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MODERN + IN DENVER

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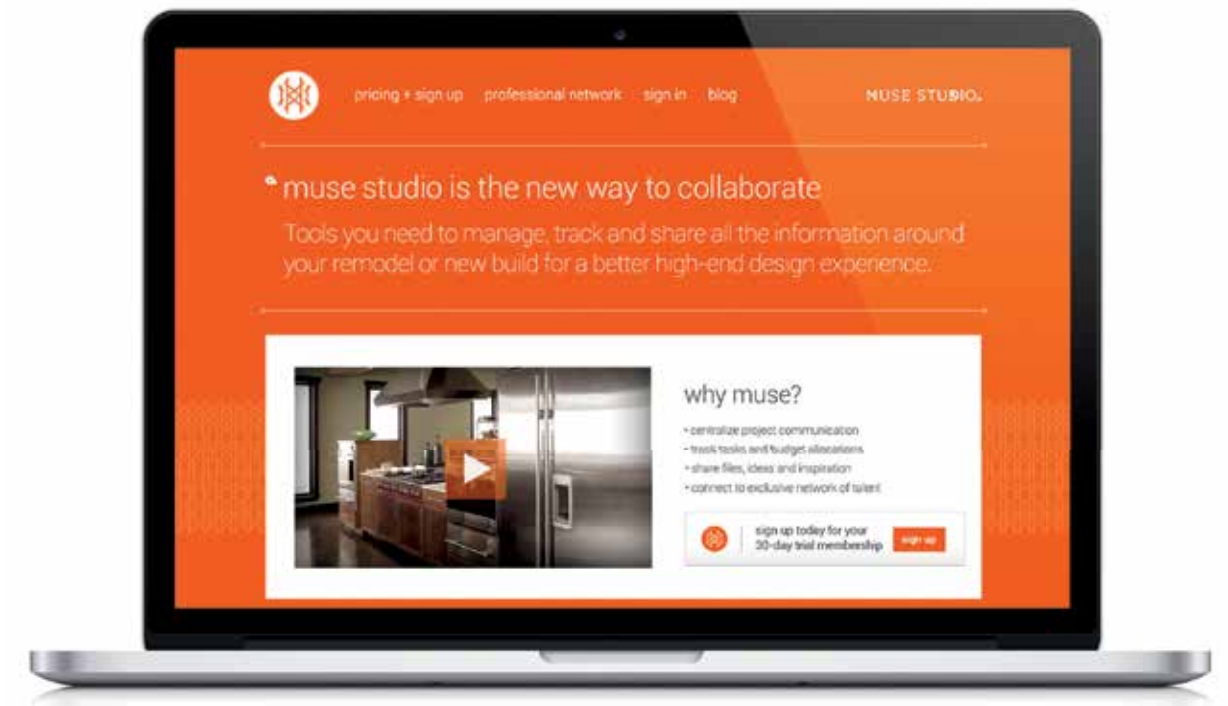
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HELLO

OUR COVER FEATURE on modern workplace trends and design begins with its conclusion, that there is a lot of good news related to how we work, where we work and how current technology is helping people achieve more and at a higher level than ever before. I agree, that is good news. Great design that understands how we want and need to work is driving these changes and it has been instrumental to the workflow and success of Modern In Denver. The magazine has operated in the most flexible way possible. Meeting anywhere we needed to and utilizing technology everywhere has allowed us to collaborate, design and produce our publication in a way that was not possible only a few years ago. We now operate out of a small office space and I am excited to implement some of the great ideas and designs highlighted in our workplace trends feature to help us work healthier and happier. We cover a lot of ground so I think you will find something interesting that could make your work day that much better. But for now take a break for the holidays and check out the rest of our winter issue, it is loaded with enough to get you through to spring.

We take you inside the modern homes of the Mile Hi Modern founders, learn about a unique hybrid learning center and hotel on the Auraria Campus, discover a modern quilting magazine, stop by the new AIA offices, meet Adam Gildar, try a fall duck recipe from cafe|bar and admire the beautiful pictures that photographer Crystal Allen shot for our second photo essay. Oh, and in addition to our usual Field Study coverage of new and fun products we have added something I really hope you like - a customized Modern In Denver crossword! Many of the clues and answers are people, places and things you have read about in Modern In Denver. This is one crossword where you might know someone in it, or, maybe, you might be in it.

Stay warm!

William Logan
william@moderninddenver.com
twitter: @wtlogan

ON THE COVER



Brooklyn and Dady's work day is brightened by the Mobi mobile desk by ICF from Source Four. Two partition sizes, two wheels and a variety of colors make it a cheery, flexible place to put your nose to the grindstone. Dady is also comfortably health-conscious in the Herman Miller Sayl chair from Workplace Resource that's inspired by the San Francisco Bay Bridge.

WINTER 2012

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MODERN IN DENVER

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"THE FIRST SNOW IS LIKE THE FIRST LOVE.
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LARA BIYUTS



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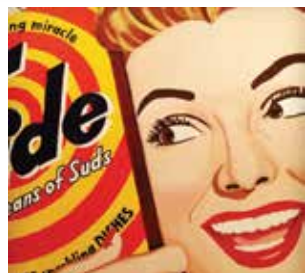
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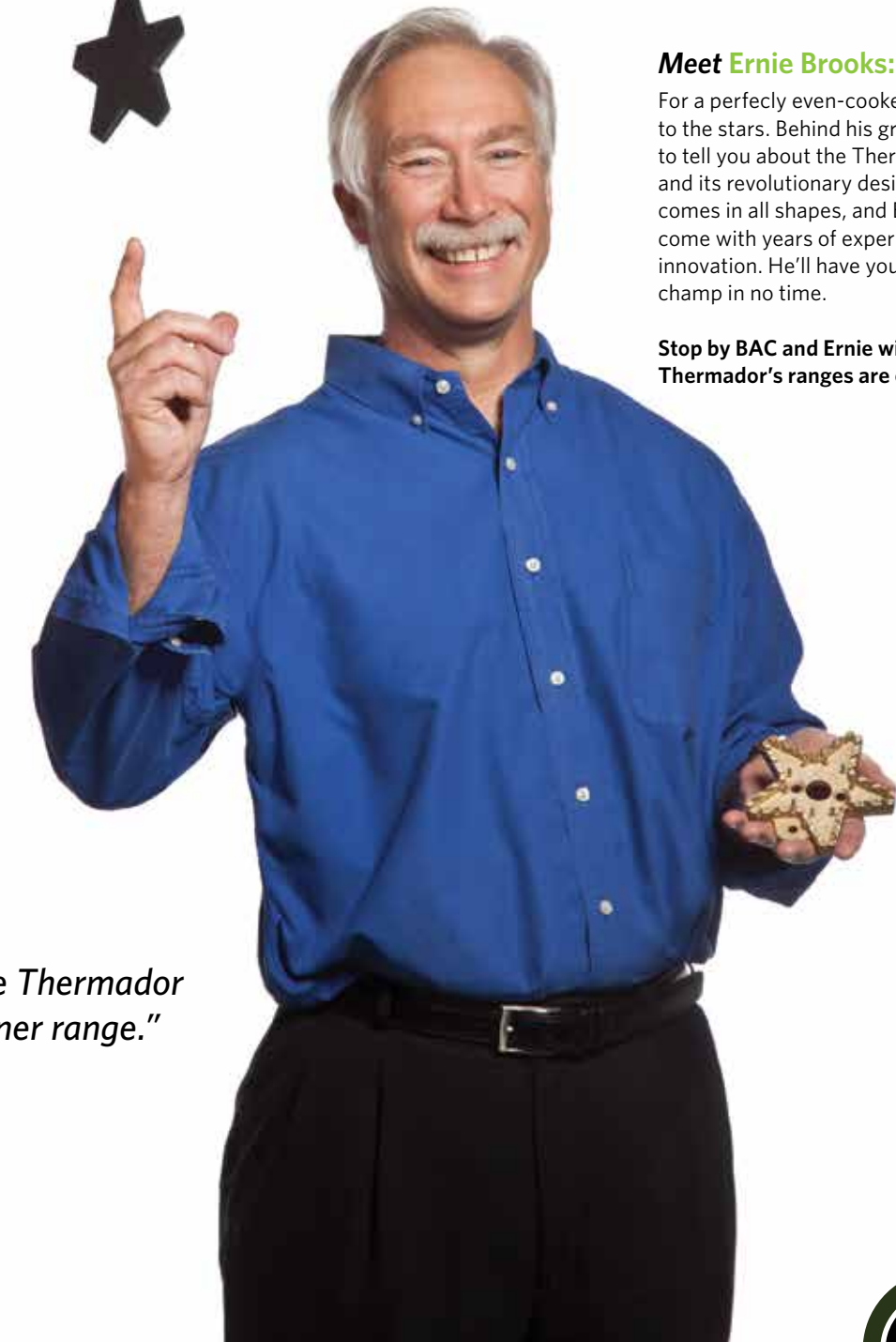
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Rebecca knows a thing or two about uncorking creativity in the kitchen. That's why she's inspired by the Liebherr 24" wine freezer combo. This dual chiller keeps that vintage at just the right temp while leaving room for dessert and wine side dishes below. Rebecca's years in the industry have proven that experience often comes paired with a bit of fun.

Stop by BAC to chat with Rebecca about how to stay cool.



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FIELD STUDY | OBJECTS | etc.

WORDS: Tamara Chuang



RACK OF MAGS

Magazines need a place to be enjoyed and Alex Bjurström's Magazine Table needs magazines to operate. The angled rack prevents magazines from slipping out while the weight of the magazines offers stability to the side table. Two small wheels offer portability when you need to move the monthly collection from one room to the next.

+cdesignhousestockholmusa.com



HOME BASE

These adorable wee houses are a fun way to spice up the grand old tradition of reading real books. They're actually house-shaped sticky notes to bookmark important pages or help highlight certain phrases. Dreamt up by Suck UK, one of those delightful design firms always coming up with cheeky twists to aged products, House Page Markers come in a pad with six paint options.

+suck.uk.com





NICE RACK

In a home where everything is hidden behind sleek wall cabinets and stashed out of sight, the Desu Design 1-Line Spice Rack is clutter even a minimalist can appreciate. Made of brushed-stainless steel bars, the rack appears to float from the wall. Don't forget to top off each of the 15 glass bottles to avoid that lived-in look.

+designpublic.com



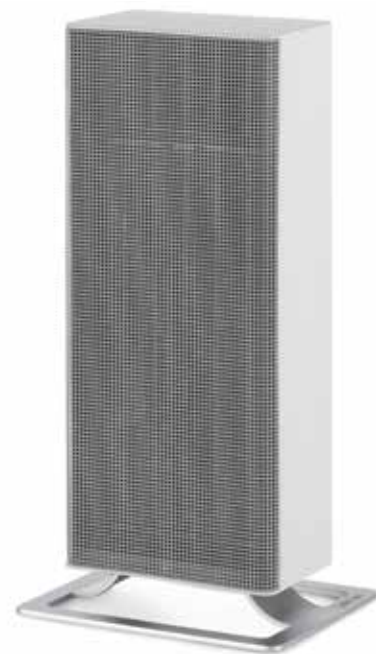
From a creative collection of showrooms and designers, comes Colorado's most diverse range of ideas and perspectives... spaces that inspire...that engage the senses... and reflect your unique definition of the good life.



SLEEK HEAT

There's definitely been a design renaissance in household appliances, thanks to James Dyson and his vacuums. But let's also give credit to Stadler Form. The Swiss design firm, started by Martin Stadler in 1998, adds a modern and often quirky touch to humidifiers, fans and heaters. And it names each creation like a darling newborn. The latest family member is Anna, a ceramic heater fan. Anna is a slim and becoming character designed by Matti Walker, tapped for Stadler's first product, a humidifier named Fred. And she comes in your choice of dress colors and two sizes.

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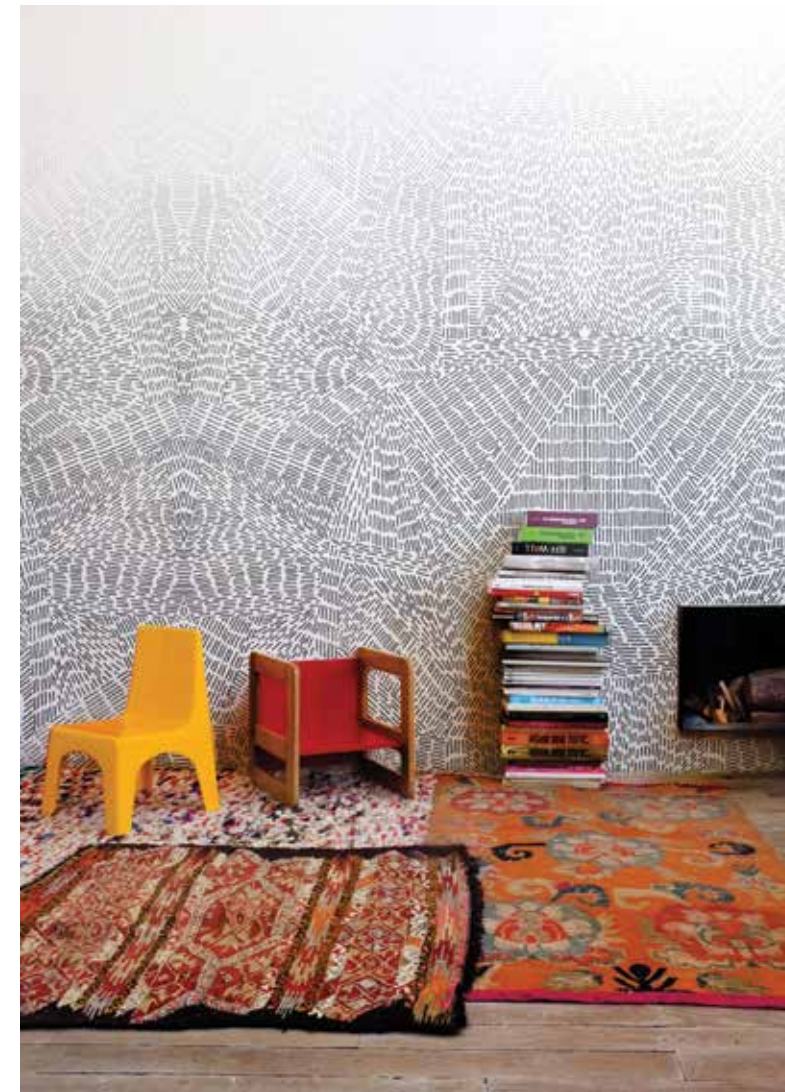
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DREAM WALLS

Over at Minakani Lab in Paris, Frédéric Bonnin and Cécile Figueffe dream up mesmerizing wallpaper designs that may tempt you to put them in a frame. But the pieces look better if they canvas an entire wall. Copenhagen, for example, is a series of strategically placed scratch marks that when you step back, they look like they're fading into the ceiling. Carpates offers a twist on the more common outdoor woods scene by adding texture of, well, carpeting. And Cloudy, another piece that starts small, offers a perspective of floating on clouds that get ominously darker.

+minakanilab.com

FOCUS BANK

Sometimes, a simple reminder is all you need to get somewhere. And it doesn't get simpler than the Piggy Bank Fritz from designers Markus Gläser and Jan Eilts. The minimalist wooden box offers just two things: a slot to deposit money and a sign post to attach a written reminder of the goal. Never mind that the box is unlikely to fit enough coins for a Ferrari. Just seeing the reminder may get you further along than without one.

+sidebyside-design.de





SOFTER SEAT

Casamania's Maritime S chair has that classic, curved shape that is easily at home in any mid-century modern dwelling. Yet, it's had a short history. It's based on last year's Maritime chair by the same designer, Benjamin Hubert, from the United Kingdom. The original was a solid oak and a gorgeous wooden piece. Maritime S adds streamlined padding to soften up the seat and perhaps make it a bit more comfortable for long dinner parties.

+casamania.it

BOOK PROP

The kids may have forsaken desktop computers, but for those of us who prefer a bigger monitor screen, the Desktop Chair from Japan's MoKu Woodware provides an elegant, space-saving spot for a laptop that powers an ample-sized monitor. Desktop Chair's molded basswood supports "virtually all Apple laptops" and props up the computer to conserve desk space. Now if only we could make the video cable disappear.

+bitemyapple.co



HOME SWEETS

Like the square house with angled roof that we all drew as children, the simple Under My Roof container by designer Christian Vivanco exudes warmth and innocence. It's meant to be a tray or storage space for small items but it's also worthy of being a streamlined sculpture on its own. Made of pine wood, the sturdy base supports a translucent acrylic top in your choice of red, orange, white or green.

+christianvivanco.bigcartel.com



FIELD STUDY | OBJECTS | etc.

TABLE REDO

Herman Miller has updated a classic Eames creation, the Eames Wire Base Low Table, a mix of wood veneers and metal wire rods that Charles and Ray Eames pieced together in 1950. Back then, the table was, according to legend, made from leftover plywood. Today, Herman Miller adds another eco-touch: a greener chrome finish to reduce environmental and health issues. Today's version also comes in natural stone and three new wood veneers: walnut, white ash and santos palisander.

