories)
2. "To coordinate the building industry and the profession of architecture” (includes public service work and government/industry organization sub-categories)
3. "To ensure the advancement of the living standards of people through their improved environment” (includes public service work and government/industry organization sub-categories)
4. "To make the profession of increasing service to society” (includes alternative career and volunteer sub-categories)

Two critical elements of the nomination package are the preparation of a one-page Summary of Achievements and the selection of a nomination category. During the selection process, one jury member typically reads the nominee’s entire submission, but all jury members read the Summary of Achievements. While a nominee may document the entire breadth of their professional achievements, they must select only one category for submission. The year 2000 categories included:

1. "To promote the aesthetic, scientific, and practical efficiency of the profession” (includes design, urban design, and preservation sub-categories)
2. "To advance the science and art of planning and building by advancing the standards of architectural education, training and practice” (includes education, research, literature, and practice sub-categories)

CALL FOR ENTRIES—INSTITUTE HONOR AWARDS FOR REGIONAL AND URBAN DESIGN

The purpose of the Institute Honor Awards for Regional and Urban Design is to recognize distinguished achievements that involve the expanding role of the architect in urban design, city planning, and community development. The awards seek to identify projects and programs that involve public participation and contribute to the quality of the urban environment.

Owners, individual practitioners, private design firms, public agencies, civic organizations, and public interest groups may submit nominations for projects and programs in which they were involved. Applicants do not need to be architects or members of The American Institute of Architects, but an architect licensed in the United States must be the author of the project.

Submittals may include urban design projects, planning programs, civic improvements, environmental programs, and redevelopment projects. Since many urban design projects are never "completed" in the traditional sense, "incomplete" projects or ongoing programs may be recognized if a significant portion has been completed, implemented, or adapted by a local jurisdiction.

Entry forms must be completed, submitted with the entry fee, and postmarked no later than September 8, 2000. All submission binders must be sent to the AIA Honors and Awards Department, 1735 New York Avenue, NW, Washington, DC, 20006-5292. Attention: Institute Honor Awards for Regional and Urban Design, and postmarked no later than October 6, 2000.

To request a call for entries or for more information, contact the AIA Honors and Awards Department, 202.626.7585, or rlee@aia.org.
Amalfi rivaled the great maritime powers of Genoa and Venice, was followed in the Mediterranean for centuries. But raids by Saracens and a flood in the 14th century devastated the city. Amalfi's power and influence weakened, until it rose again in modern times as the major resort on the Amalfi Coast.

Diverse building scale and terrain-based development. Amalfi has several distinct neighborhoods, topographically layered from the ocean to the upper valley: coastal resort, central commercial, and upper-valley agricultural. Architecture changes according to the area and ranges from the prominent four-story beach hotels to single-family farm houses overlooking the grape and lemon orchards. Public spaces are primarily located along the beach areas and Via Del Duomo. Amalfi's single street that connects the upper valley to the harbor. All development patterns carefully follow the steep terrain and reflect how the hillsides were transformed from small terraced orchards to a series of progressively stepped buildings, stairs, and parallel walkways.

Reinforcing natural habitats. Strong visual and pedestrian connection to Amalfi's beach and rugged coast add to the town's overall success. Some breakswaters separate harbor activity from swimming. Lush hillside orchards and natural vegetation obscure whatever roads and walls have been engineered into the slopes. Similar to the concentrated valley floor development of Amalfi, buildings of neighboring ridge towns Fontone and Pogerola hug the natural ridgeform, while orchards and vineyards drape over the steep slopes overlooking Amalfi.

Dramatic open spaces in a mountain setting. The mountainous topography has established a simple hierarchy of open spaces; those intimate public piazzas centrally located on level grades, terraced properties on the gentle slopes dotted with small villas, orchards and vineyards, and steep mountainsides with cliffs, and vegetation too steep to develop. A mountain trail system built to access higher villages provides a network of hiking trails connecting most of the coastal towns.

Amalfi’s power and influenced weakened, until it rose again in modern times as the major resort on the Amalfi Coast.

Economic and social diversity. The success of Amalfi comes from its smart pedestrian orientation, perfectly mixed with a blend of commercial amenities and cultural attractions. The central Piazza Duomo has a constant flow of tourists, local weddings, outdoor dining, shopping, and local business activities. The Waterfront area buzzes with coastal traffic, regional bus activity, tour boats, swimmers and sunbathers, restaurants and hotels. The immense variety of cultural, commercial, and entertainment activities in such a compact and accessible location guarantees the ongoing success of Amalfi.