+hermanmiller.com



GREEN THUMB

Kitchen gardens are wonderfully convenient if you can keep the plant alive. For everyone else, there is the Click & Grow smartpot. The pot, which borrows an aesthetic similar to Apple's Mac Mini, holds cartridges loaded with seeds, nutrients and software. Add four AA batteries plus water and watch the seeds sprout and grow into something useful. Creator Mattias Lepp got the idea after reading a NASA report on growing plants in space. "At first it was just good knowledge, but in 2009 when I happened to go through a report which stated that every year about 30 billion Euros worth of houseplants are thrown away around the world due to mismanagement issues," he said, "... the Click & Grow smartpot was born."

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HANDMADE CHOW

It's always nice when usefulness and good design collide. The handmade Buddha Bowl from artist Élan McPherson brightens every serving of piping hot soup. And a handy thumb hole allows the bowl to rest in your palm. The ergonomic design stems from concern for her dear grandmother, who suffered from arthritis and had trouble using chopsticks to eat her Udon noodles. "I worked on the design until it was more of a bowl for her cozy chair, something she could carry around the house, something that didn't put strain on her wrist," says the head of Flavour Design Studio. Soup sippers everywhere thank you.

[+flavourdesign.com](http://flavourdesign.com)



CHOP BLOCK

If you cook a lot, speed up the process with the utilitarian Workbench Cutting Board from Australian chef Curtis Stone. Made of Victorian Ash Timber, the board offers a sizable chopping spot, plus cutouts to quickly measure food into three stainless steel measuring cups, and dump organic scraps into another steel compost container.

[+curtisstone.com](http://curtisstone.com)



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UPPER-CLASS SEAT

Mid-century furnishings are well into middle age so reissues are becoming common. The latest is the Arne Jacobsen's Oxford Chair, which celebrates its 50th anniversary with an untouched version courtesy of Danish furniture maker Republic of Fritz Hansen. The company's namesake happened to be Jacobsen's collaborator. Together, the duo also brought the world the iconic Swan, Egg and Ant chairs, the latter which celebrates a 60th anniversary update this year. Jacobsen created the Oxford chair to commemorate the birth of St. Catherine's College in Oxford. Happy 50th anniversary to both.

[+fritzhansen.com](http://fritzhansen.com)





EAT, PLAY, LOVE

These hand-carved Modern Welsh Love Spoons perk up any cooking activity because of the simple hearts carved and painted at the tips. Steeped in Welsh tradition, Love Spoons date back to the 1600s when young men carved intricate designs into the handles to win over their love interest. The modern update adds a sweet touch to any gift.

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DRINK STOP

Inna Alesina's thoughtful pieces encourage observers to action. Like her Want/Need cups, a drinking glass literally dividing Want vs. Need. If you want to drink more than you "need," better cover up a tiny hole in the glass's Want area so water doesn't spill out. "One could put a stop to waste (in the global sense) with one's own hands," reads the description at her company's site.

+alesinadesign.com

HIPPIE STICK

Merete Nordvik Larsen mixes a little Hippie chic with high-tech geek in her hand-made, braided-leather bracelets. The charm? A shiny USB stick "to wear and share your valuable memories." The Scandinavian designer stays true to her motto: "We aim for a simple smarter way of living."

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METRO STATE UNIVERSITY'S NEW HOTEL AND HOSPITALITY LEARNING CENTER

An innovative hybrid building on the Auraria Campus delivers Metro State University's vision of providing students with a state-of-the-art learning center along with a direct link to the real-world.

WORDS: SARAH GOLDBLATT, AIA • IMAGES: DAVID LAUER

PROJECT CREDIT LIST

Design Architect & Architect of Record: **RNL**
Associate Architect & Hotel Interiors Architect: **JG Johnson Architects**
General Contractor: **Mortenson Construction**
Mechanical Engineer: **MKK Engineering**
Civil Engineer: **Vision Land**
Electrical Engineer: **MKK Engineering**
Structural Engineer: **Jirsa Hedrick & Associates**
Interior Design: **RNL (hospitality school)**
JG Johnson Architects (hotel)
Lighting Design: **MKK Consulting Engineers Inc., Architectural Engineering Design Group Inc., LEI Companies, Inc.**
Landscape Design: **Studio Insite**
Acrylic panels and "flying object" sculpture: **Lynn Heffler/ Lynnel**
Art Consultant: **Nine Dots Art**





JG Johnson Architects designed dynamic interior spaces for hotel guests which mirror the natural beauty of Colorado. Like a rushing stream caught in a photographer's lens, the illuminated glass stairway has a kinetic quality. Its sense of "movement" is intensified by the adjacent "floating objects" sculpture created by Lynn Heitler.

B "Brilliant, balanced, lively, elegant, and executed with finesse." These are the words that emanate from Metro State University's (MSU) Sensory Analysis Lab where aspiring sommeliers are learning to distinguish the complex characteristics of wine. These same descriptors could easily apply to the design of the new Hotel and Hospitality Learning Center (HLC) on the Auraria Campus which houses the specialized wine-tasting lab and nine other hi-tech classrooms—along with a 150-room Marriott Hotel. The design of this hybrid building reflects the innovative thinking that typifies MSU's Department of Hospitality, Tourism and Events (HTE) and delivers a fresh entry into Auraria's quilt of modern structures.

This unique combination of hotel and higher-education classroom building—one of only ten in the country—opened its doors to students and guests in the fall of 2012. The school's goal of redefining the boundaries between academics and real world experience has propelled MSU's hospitality-related programs into the spotlight as it embarks on a new era of experiential learning. "We didn't really come out of the shadows until this building was built," acknowledges Sandra Haynes, MSU dean of the School

of Professional Studies. Student enrollment is soaring as the program realizes the original intent for the Auraria Higher Education Center (AHEC), established in 1976, to utilize the adjacent cityscape as a learning laboratory for their students.

In the case of the HLC, the city has arrived at the school's front door with Marriott's SpringHill Suites Hotel literally embracing the academic building and its programs. The proximity of the two facilities enables students to move seamlessly from their classrooms into direct on-the-job training. Currently 40 percent of the hotel staff is comprised of MSU students and program administrators hope that number will grow to 80 percent. The program has its eye on a global perspective as well, so all classrooms are wired for communication with hospitality experts world-wide. "We are hoping to take our students around the world, without necessarily leaving the classroom," says Haynes.

Developed with a series of collaborative public and private partnerships over the course of six years, the \$45 million Hotel and Hospitality Learning Center assumes a gateway position on the northeast corner of the Auraria Campus near the intersection of Speer Boulevard and Auraria Parkway. The building's form and



Upon arrival, hotel and conference guests are treated to a dose of "wow!" The architects enlisted Lynnel Art to Form to transform the arrival experience with an undulating acrylic structure that wraps up and over the reception desk. Artist Lynn Heitler used a photograph of a leaf that she had taken at the Denver Botanic Gardens as the basis for the design that was then extruded into an abstraction of the original form.



In her finish selections, JG Johnson project designer, Nicole Nathan, tried to embody the exuberance of the students working in the hospitality industry as well as the hotel's connection to the city and the Colorado landscape. To soften the hard lines of the architecture, Nathan chose floral patterned carpet and soft sheer drapes. Bright orange LZF Link Suspension pendants add to the hotel's organic feel. Beetle-kill furniture, locally crafted by Azure Furniture Company, is placed throughout the guest lounge and deepens the Colorado connection.

location signals a new direction in Auraria's development by reinforcing articulated "neighborhoods" for each of the three institutions that share the campus and by moving towards a planning model which more closely reflects the density of the surrounding urban fabric. "The original campus was conceived as individual buildings in a park-like setting...a very suburban approach to urban design," explains campus planner Chris Geddes with Studio InSite. "As the city has grown and student population has increased, there is a defined push to develop the edges of campus and embrace downtown. The HLC is a great first step towards creating a mix of uses on campus that will activate life and increase vitality between the campus and the adjacent communities."

To launch the process, MSU, along with representatives from AHEC, selected the team of Mortenson Construction and Mortenson Development, Sage Hospitality, RNL, and JG Johnson Architects from a large contingent of developers, operators, and architects who responded to their request for a proposal for an integrated educational facility and hotel. The solution needed not only to facilitate the

students' career path, but also define the character of future development in that quadrant of campus and connect to the city. Marriott was a late entry to the team, but a willing participant in MSU's quest to find a hotel chain willing to break from their typical brand.

The distinguished architectural team approached the design as if the building was sited in a constrained urban setting and not surrounded on all sides by parking lots and ball fields. In fact, issues of access, site utilities and program adjacencies made for significant design challenges. "The biggest problem," explains RNL architect Ron Izzo, "was how to arrange all the programmatic elements that needed to have their own individual operation as well as interconnectivity." To balance the competing requirements, RNL located the six story hotel along the gentle curve of Auraria Parkway for maximum visibility and also to create a strong visual edge to the campus. The remaining programmatic pieces: conference center, academic building, and parking structure were arrayed around a serene courtyard where hotel guests arrive after passing under the glass-enclosed conference center and guest



JG Johnson had to adhere to Marriott's specific standards for the guest room layouts—especially the division between sleeping space and workspace. Yet they were able to create a "seamless" unity within the rooms and maintain a tailored, comfortable feel with warm woods and fabrics—complemented with breezy drapery that filters abundant natural light from the oversized windows.



It's rare that hotel guests take a second look at the artwork that adorns their room or the corridors, but this hotel art is far from the forgettable velvet landscapes that might come to mind. To celebrate and provide exposure for MSU's Department of Art, the walls of the HLC and the SpringHill Suites feature an eclectic mix of artwork by faculty, students and alumni.

THE COOL AND KINETIC DESIGN EVOKES A YOUTHFUL ENERGY—MIRRORING THE SPIRIT OF THE CITY—AND PERHAPS THE ASPIRATIONS OF THE STUDENTS OPTING FOR DIRECT IMMERSION IN THE HOSPITALITY INDUSTRY.



lounge. During the day, the glass envelope, which physically bridges the school and the hotel, acts as a revolving canvas for abstract reflections of clouds and neighboring historic structures. At night, the glass box glows—creating a welcoming beacon for the hotel and a spectacular vantage point to view the evening skyline.

The less-assuming two-story classroom structure wraps around the southern edge of the courtyard and relates back to the lower scale of older campus buildings. By stepping the building masses down from north to south, interior and exterior spaces within the hotel and classrooms remain light-infused throughout the day—one of the architect's primary strategies for optimizing daylighting and achieving LEED (Leadership in Energy and Environmental Design) Gold status.

Specialized classrooms like Mixology and Dining, Cellar Management (with a 3000+ bottle wine cellar), and the Sensory Analysis Lab were precisely designed with faculty and student input and represent state-of-the-art learning environments. A suite of faculty offices and student gathering spaces are strategically positioned to encourage collaboration while ensuring access to daylight and views. "This atmosphere is a complete and utter change for our students and faculty," effuses Chad Gruhl, chair and associate professor in the HTE Department who oversaw the project. "You can't help but be productive when you enjoy the physical environment in which you are in."



ABOVE: In a unique twist of inspiration, RNL used the rapid cutting techniques used in food preparation, Julienne and Brunoise, to inform the window design and patterns. "We abstracted the idea of the chef's blade or knife cutting into this glazing system to emulate that energy and movement in a very abstract way," explains RNL project designer, Ron Izzo.

LEFT: RNL design principal, Michael Brendle, describes the intersection of the glass box with the solid forms as "the place where the two programs stitch themselves together architecturally from both a functional and form-making standpoint." The striking break in form does double duty; it provides cover at the main HLC entry and also transforms into a glass-enclosed student lounge on the second floor.

Suite Dreams

The Hotel and Hospitality Learning Center buildings blend into Denver's skyline, in-step with the adjacent scale and form of Lower Downtown. The taller form of the hotel establishes a strong presence along Auraria Parkway while the two-story academic building links back to campus. Together, they wrap around a protected courtyard for students and hotel guests to use.



The building is cloaked in an iridescent gray brick skin on each of the outward facing facades and a blond-colored brick on the interior courtyard side. The resulting aesthetic is a marked departure from Auraria's standard palette of reddish-brown brick and dark tinted windows. Because AHEC charged the architects with establishing the context for future development in this quadrant of campus, they were allowed to break from the subdued vocabulary. Instead of solid, impenetrable wall planes typical of the campus's modern vernacular, the HLC features large expanses of glass curtain wall, with random grids, which interrupt the solid masonry walls. "We used brick to represent the permanence of higher-ed," says Izzo, "and mixed in the curtain wall to celebrate the uniqueness of the classroom spaces and allow a degree of permeability not found elsewhere on campus."

While the refined exterior palette of glass, brick, and concrete unify the building's varied scale and uses, seasoned business travelers and tourists will be pleasantly surprised when they are introduced to the cosmopolitan counterpart to this classic suburban hotel chain. Inside, JG Johnson Architects, the project's associate design firm and hotel interiors architect, artfully narrowed the gulf between the chain's brand and a more boutique approach by introducing a fanciful mélange of colors and textures throughout the public spaces.

Guests are welcomed with a dramatic display of botanic forms rolled into an undulating panel that wraps behind the reception desk onto the ceiling plane. A cascading glass staircase further amplifies the excitement as it gracefully links the lower level lobby to an elevated "living room" for guests. The lushly appointed space connects the inside to the outside, and the building to the city. The cool and kinetic design evokes a youthful energy—mirroring the spirit of the city—and perhaps the aspirations of the students opting for direct immersion in the hospitality industry.

The design of MSU's Hotel and Hospitality Learning Center not only takes a quantum leap towards realizing the idea of utilizing the city as a learning laboratory, but also creates an elegant gateway to the burgeoning campus.



The HLC boasts a state of the art Dining and Mixology lab that approximates an upscale restaurant/bar atmosphere. Eventually it will be a student-run restaurant, open to the public, with student brewed beer and house-made wine on tap.



The brightly illuminated Quantity food lab is set up for students to learn the skills and procedures involved in cooking and baking for large scale food service events like banquets.

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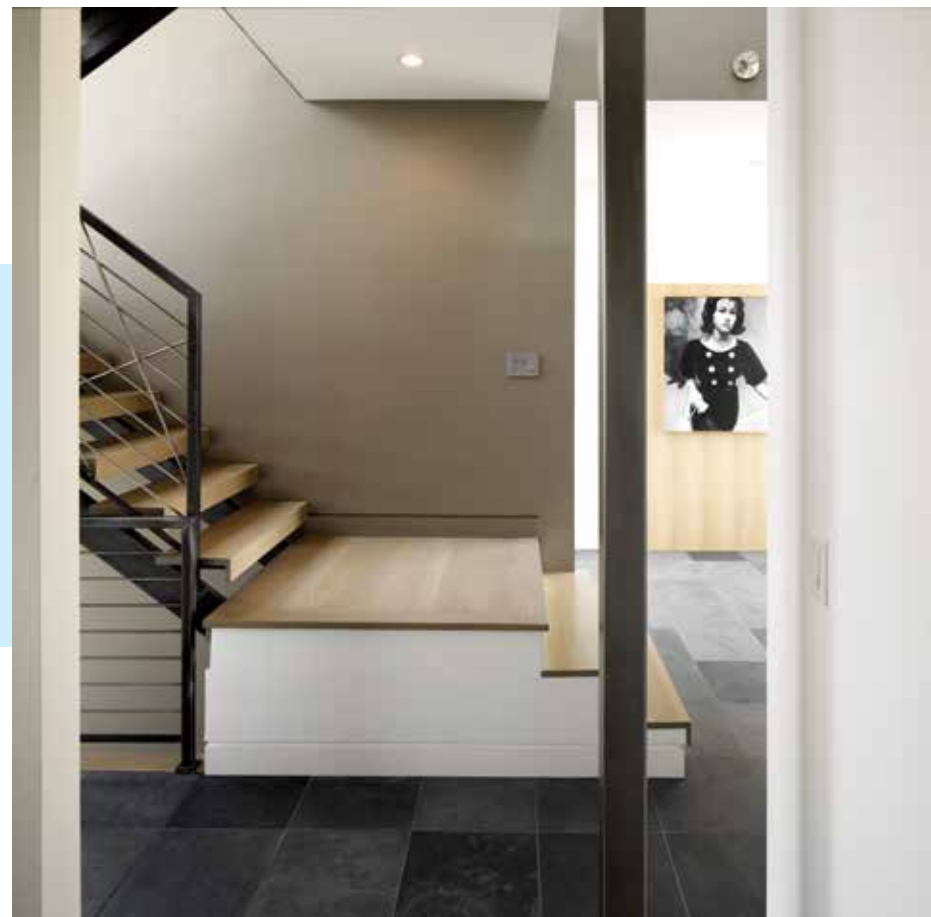
AS DENVER'S MID-CENTURY MODERN HOMES BEGAN TO DISAPPEAR, DYNAMITE DUO PETER BLANK AND CRAIG MAYER TEAMED UP TO SHOWCASE THE VALUE OF THESE ICONIC SPACES.

TODAY, THEY ARE BOUND BY THEIR REAL ESTATE SUCCESS AND GIVE A GLIMPSE INTO THEIR OWN ASTOUNDING SPACES. THESE TWO PRACTICE WHAT THEY PREACH AND HAVE REMAINED FRIENDS THROUGHOUT THEIR JOURNEY, EVEN IF THEY ARE AN OCEAN APART.

WORDS JAMIE SIEBRASE
IMAGES: DAVID LAUER

The exterior facade of this incredible Highlands home was constructed from raw concrete, cedar and steel. Commercial-grade landscape lighting adds to the overall drama of the exterior.

Platinum-washed oak flooring adorns floating staircase treads alongside a custom steel railing. Peter Illig "Woman Walking" painting creates a fascinating contrast to the overall simplicity of the entry level.



Architect Yong Cho utilized vertical space on this narrow lot in a big, bold way.

Most people prefer not to take their work home. But for the founders of ubiquitous real estate powerhouse Mile Hi Modern, that's the whole point. Modern architecture isn't just a career focus, but a living, breathing passion for Peter Blank and Craig Mayer. These two are proof that putting your money where your mouth is yields incredible results that make you feel right at home. So, we took a peek at their private residences to see what dedication looks like. From Lo-Hi to Hawaii, Peter and Craig offer an insider lesson on modern living.

FIRST, LET'S BACK UP.

Five years ago, Peter and Craig watched in horror as increasing swaths of the metro area were scraped of their irreplaceable modern homes. "We were seeing so many of these cool homes being bulldozed in favor of the McMansions," Peter recalls. "A lot of people didn't even know about them. So we decided early on we should bring a voice and spotlight on these interesting architectural houses that people would love to live in." That's how Mile Hi Modern was born. Peter and Craig made a point to celebrate the work of architects like Charles Sink, Edward Hawkins and Charles Haertling,

among others, as well as finding the right individuals to inhabit their masterpieces. "Since then, we've incorporated new development as well," Peter explains, as time has turned their real estate business into a definitive resource for modern architectural property in the greater metro area. And even though Craig has moved on to his dream home in Hawaii, he's still an important member of the Mile Hi Modern family. "What I love about Craig's house is the simplicity of materials," says Peter, whose own space exemplifies the traits that his company serves to preserve.

Crossing the threshold of Peter's new home is an experience in personalized modern. He recently traded in the familiar post-and-beam tradition of his Krisana Park mid-50s ranch for a cutting-edge modern build in the Lower Highlands. While sipping mint tea in his kitchen, Peter jubilantly remarks, "You may have noticed, one thing Peter Blank doesn't have is a dining room table." Noting that most homeowners never use theirs, Peter refuses to take up fifteen percent of his real estate with a formal dining room. Instead, each end of his kitchen opens to welcoming couches meant to facilitate conversation over cocktails



The kitchen's open floor plan is accented by a white rift oak wrap by avenue:two. Caesarstone countertops reflect natural light from high windows.



A custom Ben Mollner painting titled "War Drawn" is a wonderfully massive 10 x 4 feet. Moller is a Colorado resident who is a dentist by day, brilliant painter by night. The work of Jerome Abel Seguin rises up six feet in the living space. His bleached tree roots titled "Dancing" are Peter's favorite objects in his entire home.



A second sitting area exhibits custom wall millwork by Peter and installed by Martin Shae. The cocktail table was created locally by Megan Moore of Swiss Milk Studios.



Peter discovered this inexpensive mid-century chair that needed a facelift at Mod Livin'. He covered it in Brazilian cowhide to match his aesthetic and allow the chair to shine.

"I believe in buying furniture that's appropriate for the space, which is why I sold all my old furniture when I bought this house. But, I don't go anywhere without my art."

LIVING
THE DREAM



Peter's own creation in red hangs opposite two hand-carved teak Tibetan Buddhas in the master bedroom. Resting on the floor is a heavy steel 18th century Indian oil pot. An Oviedo leather chaise from Restoration Hardware sits atop Brazilian cowhide. Local artist Tracy Weil created the vibrant painting near the bed.



ABOVE: Peter hides out in his roomy closet adorned with collectables he's acquired while traveling the world. A rustic reclaimed wood bench from West Elm is the perfect place for him to catch up on emails while tying his laces.

LEFT: This private hallway is sided by Peter's custom millwork that also serves as sliding doors on the right. The hallway ends at a 1960s brass sculpture.



Craig planted coffee, mango, papaya and palms in the virgin soil surrounding his South-facing property. This view from the East shows the stunning lanai that boasts an ocean view.

All Hawaii photos courtesy of Craig Mayer

and appetizers. "You won't get dinner here," Peter adds. When the tap runs dry, guests are promptly escorted to one of the swank neighborhood eateries. "The Highlands are the San Francisco of Denver," he says. "The neighborhood is a truly vibrant, energetic area with a walk score of a zillion."

The 5280 house, named because the living space sits exactly one mile above sea level, was a custom build Peter acquired after the original buyers left Denver. With its walkout basement, main floor master, and third story living space, the house is upside-down. The reverse layout - where top floor rooms are afforded the most coveted views - represents a thoughtful, unconventional construction style.

Well-versed in modern and multi-residential contemporary structures, the home's urban setting was a natural location for Yong Cho, owner of Studio Completiva, to build what he calls a quasi-townhome. "When it comes to new construction," says Cho, "homeowners want square footage, as well as a configuration that maximizes light and views; as a form, the townhome lends

itself to this kind of redevelopment." Peter's lot is long but narrow, so Cho increased square footage by building in high parameters. And, because quasi-townhouses like Peter's aren't connected to other structures, it's possible to introduce light in a big way.

"The location and size of each window was thoughtfully studied," Cho explains, citing four different levels of aperture accomplished via a massive northern window with minimal overhang, a southern pane with long overhang, skylights, and a clear vista along the east. A corner stairwell window invites morning sunbeams; glaze, used in the bathrooms, dissolves corners, further illuminating the home.

Despite glass superfluity, there isn't a single window treatment in Peter's residence. "It's a total fishbowl," he admits, "But curtains would ruin all of the natural light." Mid-afternoon rain echoes off glass and concrete walls, a reminder that window coverings would also destroy the home's alfresco vibe. "I relate to the outdoors and don't like feeling restrained," Peter explains. Thoughtful space planning makes it possible for Peter

to have uncovered wall-sized windows and privacy simultaneously.

The master bath exemplifies this concept; it boasts a show stopping walk-in shower and soaking tub positioned parallel to a floor-to-ceiling window overlooking downtown Denver. An outdoor shower of sorts, the room is one of many nods to Peter's Brazilian upbringing. In fact, he also nostalgically refers to it as the Rio house. History and personality were brought in via artwork and collectibles.

It's the art that grounds Peter. "I believe in buying furniture that's appropriate for the space, which is why I sold all my old furniture when I bought this house. But, I don't go anywhere without my art." Constantly surrounded by his parents' creative friends during his formative childhood years, Peter prefers eclectic furnishings to the typical mod décor. Rustic furniture and carefully placed provocative art are set against concrete and steel. An 18th century sugar grinder sculpture is on display in the living room. Cowhide throws, popular in Brazil since the 1950s, grace Peter's couches. Each piece of artwork - from a Peter Illig piece in the entry to Emmet Culligan's mighty



"The interesting engineering on the ocean side of the house is the large concrete beam that holds up the entire roof," explains Craig. The wood roof literally hangs from this beam as opposed to resting atop.

LIVING
THE DREAM



FAR LEFT: The 60-foot lap pool bisects the house, starting in the lanai and extending out toward the ocean view. The guest suite is separated by the water, creating two volumes to the home.



The home is situated atop a rocky knoll on the southern coast of the Big Island. The home was designed to maximize views. Every room in the house has 9 foot glass doors or windows facing the Pacific Ocean. "On a clear day, I can see Peru!" Craig jokes.

ABOVE: Craig soaks in the good life from his Eero Aarnio Bubble Chair, far from Mile Hi Modern, but close at heart.

BELOW LEFT: The gorgeous privacy screen was constructed from Eucalyptus Robusta. "The beautiful reddish tone is natural," Craig points out. No colored stain required. The wood was grown and milled on the island, a rare treat and solution for a place that lacks substantial imports.

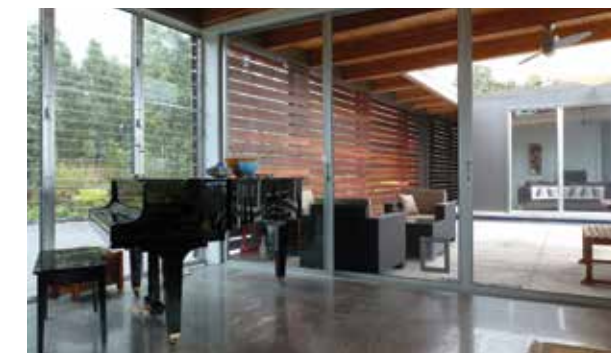
steel sculpture – is novel. Perusing the space, it becomes obvious that, while Peter loves modern architecture, Italian modern doesn't necessarily resonate. Personalization wins.

The same goes for Mile Hi Modern co-founder, Craig Mayer, who shares Peter's affinity for the softer touches of mid-century modern. "I'm attracted to warm tones rather than the more severe contemporary modern style," Craig explains. It's an aesthetic he carried with him after a serendipitous turn of events allowed him to jump ship onto the shores of the Big Island. While conceptualizing his new abode, Craig consistently urged architect Craig Steely, of San Francisco-based Craig Steely Architecture, to incorporate wood and glass into the design. One of the outstanding features of Craig's new residence is a lanai, or an exposed living area. Locally grown and milled eucalyptus robusta, a hardy and rich reddish wood, was used to



in Hawaii," Craig says, confiding that the concrete and glass house is an anomaly in an area where corrugated tin roofs and single wall construction are the norm.

In the end, it wasn't about dropping an overwrought palace onto native land, but creating something special: a modern dwelling with intense character. Incorporating indigenous flora into the landscape architecture is one way Craig enhanced the character. "Imagine a pile of loose rocks with a tangled web of trees on top – that's what we were dealing with," says Craig. He cleared out almost two acres of lava rock and rubble to reveal a stunning Pacific view, but left the rest of his property natural, creating a buffer of rock and forest around the home. "Because the particular land is so new, introduced plants would have a hard time adapting to the site," Craig says. That's why he chose natural vegetation, planning around liken, moss, and ferns – the first plants that begin to grow once lava is no longer active – and preserving the Ohias, a beautiful yet strong endemic tree with cultural significance.



create a massive privacy screen that protects this open gallery, which frames the Pacific Ocean and tropical sky. "Originally, designed with fiberglass grating, we decided that was too industrial looking". Craig recalls. Instead, the lumber he opted for captures his notion of the modern aesthetic – the warmth of wood juxtaposed with concrete and glass.

Built on five acres of land that was an active lava flow until 1955, Craig's modern paradise, a contemporary structure placed amid a series of rural island homes and mega resorts, is itself a juxtaposition of sorts. "You don't see a lot of modern construction

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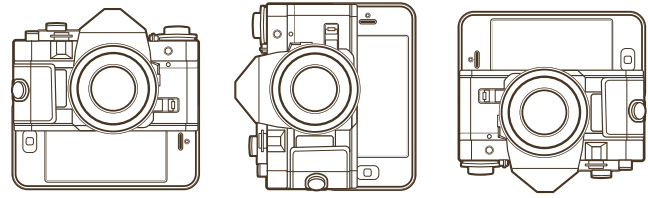
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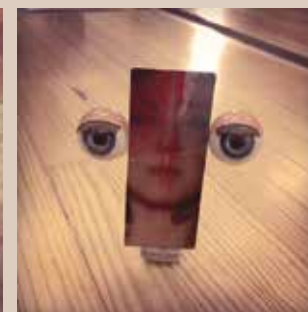
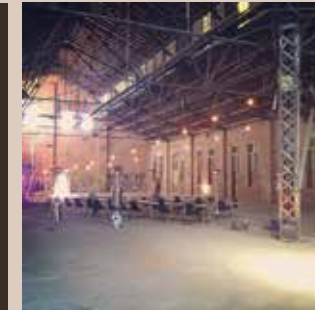
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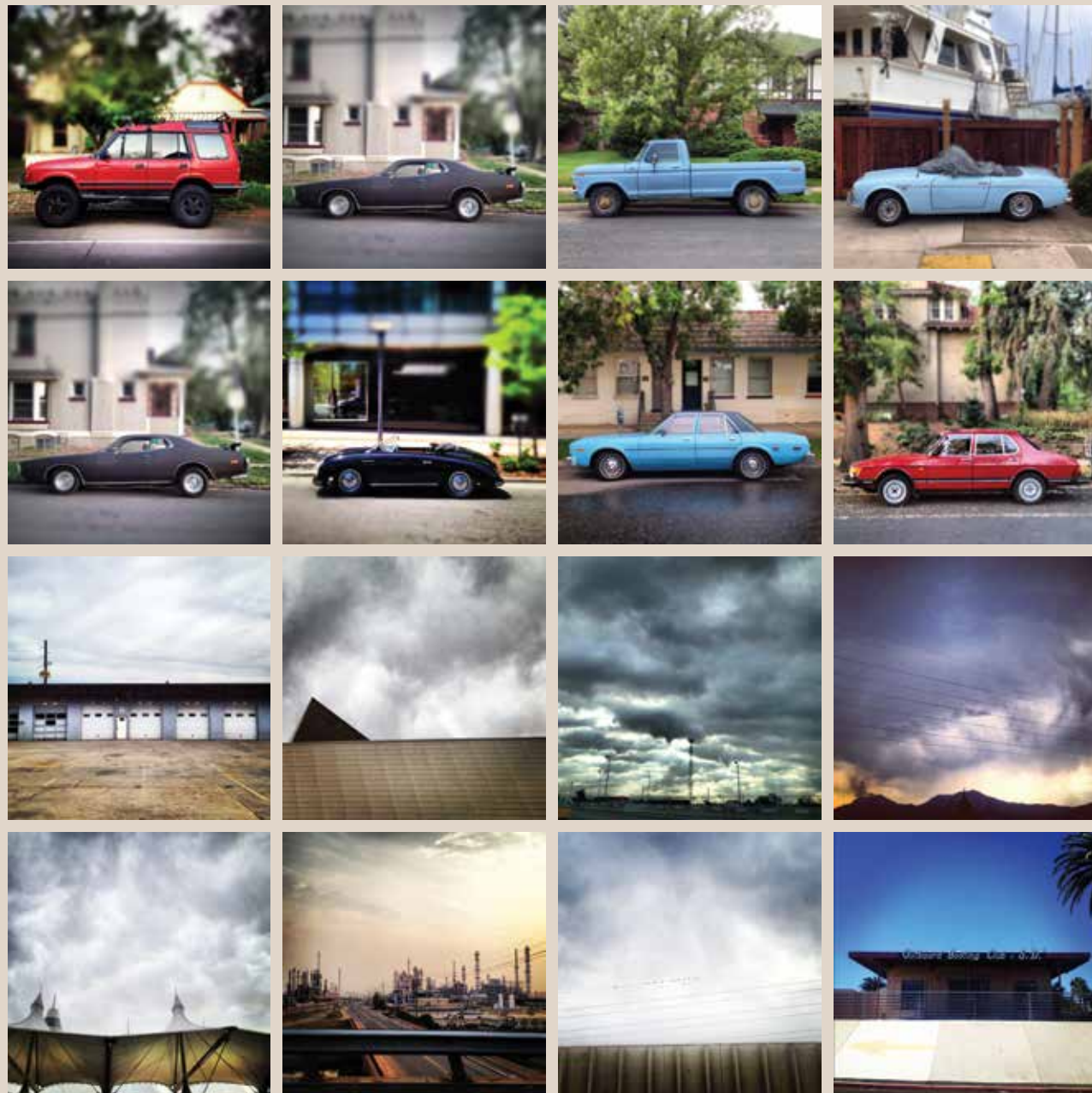
MODERN IN DENVER ASKED COLORADO CREATIVES TO CAPTURE A SNIPPET OF THEIR LIVES WITH THEIR PHONE CAMERAS AND SHARE WITH THE REST OF US. AFTER ALL, THAT'S WHAT PHOTOS ARE FOR.

About 2,500 photos are taken each second. By the time you finish reading this 50,000 new ones will have entered the world. Since the first recorded snapshot emerged in 1826, humanity has been obsessed with recording life in pictures. It makes sense. It's in our DNA to express ourselves and to preserve even a few pieces of the world as we know it. It's estimated that we as a whole have created about 3.8 trillion photographs. Ten percent of those were taken within the last year. Billions of memories are piling up as more people acquire digital camera phones. And because of that, the nature of photography has evolved from mostly portraiture to simple slices of everyday life. The best part is, they don't take up much physical space. Except for here. Take a moment to browse these little pieces of recent history, because you are part of it. *Say cheese.*



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Hans Osheim

ARCHITECT at ARCH11

The photos I have selected are about the built environment and my experience with it. I have been photographing the side elevation of cars for 3+ years and I like the idea of conveying the vehicles as objects – toys left out; be they obscure, bizarre, or banal. The buildings are about the skyline. About the interaction of the built environment and the sky. Sometimes it is the building as background for the sky (#cloudporn!) and sometimes it is about the building itself. The mobile phone is a great tool because of the flexibility it offers. I can photograph, edit, and print all while still standing in front of the subject, and instantly sharing it with the world.