Learning from Amalfi
The rich character of towns along the Amalfi Coast offer an ideal outdoor classroom for urban designers. My research in Amalfi left me with an optimism and enthusiasm for creating places for people that successfully integrate the natural environment with those economic and social elements of great community design. I encourage you to visit similar European communities and take the time to observe, document, and really understand the place and those elements that define their identities.
It’s time to strengthen the relationship with your state legislator

W e grew up in this country understanding the role that good contacts play in our lives, such as getting a job interview, winning a competitive bid, and opening doors. Having good contacts is often a more important factor in determining success than going to the right school, getting the best grades, or having the highest test scores.

The concept of who you know speaks to issues of influence and relationships. And getting the best grades, or having the store important factor in determining doors. Having good contacts is often a point out that each day she received muary, 2001—the contacts that architects 5 best illustrated by a story. When for-

Architects can do each of these tasks. Campaign work is much less complicat-
ed than project design. But it starts with an overture to the candidate. He or she

The stronger the relationship between the selected official and the constituent, the better the anticipated response. Most members of the state legislature are running for office this summer and fall, which gives you a great opportunity to get to know them—or get to know them better. The primary election is scheduled for August 8. The general election for November 7th. Between now and then, candidates will be knocking on doors, hosting fundraisers, organizing literature drops, and stuffing envelopes. They will be looking for friends to host a coffee for neighbors in their home. Architects can do each of these tasks. Campaign work is much less complicated than project design. But it starts with an overture to the candidate. He or she must first know that you are anxious to give him or her a hand.

Constituents who have a relationship with an elected official have credibility with the legislator and can get a hearing. They find a willing listener and a sympathetic ear. The stronger the relationship between the elected official and the constituent, the better the anticipated response. Most members of the state legislature are running for office this summer and fall, which give you a great opportunity to get to know them—or get to know them better.

That information will be used to facilitate introductions. We’ll sit down over a cup of coffee, and you’ll be delighted to know how easy it is to get to know your legislator.

In an earlier issue of this publication, the AIAC staff asked members who know candidates to forward that information to the office. A call to Jerry Jackson at 303-446-2260 will be appreciated by everyone involved in government affairs. That information will form a critical building block in our legislative information database.

At some point during a future session of the state legislature, we will win or lose an important bill. The win or the loss may come down to a single vote or several votes. YOUR call to a state senator or representative may make the difference in whether we win the vote or we do not. And at that moment, you may look back at these next several months as a period that was an opportunity taken or an opportunity lost!

[AWARDS, from page 1]

AIA Colorado
AIA Colorado is in the middle of its 2000 Design Awards process and if you have entered, your submittals are due on August 31 at the AIA Office. To add an additional "New Architecture." This "New" award will be announced during the Design Awards Committee to have the jury choose from the submissions the best 10 from page 13.

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## August Events

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<td>Noon Denver Foundation for Architecture, AIA Office</td>
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<td>7:30 a.m. Urban Design, AIA Office</td>
<td>7:15 a.m. Design Build Roundtable, Design Center</td>
<td>Noon North Golf Tournament, Pelican Lakes Golf Club</td>
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### Colorado ARCHITECT

**AUGUST 2000**

**THE CITY IS THE TEACHER OF THE MAN**

—Simonides

By now AIA Denver members have received this year's Call for Entries (that vivid blue, yellow-and-fuschia card that landed in your mail late June). As the title implies, AIA Denver's Design Award Program is to be the culmination of a year-long effort to broaden its scope of recognition by adding an award category for Civic Design.

Any public agency building in the metropolitan Denver area is eligible to be nominated. The award will include individual buildings, master plans, series of buildings (i.e., school districts, universities) or an agency-wide effort on all of their projects. Awards will be given in both architecture and urban design. AIA Denver is instituting these awards to recognize efforts by public agencies for quality design.

AIA Denver President Herbert B. Roth, AIA, has been promoting this drive since taking office in January, after experiencing the AIA Seattle's civic program last year. "For too long," Roth says, "AIA has operated independently from the city's planning department. How does this benefit anyone in the architecture profession? We need to reach out, offer our services, be available to act as advocates for good urban design. We must earn the seat at the table. It is time begin recognizing our civic works and those that devote their lives to designing them."

On Friday, September 29, the AIA Denver Annual Design Awards will take place at the Denver Art Museum. This year's jury is chaired by Adèle Naudé Santos, FAIA, an architect and urban designer who is currently professor of architecture the University of California, Berkeley. Jury members include Aaron Betsky, Allison Williams, FAIA, Mary Margaret Jones, and Daniel Solomon, FAIA. Call the AIA Office for more information 303.446.2266.

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**AUGUST EVENTS**

**GALLERY EXHIBITS**

Through August 15
UCDMAnn Kornberg "Landscape Architecture"

**SEPTEMBER HIGHLIGHTS**

20-24 Western International Summit 2000, Sun Valley ID
29 Denver Design Awards Gala