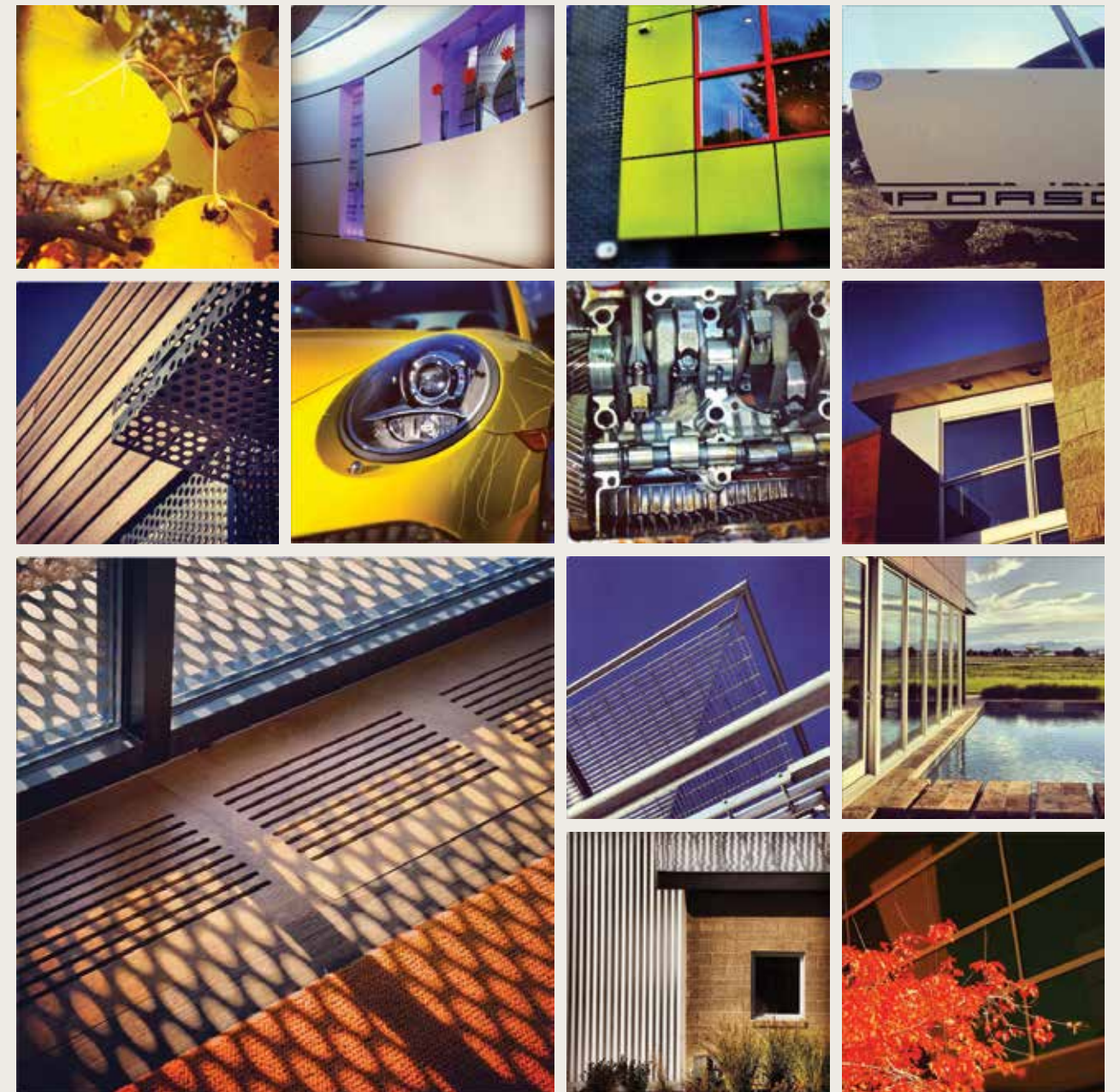
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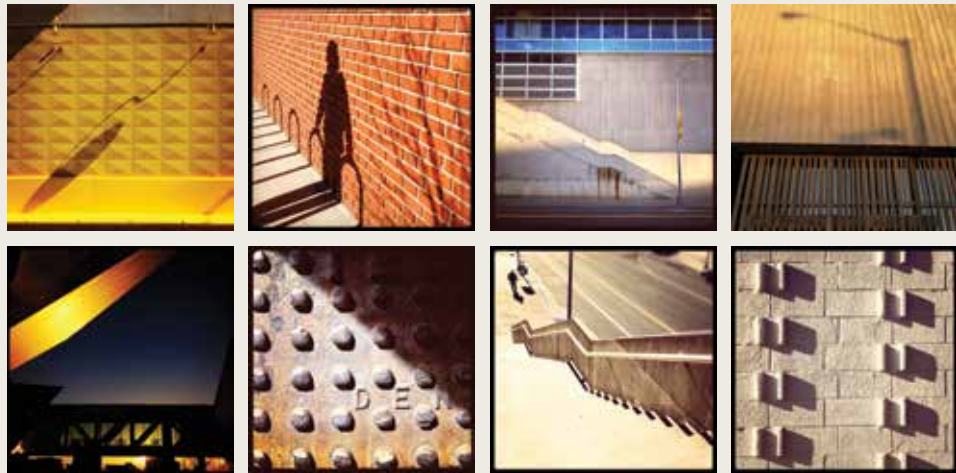


Mark Bowers

PRINCIPAL at ARCHITECTURAL WORKSHOP

I have always been fascinated with details and how they go together to create something profound. It can be seen in the intricate details of a leaf, and how they grow and combine to make a tree. I enjoy the artful engineering of mechanical details that combine to make an automobile. And similarly the simple details of construction that come together to create spaces that move the human emotions. I continue to observe that whether automobile or house; there is always a connection between our natural environment and our built environment. The following instagrams are simple observations of nature and my passion for automobiles and architecture that continue to create ideas and connect parallels of the world around us. archshop.com





Jennifer M. Koskinen

MERRITT DESIGN PHOTO

I often hear photographers lament the iPhone for destroying the art of photography, but I have to admit: My love of my iPhone camera is deep; the lessons it has taught me are profound; and if you are curious, my simultaneous appreciation for my "real" camera has, if anything, grown stronger.

These iPhone moments - unlike scouting and setting up shots with 15lbs of equipment - were captured quickly in unanticipated pauses during daily travels around Denver, and all celebrate one of my favorite things about having the ability to collect pixels with the device in my pocket: fast changing LIGHT in the city! Reflected, shadowed, bouncing, or subtle - urban light can be as stunningly beautiful as it is maddeningly ephemeral. Sun-washed alleys, concrete stairs, tiny metal rivets and those annoying reflections off windows in the afternoon are all details which have never been so beautiful to me as they are with an iPhone in my hand. The beauty of the iPhone is that it allows me to design otherwise fleeting moments into precious, intimate compositions of experience in this beautiful city.

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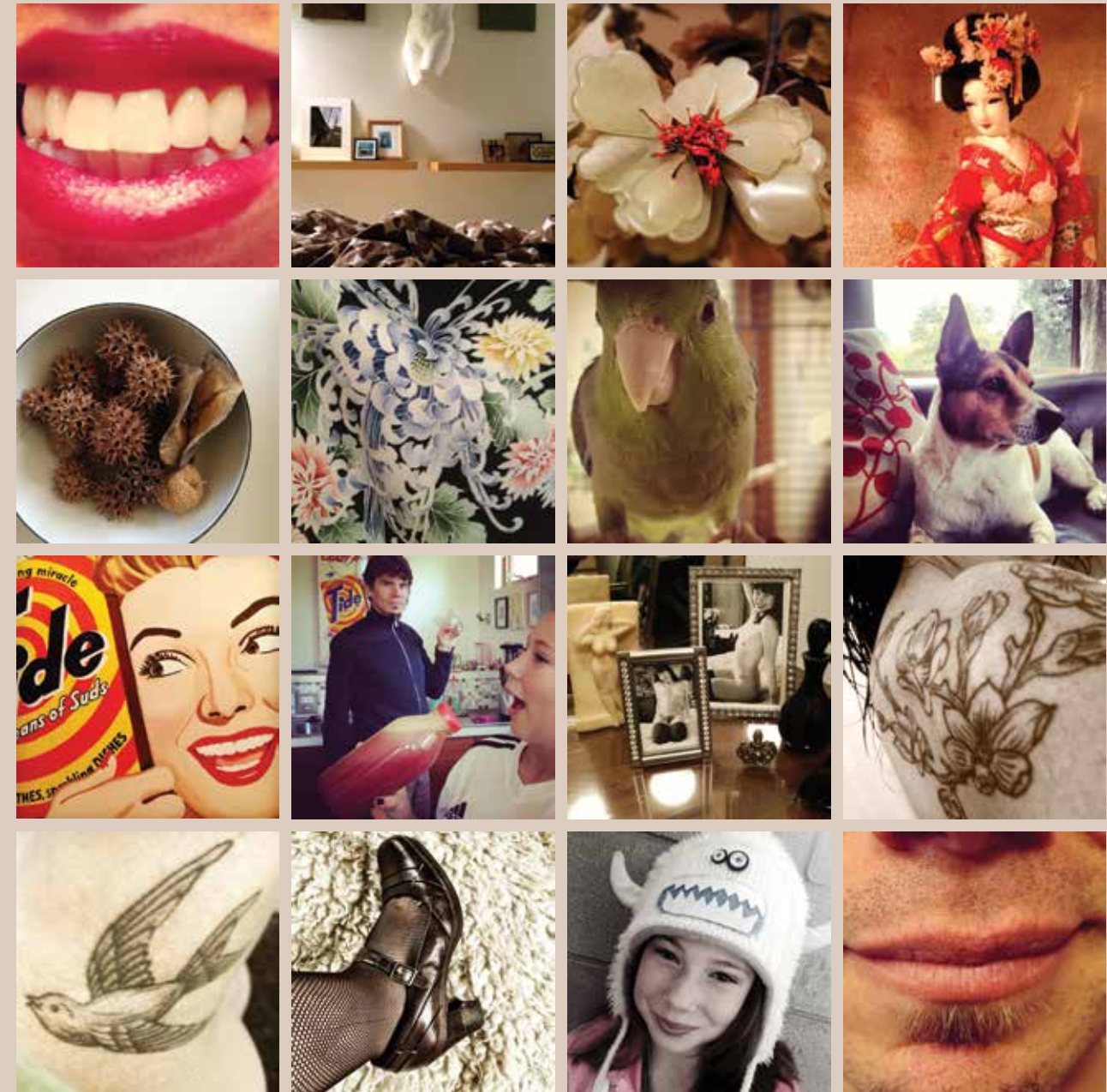


Brandy Le Mae

WORKSHOP 8

My inspiration comes from my home and the people (and animals) who live in it with me. Turns out - I'm not a minimalist. I love my art, my tats, my lips, and my stuff. The objects in my house have a connection to me, someone I've loved, or a memory I want to keep. It may just be stuff, but it tells a story about me and my family.

workshop8.us



Maya Wright

MARKETING & COMMUNICATIONS MANAGER at KIRKLAND MUSEUM OF FINE & DECORATIVE ART

I love pattern, color and texture. Lately I've been making quilt squares based on patterns juxtaposed with curving natural forms, or details I see. I use my camera phone to capture inspiration for my sewing, as well as details things that catch my attention and bring me joy.

kirklandmuseum.org





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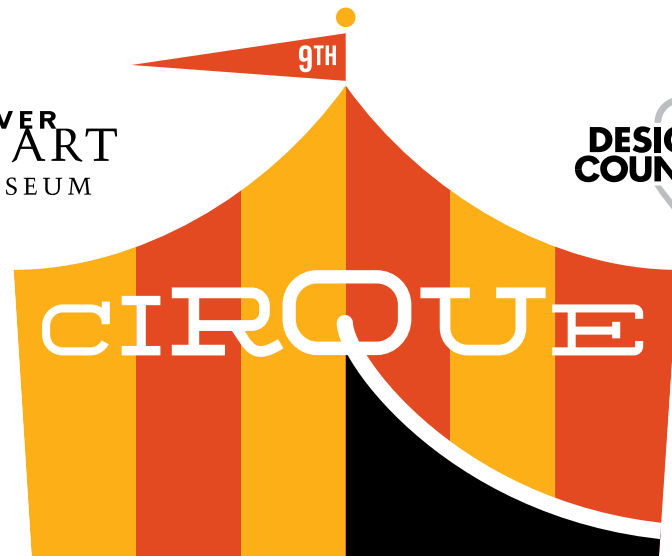
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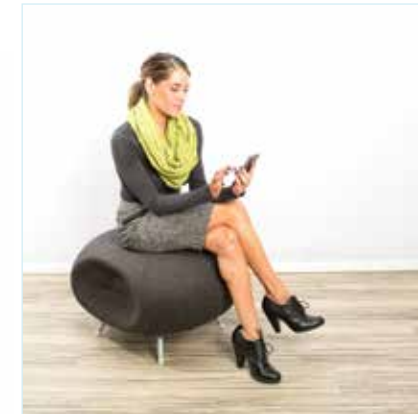
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Trend forecasters predict healthier, more efficient offices to brighten your work week.

WORDS: Eleanor Perry-Smith



Brooklyn is perched atop the Allermuir Pebble. It can be picked up at Elements and comes in an array of colors that are meant to be bunched together and pulled apart, like a group of stones. Informal, flexible items like the Pebble are one simple solution offices are using to harbor more natural exchanges of information amongst coworkers.

Hold the phone because we have really, really good news. The office climate is changing rapidly and today's bosses have finally admitted an important fact: **You are not a machine.** It's been a long time coming since workers used to be viewed as paid servants. Even the concept of a flat top desk with underneath storage was created during the Industrial Revolution so that employers' eyes could easily peruse the endeavors of each worker by simply passing through the office. By mid-century this was still the case, until designers like Robert Propst concluded that it's hard to be productive when someone is breathing down your neck. Propst's vision evolved into the cubicle. But time has eroded the concept that being completely separated from one's coworkers is useful. Yes, at times you need a closed door to be creative, but most work nowadays is collaborative. No two people work the same, and in an increasingly complicated world, adaptation on all levels is key. We wanted to know how this translates directly to work spaces today, as our habits and needs are influencing office setups. Not the other way around. Ever since work forces moved indoors, and more jobs became intellectual than manual, the environments we use have struggled to catch up. But it's finally happening. Design with our human and intellectual demands at high priority is flooding the marketplace. We met with the top local leaders in office trends to determine which factors will take the places we spend most of our time to the next level. To help grasp this, we corralled the concepts shaping our workplaces into six categories.

SO LISTEN UP YOU COFFEE DRINKERS, EMAIL SENDERS, SOLUTION FINDERS AND SYNERGISTS.

This is one memo you don't want to miss.



This happy horseshoe shape is the Steelcase media:scape available at Office Scapes. The layout is designed to facilitate meetings that involve digital display and hookup. Inset cable and electrical features make it easy for all group members to plug in and share. Increasing use of third-party video conferences was also taken into consideration with this system that comes in three heights.

Tidal waves of technological change have always been the case among the work force, but now, more than ever, technology is cropping up in unexpected ways. "Furniture design is being driven by technology," explains Ange Ard of Source Four—Denver's distributor of leading office products. For instance, OFS recently introduced their Eleven series, which includes the Trace table that hides plugs and has USB, HDMI and VGA connections. Furniture will no longer be a platform or pedestal, but the technology itself.

Technology

"If I had to pick the number one driver changing workplaces, it's technology," agrees Traci Lounsbury of Elements. "It's the baseline of everything." It's how we communicate. It's how we make decisions. But ten people gathered around one computer screen and excessive emailing isn't working. That's why companies like Steelcase have developed multi-media interactive spaces with room for everyone. Their media:scape table and lounge creates a walk-up effect where it's easy for nearly 20 people to view, plug in and exchange concepts in one small versatile area. Think of it as a restaurant booth focused on two large screens. Built-in plugs are becoming a necessity for furniture, tables and chairs alike, while hiding the chords to uphold aesthetic standards is a challenge companies are meeting. The exponential abilities of mobile products also make it possible to communicate and exchange on the fly, but making that easy is the goal. Soon, workers won't have to lug around projectors and five-pound laptops, as more workplaces will have interactive capacities. "You'll be able to have meetings virtually anywhere," Traci projects.



This Steelcase media:scape offset stool-height table with attached totems is the ideal tech conference station. The PUCK technology provides easy access chords so workers can plug in and share audio and HD video on the screens for all to see. Multiple signals can present by simply pressing a button. It's ideal for companies with complex projects, such as architecture firms that require layered documentation and visualization. The table is shown here with Cobi stools, both from OfficeScapes.



The OFS Trace conference table from Source Four is the latest in furniture technology integration. Its sleek design with USB, 110v power, VGA and HDMI hookups is a seamless way for collaborators to stay plugged in.

1868	1902	1923	1959	1981	1983	1994	2008	2010
The term "typewriter" was coined by Remington.	Blickensderfer creates the first electric typewriter.	Wax cylinder dictation machines are widely adopted in the workplace.	Xerox introduces the first plain paper copier. The 914.	IBM PC 5150 is released and quickly lands on office desks.	Fax machines become an office staple.	The 28.8k (3200 baud) modem allowed more business to connect to the internet.	Apple opens the "App" store which gives the iPhone capability to run office applications efficiently.	Apple releases the first iPad which is quickly integrated into businesses across the world.



➔ **The average adult hasn't written by hand for over 40 days.**

Apple didn't do it first, but they did it best. Their ubiquitous, streamlined products have become a must-have for the mobile workforce. Their user-friendly concepts have blurred the barriers between life and work unlike any others before them. Showing no signs of slowing, Apple will undoubtedly be an essential part of the office into the foreseeable future.

Wi-Fi has radically changed the way we work. With internet access virtually anywhere, people connect instantly from oceans away. Global competition for clients and talent mean the world is everyone's oyster, and products utilizing Wi-Fi are on the rise.

Bluetooth Technology has made it easier to share information from short distances. Almost overnight we've gone from being paperless to wireless. Work pace has increased as a result.



TOP: This simple seat has more than meets the eye with its integrated power outlets for several types of electronics. The Sylvie armless side chair from Sparkeology looks great solo or stacked side-by-side and represents the multi-function direction modern office furniture is heading.

ABOVE: Sparkeology's Eddie table makes it easy for everyone within reach to get connected. This simple resin and metal table is a great customizable power hub for those spaces that are short on plugs.

Anyone can tell you that the biggest concern for businesses, big and small, is the cost of real estate. But optimizing the use of space isn't just good for accounting, it breeds something more important. Innovation. "Bumping into your colleagues leads to good business," explains Matt Craig of Workplace Resource. So in order to do that, offices are facing radical reformation that has been a long time coming. "There are fewer and fewer private offices," Ange says. And she's right. Companies are realizing that the private workspace, cafeteria, meeting room model is a huge waste of space and money. Offices sit empty for hours as workers bounce from meeting to meeting. So, walls are coming down and barriers are being blurred. "It used to be a 40:1 ratio of private spaces to collaborative, but now it's 7:1," explains Steve Manhart of Workplace Resource. That's a huge shift, and one workers are having to adapt to. "People aren't being pulled out of offices as punishment," Marci Auston of Office Scapes explains. She brings up an important issue. For older generations, offices symbolize status. But only a handful of workers hold confidential meetings, and so private offices are not only costly, but

also impractical. Same goes for cubicles. Isolation stifles innovation. "Companies are going to lose so much intellectual capital when people retire," Marci insists, as closed doors discourage vital interactions. "You've got to find a way to accommodate older generations while also engaging their knowledge," adds Liz Moden of Workplace

Resource. This is done through the creation of private spaces that anyone can use and interact with, but still offer some concealment. But for everyone else who feeds off the energy of others at work, the options are multiplying. "In the last six to eight months, we've seen benching on almost every project," says Marci. Benching is essentially a long table system that allows a place to work with low or no panels, adding the benefit of healthy eavesdropping. Colorado is catching up, but coastal cities have been using products similar to the new Knoll Antenna, Herman Miller Sense Desking System or Watson Tonic for years. Collaborative spaces outnumber personal ones, and so the square footage per person is shrinking. "As workstations get smaller, work surfaces get smaller," Marci adds. "So you want to give something back that comes in the form of amenities and control."

Collaborative Space

"Bumping into your colleagues leads to good business." Matt Craig – Workplace Resource



Goodbye cubicles, hello benching. It's the fastest-growing office trend at this point, and for good reason. Products like the Knoll Antenna at Elements create an open, collaborative vibe that encourages healthy eavesdropping, idea sharing and high energy.



Offices sit empty for hours as workers bounce from meeting to meeting. So, walls are coming down and barriers are being blurred.

MAJOR ADVANTAGES TO COLLABORATIVE SPACE

- 1 Unplanned meetings create more opportunity for innovation
- 2 Efficient use of office space lowers real estate costs
- 3 Generational gaps are closed as colleagues interact more and share knowledge
- 4 Overall energy is felt more readily by individual workers
- 5 Acceptable eavesdropping allows workers to offer insight in an organic way
- 6 Fewer personal offices give more employees access to natural light



The PARCS Toguna square from Bene available at Elements is the most efficient conference room in the world. Providing the comfy factor of a restaurant booth and the audio privacy of a room, the Toguna square means no more wasted space, with a little bit of color and fun in the mix.



Tonic benching by Watson at Source Four allows colleagues to collaborate on the fly throughout the work day. Available in virtually any size, this system can put small company associates side-by-side or offer an open seating option for larger businesses. Storage options and accessory customization make this a versatile must-have for any workplace.



Keep voices down but productivity high with Buzzispace collaborative solutions. Their bright Buzzispace available through Unek Environments offer great sound-controlled meeting spaces for small gatherings and quick conversations.



Workplace Health

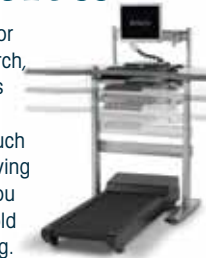
A healthy environment is paramount for sustainable workplaces. It's the ribbon that ties the whole package together, and it affects every element of a workplace. "If you're doing better physically, you imagine better," Matt insists. This translates not only to seating, as years past have recognized, but also standing and changing your environment. "The biggest movement now is to get up," Traci says. Only if there are a variety of workstations that don't belong to anyone in particular is this possible. Less private offices lining the parameters of workplaces will mean that natural light is available to more workers. Window seats are a rising trend. Some companies are even including courtyards with workstations so people can be outdoors while conducting business. But for those who don't have outdoor options, products such as the Steelcase Walkstation allow you to get moving while on a call or responding to email. Adjustable workstations are important as well. The ability to move your desktop up and down allows opportunity for standing. "There are now more ways to give back to the user," Matt explains, while Steve adds, "Your eyes always win." Which is why companies are offering a range of setups that allow adjustable lighting. The Flo Monitor Arm by Herman Miller even allows you to bring your computer screen closer or higher, depending on the stress your eyes are under. Increasingly, workers' eyes, ears and breathing are just as important as backs and feet, which is why sound masking and clean air are coming to the forefront as well. A rising trend is DIRT products offered at Elements. They've developed a line of living walls, bringing plants into the workplace in easy, healthy ways that also look amazing. The options for healthier workplaces are on the up and up, but for now it's at least nice to be considered the thing you actually are. A human.



The most physically crucial piece of an office is undoubtedly your chair. That's why Herman Miller has painstakingly developed the ultimate seat. The Embody Chair from Workplace Resource was created for people who work long hours in front of a computer, as it has a flexible range of motion and conforms perfectly to your spine.

Take A Stand

It's official. Sitting for long periods is bad for you. Really bad. According to recent research, sitting for more than two hours a day takes three years off your life expectancy. Even cancer and diabetes are linked with too much time on your backside. Get up and get moving with the Steelcase Walkstation. At 2mph you can answer email, respond to calls and hold meetings while keeping upright and moving.



Watson has developed a line of desk options that telescope to keep you on your feet. Their Seven tables from Source Four offer a range of heights depending on your seat, mood and stature. Even Ernest Hemingway wrote standing up, so perhaps creativity does spark when you assume the right position.



The Envelop Desk from Herman Miller at Workplace Resource helps workers stay more productive longer. By adjusting your proximity to your screen, this desk allows you to lean back from your work instead of hunching over. Paired with the Herman Miller Embody Chair, this setup is the perfect match for healthier postures.



Staring at a screen for hours can be a pain in the neck. It's not so easy on the eyes either. Changing positions and angles allows your body to go home happier and the Flo Monitor Arm by Herman Miller from Workplace Resource makes that possible. Tilt and height options for your screen incite healthier habits throughout the day.

Stress-related sickness and backaches are the top two causes of workplace illness.



DIRTT Environmental Solutions specialize in health-conscious, sustainable choices for modern offices. Their living walls of plants are as revolutionary as they are easy to care for, filter the air and bring natural beauty to otherwise sterile places. See this amazing concept in practice at Elements.

The role of a company is no longer written in stone. The same goes for the spaces where decisions are made. "I want to provide the most flexible solution for the future," offers Traci regarding the choices for office systems she provides to clients. Increasingly, companies are being challenged to physically model the culture of the brand they employ. But nobody wants to spend thousands of dollars on office furniture and art every time they rebrand. One

Flexibility

way companies are finding flexible uses for branding is in customized artwork that fits in to the office layout. The Herman Miller Canvas Office Landscape as well as the Post and Beam system by Steelcase are two innovative ways to bring color to a place that not only displays a company's culture, but can be easily and inexpensively changed in the future. It also allows for the redesigning of space by simply reconfiguring the structure. Flexibility also comes in the form of multi-use in office products. Storage doubles as work surfaces. The Turnstone Paper Table, for instance, has a paper top for jotting notes, but can also be covered with glass to create a dry erase board. In these ways, flexibility equals sustainability. Using the same office systems for decades equates to a healthier planet on a grand scale, and a reasonable budget from a smaller perspective. "Great design gains value," says Matt, and he would know as Workplace Resource offers Herman Miller classics that increase monetarily over decades. Getting it right the first time leads to smart economics in the end. It's as Traci points out: "Nobody wants to sustain ugly."



Storage, work surface, color and shapeshifting all in one, the Bivi system by Turnstone from OfficeScapes is an entire office unto itself. A-frame beams make it possible to mount an endless amount of objects around the workplace, from bikes to plants to monitors. Tired of the configuration? No problem, just unsnap, move and voila; a new office.



For a thorough office layout that remains flexible, many companies are turning to Steelcase's Post and Beam available at OfficeScapes. The system creates an impermanent skeleton from which anything is possible. Shelving, customized walls, monitors, whiteboards and noise barriers all find a home within the Post and Beam framework. Electrical components are hidden within the frame. This makes changing complete office layouts easy and cost savvy.



"Offices now are going from suburban size to sports car."

Marci Auston - OFFICESCAPES



The Knoll Antenna system is a sleek, clean option for those seeking flexible furniture. Available at Elements, this system makes it possible to create extensive benching possible at different angles. Panels and storage clip on easily to these colorful, stylish backbones of the modern office.



Herman Miller's Canvas Office Landscape at Workplace Resource is a clever addition for any office scenario. As the name suggests, any landscape is possible. Cubicle style with lower panels, benching, private office and collaborative space are all possible with the Canvas Office Landscape, as it reconfigures for meetings and projects alike. It's now simple to rearrange office structures on a month-to-month basis.



Acoustics

As panels drop and the number of private offices decrease, the volume goes up. Way up. The most natural response to barrier removal is the library effect - when people automatically regulate the sound of their voices depending on the environment. Headphones are becoming increasingly tolerated in workplaces as a way for workers to block out noise and focus. For those fortunate enough to be on the front end of an office build, incorporating water features and sound masking materials is a must. For

others, simply adding carpeting or purchasing a white noise machine can reduce unwanted sound in a big way. For a colorful, sustainable resource for sound masking, it's BuzziSpace to the rescue. "BuzziSpace is really a forward-thinking company and fills a niche that no one else offers," says Wendi Harris of Unek Environments, a BuzziSpace distributor. Since 2007, the Belgium-based company has been winning awards

by turning recycled water bottles and other products into sound masking designs that gobble up noise. But don't think simply in terms of paneling. BuzziPlants look like cacti that soak in sound, while BuzziHubs are like fun workplace hideouts for private discussions. The BuzziHood is reminiscent of a pay phone where workers can stand and take a call without disturbing the whole room. They also make noise maskers for the home, restaurants and other public places that could use some toning down. "People are still looking at glass and resin products, but they don't mask sound as dividers," Wendi points out.



The BuzziHood is today's phone booth. Mounted to the wall, it provides a place for people to step away for a call. It blocks out sound and keeps office disturbance to a minimum without having to create a whole private room just for phone calls.

The multi-purpose BuzziScreen creates a barrier between spaces and voices at the same time. These moveable panels are made from recycled materials and are an easy way to create separate spaces for meetings and project groups. Zippers on each screen make it simple to add or detract, move and store. Available at Unek Environments.



ABOVE: Classic Herman Miller pieces like the Eames lounge and ottoman and Naguchi accent table are finding homes in workplaces as the shift toward residential furniture continues to increase.

LEFT: The versatile design of the Coalesse Hosu chair at OfficeScapes is a laid back approach to work. From comfortable seat to lush lounger, this piece allows creativity to flow by departing from rigid seating positions of the past.

Of all the transformations occurring in the workplace, informality is the easiest to spot. Meeting places that look like living rooms are becoming common. People reclined or cross-legged on the floor are actually working harder and better. "Younger generations don't need a formal workstation," explains Traci. The next generation of workers come from a café mentality that was familiar in college. As long as they have a laptop, headphones, coffee and a seat, they're good to go. The Knoll Lounge Collection is a perfect example of comfortable space tailored to offices. And the Celeste Tablet Armchair by Herman Miller is something you'd find in your neighborhood coffee shop. As a result of these forward-thinking products, business owners are realizing that a designated cafeteria that's only used in small increments throughout the day is also a waste of real estate. Today, people still work while they eat and sip. "There is more emphasis on a centralized break room," Liz points out. Those fearful that the strict boundaries of yesterday are being eroded need not worry. Unplanned interactions occur on a far greater scale when everybody is moving fluidly about the workplace. This leads to more effective time management. If someone can approach you while you're sipping a coffee at a bench and ask a simple question, then the work is resolved quickly, as opposed to emailing and planning meetings. Compound that with other interactions and valuable time is spent actually working as opposed to planning to work. "It scares them at first, but people do adapt," Ange says. Adapting to a more casual environment is something business owners will have to embrace, because a lot of the time, it looks like people aren't working. Trust in employees will be the cornerstone of successful businesses.

Informality



A row of vibrant Eames DSW molded plastic chairs from Herman Miller is all it takes to make a conference room a more inspiring place to collaborate. No oversized swivel seats required.

Sometimes break time means nap time, and there's no better place to get a few winks at work than the Knoll chaise from the Lounge Collection by Pierre Beucler and Jean-Christophe Poggioli from Elements. Privacy panels make it an optimum place to crawl inside your own mind and hit refresh.



Magic Moment

WORDS: ELEANOR PERRY-SMITH
IMAGES: DAVID LAUER

DESIGN PLATFORM REVAMPS A MID-CENTURY GEM THAT WILL LAST A LIFETIME.

THIS IS A LOVE STORY.

It was early last summer when Jonas DiCaprio saw the 1969 ranch house for the first time. Nestled in a quiet Cherry Hills neighborhood, the five bedroom, four bathroom structure had certainly seen better days but Jonas could peer through to the home's undeniable beauty. Floor-to-ceiling glass, a dramatic pitched roof and globe lights hinted at a bygone aesthetic that he dedicates his work to preserving. "A majority of the projects I'm doing now are mid-century modern," Jonas explains with a twinkle in his eye, as he is the man behind the dynamic architecture and build firm Design Platform. "I love the details." He knew he had to be a part of this remodel process, no matter the buyer. He just hoped they'd let him.



The home was built in 1969. DiCaprio left most of the exterior intact but designed a custom mahogany and maple front door with a functioning side panel if a larger entrance is required.

"WE HAVE CONSCIOUSLY WORKED THROUGHOUT THE ENTIRE DESIGN AND REMODEL TO MAINTAIN ALL THE DISTINCT FEATURES THAT MADE THIS HOUSE AND ITS ARCHITECTURE SO UNIQUE."

"One morning I woke up at 8:30 and the first thing my husband said was, 'We're going to look at a house,'" recalls Erin Hornstein as she stands in the picturesque version of the house she and her husband came to own in a whirlwind of events. Their realtor introduced them to Jonas, and the rest is history. "Immediately upon meeting Joe and Erin Hornstein and their son Bennett, I knew we were going to make something amazing," Jonas exclaims with an energy that can only be birthed from passion.

With a background in construction, a degree in architecture and a propensity for helping neglected retro homes reach their potential, Jonas was the perfect leader for the Hornsteins' revamp. "We have consciously worked throughout the entire design and remodel to maintain all the distinct features that made this house and its architecture so unique," he explains from within the 6,000 square foot home.

One of those features is the incredible positioning on a hillside that brings the backyard treetops to eyelevel once stepping through the door. "It's like an oasis," Jonas chimes, but it wasn't until he came along that this feature was able to shine. High walls broke up the great room into a series of smaller spaces, so he sunk the partitions waist-high, allowing for subtle distinction between the kitchen, living and dining areas without shrouding the openness that makes this property so enticing. Rethinking the value of each space while allowing the home's innate advantages to surface was boldly carried into the bedroom spaces. "We



Jonas and the Hornsteins hired avenue:two to create the natural walnut cabinetry that pairs well with caesarstone countertops in "Blizzard" color. They chose Jenn-Air appliances to accompany their breezy, efficient kitchen.

"THERE WAS A PEACH ROOM, A TURQUOISE ROOM, A RED ROOM..." NOW, FRESH WHITE WALLS ALLOW THE ARCHITECTURE, FURNITURE AND ART TO STAND OUT INSTEAD.



This cozy breakfast nook had an interesting skylight that needed some pop. An orange Kartell FLY light fixture by Ferruccio Liviani was just the right touch. Eames DLS Chairs are tucked under a Saarinen Tulip Table and bring the space the perfect amount of vintage.

decided to do something unthinkable in most real estate experts opinions. We removed a full bathroom and full bedroom," Jonas points out, but one can hardly criticize this move when the new four bedroom, three bath layout seems intuitive and ample. "It felt like a maze before," he says as Erin laughs adding: "There was a peach room, a turquoise room, a red room..." Now, fresh white walls allow the architecture, furniture and art to stand out instead.

A purple barn door concealing an office space in the master suite is a perfect example of the character opportunity that white walls provide. Plus, they don't compete with the incomparable color and sunlight just outside the windows. To allow that light from the master bedroom to splash into the hallway, Jonas added high set interior windows. It's a far cry from the cavernous hallways and other thoughtless 70s additions that the house endured for years. "The bathroom was Vegas," Jonas says about the master bath that was floor-to-ceiling mirrors and windowless. The new bathroom melds seamlessly with the rest of the suite, and a custom floating walnut vanity by avenue:two is echoed in the closet and kitchen, bringing unity to the home that it desperately lacked.

"We were thrilled with Jonas and his team," Erin whispers as her son naps nearby in his new room. "We cannot say enough good things about the entire process." Considering the complete design/remodel only took two months, hit few snags and culminated in perfection and friendship can only mean one thing. It was meant to be. And they all lived happily ever after.

To learn more about Design Platform visit: moderninddenver.com/designplatform



To open things up more, Jonas created a custom trim kit to provide window space above the fireplace. He also put down 4" white oak flooring. "It was Erin's brilliant idea to add the built-in carpet," Jonas explains, adding that it gives a more comfortable, sectional feel without imposing boundaries.



"The kitchen was completely enclosed," Jonas says. So his team took out two full walls. They added recessed lighting throughout the kitchen and even in the skylights in order to brighten things up.

YUM!



INGREDIENTS

THE CHEF + THE RECIPE + THE TOOLS + OUR CAMERA

CHEF: ERIC RIVERA • **RESTAURANT:** cafe | bar
KITCHEN: ROTH LIVING SHOWROOM
DISH: FALL DUCK

REINVENTING THE AMERICAN CAFE.

An upscale, yet affordable restaurant – seems like an oxymoron, right? Wrong. At cafe|bar, owner Dane Huguley and chef Eric Rivera have figured out how to offer a seasonal, sophisticated menu that’s easy on the wallet. Just over a year ago cafe|bar opened its doors in the Washington Park neighborhood giving Denver foodies another, more reasonable option in the ever expanding food scene.

WORDS: Kelsey MacArthur
IMAGES: Trevor Brown Jr.



cafe|bar chef Eric Rivera started his culinary career in Colorado Springs and quickly made the move to Denver as the foodie culture began to take hold. No stranger to opening new restaurants, Eric started out at the Chop House, followed by a sous chef position at Marlowe’s before moving over to open Lola’s. For MID Eric prepares a mix of seasonal vegetables and pumpkin to accompany a seared duck breast.



After the vegetables have been sautéed and the pumpkin has been seeded and roasted, Eric plates the vegetable mix and sears the duck breast in an iron skillet (his recommendation for the best outcome).

With a background in renovations and a desire to open a restaurant, Dane seized the opportunity when a perfect location became available. Dane and Eric were introduced by a mutual friend and Eric was immediately on board when Dane described his plan for a unique restaurant focused on community and affordability. cafe|bar’s rustic, yet modern design can be attributed to Dane’s keen design sense, mixing natural materials like wood and stone with concrete and stylized light fixtures. Eric’s modern American menu fits seamlessly with the ambience of the space. The menu changes four times per year, with the seasons – “keeping the menu seasonal helps keep things affordable. We aren’t using halibut when it’s out of season and outrageously expensive, we’re not using produce that you have to import and is, again, super expensive. We’re trying to use squash in the winter and more greens in the summer,” explains Eric.

The cafe|bar idea of affordable has nothing to do with cutting corners or offering mediocre ingredients. The restaurant is wind powered, uses energy efficient equipment, recycles their fryer oil and takes advantage of composting programs. With a simple yet elegant approach to savory dishes like the veal scaloppini (Eric’s favorite dish on the current menu) and the duck breast (prepared for MID), cafe|bar is successfully redefining fine dining in Denver.



Prior to sautéing the green beans with the other vegetables they need to be blanched. What better way than in the Wolf 15" integrated steamer? During Eric's preparation the pumpkin was roasted to tenderness in a state of the art Wolf oven.



REINTRODUCING ROTH LIVING.

Heard of Roth, but never ventured to the showroom? Roth Living isn't just a warehouse filled with the appliances of your dream kitchen. It is a showroom, a living kitchen and a resource for you - the consumer, the designer, the kitchen renovator. Roth Distributing has been in business for over 45 years, providing showrooms with the highest end kitchen appliances on the market, specializing in Sub-Zero, Wolf, Asko and Best. In 1995 Roth opened their first of six showrooms, in Denver, bringing their expertise directly to the consumer.

Roth Living not only offers a place to test drive appliances, but also a place to gather inspiration while contemplating building a custom kitchen designed to meet all of your sophisticated culinary needs. The advantage of a trip to Roth Living doesn't end with a showroom tour - "we offer programs for people who have purchased a Sub-Zero or Wolf appliance and want to know how to use and care for it. We want to make sure our clients know we are here for them long after our products are installed in their kitchen" expands Alysha Archer, Strategic



The culinary center of Roth Living is a showroom unlike any other in Denver. With fourteen appliances and stadium seating for forty, this space allows for culinary demonstrations on a larger scale. Want to be part of the action? Customers can test drive the appliances like the pros.

Marketing Manager. Not sure how to use your new Wolf steamer or want to utilize all the features of your Sub-Zero? There are seminars for that. When purchasing from Roth you won't walk away with a handbook and a pat on the back.

Throughout the year there are over 100 events in the culinary center - a stadium seating styled showroom that provides seating for forty. In addition to the programs for new appliance owners, there are culinary scene events with state and nationwide renowned chefs and monthly food and wine experiences (open to the public) that pair wines with food prepared in the culinary center. With fourteen of the latest Sub-Zero, Wolf, Asko and Best appliances in the culinary center visitors will not be disappointed in the selection on view to give a whirl.

Specializing in only four high-end kitchen appliance brands provides customers with a staff whose focus is undivided and knowledge is extensive. Designing a kitchen without a trip to Roth Living would be a mistake - "we are a great resource for people in the process. It's not uncommon for our clients to visit multiple times while planning their project- it's a gallery" according to Alysha. The showroom itself is 7,000 square feet with a warehouse that spans an impressive 28,000 square feet. Whether in the market to build a luxury kitchen that is well designed and intelligently developed or just wanting to experience firsthand a professional chef in the culinary center, Roth Living is worth the drive.



The appliances in the culinary center range from a 36" Wolf wall oven to a Sub-Zero wine storage that holds up to 78 bottles to a Wolf 15" induction cooktop to a Sub-Zero 36" french door refrigerator.

INGREDIENTS

Fall Duck serves four

PUMPKIN

- 1 medium pumpkin (scrape seeds to flesh)
- 4 Tbs olive oil
- 1 Tbs kosher salt
- 1+1 Tbs herb de provence (reserve 1 Tbs for seasoning duck)

Quarter pumpkin into large triangular wedges, coat with olive oil, salt and herbs. Roast in oven at 350 until tender and / or flesh caramelizes about 20-30 minutes. Cool at room temperature for 20 minutes then cut into one inch strips.

VEGETABLE MIX

- 1/2 lb green beans (blanched)
- 2 cloves garlic, chopped
- 2 large shallots, julenned
- 1/4 cup sliced piquillo peppers or roasted red peppers
- 1/2 cup roasted tomatoes in olive oil
- 1/4 cup white wine

Sauté garlic and shallots in olive oil over medium heat until shallots are translucent. Add white wine green beans, peppers and tomatoes. Sauté until veggies are hot, salt to taste.

To make it a little easier you can place all veggies on baking sheet in oven after the pumpkin is pulled and bake for 10 minutes.

Hold pumpkin and vegetable mix in low temp oven until duck breasts are seared.

DUCK

- 4 duck breasts (fresh or frozen)
- If using frozen defrost in fridge two days prior.
- When cooking duck it is best to use cast iron skillet.

Let skillet get hot. Be careful to place duck in skillet facing away from you, drop fat side down and reduce heat to medium / high and cook until fat is golden brown.

Flip to flesh side and cook over medium heat for 4 minutes for med -rare, 7 minutes for medium. Add herbs de provence and salt.

Pull and let rest on plate until cool enough to handle.

PLATE SET UP

Place 1 inch pumpkin wedges on plate, top with vegetable mix then cut duck on bias. Place on top and drizzle with your favorite olive oil or try using pumpkin seed or pistachio oil.




roth living

A SHOWROOM REDEFINED

We are curators of innovation and docents of luxury. We don't just connect you to high-end appliances; we help bring technology, ingenuity and style to your kitchen. It takes true understanding of your lifestyle to ensure that every appliance we deliver reflects your aesthetic and level of sophistication.

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TAKING OFFICE

Studio B and Hutton Architecture Studio design a refreshing new office and meeting space for the Colorado Component of the American Institute of Architects.

When architects are charged with designing spaces for themselves, it could go a couple of ways: either a liberating experience (no one to filter their ideas) or stress-inducing (because the design must meet their own ideals of perfection). Imagine the task of designing a meeting space for nearly 2,200 representative members of Colorado's architecture profession. Aspen based Studio B and Denver's Hutton Architecture Studio recently embraced that challenge—designing a new home for the Colorado Component of the American Institute of Architects (AIA Colorado)—and pleasing what some may consider a complex client.

WORDS: SARAH GOLDBLATT, AIA • IMAGES: DAVID LAUER



ABOVE: The new AIA Colorado office, meeting and gallery space occupies a light-filled, ground floor location wedged inconspicuously between the Central Business District and Uptown, along 17th Avenue. The space, 150 percent larger than the professional organization's previous location, accommodates expanded meeting and event space. The reserved palette is softened with the introduction of cream-colored Colorado Beetle-kill wood cladding and abundant natural sunlight. A bright red Foscarini Big Bang suspension fixture from Studio Como provides a dash of color to the space.

OPPOSITE: Two reproduction Eames Molded Plywood Chairs stand (sit) sentinel on the yet-to-be filled gallery space. An elegant Louis Poulsen Enigma 825 pendant light hovers above the chairs. **ABOVE:** The crisp, directional lines of the space and materials direct visitors to the reception area. The gallery space is planned to showcase the design work of Colorado architects.

With their lease expiring and meeting space in short supply, the AIA pulled up stakes after nearly 12 years in a central downtown Denver location. Not only had the organization outgrown its space, it was also beginning to feel a little worn around the edges. As John Carlen, a specialist in the integration of architectural technology with ESC Thul, noted, "for a profession that creates beautiful spaces, the home for the organization was far from that."

The AIA convened a small taskforce—comprised of architects and staff—to identify a new location that would meet the organization's long-term needs. The grand scheme included space to accommodate member services and events in conjunction with a Center for Architecture that would invite the public in for programming and exhibits. This ambitious vision was no match for the project's modest budget and the group resolved to find a space that could be configured to optimize flexibility for member events, staff offices, and gallery exhibitions. It also needed to speak to what architects do.

They had the difficult task of taking into consideration a wide range of member requests; close proximity to downtown, the State Capitol, and the University of Colorado-Denver College of Architecture and Planning, and easy access and parking for state-wide affiliates. To satisfy all that, the task force selected a 4,200 square foot, ground-floor space in a 1980s, RNL-designed office building, just east of the Central Business District.

TAKING OFFICE

Utilizing a Qualifications Based Selection process, one based on skills, experience, and capability and not solely on fee, the AIA selected Studio B's Scott Lindenau for "his experience being able to do exciting projects on lower budgets, and using economical materials in creative ways," explains AIA Colorado President, Ernest Joyner. Lindenau teamed with Hutton Architecture Studio for their expertise in sustainability as well as a number of past successful collaborations (including Aspen Middle School).

With a clear directive from AIA members and staff to create a well-organized space with a timeless quality on a minimal budget, the architects' first objective was to eliminate the rabbit-warren of walls, fluorescent lights, and tangle of venetian

blinds left by former tenants. The critical programmatic elements—private and open offices for staff, reception area, conference rooms, and exhibit space were then arranged along the perimeter to maximize natural light. Visitors to the space are now treated to a spacious, yet crisp composition of light, texture, and form.



ABOVE: A long feature wall divides the functions of the office space—defining the more public and private zones. Crimson-colored acrylic panels, etched with donor names, are attached to the wall and acknowledge the significant contributions to the project by AIA Colorado members, industry affiliates and vendors.

RIGHT: The wall is covered in a unique textural rubber bead material typically found in gun ranges and car bumpers. Here it provides both sound attenuation and visual appeal.



The central feature of the yet-to-be filled dual lobby/gallery space is a long wall of charcoal-colored, expanded plastic bead material, which provides both a tackable, self-healing surface and sound attenuation. The recyclable product, with its unusual textural quality used more typically in car bumpers and gun ranges regularly elicits a closer look. The dark wall is punctuated by a barn door clad in horizontal, tongue and groove Colorado beetle-kill (designed by AIA North Chapter members) which provides access to and privacy for the main conference room. The massive opening allows contiguous spaces to fuse into larger ones for functions and exhibits. Like many contributors to the project, Corbin Clay, founder of Azure Furniture, donated his labor costs to install the beetle-kill cladding throughout the office. He was particularly excited to showcase the local material in a modern application where it displays an unexpected depth of tone and finish.



ABOVE: A large sliding barn door, designed by AIA North Chapter members, opens to reveal a lively conference room, complemented with modern Joplin Mid-back chairs (from Team-mates). The space is illuminated with a sleek Lightplane 11 Suspended fixture (from Visual Interest) and natural "borrowed" light from the building's public corridor.

ABOVE RIGHT: The warm tones of Beetle-kill wood cladding, crafted and installed by Corbin Clay of Azure Furniture, provide a modern, mountain-industrial counterpoint to the adjacent tailored surfaces and serve to link visually the organization to its members across Colorado. **ABOVE LEFT:** From large plasma screens to iPad Savant Control Systems, ESC Thul donated audiovisual equipment to AIA Colorado to ensure that the professional organization had a state-of-the-art command center.

For an office project credit list:
moderninddenver.com/aiaoffice

In contrast to the AIA's old offices, which suffered from blinding afternoon sun, the new space has abundant soft light which filters through the large expanses of east facing windows, casting irregular shadows across the lobby floor and creating a kaleidoscope effect that varies with each hour of the day. The space also enjoys direct visual access to landscaping and street trees which serve to link it to its natural, albeit urban setting.

While the office doesn't have much of an exterior presence, passersby might catch a glimpse of the large plasma screen that delivers snapshots of award winning designs by Colorado architects. Much of the AIA's state-of-the-art audio visual equipment, including sleek, iPad control stations, was donated by ESC Thul in an effort to outfit the non-profit with advanced technology that would simplify and enhance the use of the space.

Thanks to the vision of the design team, AIA members agree that the solution is elegant, yet welcoming. It also conveys the ability of architects to achieve innovative results on limited budgets. The AIA staff feels that the new space fosters positive employee interaction and seamlessly accommodates volunteer committee member work and events. "It's a pleasure to come to work now," comments AIA Executive Director Sonia Riggs. "It just goes to show," she adds, "that there is a lot you can do with a really limited budget. And working with someone who knows what they are doing can produce really amazing results."

ALL WOUND UP.

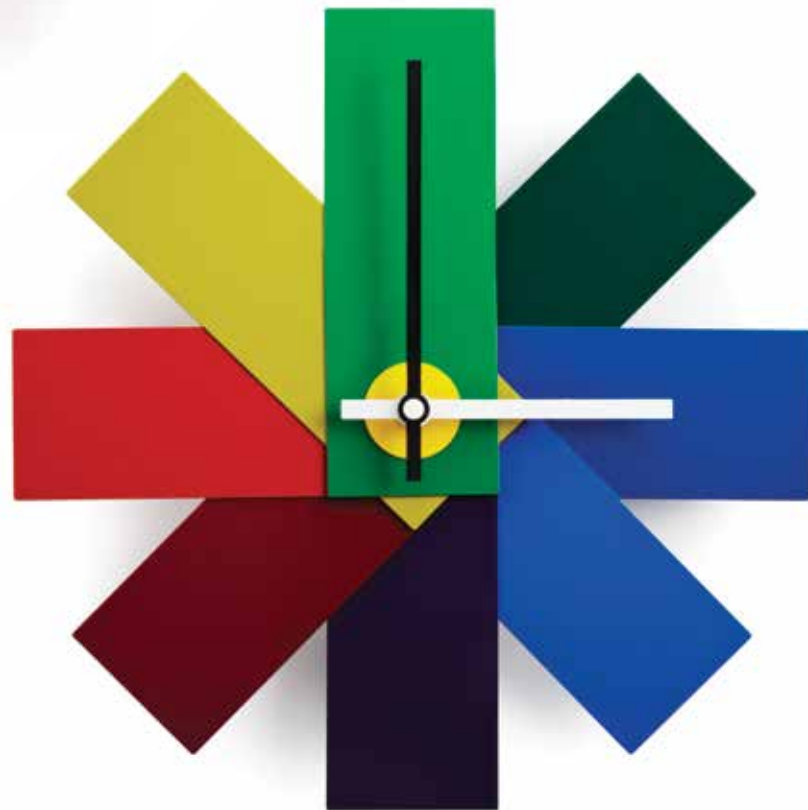
It's that time again, when the new year reminds us that a fresh start is in order. This year, be more relaxed. Or be more inspired. But no matter what you do, be punctual. We rounded up some friendly faces to help keep things in order. From vibrant to simple, these clocks will have you going in the right direction in a timeless fashion.



BIAS CLOCK

factorymadeboulder.com

Among the many options of timekeepers out there, we can't help but be slightly partial to Rich Brilliant Willing's Bias Clock. The trio from Manhattan created the slightly tilted, numberless clock to be hung in any direction for easier readability. It's modern twist on a wall staple that thankfully doesn't strain our neck.



WATCH ME WALL CLOCK

aplusstore.com

Is it half past purple or yellow o'clock? Rasmus Gottliebsen designed this clock with your mood in mind. The color swatch inspired clock fans out in eight directions, playing tricks on your timekeeping ability. But time is really secondary in the design. As he says, "You experience different moods, depending on the the minute, hour, day or year." All we know is it will never leave us feeling blue.



LEMMNOS CUCU

acgears.com

The traditional cuckoo clock gets a contemporary makeover via Yuichi Nara and Lemnos Japan. The ornate exterior may be gone, but in its place is a sleek, solid wood case with easy to read numbering. It's the perfect piece for the modern nest.



QLOCKTWO

qlocktwo.com

Sometimes clocks can be hard to read, so we were thrilled to discover Qlocktwo Touch by Biegert & Funk. Illuminated letters spell out the time on a monolithic body, which is available in 7 different colors and 12 different languages. Stylish enough for home and office, you may need two.



THREE COLOR HOURGLASS ALARM CLOCK

uncommongoods.com

Timekeeping of the past joins with the present in a clever and colorful alarm clock by Uncommon Goods. The red, blue, and green sands translate to one, three, and five minutes, while the adjoining clock keeps up traditional appearances. It's portable for any room in the house, although you might find it frequenting your kitchen the most. Sorry stovetop timer, you're just not as fun.

FELT35

northernicon.com

We all waste a little time here and there, but thanks to designer Sebastian Herkner, our timepiece can be a bit more responsible. The Felt35 clock is made with 60% recycled PET, with less waste in the production and inherent sound dampening properties. Choose white or orange hands against the clean gray background to inspire a little more efficiency in your day.



In X Stitches

MODERN QUILTING UNFOLDS INTO ITS OWN WORLD, GAINING A WHOLE NEW PUBLICATION.



Words: Eleanor Perry-Smith

When the going gets tough, the tough make quilts. Hard economic times inspire people to tap into their resourcefulness, and to Vicki Anderson, that's why modern quilting is booming. Exploding even. Modern quilting fills a void in the \$3.7 billion (yes, billion) quilting industry for those who want to express themselves with an object they can use. "People come home burnt out from their jobs and want to do something creative, and quilting is something you can do alone or in groups," Vicki explains. But hold on. This goes way beyond grandma's pastime on the farm. Modern quilting has opened up an incredible handmade world of vibrant designs that can keep you warm at night.

Minimalist with room for improvisation, these quilts are so popular that Vicki, a Colorado resident and modern quilter, released an entire magazine last month dedicated to the endless topics relating to this hobby/craft/art. Modern Quilts Unlimited is her monthly publication chock full of patterns, fabrics, interviews and profiles of Modern Quilt Guilds, which span all 50 states and beyond. From India to New Zealand, modern quilting has expanded in ways its founders never saw coming.



Photo by Gregory Case Photography for Modern Quilts Unlimited Magazine

"Crooked Cabins" by Jacquie Gering. Jacquie is a Chicago-based modern quilter who found her inspiration from the women of Gee's Bend.



Photo by Gregory Case Photography for Modern Quilts Unlimited Magazine
Reverse side of "Crooked Cabins" by Jacquie Gering.



photo by Jacquie Gering
(courtesy of Modern Quilts Unlimited Magazine.)
"Urban Garden" by Jacquie Gering.

"It took off like wildfire," beams Alissa Haight Carlton, who formed the first Modern Quilt Guild with Latifah Saafir in Los Angeles four years ago. "We never anticipated growth to this degree," Alissa says, pointing out that the niche was out there, all she did was organize it. A thriving online community of modern quilters already existed, but the movement took physical shape when Alissa and other modern quilters in the L.A. area decided to meet up in-person and quilt.

In order to grasp modern quilting and its popularity, it's best to first know the basics. A quilt is a three-layered creation, which is how it differs from a plain old blanket. Quilts have a backing, a batting or center, and a top layer. "Quilting is the act of stitching these layers together," explains Vicki. Piecing is when you stitch the top layer. Happy is the way you feel when it's complete because then you can show it off, give it away or use it. This last option, usability, is one aspect that separates modern quilting from other quilting styles. Some quilts are meant for display only.



The premier issue of Modern Quilts Unlimited features patterns and ideas for a variety of skill levels.



PiecebyPiece

How an Alabama town amassed an inspiring collection of unlikely modern art

Turn off the main road, pass a tiny nowhere town, keep going and eventually you'll come to a bend in the river that is legendary for American quilters and art lovers alike. Gee's Bend, Alabama was once a place in the South like any other where descendents of former slaves congregated to work the land and create a life. But eventually, the small inlet proved to be hiding something extraordinary. Perhaps it was something in the water, or simply bright minds trying to enjoy a necessary task, but at some point over a century ago the women of Gee's Bend started quilting. Their own way. Random bits of shredded clothing, old dish towels and any other tidbit of used cloth became repurposed and incorporated into modernistic quilts that some say are among the best examples of minimalism America has to offer. For four generations the Gee's Bend quilts have showcased improvisational methods that are more akin to 20th century abstract painters than anything associated with quilting—except these women had never been exposed to such art before their public unearthing in the 80's and again at the turn of this century. Isolated, hardworking and creative, the women of Gee's Bend weren't destined for obscurity, as their quilts have since been celebrated and exhibited in top tier cultural centers such as the Whitney Museum of American Art. It's not every day that family keepsakes become national treasures.

Images courtesy of Louise Wackerman and Feelin' Crafty
feelin'craftywordpress.com



"I hesitate to break quilting into groups," Vicki says, but for those of us trying to wrap our heads around this sprawling industry, there are some key ways to tell quilts apart. Traditional quilting has strict geometric patterns, angles and forms for which the quilting police have a keen eye. Adhering strictly to these guidelines garners the most respect within this category. Within contemporary quilting lies the popular art quilts that tend to be smaller, image centric and not meant for use. Modern quilting stems from traditional quilting patterns but cuts out a lot of the embellished pieces, incorporating more solids and negative space. They are similar to art quilts in their expressiveness, but not in their usage. "Modern quilts pull from both traditional and art quilts, but are meant to be used in today's modern home," Alissa says. "You use them, then plop them in a washing machine and dryer."



photo by Jacquie Gering [courtesy of Modern Quilts Unlimited Magazine.]
 "Outside In" by Jacquie Gering.

"Mondrain-Inspired Block" by Holly Broadland.
 Photo Courtesy of themodernquiltguild.com.



Photo Courtesy of themodernquiltguild.com.
 "Elephant Crossing" by Ruth Beeby.



Photo Courtesy of themodernquiltguild.com.
 Detail of "Wonky Cross" by Rebecca Williams.

In Stitches

Clean and simple, but not exactly easy to make, modern quilts are a creative challenge that take time. That's why it's fun to quilt in a group setting. And the diverse members of modern quilt guilds have a bit of rebellion sewn into their seams. As opposed to adhering to quilting roots in repetition and symmetry, modern quilting is inspired by modern architecture and art, leaning toward asymmetry. Alissa realizes that not everybody sees the genius behind her profession, but notes, "I think design people grasp what we're doing instantly."

We sure do. Art takes all shapes, and modern quilters have their own way of seeing the world. "I'm sure someone has looked at a Mondrian and seen a quilt there," Vicki muses. Just as when the bold, stylized images of modern quilt come into view, it's hard to avoid imagining an abstract painting—one you'd like to hang on the wall, but fall asleep beneath anyway.

To learn more about Modern Quilts Unlimited, check out: modernquilts.mqumag.com.



TOP RIGHT: "Shattered" by Jacquie Gering.
ABOVE: "Sprout" pillows by Jacquie Gering.
RIGHT "Bridge" by Jacquie Gering.



All images this page by Jacquie Gering
(courtesy of Modern Quilts Unlimited Magazine.)



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CREATIVE SPARK.

Few things make a space cozier than a good fire. Frank Lloyd Wright said it best: "The hearth is the psychological center of the home." But in a modern world, chimneys don't always stack up. That doesn't mean you should bring out the extinguisher. Here are some ingenious solutions that will allow you to carry that old flame just about anywhere. Snuggle up.



RETRO
studio2bdenver.com

Create warmth and make a statement with Retro from EcoSmart Fire. The square shape, with subtly rounded corners, is just one option from their extensive range of renewable energy fireplaces. Made of weather-resistant materials, this minimalist mod cube is sure to take center stage inside or outside.



TULIP
biofireplace.it

Equal parts room divider and focal point, the Tulip by Biofireplace blossoms from the floor like the namesake flower. The see-through firebox burns bio-ethanol fuel, free of smoke and ash, and is constructed of thermoformed DuPont Corian. Available in standard black and white, it can also be customized in an array of petal soft or bright blooming colors.



FIREORB
fireorb.net

A fire can be the heart of your home and an integral part of your social space. Fireorb created a suspended fireplace to enhance the way we gather for warmth and company. It's striking in appearance and unobtrusive in design when floor space is at a premium. Available in wood and denatured alcohol burning versions, it's perfect for entertaining a few or romancing parties of two.



MODFIRE
modfire.com

Is it possible that something so cool can bring the heat? Hand-made in Arizona, Modfire's sturdy steel construction and array of sizes and colors do just that. Inspired by his son's love of toasting marshmallows, Brandon Williams created the sleek design to fit the vernacular of his 50s ranch home. The teardrop opening allows for two-sided enjoyment, perfect for making friends and s'mores alike.



TERRA
cocoonfires.com

Desiring some flexibility with your fire? Terra, by Cocoon Fires, can fashionably follow you to every drafty nook. The adjustable legs and compact construction are easy to assemble and an adaptable heat setting can burn up to 6 hours. Environmentally friendly, it uses denatured ethanol to radiate a beautiful glow and ambient heat, wherever you go.



GAYA
safretti.com

The sophisticated Gaya by Safretti aims to be a work of art and optical illusion in one. The matte black aluminum square has a subtle lip that hides the compact bio-alcohol fuel. Turn it on and a torch-like flame ignites your interior with abstract ambiance.



BUBBLE
planikausa.com

Bubble was made for enjoyment, from the fun name to functional design. Easy to relocate, it can go from living room to patio in one quick move. The low cylindrical design highlights a visible flame and is the perfect shape for huddling around the fire in style. With a smile, of course.



A MODERN IN DENVER PHOTO ESSAY

Welcome to Modern In Denver's photo essay series. Each issue we give a talented photographer free reign to explore the modern world through his or her lens. The results offer insight into the way trained eyes see the things surrounding us. We hope you're as inspired as we are by the possibilities and perspectives offered in these professional takes.

THE OBJECTS OF MY AFFECTION.

Today's clean, colorful designs rub up against yesterday's modern seating in Crystal Allen's spin on a certain kind of love. Vintage inspired clothing adorns a woman that adores these seats, no matter their shape or size. But as geometric patterns and bold palettes grace this beauty, who steals the spotlight in the end - her or the timeless furniture designs she swoons over? So tell us, which do you notice first?



Brown / Green Chairs – Kartell Thalya chair

Trina Turk striped blouse and pink crop wool pant; Alicia the Boutique
CUSP black/gold resin ring, Prada black patent leather loafer; Neiman Marcus, chair, Mod Livin'



Orange Chair – Bend Lucy chair

Trina Turk orange leather-trim coat, M Missoni green dress; Neiman Marcus, chair Mod Livin'



Grey Chair – Fiberglass Rocker

Crème Fraîche bell sleeve dress, Alicia the Boutique, SPANX black fishnet tights, CUSP black/gold cuff bracelets, Prada patent leather loafers; Neiman Marcus chair, Mod Livin'



White Chair – Wendell Castle Molar Chair

Milly cobalt drop-waist dress, CUSP beaded flower necklace; Neiman Marcus



Round Wire Chair – Platner Armchair

La Petit Robe di Chiara Boni chartreuse dress, CUSP black/gold chandelier earrings, Stuart Weitzman green pony-hair booties; Neiman Marcus



Orange / Pink Chairs – Kartell Frilly Chair

M Missioni sleeveless print dress, CUSP gold hoop earrings, CUSP pear shape clear crystal ring, Prada navy suede heels; Neiman Marcus, chairs, Mod Livin'



Ghost Chair – Kartell Louis Ghost Chair

Trina Turk color-block dress; Alicia the Boutique Stuart Weitzman nude patent leather pump; Neiman Marcus, chair, Mod Livin'

Photography and Artistic Design, Crystal Allen

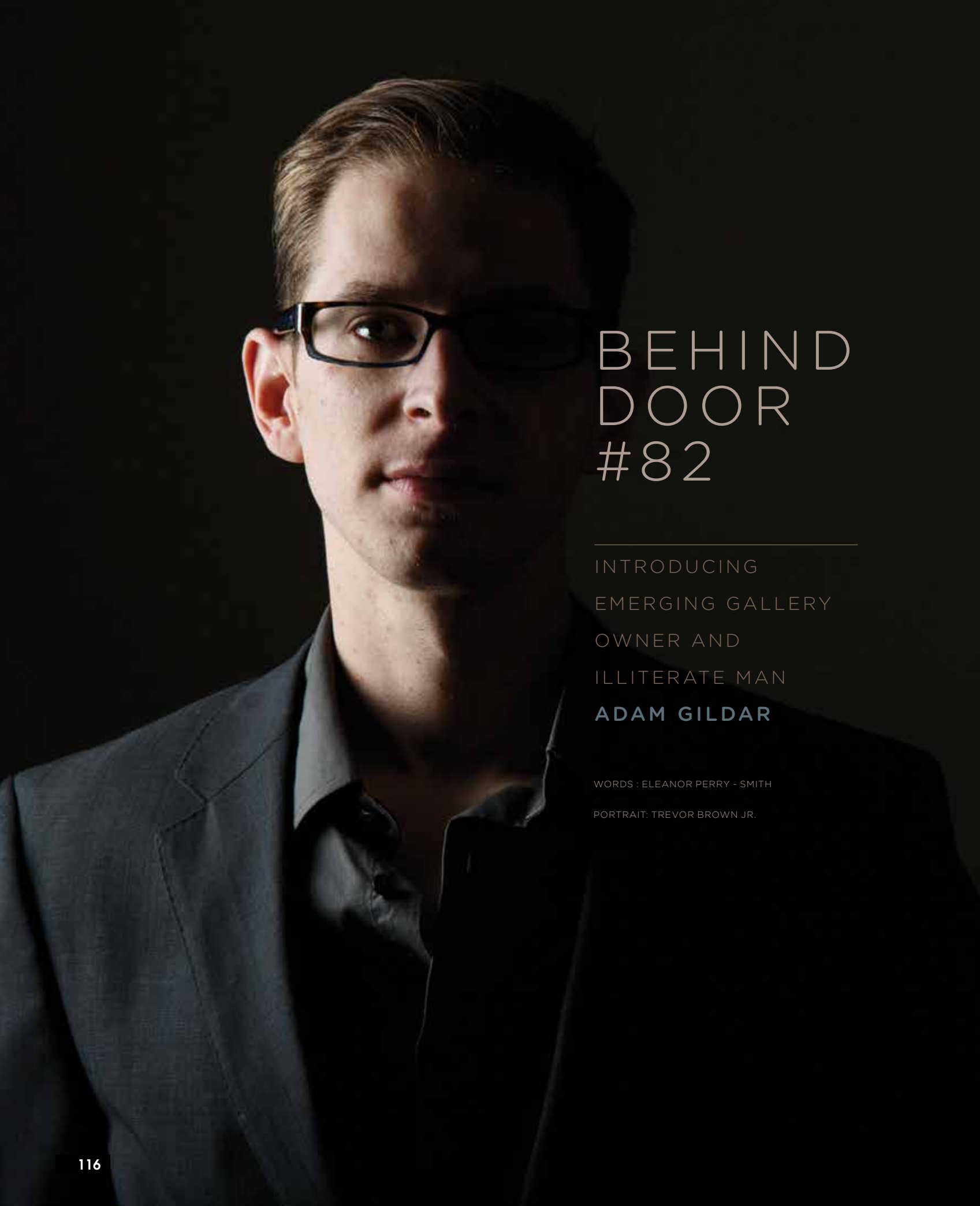
Makeup, Katelyn Simkins / katelynsimkins.com • Hair, Steve Trujillo / El Salon / 303.399.7175 • Wardrobe Styling / Tracy Bozarth / 720.280.6965

Photography Assistant / Katy Steinfort • Model / Brittni Tucker / Donna Baldwin Agency / donnabaldwin.com



Crystal Allen is radical. I'm her husband, I should know. I'm writing this because she hates talking about herself. But honestly, she's great. Just look at her photos. It's clear she loves this. Her zeal for photography started at a young age and manifested itself in the form of impromptu portrait sessions and musty basement fashion shoots. We met some years later. That was great too. Together we moved to Denver, Colorado and Crystal finally embraced her passion, starting her own business just over nine years ago. Her ardor and ever-present "eye" has made her a success, but her intangible ability to put clients at ease, allowing for the most honest of reactions to shine, has made her unique. Crystal's work has been featured in several local and national publications - no need to boast about which ones, they're out there. She also loves food, traveling, fitness, volleyball, snowboarding, and all other Colorado requisites. She currently lives at home with our loving son, Milo, and me, where she continues to hone her craft and drive me nuts with her inability to praise herself.

To view her portfolio, visit crystalallenphotography.com



BEHIND DOOR #82

INTRODUCING
EMERGING GALLERY
OWNER AND
ILLITERATE MAN
ADAM GILDAR

WORDS : ELEANOR PERRY - SMITH

PORTRAIT: TREVOR BROWN JR.

THE PERSON

Not literally. The guy can read (and so can you). He even writes, and that's precisely what started Gildar Gallery owner on this journey to South Broadway in the first place.

"There's a historic relationship between writers and the gallery and museum world," says Adam Gildar, citing Frank O'Hara as a prime example. Adam was himself deeply involved with poetry when he moved to Boulder to study at the University of Colorado and Naropa. The creative minds he encountered there began congregating in his living room for a salon of sorts. Then, somehow, the meetings became illiterate magazine. "Illiterate was birthed out of the notion that at the time there wasn't a conduit for dialogue between visual art and literature," Adam recalls amidst the white walls of his space at 82 S. Broadway that used to be the gathering place for illiterate events. Now approaching its first birthday in February, Adam's gallery has taken on its newest transformation with him in the role of curator, salesman, researcher and friend. The illiterate publication has been put to rest, but Adam's re-branded space is thriving and allows him to focus on promoting art that deserves an outlet. "It's enjoyable. I never have to try to sell something I don't believe in," he says regarding a profession he didn't foresee for himself, but embraces nonetheless. Artists like Amanda Marie, Ethan Garton, Pattie Lee Becker and illiterate co-founder Sander Lindeke have rung true to Adam and found a place on his walls along with creators who possess an innate skill set, meditative qualities and occasionally teeter on the brink of obsession.



A recent Gildar Gallery exhibition features the stunning work of Jonathan Saiz. In the foreground is his *Alkahest Study*, 2012, oil on wood, 12.5 x 12.5 x 4. Adjacent in the right background is *Flying or Falling*, 2012, oil on canvas, 99 x 75.



Jonathan Saiz's Pulling Back and Tipping Forward, 2012, oil on canvas, 79 x 93.

THE THING

"You have to like the art first," Adam insists. "It's not a job you take on because it's a sound investment." For Adam, the role of gallery owner is that of a translator. He spends time with the artists, comprehends their outlook then interprets that within the fabric of contemporary art as a whole, and why exactly one should invest in it. "I'm just a conduit for the artists," Adam says. "This place is nothing without the art on the wall." And a quick glance around the gallery proves that starkness is always the goal, save for the works framed under the intentional lighting. Adam points out that often times the more pristine a gallery appears, the more chaos is going on behind the curtain. He used to think that a gallery owner's life was relatively simple—you just sit at a desk in an empty room. But the overflowing wardrobe of hats he has to wear keeps him traveling, researching and visiting the studios of those he supports. "Working with an artist is an intimate relationship," he muses. "You have to have a certain level of belief in their vision."

THE PLACE

Adam's lot in life fits nicely into the eclectic pocket of Denver's South Broadway realm. "It's about as diverse as Denver gets, socioeconomically," he says regarding the mix of homeless and homeowners who mingle on the sidewalks at any given hour. Adam's doors are open to all—including artists seeking a residency to help expand their base. Starting this coming year, artists can work in the subterranean space below the gallery for three months, after which they'll have a proper show up top. It's called Art-Plant, a new extension of illiterate's goals to foster a creative

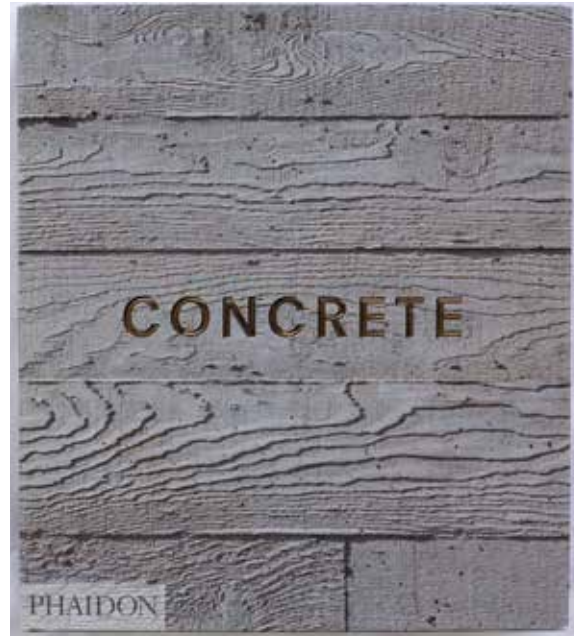
community. "I feel I have this unique opportunity to build a sustainable artistic environment," Adam explains with a sincerity that is often lost in artmania. Fortunately, this city has its own agenda, and instead of being the competition, Adam's space is largely welcomed as a comrade by other galleries. It's all part of the goal to build a robust market in the city we love best. "I like it when I see other galleries doing well," he chimes, adding; "People look to New York and L.A. as the tastemakers, but I hope people realize there are relevant, progressive things happening in their own city."



Silence by Jonathan Saiz, 2012, oil on canvas, 79 x 79.

Powers of Ten: 1 by Pattie Lee Becker, 2012, ink and colored pencil, 30 x 40.

Convergence by Emi Brady, 2010, relief installation.

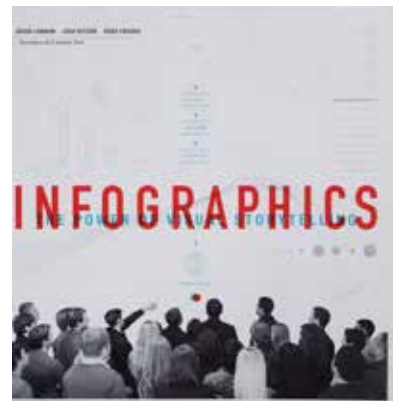


CONCRETE

Leonard Koren, William Hall

Phaidon Press

It's tempting to walk all over concrete and write it off as a pedestrian and boring material. But this hefty and globe-trotting collection of concrete structures proves that ordinary ingredients can produce extraordinary results. Famous names like Frank Lloyd Wright, Eero Saarinen and the Hoover Dam are touted. But the authors also praise quieter and curvier projects including the mid-century penguin enclosure at the London Zoo and a Japanese library. The stunning photographs get top billing, although succinct captions cover the essentials. Thumb through the pages and you'll see plenty of stark monoliths. But you'll also spot contoured beauties that belie concrete's cold reputation.

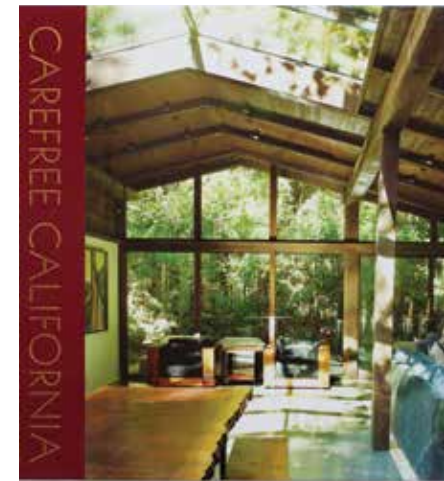


INFOGRAPHICS: THE POWER OF VISUAL STORYTELLING

Jason Lankow, Josh Ritchie, Ross Crooks

Wiley

Numbers can be boring when presented without garnish. But dress up data with artful design, and even mundane stats can become appetizing. Infographics gathers strategies for eye-catching communication to an increasingly weary audience. The content is high-level, more for marketing executives than technical data junkies. Basic concepts, like when to use a pie chart versus a line chart, are covered concisely. But the book shines brightest with its wide-ranging examples of compelling infographics, from Napoleon's military campaigns to coffee consumption by state. It's easy to get sucked in to the colorful charts and forget you are reading a business book.



CAREFREE CALIFORNIA:

CLIFF MAY AND THE ROMANCE OF THE RANCH HOUSE

Jocelyn Gibbs, Nicholas Olsberg

Rizzoli

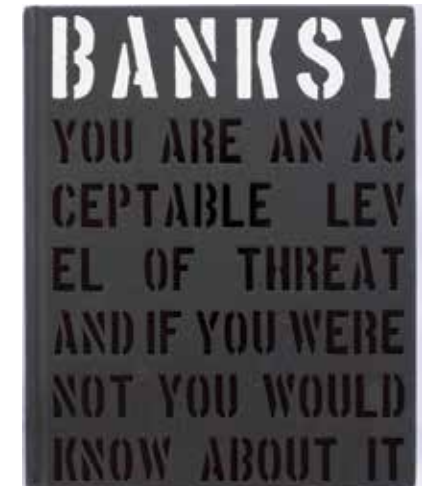
Before reinventing American housing, Cliff May had to reinvent himself. The father of the ranch house started as a jazz musician, but shelved his saxophone to infuse architecture with a mix of old California and postwar leisure. *Carefree California* traces May's role in the remarkable evolution of the ranch home from Spanish adobe to modern glass and steel, from a regional specialty to a ubiquitous symbol of domestic comfort. The book is loaded with blueprints, conceptual drawings and historic photographs. But the attractive visuals are supported with a wealth of text – it's an academic look at how California exported its lifestyle to the rest of the country. Cliff May never received formal architectural training, but it's clear the authors did.

BANKSY: YOU ARE AN ACCEPTABLE LEVEL OF THREAT AND IF YOU WERE NOT YOU WOULD KNOW ABOUT IT

Patrick Potter, Gary Shove

Carpet Bombing Culture

Street art has gone indoors into high-end galleries with celebrity admirers, but the response by the elusive king of the genre, Banksy, is to keep calm and carry on. The Bristol-born world-renowned graffiti artist has spawned imitators and detractors alike, but his rising popularity over the last two decades is just an excuse to make fun of fame itself. The authors behind this new collection of Banksy's greatest hits are in on the joke, creating a comprehensive overview of his career with equal parts love and irreverence. Potter and Shove wisely present photographs of Banksy's street work without captions – the art already says enough. But they also pepper the 228 pages with compelling quotes and hilarious anecdotes. "Art should be truly democratic," explains the introduction. That means everyone gets to enjoy Banksy's graffiti, but no one is safe from his ridicule.



DIGITAL FABRICATION IN ARCHITECTURE

Nick Dunn

Laurence King Publishing

Digital tools have caught up to our imagination. The explosion of technology enables fanciful designs to leap from notebook doodles into actual buildings – swooping forms that mirror nature or seem plucked from an alien landscape. *Digital Fabrication in Architecture* is a nuts-and-bolts guide to the high-tech wizards behind the curtain. Design novices should probably stay away, unless comfortable with laser cutting and jargon like "morphogenesis." To be fair, the case studies make the material more accessible. Inspiring examples meld human ambition with technical prowess, like software that cuts into paperboard to create an incredibly ornate Doric column. It would have astonished the ancient Greeks, but it's just as impressive to cutting-edge architects.

THE MODERN IN DENVER CROSSWORD.

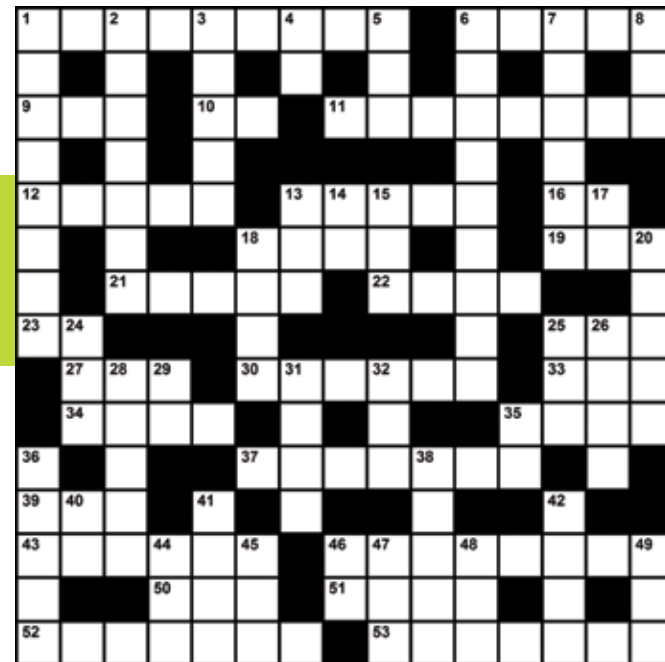
Welcome to the first ever Modern In Denver crossword. It's comprised of inspiring local faces, places, history and things – many of which you'll find right here in the magazine you hold. So sharpen your pencil and your mind, as all the fun you need is in your own backyard. Enjoy, because not everything is always this black and white.

ACROSS

1. Colorado company supporting innovators and entrepreneurs; their new space is designed by Open Studio
6. Modernist sculpture park located at Alameda and Colorado
9. Many, many years
10. Weight measurement for short
11. Googie-style steakhouse on Colfax
12. _____ stones at Riverfront Park
13. Modern high-rise in downtown Denver
16. Hello
18. Change direction
19. Pant _____ color
21. Tom, famous designer from the UK
22. Restaurant feat. in this issue, _____ Bar
23. Title of the first architect of the historic Capitol building
25. Reduce light intensity
27. Curve
30. Stencil style street artist from Bristol, England
33. East Colfax, for one
34. Name of a desk featured on the cover of this issue
35. Dec. holiday
37. Dutch for "the style"
39. American Institute of Architects, for short
43. Creator of the bubble lamp, marshmallow sofa and ball clock
46. Design build company, featured in this issue, Design _____
50. "Much _____ About Nothing"
51. Very large
52. Office furniture dealer, exclusively distributing Knoll in Colorado, _____s
53. Street location for Room&Board in Cherry Creek

DOWN

1. Quilts created by a group of African-American women in Alabama
2. Mid-century modern neighborhood in southeast Denver
3. Photographer for MID
4. Messaging system
5. 7th letter in the modern Greek alphabet



puzzle by Myles Mellor

6. Chair featured on the cover of MID Spring 2011
7. Echo again
8. Family nickname
13. Source of light
14. Press guy
15. Business abbr.
17. Modern _____ Denver
18. Crypt
20. Iconic husband and wife design duo
24. Computer memory
25. Hoover, for one
26. Owner of one of Colorado's top modern art galleries
28. Blue color
29. Radio type
31. Width x Height
32. Do-it-yourselfer's purchase
35. Extra large clothing size
36. Colorado painter with a namesake museum
38. Photo
40. That is
41. Building regulations
42. Corporate emblem
44. _____ Gary, a Denver branch library was named after him
45. _____ negotiable
46. Nighttime
47. Light emitting diode
48. Body ink design
49. Engineering university

You can find the puzzle solution at:
modernindenver.com/crossword

milehimodern.com



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